

HI, ARE YOU SINGLE?

BY RYAN J. HADDAD

DIRECTED BY LAURA SAVIA

PRODUCED IN ASSOCIATION WITH IAMA THEATRE COMPANY



**MARCH 28 -
APRIL 10, 2022**

**WOOLLY
MAMMOTH**

A NOTE FROM MARIA & STEFANIE

It's hard to believe this moment is finally here! Ryan Haddad *in the flesh!*

HI, ARE YOU SINGLE? was filmed on November 8, 2020, a little more than a month after the second wave of coronavirus lockdowns in our country. It marked the **first** time in which an actor set foot on Woolly Mammoth's physical stage in Washington DC since March 2020. And, for a show that relies so much on Ryan playing off the energy of a live audience, it is thrilling to finally share this incredible artist and his work with you in person.

HI, ARE YOU SINGLE? is an autobiographical solo show that speaks directly to disabled representation in the gay community. Ryan exudes even more charisma live in person than he does on screen, as he hilariously recounts his experiences looking for love. His is a story that is still not often heard in our mainstream media, including in the American theatre. It is disturbingly clear how representations (or the lack thereof) of those most marginalized in our communities can have a direct correlation to the violence and harm they encounter in their lives.

Ryan is here to change that.

Woolly has a long history of presenting bold and uncompromising solo work from artists like Reno, Nilaja Sun, Liza Jessie Peterson, and Ryan's mentor, the remarkable Tim Miller. **HI, ARE YOU SINGLE?** is a glorious addition to this canon of courageous and utterly illuminating work. IAMA named Ryan as the 2020 recipient of the Rhimes Unsung Voices Playwriting Commission (yes, THAT Shonda Rhimes), and it was an easy decision for Woolly and IAMA to team up to share Ryan's artistry through digital means with audiences from coast to coast, and now in person in Washington, DC.

Laura Savia has been working with Ryan on this show since it was a seed of the idea, and has been absolutely essential to its development. Laura was recently named the Vice President of Performing and Visual Arts at Chautauqua Institution in southwestern New York state, a world-class arts institution that is incredibly lucky to have her. She is a tremendous arts leader and maker, and we can't wait to see what she creates there.

We are delighted to welcome you back to the theatre for Ryan's brilliant play, and tour de force performance. As mask mandates start to ease around the country, we also want to thank you for continuing to wear them at Woolly, not only for the safety of everyone in our theatre but also to assist us in honoring our union obligations.

See you at the theatre!



Maria Manuela Goyanes, Artistic Director
Woolly Mammoth Theatre Company



Stefanie Black, Artistic Director
IAMA Theatre Company

Woolly Mammoth acknowledges that our theatre stands upon occupied, unceded territory: the ancestral homeland of the Nacotchtank whose descendants belong to the Piscataway peoples. Furthermore, the foundation of this city, and most of the original buildings in Washington, DC, were funded by the sale of enslaved people of African descent and built by their hands.

*Language developed in consultation
with Dr. Gabrielle Tayac*

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WOOLLY MAMMOTH THEATRE COMPANY
MARIA MANUELA GOYANES **EMIKA ABE**
ARTISTIC DIRECTOR MANAGING DIRECTOR

HI, ARE YOU SINGLE?

BY **RYAN J. HADDAD**

DIRECTED BY **LAURA SAVIA**

PRESENTED IN ASSOCIATION WITH IAMA THEATRE COMPANY

CREATIVE TEAM

Playwright and Performer Ryan J. Haddad*
Director Laura Savia
Scenic and Costume Designer Lawrence E. Moten III+
Lighting Designer Colin K. Bills+
Sound Designer Tosin Olufolabi
Assistant Sound Designer Crescent Haynes
Stage Manager Rachael Danielle Albert*

CREW

Production Assistant/Wardrobe Jazzy Davis
Light Board Programmer/Operator Danielle Shaw
COVID Compliance Manager Carissa Gilson
Production Sound Engineer Nora Simonson
Production Electrician Elliot Peterson
Scenic Charge Carolyn Hampton
Electricians Nolan Thompson, Zavar Blackledge,
Chris Stull, Susannah Cai, Lelia Vetter

OPENING NIGHT: MAR 30, 2022

HI, ARE YOU SINGLE? was developed by Dixon Place,
Williamstown Theatre Festival, and
The Public Theater/Under the Radar.

Filming, recording, or taking photographs of this performance
by any means whatsoever is strictly prohibited. Please silence
your cell phones and any other noisemaking devices.

SPECIAL THANKS

Jose Abraham, John Keith Hall, City Center Garage,
Sally Cade Holmes & Patti Anne Miller, Dr. Ed Kahn,
Tim Miller, Joan Lipkin, Ohio Wesleyan University

* Member, AEA // ^ Member, SDC
// + USA Union Designers // ~ Woolly Company Members



Actor's Equity Association (AEA), founded in 1913, represents more than 45,000 actors and stage managers in the United States. Equity seeks to advance, promote, and foster the art of live theatre as an essential component of our society. Equity negotiates wages and working conditions, providing a wide range of benefits, including health and pension plans. AEA is a member of the AFL-CIO, and is associated with FIA, an international organization of performing arts unions. The Equity emblem is our mark of excellence. For more information, visit www.actorsequity.org.



The Director of this production is a member of the STAGE DIRECTORS AND CHOREOGRAPHERS SOCIETY, a national theatrical labor union.



The scenic, lighting, sound, and projection designers for this production are represented by United Scenic Artists, Local USA-829 of the IATSE.

THEATER J

Nathan the Wise

By Gotthold
Ephraim Lessing
Adapted by
Michael Bloom

Produced in Association
with Folger Theatre



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to conflicts that roil the world today." – The New York Times**

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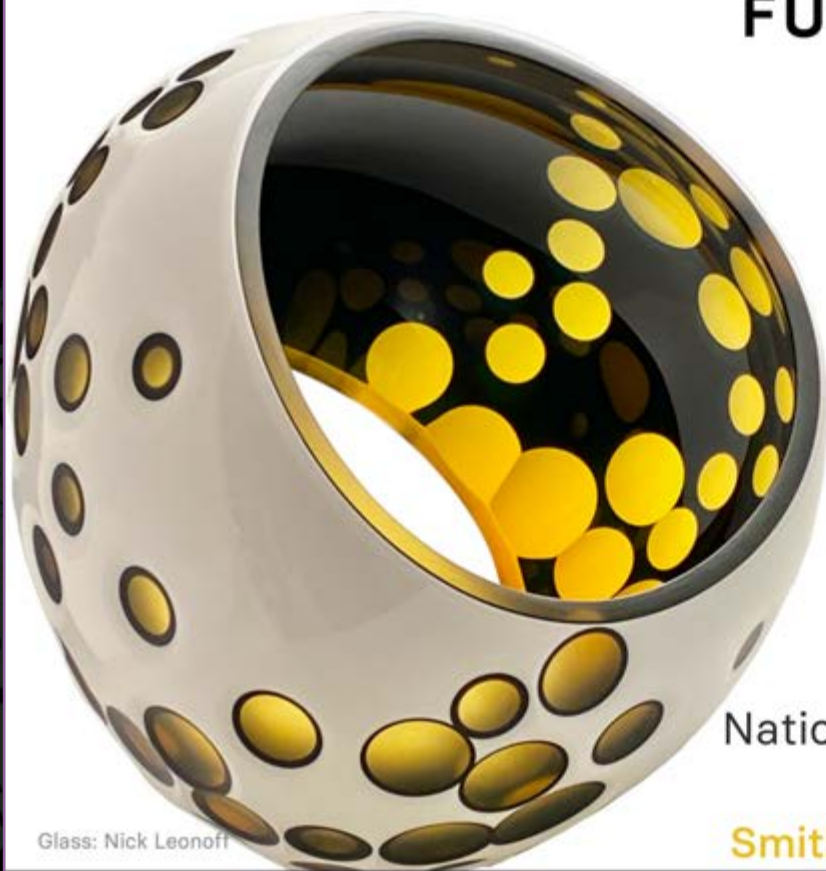
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Glass: Nick Leonoff

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National Building Museum
Washington, DC

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CREATIVE TEAM



RYAN J. HADDAD (*Playwright and Performer, he/him*) is an actor, playwright, and autobiographical performer based in New York. He returns to Woolly Mammoth after a digital run of **HI, ARE YOU SINGLE?** last season. His plays include **Good Time Charlie** (Berkeley Rep Ground Floor, Public Theater Emerging Writers Group), **Dark Disabled Stories** (in development with The Bushwick Starr), **Hold Me in the Water** (commissioned by Noor Theatre), and **My Straighties** (Ars Nova/ANT Fest). CABARET: **Falling for Make Believe** (Joe's Pub/Under the Radar). He is currently filming the FX limited series "Retreat" and recurs as Andrew on the Netflix series "The Politician."

Haddad wrote the libretto for an episode of Boston Lyric Opera's streaming miniseries **desert in** and contributed as a writer/performer to Signature Theatre's **The Watering Hole**, created by Lynn Nottage and Miranda Haymon. He is a recipient of The Vineyard Theatre's Paula Vogel Playwriting Award, IAMA Theatre Company's Shonda Rhimes Unsung Voices Playwriting Commission, and Rising Phoenix Repertory's Cornelia Street American Playwriting Award. His essays have been published in the *New York Times*, *Out Magazine*, and *American Theatre*. He is an alum of The Public Theater's Emerging Writers Group, a 2020 Disability Futures Fellow, and a former Queer|Art Performance and Playwriting Fellow, under the mentorship of Moe Angelos. @ryanjhaddad and ryanjhaddad.com. *Headshot Photo Credit: Stephen K. Mack*



LAURA SAVIA (*Director, she/her*) was recently appointed Vice President of Performing and Visual Arts at Chautauqua Institution. Previously, she served as Associate Artistic Director of the Tony Award-winning Williamstown Theatre Festival, where she directed the world premieres of Shakina Nayfack's **Chonburi International...** (Drama League Award; Audie Nomination), James Anthony Tyler's **Artney Jackson**, Lucy Thurber's **Once Upon a Time in the Berkshires** and **Orpheus in the Berkshires**. Other directing includes Lucy Thurber's **Unstuck** (59E59/Throughline) and **Bareknuckle** (Vertigo Theatre), Ryan J. Haddad's **HI, ARE YOU SINGLE?** (The Public Theater and The Guthrie), James Lecesne's **The Absolute Brightness of Leonard Pelkey** (City Theatre), and Jonathan Caren's

The Recommendation for IAMA (Ovation Award, Best Production). Alumna of Drama League and Northwestern University. laurasavia.com *Headshot Photo Credit: Joseph O'Malley*

LAWRENCE E. MOTEN III (*Scenic and Costume Designer, he/him*) BROADWAY: **Chicken & Biscuits** (Circle In The Square), **What The Constitution Means to Me** (Broadway & Tour Associate). REGIONAL: **Gem of The Ocean** (Portland Center Stage), **Trouble In Mind** (The Old Globe), **The West End** (Cincinnati Playhouse), **The Sound Inside** (TheaterWorks Hartford), **Hype Man** (ART & Company One), **Gloria** (ACT), **STEW** (Page 73), **HI, ARE YOU SINGLE?** (Woolly Mammoth), **Feeding Beatrice** (Rep St. Louis), **The White Chip** (59E59), **Native Son** (Playmakers Rep), **House of Joy** (CalShakes), **A Human Being, Of A Sort** (Williamstown), **The Royale** (Capital Rep), **Behind The Sheet** (Ensemble Studio Theatre). LECTURER: Princeton University. MEMBER: USA 829 & Wingspace Theatrical Design. BFA Ithaca College. Motendesigns.com

COLIN K BILLS (*Lighting Designer, he/him*) is a Woolly Company Member and Board Member. He has lit over fifty productions at Woolly, including ***Gloria, An Octoroon, Black Side of the Moon, Stupid Fucking Bird, The Convert, The Elaborate Entrance of Chad Deity, Oedipus el Rey, Clybourne Park, and Dead Man's Cell Phone***. As a Conspirator with the devised theater company dog & pony dc, he collaborated in the writing, direction and design of ***A Killing Game*** and ***Beertown***, and designed the sets and lighting for numerous others. His designs have been seen at every theater of note in the DMV including the recent production of ***AD 16*** at Olney Theatre. He has won three Helen Hayes Awards and is a recipient of a Princess Grace Fellowship in Theater. He has recently taught design at Howard University and is a graduate of Dartmouth College.

TOSIN OLUFOLABI (*Sound Designer, she/her*) is a sound designer, deviser, and performer. After graduating from the University of Richmond, she interned at Berkshire Theatre Group, Barrington Stage Company, and Olney Theatre Center. Her most notable sound designs include ***A Wind in the Door*** (Kennedy Center TYA), ***The Thanksgiving Play*** (Olney Theatre Center); ***Ghost/Writer*** (Rep Stage); ***Distance Frequencies*** (Rorschach Theatre); ***Hi, ARE YOU SINGLE?*** (Woolly Mammoth Theatre Company); ***Loveday Brooke*** in the ***Mystery of the Drawn Daggers*** (We Happy Few); ***Head Over Heels*** (Monumental Theatre Co.); ***School Girls; Or, The African Mean Girls Play*** (Round House Theatre); ***Gloria*** (Woolly Mammoth Theatre Company); ***Peepshow*** (dog & pony dc); and ***Lela & Co.*** (Factory 449).

RACHAEL DANIELLE ALBERT (*Stage Manager, she/her*) is eager and excited to return to Woolly Mammoth. Credits include: ***Fairview, Describe the Night, and Botticelli in the Fire***. During quarantine, Rachael entered the brave new world of digital theatre, as the Livestream Stage Manager for Amir Nizar Zuabi's new play ***This Is Who I Am***, here at Woolly Mammoth, co-produced by PlayCo and in partnership with The Guthrie, A.R.T., and OSF. Other regional credits include: ***Change Agent, Dear Jack, Dear Louise, Junk, Native Gardens, A Raisin in the Sun, Watch on the Rhine, and The City of Conversation*** (Arena Stage); ***A Wind in the Door, She A Gem and Bright Star*** (Kennedy Center); ***The Wolves*** (Studio Theater); ***Seize the King, Up Here, Ether Dome*** and ***Peer Gynt*** (La Jolla Playhouse); ***The Odd Couple, Sylvia, Souvenir*** (New London Barn Playhouse); and ***The Last Days of Judas Iscariot*** (Stage 773). FOUNDING MEMBER: Ubuntu Theater Project (Oakland, CA). ADJUNCT FACULTY: Shenandoah University. MFA: University of California, San Diego. BFA: University of Michigan. Proud AEA member.

CRESENT HAYNES (*Assistant Sound Designer, she/her*) In 2012, Crescent received a Bachelor of Fine Arts degree in Theatre Arts Technology, with a focus in Sound Design. In 2014, she received her first theatre review for her work as Sound Designer on the production ***Not About Nightingales*** directed by Eric Ruffin, describing her sound design as "an omniscient, foreboding force, ambitious in scope..." Since then, her credits include: ***Fabulation*** (Mosaic Theater Company), ***HER-story*** (Kennedy Center), ***The Laramie Project*** (Duke Ellington School of the Arts), ***BLKS*** (Woolly Mammoth Theater), ***N*** (Keegan Theatre), ***Use All Available Doors*** (Pinky Swear Productions), ***Hope in the Hood*** (Amazing Grace Conservatory), and more. Crescent is also a freelance Live Audio Engineer and Visual Artist. She has aspirations to one-day design on Broadway and continue touring with various performing artists as their Live Audio Engineer, all while continuing to fill spaces with her original art exhibits and paintings. Training: Howard University. www.linktr.ee/cresentrochelle

ABOUT WOOLLY MAMMOTH

Woolly Mammoth creates badass theatre that highlights the stunning, challenging, and tremendous complexity of our world. Woolly is proud to be considered “a national champion of the new—and frequently provocative—American play” (*Washington Post*).

For over 40 years, Woolly has maintained a high standard of artistic rigor while simultaneously daring to take risks, innovate, and push beyond perceived boundaries. Woolly Mammoth was co-founded in 1980 by Roger M. Brady, Linda Reinisch, and Howard Shalwitz and is now co-led by Artistic Director Maria Manuela Goyanes and Managing Director Emika Abe. Located in Washington, DC, equidistant from the Capitol Building and the White House, this unique location influences Woolly’s investment in actively working our mission: To produce courageous and invigorating new work to radically redefine theatre as a catalyst for an equitable, creative, and engaged society.

One of the few remaining theatres in the country to maintain a company of artists, Woolly serves as an essential research and development role within the American theatre.

Plays premiered here have gone on to productions at hundreds of theatres all over the world and have had lasting impacts on the field.

These include the world premiere productions of Danai Gurira’s *Eclipsed* in 2009 that later went on to be the first Broadway play with a cast & creative team of all Black women; Bruce Norris’ Pulitzer Prize-winner *Clybourne Park* in 2010; and Anne Washburn’s *Mr. Burns: a post-electric play* in 2012. Woolly produces theatre beyond our building by sending productions like Aaron Posner’s *Stupid F*cking Bird* across the nation, bringing Aleshea Harris’s *What to Send Up When It Goes Down* to neighborhoods throughout DC, and launching a national tour of Madeline’s Sayet’s *Where We Belong*.

Woolly has built a reputation for innovation off the stage as well. Woolly values building relationships with its local community and resident artists in the DMV area. Our nationally-acclaimed Connectivity Department is one of the ways we accomplish this by linking Woolly to like-minded community organizations in order to generate mutually beneficial, impact and power-aware partnerships.

We've earned our reputation by holding fast to our core values.

We are an anti-racist and radically inclusive community—across race, ethnicity, nationality, age, gender identity, sexual orientation, physical ability, socioeconomic background, and political viewpoint—in which all are encouraged to exchange ideas freely and reach for new understanding. We are a supportive home for creative risk-taking by our company and guest artists, staff, board, volunteers, audiences, donors, and colleagues. Through relentless inquiry and experimentation, we strive for world-class excellence and innovation in every aspect of our work.

Our audience completes our mission.

Woolly attracts one of the youngest and most diverse theatre audiences in DC, and we're committed to making our work widely accessible. Woolly was the first to pioneer Pay-What-You-Will tickets in the DMV, which are now available at every single performance. We also offer \$20 day-of-show Stampede Seats, \$20 tickets for all patrons 30 and Under, and a variety of discounts for educators, members of the military, and artists.

Thank you to all of our donors, subscribers, and audience members. With your support, we will continue to find and produce the most innovative new plays in America.



Nikki Crawford, Samuel Ray Gates, Woolly company member Shannon Dorsey, and Chinna Palmer in Woolly's production of Jackie Sibblies Drury's *Fairview*. Photo by Teresa Castracane.

AN INTERVIEW WITH RYAN J. HADDAD

Tell us a bit about your journey as a playwright? What brought you to writing?

I've been writing—or mimicking the act of writing—since I was a child. I would watch my favorite movies over and over and then write “scripts” from that material to put on “plays” with my family in the living room and backyard. Then I wrote and distributed a family newsletter while in elementary and middle school. I charged \$1 a month, or \$3 per quarter.

I always gravitated toward personal narrative writing when given the chance as a student. Then my storytelling mentor, Tim Miller, arrived like a fairy godmother in my sophomore year and showed me that I could blend personal essay and theatre scripts into autobiographical plays, which is how I ended up on this path.

How has the piece evolved over time? How does it sit differently for you in the context of everything that has occurred in the last two years?

I started accumulating the experiences that now make up *HI, ARE YOU SINGLE?* when I was 19, 20, and 21, and I first wrote the play in earnest when I was 22 and 23. I'm now 30. (Am I supposed to say that as an actor? Haha.) Every story from my first performances of this play, when I was senior in college, is still present in the script. But almost immediately after I graduated, I started working with Laura Savia. She is not only my dear friend and a brilliant director, she is also a genius dramaturg. The first time we collaborated on *HI, ARE YOU SINGLE?*, we slashed 15 minutes off runtime while still keeping the essence of each scene. Most of my favorite writing now is the stuff that came later, as I stepped into adulthood and developed my voice.

The pandemic has made this play more resonant with me than it's ever been, and I hope more resonant for audiences, too. Everyone was isolated from everyone! Unless you were misbehaving! And this play is about a lonely young man who wants to connect, who craves intimacy and companionship . . . and sex! Gosh, he's horny, as was I during the pandemic! And still! But seriously, you either went into quarantine with a partner or you didn't. Some people fast-tracked budding relationships, others ended their long-term relationships. I guess some found love! Good for them, I'm jealous! Many of us that started the pandemic single have stayed single. I told myself, “Whoever is out there for me, I won't find him until after this is over.” Well, it's not over (will it ever be?) and my being single is as true in life as it is onstage. I think I've grown up a lot in these past two years. And I also think that now, when I perform this material, there is an element of me inhabiting these moments from my past, but also the play's themes remain very dominant in my life. There's a duality — a mix of uncertainty and optimism with maturity and growth. (Cue my friends saying, “Growth??? You are still hung up on that guy who doesn't want you!!!!”)

We presented *HI, ARE YOU SINGLE?* digitally last year. What excites you about bringing the show back in person with us this year?

This whole show thrives on interaction with an audience! The joy! The laughter! The difficult, complicated questions. We had a tiny but wonderful audience for the taping. I'm excited to have a collective experience with a larger group each night (and each matinee!). The audience informs my performance. The audience energizes my performance! And I get to meet new people DURING the show! How fun and fabulous is that?

And I'm so thankful to Woolly for having me back. I've performed this play, in its many iterations, for short stints at festivals and venues all over the country, but this is its world premiere production and, by extension, my first fully produced work as a playwright. That's a major milestone as an artist, and I'm grateful to be able to celebrate it with live audiences.

What do you want the audience to be left with?

Openness. Possibility. Willingness to form substantial connections with people of different lived experiences.

Where do you go for inspiration? Who are the artists you're most excited about?

The honest answer to your question is, two podcasts: *Why Won't You Date Me?* with Nicole Byer and *Las Culturistas* with Matt Rogers and Bowen Yang. (Elynora, Woolly's company manager, introduced me to Nicole's podcast!)

Artists that excite me: Michael R. Jackson and his musical *A Strange Loop*. Jim LeBrecht and Nicole Newnham and their fabulous film *Crip Camp*. Quinta Brunson and her show "Abbott Elementary." Bridget Everett, both her live shows and TV show "Somebody Somewhere." Diana Oh. Daniel Alexander Jones. Tim Miller, my storytelling fairy godmother. Patti LuPone. Oprah.

Tell us a little bit about some of your other work. Is there anything else you are working on right now that we should look out for?

Coming up very, very soon, I'll be reading my new play *Hold Me in the Water*, directed by Danny Sharron, in the Woolly Mammoth rehearsal hall on Wednesday, April 6! It's a follow-up to *HI, ARE YOU SINGLE?*, so please join us if you're curious to hear the next chapter of this story.

My play *Dark Disabled Stories* will debut off-Broadway next season. Some theatre somewhere will eventually produce my gay and fabulous family comedy *Good Time Charlie*, I'll make certain of that. And right now, I'm acting on a limit series called "Retreat," which will debut on FX at some point in the future!

LOBBY EXPERIENCE

DATING IN DC



In *HI, ARE YOU SINGLE?*, Ryan welcomes the audience into his dating life, detailing the ups and downs of dating as a queer, disabled man in the 21st century. His journey through singledom takes us from bars to bedrooms and beyond - with a little help from grindr. In the lobby, we invite you to reflect on your dating exploits and explore how others date in DC.

Tell us about your favorite spots and get recommendations for your next night out. Vote for your favorite dating app and relive your most romantic and cringey date moments. And compare red and green flags to see how compatible you are with other Mammoths. Whether you're on the scene now or haven't been in years, we can't wait to hear your dating horror stories, happy endings, and everything in between.

TALKBACKS

Join us for a series of digital and in-person engagement events for *HI ARE YOU SINGLE?* featuring playwright and actor, Ryan J. Haddad.

FRIDAY, APRIL 1:

Post-show conversation with Ryan J. Haddad
ASL interpreted

FRIDAY, APRIL 8:

Post-show conversation with Ryan J. Haddad

MONDAY, APRIL 4:

Continuing the Conversation: Art, Sex, and Disability
7pm EST // Zoom

Explore the intersections of art, sex, and disability during this conversation between playwright and actor Ryan J. Haddad and Disability and Queer Studies scholars Robert McRuer and David Mitchell. This event is in collaboration with the English department at The George Washington University and will be recorded and available after the fact on Woolly's website. You can register to attend by visiting Woolly's website.





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WOOLLY LEADERSHIP



MARIA MANUELA GOYANES (*she/her*) is the Artistic Director of Woolly Mammoth Theatre Company. Prior to joining Woolly, she served as the Director of Producing and Artistic Planning at The Public Theater, where she oversaw the day-to-day execution of a full slate of plays and musicals at the Public's five-theater venue at Astor Place and the Delacorte Theater for Shakespeare in the Park. Earlier in her career at The Public, she managed some of the theater's most celebrated productions, including *Hamilton* by Lin-Manuel Miranda, *Josephine & I* by Cush Jumbo, *Straight White Men* by Young Jean Lee, *Barbecue* by Robert O'Hara, and *Here Lies Love* by David Byrne and Fatboy Slim. While at The Public, Maria also held a position on the adjunct faculty of Juilliard and curated the junior year curriculum of the Playwrights Horizons Theater School at NYU. She has guest lectured at Bard College, Barnard College, Brown University, Columbia University, Juilliard, the National Theater Institute at The Eugene O'Neill Theater Center, UCSD, the University of Texas-Austin, and Yale University, among others. Since 2015, Maria has also served as a member of the board of the National Alliance for Musical Theatre. From 2006 to 2008, she co-chaired the Soho Rep Writer/Director Lab with Jason Grote, and from 2004 to 2012, Maria was the Executive Producer of 13P, one of her proudest achievements. Maria is a first-generation Latinx-American, born to parents who emigrated from the Dominican Republic and Spain. She was raised in Jamaica, Queens, and has a collection of hoop earrings to prove it. She earned her Bachelor of Arts in 2001 from Brown University.



EMIKA ABE (*she/her*) is the Managing Director of Woolly Mammoth Theatre Company. She started at Woolly in 2019 after three years as the Associate Managing Director of the Alliance Theatre (Atlanta, GA), the largest regional theatre in the Southeast. At the Alliance, Emika led a portfolio of projects that guided the theatre's organizational strategy, culture, and general management. These included stewarding the 70-person Advisory Board, co-chairing the Alliance's Equity, Diversity, and Inclusion (EDI) Committee, and defining the theatre's mission, vision, and values. Emika was on the Advisory Board of Found Stages, she served as Mentorship Co-Chair of The League of Resident Theatre's EDI Initiative, and she is an alum of Leadership Greater Washington, LEAD Atlanta, Arts Leaders of Metro Atlanta, and Theatre Communications Group's Young Leaders of Color. Emika holds an MFA in Theater Management from Yale School of Drama, an MBA from Yale School of Management, and a BA in Theater from UCLA. At Yale, she was the recipient of the Morris J. Kaplan Award for Theater Management and Co-Chair of the Internship Fund. Originally from the San Francisco Bay Area, Emika has previously held positions at Yale Repertory Theatre, Berkeley Repertory Theatre, and the Palo Alto Children's Theatre, as well as fellowships at Oregon Shakespeare Festival, Center Theatre Group, and Artists Repertory Theatre. Emika is passionate about the intersection of art and business, and the essential role that theatre can play in activating individuals and strengthening communities.

WOOLLY MAMMOTH STAFF

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Managing Director Emika Abe
Artistic Director Emeritus Howard Shalwitz

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VACCINATION / NEGATIVE COVID-19 TEST REQUIREMENT

Entrance to any performance at Woolly Mammoth requires proof of full vaccination, or, for those who are not vaccinated, proof of a negative COVID-19 PCR test taken within 72 hours of the event start time.

Woolly Mammoth will accept ANY ONE of the following methods for proving vaccination:

- Physical vaccination card/print out of COVID-19 PCR test
- Photo of vaccination card/screenshot of negative COVID-19 PCR test results on a mobile device

Along with proof of vaccination or negative COVID-19 PCR test, audiences must provide a form of identification with a matching name.

Woolly Mammoth will accept ANY ONE of the following forms of identification:

- Government-issued driver's license or ID card
- Student ID
- Credit card
- Library card

Woolly Mammoth is currently NOT accepting proof of vaccination through mobile or third party apps.

MASK REQUIREMENTS

All audience and staff members are required to wear a face mask that fully covers your nose and mouth while inside the building. Additionally, all are encouraged to practice social distancing while in the lobby.

WOOLLY MAMMOTH COMPANY OF ARTISTS

Colin K. Bills	Naomi Jacobson	Michael Russotto
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We would also like to give special acknowledgement to the Bold Builders — the winning team of our 2021 Soapbox Challenge raising the most money for Woolly Mammoth.

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Unlike the Woolly Mammoth, which went extinct more than 10,000 years ago, Woolly Mammoth Theatre Company isn't going anywhere anytime soon. The reason? People like you! Over our 40+ year history, contributions from patrons continue to provide the bedrock of support that makes everything we do possible.

YOUR GIFT TO WOOLLY MAMMOTH ALLOWS US TO:

- **Produce innovative theatrical productions** you cannot see anywhere else.
- **Offer ticket accessibility programs** such as Pay-What-You-Will, ensuring our work remains accessible to all.
- **Pilot radical care programs** like our Company Pool Fund, which offers grants to our Company members to invest in their personal and professional growth.
- **Provide transformational career development opportunities** through the Miranda Family Fellowship program to train and compensate the next generation of theatre makers.
- **Establish innovative collaborative partnerships** with local organizations like SPIT DAT, DC's longest running open mic, THEARC Theater, and Howard University.
- **And so, so much more!**

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To learn more about making a gift to Woolly Mammoth or to take advantage of our NEW benefits, please contact our Development Department by calling 202-312-5276 or email us at development@woollymammoth.net. Thank you for making our work possible!

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The Ambassadors are a network of DC community leaders with connections to other arts and culture organizations, frontline service nonprofits, academic institutions, and policy think tanks who care deeply about Woolly, and work closely with the Connectivity Department to mobilize their constituencies.

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LOOKING FORWARD:

A Q&A WITH PAOLA LÁZARO (PLAYWRIGHT) AND JESS MCLEOD (DIRECTOR) OF WOOLLY'S UPCOMING WORLD PREMIERE PRODUCTION, *THERE'S ALWAYS THE HUDSON*

Tell us a little about the impetus behind the piece and its development process so far.

PAOLA: The impetus for this piece was pure and unapologetic healing. I wanted to play on loud speakers the untold stories that were caged in the prisons of hurting minds. I wanted to be completely transparent and explore certain aspects of the psychology of trauma.

JESS: After a handful of readings in New York, *There's Always the Hudson* received a staged workshop at the 2018 Goodman New Stages Festival. Producer/Director of New Play Development, and badass dramaturg, Tanya Palmer paired us up and Paola spent three weeks rewriting the play in response to seeing it staged and out from behind music stands for the first time.

How are you approaching the process knowing that Paola will be wearing two hats, as both playwright and performer?

JESS: Paola is a force of nature as both playwright and performer; a raw, unapologetic firestorm of passion, humor, vitality and vulnerability. It's great to have her on both the inside and outside of it—she wrote Lola for herself and Lola drives the play. New Stages was the only time she hasn't played the role, a choice we made to give her the chance to watch it and for us to develop a shared vocabulary and aesthetic for the piece.

What are specific joys and challenges this play presents, both in rehearsal and performance?

PAOLA: For me the joys of this play will always be:

Giving people who have gone through this type of trauma the platform to, in a way, love through these characters, and perhaps relieve some of their pain and anger. And the healing that I, and other people who have gone through this type of trauma, receive after having experienced the play.

Another of the biggest joys of this process have been the conversations that we have with audiences afterwards which have been filled with an array of emotions that have been absolutely mind blowing, informative, and for me, essential in this process.

The script is rather cinematic in its visualization, so for some that poses a certain challenge when putting the piece up on stage. But for my artistic team and myself that challenge is an extremely exciting one. We get to let our imaginations fly through the journey of recreating and reinventing the images written in the play.

JESS: Logistically, *Hudson* seems impossible—fifteen locations, numerous sex and violence scenes, emotionally challenging and possibly triggering material. But these challenges are our joys—how do we allow the cinema on the page to inform a new, bold staging of trauma? How can we use design to drop you into the series of decisions, large and small, triumphant and not, that make up recovery? The play asks big questions and, rightfully, offers no easy answers, which has made for an exciting and powerful process in the safe, artistically fearless space of Woolly.

What's one thing you want people to know going into the show?

PAOLA: I want them to know that trauma needs to be spoken about and acknowledged. We need to have a constant active dialogue about trauma. The voices of the victims need to be heard.

Do you have a favorite line or moment from the play you can give us as a little teaser?

JESS: “Let’s get that bitch! I still got my bat from when I was the only girl on the baseball team (in Puerto Rico).” *Lola and T, our anti-heroines, go into each scene hellbent on getting the kind of revenge we all dream of on jerks from their presents and pasts. This line is Lola’s as they get amped to take on their first target.*

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APRIL 28 & 29, 2022



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