



For Immediate Release
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**DIAL 1 FOR *HUMAN RESOURCES*:
TELEPHONIC LITERARY UNION DEBUTS AT WOOLLY MAMMOTH THEATRE COMPANY**

(Washington, DC) This fall, **Woolly Mammoth Theatre Company** and **Telephonic Literary Union** repurpose the customer service hotline for stranger, more tender use in ***HUMAN RESOURCES***, an intimate audio anthology for remote times. Telephone lines will be open October 1-25, 2020.

HUMAN RESOURCES is the debut production of Woolly Mammoth's new digital season, Woolly on Demand, that accompanies its in-person offerings. "In the age of constant Zoom meetings, nothing is more welcome to me than a good old-fashioned phone call," says Woolly Mammoth Artistic Director **Maria Manuela Goyanes**. "Before the pandemic, I had gotten wind of the fabled Telephonic Literary Union, and together we started to dream of intricate worlds devised specifically to be accessed through the buttons on your telephone. Woolly Mammoth Theatre Company is here to expand the definition of the theatrical experience, and *HUMAN RESOURCES* does exactly that, all from the safety of your own home."

A collaboration of **Sarah Lunnie, Stowe Nelson and Yuvika Tolani**, in cahoots with a rotating band of co-conspirators, Telephonic Literary Union makes stories for very small audiences using phones, thoughtfully curated environments, and the theater of the mind.

"At a moment when so many of our interactions with the world are mediated by technology, we are excited to appropriate a form associated with tedium and frustration and twist it into a delivery system for surprise, grace, maybe even joy," says Telephonic Literary Union.

Featuring new works by **Brittany K. Allen, Christopher Chen, Hansol Jung and Zeniba Now**, wherever you're calling from, Human Resources is here for you. To file a claim or plan your escape, dial 1-800-804-1573.

SCHEDULE

HUMAN RESOURCES runs October 1- 25, 2020. The phone line is open each week from Thursday-Sunday.

PERFORMANCE CALENDAR

Window 1

October 1-4, 2020 from 12:01a Thursday - 11:59p Sunday

Window 2

October 8 - 11, 2020 from 12:01a Thursday - 11:59p Sunday

Window 3

October 15 – 18 from 12:01a Thursday - 11:59p Sunday

Window 4

October 22 – 25 from 12:01a Thursday - 11:59p Sunday

TICKETS

Tickets to **HUMAN RESOURCES** are \$7. Each ticket comes with an access code that is good for a four-day time period. Listen from 12:01a Thursday - 11:59p Sunday during that window! Tickets are available online at woollymammoth.net, by phone at (202) 393-3939, and via email at tickets@woollymammoth.net.

JOIN THE CONVERSATION

Facebook.com/WoollyMammothTC

Twitter: @WoollyMammothTC

Instagram: @woollymammothtc

#HUMANRESOURCESTLU

ABOUT WOOLLY

Woolly Mammoth is “the hottest theater company in town” (Washington Post); priding itself on developing, producing, and making theatre that disrupts conventional processes and stimulates transformative experiences. For almost four decades, Woolly has held a unique position at the leading edge of the American theater, earning a reputation for staying “uniquely plugged in to the mad temper of the times” (New York Times). The co-leadership of María Manuela Goyanes (Artistic Director) and Emika Abe (Managing Director) is supported by a core company of artists that holds itself to a high standard of artistic excellence. Woolly is relentless in its desire to take risks, experiment, innovate, interrogate, and create a radically inclusive community.

ABOUT TELEPHONIC LITERARY UNION

The Telephonic Literary Union makes stories for very small audiences using phones, thoughtfully curated environments, and the theater of the mind. TLU is a collaboration of Sarah Lunnie, Stowe Nelson and Yuvika Tolani, in cahoots with a rotating band of co-conspirators.

<https://www.telephonicliteraryunion.com/>

SARAH LUNNIE is a new-works dramaturg. Collaborations include the Broadway productions of Heidi Schreck's *What The Constitution Means to Me* (also NYTW, Clubbed Thumb), Lucas Hnath's *A Doll's House, Part 2* and *Hillary and Clinton*, and Bess Wohl's *Grand Horizons*; in New York, Hnath's *The Thin Place* (Playwrights Horizons) and, with The Mad Ones, *Mrs. Murray's Menagerie* (Ars Nova), *Miles For Mary* (Bushwick Starr, Playwrights Horizons), *The Essential Straight & Narrow* (New Ohio), and *Samuel & Alasdair: A Personal History of the Robot War* (New Ohio, The Brick); and, regionally, Anne Washburn's *Shipwreck* (Woolly Mammoth), Eric Pfeffinger's *Human Error* (Denver Center), and the Humana Festival premieres of Hnath's *The Christians* and *Death Tax*, Mona Mansour's *The Hour of Feeling*, Charles L. Mee/SITI Company's *Under Construction*, and Jeff Augustin's *Where The Mountain Meets The Sea*, featuring original music by The Bengsons. She recently directed workshops of David Adjmi's *The Blind King* (Sundance Theatre Lab) and Mashuq Mushtaq Deen's *The Empty Place* (New Dramatists), and produced Ngozi Anyanwu's *Good Grief* and Lucy Thurber's *Transfers* for Audible.

Sarah has developed new work with playwrights, directors and other makers throughout the United States, including at the Kennedy Center, the Lark, Ma-Yi Theater Company, Montana Repertory Theatre, the New York Choreographic Institute (New York City Ballet), New York Theatre Workshop, the O'Neill National Playwrights Conference, SPACE on Ryder Farm, and the WildWind Performance Lab at Texas Tech. She has been an Associate Artistic Director of the Jungle Theater in Minneapolis, the Literary Director of Playwrights Horizons, and the Literary Manager of Actors Theatre of Louisville, and is a company member of The Mad Ones.

STOWE NELSON is a New York-based noisemaker. He currently works as the Production Manager at This American Life. In that role, he mixes stories, oversees weekly show production and curates the show's music library. He also mixed and music supervised *Nice White Parents* and the third season of *Serial* for Serial Productions.

Before joining This American Life, Stowe primarily worked as a theatrical sound designer, specializing in new and devised work. His designs have been seen off-Broadway and at regional theatres across the United States. As a company member of The Mad Ones, he designed sound for *Mrs. Murray's Menagerie*, *Miles for Mary*, *The Essential Straight & Narrow*, *The Tremendous Tremendous* and *Samuel & Alasdair* (Drama Desk Nomination). His design for *Small Mouth Sounds* was nominated for a Lucille Lortel Award in 2017.

YUVIKA TOLANI is a Bombay-born, Singapore-raised producer focused on new play development. She is currently the Associate Producer at The Public Theater. Prior to her time at The Public, she was part of the fundraising team at the American Repertory Theater. Yuvika was a member of the 2016-18 WP Theater Lab. She holds a BA in Theater Studies from Yale University.

COMMISSIONED ARTISTS

BRITTANY K. ALLEN is a Brooklyn-based writer and actor. She's a proud member of the Obie-award-winning EST/Youngblood, an alumna of the Emerging Writers Group at the Public Theater, and was a 2017 Van Lier New Voices fellow at the Lark. Her play *Redwood* (Kilroys List 2017/2020) received its world premiere at Portland Center Stage, and will appear in upcoming seasons at the Jungle Theater and Ensemble Studio Theatre. She's developed work at Manhattan Theatre Club, Ensemble Studio Theatre, Ars Nova, the Lark, and Kansas City

Repertory Theatre, and currently holds commissions from Playwrights Horizons, Manhattan Theatre Club/Alfred P. Sloan Foundation, and Studio Theatre.

Her writing has been supported by residencies at SPACE on Ryder Farm and the Sewanee Writers Conference, where she is a recurring staff member. Her prose appears or is forthcoming in McSweeney's Quarterly Concern, Catapult, Kenyon Review Online, and Longreads, among other places, and her short fiction has been nominated for the Pushcart Prize.

CHRISTOPHER CHEN is a San Francisco-based playwright whose plays include *Caught* (The Play Company, InterAct), *The Headlands* (LCT3), *The Hundred Flowers Project* (Crowded Fire), *The Late Wedding* (Crowded Fire), *Mutt* (Impact Theatre/Ferocious Lotus), *Passage* (Soho Rep, The Wilma) and *You Mean To Do Me Harm* (S.F. Playhouse). Honors include the Obie Award for playwriting, the Barrymore Award, the Glickman Award, the Lanford Wilson Award, the Sundance Institute/Time Warner Fellowship, the Paula Vogel Playwriting Award and the inaugural Ollie Award. Current commissions include Audible, Cutting Ball, Playwrights Horizons and The Wilma. Education: BA, U.C. Berkeley; M.F.A. in playwriting, S.F. State. Proud member of the Ma-Yi Writers Lab, NYTW's Usual Suspects, The Kilroys. MFA: Yale.

HANSOL JUNG is a playwright from South Korea. Productions include *Wolf Play* (Artists Rep in Portland, Soho Rep), *Wild Goose Dreams* (Public Theater, La Jolla Playhouse), *Among the Dead* (Ma-Yi Theatre), *Cardboard Piano* (Humana Festival), *No More Sad Things* (Sideshow Theater), with commissions from The Public Theater, La Jolla Playhouse, National Theatre in UK, Playwrights Horizons, Ma-Yi Theatre and Oregon Shakespeare Festival among others. Her work has been developed at Royal Court, New York Theatre Workshop, Hedgebrook, Berkeley Repertory, Sundance Theatre Lab, and the O'Neill Theater Center. Recipient of the Whiting Award, Helen Merrill Award, Hodder Fellowship, Page 73 Fellowship, NYTW's 2050 Fellowship, MacDowell Colony Fellowship, and International Playwright Fellowship at Royal Court. Hansol has written for *Tales of the City* (Netflix) and *Pachinko* (Apple+) and is developing work with Bad Robot.

ZENIBA NOW is a queer nun, musical storyteller, and arts scientist from Los Angeles, CA. She is the winner of the 2020 Richard Rodgers Award for co-writing the musical *The Loophole*. Her work has been featured and produced by PBS, The Public Theater, Dramatist Magazine, and more. She has performed internationally, regionally and Off-Broadway as a vocalist and actress... she is also recently retired. To learn more about her art or millennial retirement visit www.zenibanow.com.