



REGIONAL PREMIERE



THE NOSEBLEED

WRITTEN AND DIRECTED BY

AYA OGAWA

WOOLLY
HOLLOWAY

MARCH 31 – APRIL 23

A NOTE FROM MARIA



Spring is blooming & so is Woolly, as we currently have two shows playing in Washington, DC plus another one on tour around the country.

Just two blocks away, Woolly and Shakespeare Theatre Company (STC) have joined forces to co-present **THE JUNGLE**, which plunges us directly into the world of a refugee camp, specifically one that sprung up in Calais, France in 2015 and was

bulldozed the following year. A VR (Virtual Reality) exhibit in the lobby of both theatres captures the truth of that time, as the play stands as a testament to real human hopes and dreams for a new life, without didacticism or sentimentality. Finishing its run in Oregon at Portland Center Stage is Woolly's production of **WHERE WE BELONG** by Madeline Sayet, wherein she recalls travelling to England to pursue a PhD in Shakespeare, echoing a journey braved by her Native ancestors in the 1700s, and forcing us to reckon with the ongoing role of colonialism to this very day. This production will come back to DC next year for a final stop at the newly renovated Folger Shakespeare Library.

And now to the main event that you are here to see: Aya Ogawa's award-winning piece, **THE NOSEBLEED**. Fresh from winning a coveted Obie Award from the American Theatre Wing, Aya's work explores cultural identity, displacement, and other facets of the immigrant experience through her lens as a Japanese American. Their work often pushes the art form by challenging the traditional notion of a singular identity onstage and incorporates influences from inside and outside of the U.S., all of which is very much on display in this show.

In a conversation with brilliant scholar Evelyn Jaffe Schreiber about the many visceral images and ideas embedded in **THE NOSEBLEED**, she espoused on two art projects that show up over the course of the play—one, a self-portrait of a child with

a bloody nose, and another, a drawing of Princess Diana in commemoration of her death. Evelyn shared, "While the father is capturing a moment of loss on a global level, and feeling connected to others, Kenya is capturing his feeling of being an injured, bleeding soul in a world he doesn't yet understand. Both are verbalizing trauma through art..." And I would add, Kenya's blood is Aya's blood is her father's blood, highlighting an ongoing intergenerational cycle.

There are so many layers of meaning that come when artists give voice to the turmoil within, in whatever medium. AND there is something incredibly special about bearing witness to that in a theatre, being included in that unearthing, and hopefully doing some unearthing of your own.

I have only had one nosebleed in my life. And incidentally, it happened to me while I was watching a play.

Te veo en el teatro,



Maria Manuela Goyanes, Artistic Director
Woolly Mammoth 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*

WOOLLY MAMMOTH THEATRE COMPANY

MARIA MANUELA GOYANES
ARTISTIC DIRECTOR

TED DELONG
INTERIM MANAGING DIRECTOR

PRESENTS

THE NOSEBLEED

WRITTEN AND DIRECTED BY **AYA OGAWA**

LIGHTING DESIGNER
JEANETTE OI-SUK YEW+

SOUND DESIGNER
MEGUMI KATAYAMA+

SET & COSTUME DESIGNER
JIAN JUNG+

STAGE MANAGER
MADOLYN FRIEDMAN*

THE NOSEBLEED WAS CO-PRESENTED BY
JAPAN SOCIETY AND THE CHOCOLATE FACTORY THEATER
IN OCTOBER, 2021

PRODUCED BY LINCOLN CENTER THEATER
NEW YORK CITY, 2022



*(+) Recognizes representation by United Scenic Artists,
Local USA-829 of the IATSE.*



() Recognizes representation by Actors' Equity Association (AEA)*

Actors' 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 NOSEBLEED IS PRODUCED BY SPECIAL ARRANGEMENT WITH BRET ADAMS LTD.
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MASK REQUIREMENTS

All audience and staff members are required to wear a mask inside the theatre space. Masks are strongly recommended throughout the building.

CAST

Aya 0.....	Aya Ogawa
Aya 1.....	*Ashil Lee
Aya 2.....	Kaili Y. Turner
Aya 3.....	*Saori Tsukada
Aya 4.....	*Drae Campbell
White Guy.....	*Cody Nickell
Understudy (Aya 0–4).....	Manatsu Tanaka

CREW & DESIGN ASSOCIATES

Assistant Stage Manager.....	Jazzy Davis
COVID Safety Manager.....	Briana Padgett
Lighting Programmer.....	Scott Monnin
Light & Sound Operator.....	Jaimee Fricklas
Production Sound Supervisor.....	Levi Manners
Wardrobe Crew.....	Thomas Nagata
Crew Cover.....	Sarah Greenberg
Electricians.....	Jaimee Fricklas, Milan Robinson, Angela Armstrong, Sydney Bronaugh
Associate Director/ BOLD Rising Director..	Nailah Unole didanas'ea Harper-Malveaux
Associate Lighting Designer.....	Christina Tang
Associate Sound Designer.....	Bryn Scharenberg

OPENING NIGHT: APRIL 3, 2023

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.

THE NOSEBLEED key art design by Ro Brooks.
Photo by Julieta Cervantes, Lincoln Center Theater

SHOW RUN TIME

This play runs for a duration of 75 minutes continuously,
without an intermission.

CONTENT TRANSPARENCY

This play contains the depiction of a nosebleed,
estrangement with a parent, mentions of death, use of profanity,
microaggressions, and mentions of sexual harassment.

AYA OGAWA

Photo Credit: Darren Cox



AYA OGAWA (*Playwright & Director, Aya O, she/they*) is a Tokyo-born, Brooklyn-based playwright, director, & translator whose work reflects an international viewpoint, centers women/non-binary perspectives & utilizes the stage as a space for exploring cultural identity & the immigrant experience.

They have written & directed many plays including *A Girl of 16*, *oph3lia* (HERE), *Journey to the Ocean* (Foundry Theatre) & *Ludic Proxy* (The Play Company). They wrote, directed & performed in *The Nosebleed* (Under the Radar, 2019; Japan Society & Chocolate Factory, 2021; Lincoln Center Theater, 2022) for which they received an Obie Award. They directed Haruna Lee's Obie Award-winning *Suicide Forest* for The Bushwick Starr & Ma-Yi Theatre Company (2019 & 2020), & Maiko Kikuchi & Spencer Lott's *9000 Paper Balloons* at HERE, 2021 & Japan Society, 2022. Upcoming: Kafka's *Metamorphosis* adapted for solo performance by Saori Tsukada with music by Philip Glass, & *Meat Suit: the shitshow of motherhood*. Recipient, 2023 Foundation for Contemporary Arts' Grants to Artists; Resident playwright, New Dramatists; President's Award in Performing Arts, Lower Manhattan Cultural Council. ayaogawa.com

Aya would like to thank the organizations that have supported the development of *The Nosebleed*: Brooklyn Arts Exchange, The Public Theater's Devised Theater Working Group, Mount Tremper Arts, The Play Company, The Jar, Mercury Store.

Special thanks to all the artists who were part of the evolution of this show: Chris Manley, Haruna Lee, Peter Lettre, John Del Gaudio, Lenyn Hernandez Marcia, Jason Quarles, Elizabeth Mak, Kiyo Kamisawa, Ayesha Jordan, Magin Schantz, Shaina Feinberg, Chris Henry, Jackie Sibblies Drury, Jackie Katzman, Alanna Medlock, Christen Clifford, Alex Tatarsky & Rona Tamir.

ABOUT THE SHOW

BAD BREAK: Are we doomed to repeat the mistakes of our parents? Through a series of absurd autobiographical vignettes, Aya Ogawa's **THE NOSEBLEED** delves into the sh*t show of parenthood, as both a parent and a child—and what it takes to forgive. A trip to their home country of Japan, a child's nosebleed, and the hit reality TV show *The Bachelor* come together in this “wackily funny, psychologically insightful” (The New York Times) theatrical tribute to Ogawa's father, with surprises like a healing ritual for the audience and a transcendent appearance by a 20th century icon.

CAST

Photo Credit: Angelo Colina



ASHIL LEE (*Aya 1, they/he/she*) is a trans nonbinary actor, playwright, sex educator, and bestie to blind dog Hux. Endlessly grateful to be back with the Ayas. Selected acting credits: *The Nosebleed* (Lincoln Center Theater), *Der Ring Gott Farblonjet* (Lenfest Center for the Arts), *You Can't Touch My Sister...* (World Premiere), *The Virtuous Fall of the Girls...* (World Premiere) in rep with *Measure for Measure* (Spicy Witch Productions), theatrical premiere of *Dogville* (dir. Robert O'Hara). Playwriting: Echoes Emerging Writers Group 2022-2023 (Primary Stages), Pataphysics 2020 (led by Clare Barron). Creator of Script Tease, an event featuring short plays inspired by sex-ed facts that fundraises for charity. BFA: Acting (NYU Tisch: 2016), Minor: Child and Adolescent Mental Health Studies. In their spare time, Ashil squeezes in courses toward their Master's in Mental Health and Wellness (NYU Steinhardt: 20eventually), with intentions of incorporating mental health consciousness into the theatre industry. Proud child of immigrants. ashillee.com

Photo Credit: Mindy Tucker



KAILI Y. TURNER (*Aya 2, she/her*) is a Black Indigenous (Natick Nipmuc) comedian, actress, producer, puppeteer and award winning writer/director, Kaili is a graduate of the Actors Studio Drama School with her MFA in acting. She has a passion for storytelling and representation, and creates content that's relatable, funny, edgy and nuanced. Her motto: A spoon full of laughter helps the medicine go down, whether it's overt or seems like just plain fun, there's a message in her madness. A few of her favorite credits are: *"Fires in the Mirror"*, ASDS Rep Showcase NY, *"103 Within The Veil"*, Company One MA, and she is honored to be on this *Nosebleed* journey, with such an amazing cast and crew and to share it with the Woolly Mammoth audiences. To stay connected with her visit her website www.KailiYTurner.com and follow her on instagram @mdamstarlight.



SAORI TSUKADA (*Aya 3, she/her*) was born in America, raised in Japan where she became involved in theatre as a designer and choreographer. Since moving to NYC, her creative domain expanded to performance through which she has collaborated with a wide range of artists in various genres. With John Moran she has toured acclaimed duet music-theatre in England, Germany, Holland, Poland and Ireland (nominated for Best Actress at Dublin Fringe Festival). With Nikki Appino, Tsukada co-created *Club Diamond* in which she tells her immigrant tale utilizing silent film and Kamishibai. Most recently she appeared as a silent actor in an opera *HANJO* (NYU Skirball, dir: Luca Veggetti). Tsukada's work has been seen at venues like Carnegie Hall, Lincoln Center, BAM, The Public Theater, La MaMa, Japan Society and more. With her long-time collaborator Aya Ogawa, Tsukada is currently developing a solo performance inspired by Kafka's *Metamorphosis* (music by Philip Glass).



DRAE CAMPBELL (*Aya 4, she/they*) Drae's first performance was at age 5 in a nightclub as the opening act for a punk band. Her career in theatre (and in gender joy) started at age 9, when she was cast as John Henry in *The Member Of The Wedding* in a local San Francisco Production. Drae has a BFA in Theatre from The University of Arts in Philadelphia. Some Theatre credits include: *The Nosebleed* (Lincoln Center Theater), *Only You Can Prevent Wildfires* (Ricochet Collective), *Non-Consensual Relationships with Ghosts* (La MaMa), *My Old Man* (Dixon Place), *Oph3lia* (HERE). TV includes "New Amsterdam," "Bull" and "Dinette" (web series, directed by Shaina Feinberg). Drae has been hosting and curating a queer storytelling show for 9 years called TELL, which is now a SILVER Signal Award-winning podcast of the same name. Much love to my family and friends for their love and support all these years. Thank you to Woolly Mammoth, this wonderful cast, crew, and especially to Aya. Happy to be a part of it. www.draecampbell.com



CODY NICKELL (*White Guy, he/him*) is thrilled to be returning to Woolly Mammoth, where he was last seen in *Fairview*. Other Woolly credits include *Botticelli In The Fire*, *Baby Screams Miracle*, *Stupid F*cking Bird*, and *Clybourne Park*. Other recent credits include *The Tempest* and the World Premiere of *we declare you a terrorist* at Round House Theatre. This past summer Cody completed a six-city tour of Michigan with the Theater J production of *Tuesdays With Morrie*, commemorating the 25th anniversary of the book. Cody's regional credits include shows at Gulfshore Playhouse (Artistic Associate for 3 seasons), Shakespeare Theatre, The Folger Theatre, The Arden Theatre, The Wilma Theatre, Playmakers Rep, Portland Center Stage, Santa Cruz Shakespeare, Syracuse Stage, San Jose Rep, Studio Theatre, Two River Theatre, and Barrington Stage, as well as appearances at the Naples Philharmonic, Baltimore Symphony Orchestra, and the Anchorage Symphony Orchestra. Cody's career also includes film, television, and voice over work. Cody is the recipient of the Connecticut Critics Circle Award for Outstanding

Lead Actor, and has been nominated for 4 Helen Hayes Awards. Cody is a graduate of Carnegie Mellon University's School of Drama.

Photo Credit: Daisuke Kimura



MANATSU TANAKA (*Understudy, they/them*) is a bicultural multi-disciplinary performing artist; 13 years in Japan and 13 years in the US! They are thrilled to have their regional theatre debut at Woolly Mammoth!! Their career spans from Dance/Immersive/Musical Theatre to Burlesque, Aerial Silks, and have been training in Stage Combat and Japanese Sword Fighting, Tate. Manatsu's artistic journey has been driven by curiosity and bringing unique and

versatile perspectives they gained from working in NYC and Japan to the table. They are driven to keep working as a queer Asian artist to contribute to increasing the still-a-small-number-percentage of working AAPI artists in the theatre industry. Representation matters! Recent credits include; *Dis-Orientalism Part 3* at Joe's Pub, *BIPOC Immersive The Art of Killin' It* (Swing), *Hard/Femme Dances Works*, *Einstein on the Beach* (Yokohama), *Elisa and the 11 Swan Princes* (Nissay Theater & Japan Regional Tour).
www.manatsutanaka.com @manatsu.tanaka

CREATIVE TEAM

JEANETTE OI-SUK YEW (*Lighting Designer, she/her*) is an award-winning lighting designer for theatre, dance, opera, musicals, music performances, installation, immersive experiences and digital productions. Her designs have been seen across US cities and internationally. As a designer, Jeanette aims to create a visual environment that is organically integrated into the landscape and language of the production. NY Times described her designs as "clever" and "inventive". She is excited to return to Woolly since *BLKS! Theatre: Kimberly Akimbo, cullud wattah* (Drama Desk & Vivian Robinson AUDELCO nomination), *Gloria: A Life, american (tele)visions*, *Golden Shield*, *Snow in Midsummer*, *Suicide Forest*, *Ars Nova: KPOP!* (Henry Hewes Design Award, Lortel & Drama Desk nominations), *Oratorio For Living Things* (Lortel nomination), STC's *King Lear*, Theaterworks's *Walden* (Connecticut Critics Circle Awards), A.R.T's *WILD: A Musical Becoming* and *Macbeth In Stribe*. Other: DCPA's *Theater of the Mind Blue* with David Byrne, *Sweet Land* (2020 Design Achievement Award) and *A Dozen Dream* with Engarde Arts. Associate Arts Professor NYU Tisch, Instagram: @jeanette_yew | www.jeanetteyew.com

MEGUMI KATAYAMA (*Sound Designer, she/her*) is a NY-based sound designer and composer originally from Japan. She is thrilled to make her Woolly Mammoth Theatre debut with *The Nosebleed!* Off-Broadway: *The Nosebleed* (LCT3), *Regretfully*, *So the Birds Are* (Playwrights Horizons), *for colored girls who have considered suicide/when the rainbow is enuf* (Public), *The Life* (NYCC Encores!), *Our Brother's Son* (Signature Theater), *Generation Rise* (Ping Chong and Company), *The Gett* (Rattlestick). Regional: Alley Theatre, Berkeley Rep, Geva Theatre Center, Arena Stage, Everyman Theatre, Long Wharf, Studio Theatre, Yale Rep, Cincinnati Playhouse in the Park, Kansas City Rep, Two River Theater, and more. MFA Yale School of Drama.

JIAN JUNG (*Set & Costume Designer, she/her*) is a New York based set and costume designer from Korea. Jung's design has been acclaimed as 'innovative', 'inventive', 'genius' and 'spectacular' by major press such as The New York Times. While her productions range from classics to new plays, her design always focuses on innovative delivery of the piece, provoking audience's expectations. Jung recently designed *The Nosebleed* at Lincoln Center, *Ocean Filibuster* at A.R.T (Boston), and *Kiss* at Wilma Theater (Philadelphia). Other theatre work has been in many NYC theatres including CSC, ART/NY, HERE, The Wild Project, The Kitchen, Bushwick Starr, Abrons, Theater Row, Soho Rep, and Mabou Mines, also in Venezuela, Cuba, Puerto Rico, and Korea. Her opera and musical work have been in Bard Fisher Center, Juilliard School, Wolf Trap Opera (VA), Long Beach Opera (CA), and Huntington Theater (Boston). Jung received an MFA in Theatre Design from NYU, and an MFA in Environmental Design from Ewha Women's University in Korea. She teaches at NYU Tisch Design and Sarah Lawrence College. www.jianjung.com

MADOLYN FRIEDMAN (*Stage Manager, she/her*) is thrilled to return to Woolly after assisting on *Ain't No Mo'*. (Woolly & Baltimore Center Stage productions.) Originally from Houston, TX, Madolyn has a soft spot for developing new works, as it is so rewarding to see a production evolve over time. Credits include *A Strange Loop*, *Heroes of the Fourth Turning*, *If Pretty Hurts...*, *The Thanksgiving Play* (Playwrights Horizons), *Row* (Williamstown Theatre Festival), *Sweat*, *A Christmas Carol*, *Amerikin*, *Dead Man's Cell Phone*, *Born With Teeth* (Alley Theatre), *The Cake*, *Memoirs of a Forgotten Man*, *We Will Not Be Silent*, *Welcome to Fear City*, *Not Medea* (CATF), *Nutcracker*, *Sleeping Beauty*, (Boston Ballet). Education: BFA Stage & Production Management, Emerson College. When not Stage Managing, Madolyn enjoys exploring the city with her fiancée, Megan, and dog, Riley. She is also an avid knitter and is probably wearing at least one handmade item at today's performance.

NAILAH UNOLE DIDANAS'EA HARPER-MALVEAUX (*Associate Director, she/her*) is a generative artist and director focused on transformative new work. She is Woolly Mammoth's BOLD Rising Director. She directed the world premiere of *Getting There* by Dipika Guha at NCTC. She has worked at Williamstown Theater Festival, Berkeley Rep, American Conservatory Theater, Z Space, Shotgun Players, and Crowded Fire. She is a member of the inaugural cohort of the Artistic Caucus, a group of 4 freelance artists designed to initiate curatorial disruption and advocate for new artists at Woolly Mammoth, Baltimore Center Stage, the Rep of St. Louis and Long Wharf. Former fellowships include the Bill Foeller Directing Fellowship at Williamstown, the Directing Fellowship at Berkeley Rep and the Community Producing fellowship at A.C.T. She graduated with a B.A. in Theatre Studies and American Studies from Yale University.

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LOBBY EXPERIENCE

In ***THE NOSEBLEED***, Aya Ogawa explores the nature of memory, grief, and what we inherit from our families. We invite you to do the same through our installation in the lower lobby. Write down a joyful memory or the name of someone you'd like to honor on the construction paper at the lower lobby stations. Then, following the directions on the signage, fold your paper into an origami shape. After folding your paper, clip the figurine to the strips in the memory wall. Our hope is that as you create your origami, you will take a few minutes to think of those you love and those you've lost and that you will hold them with you as you head into the theatre for the performance.

THE NOSEBLEED TALKBACKS

Join us for a series of conversations after ***THE NOSEBLEED***! Woolly staff will be joined by the cast and creative team, including actor, playwright, and director Aya Ogawa.

THURSDAY, APRIL 13

Following the 8PM
Evening Show

SUNDAY, APRIL 16

Following the 2PM
Matinee

ON DEATH AND DYING

A CONVERSATION WITH JOAN MAXWELL, FORMER CHAPLAIN

On April 23rd, please join us after the matinee performance for a special post-show conversation with Joan Maxwell about grief and end of life care. Joan Paddock Maxwell was trained and served as a chaplain in three acute-care hospitals in the Washington, DC area. During six years as palliative care chaplain at the George Washington University Hospital, she served patients with life-threatening illnesses. The co-author of two previously published books, she received a Master of Theological Studies from Wesley Theological Seminary and was endorsed as a hospital chaplain by the Episcopal Church.

THE JUNGLE VR EXPERIENCE

In connection with our presented production of ***THE JUNGLE*** (in collaboration with Shakespeare Theatre Company), we are offering a special, limited Virtual Reality experience in our upper lobby. On April 1, 2, 8, and 15 Woolly is hosting virtual reality showings of The National Theatre's documentary *HOME: Aamir*. The documentary is about the experience of living in the Calais Jungle presented through the eyes of a 22-year-old Sudanese refugee, Aamir. Woolly Mammoth is partnering with Shakespeare Theatre Company, The National Theatre, and ARTECHOUSE in order to offer this special presentation.

To sign up for your 30-minute slot to view the experience, please go to Woolly's website.



Pictured in ***THE JUNGLE***: Vera Gurpinar (little girl kneeling), Ammar Haj Ahmad (clapping), Yasin Moradi (arms outstretched), Elham Ehsas (in vest). Photo Credit: David Sandison

THE JUNGLE*

BY **JOE MURPHY** AND **JOE ROBERTSON**

DIRECTED BY **STEPHEN DALDRY**

AND **JUSTIN MARTIN**

REGIONAL PREMIERE

MARCH 28 – APRIL 16, 2023

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NEW WORK NOTE

AN INTERVIEW WITH AYA OGAWA

AYA OGAWA (*Playwright & Director, Aya 0*) shares some reflections on failure, her devising process, and the ritual within **THE NOSEBLEED** with our New Work Department.

What was the impetus of the play for you?

In 2015, I premiered a play that was about the end of the world and whether we as humans could continue to find the drive to survive. That play was very much informed by the Fukushima earthquake and resulting nuclear disaster, the sudden but unrelated death of my mother, and the birth of my younger son.

A critic panned the play, calling it (and me) a failure. It was not only hurtful but I also was terrified that it signaled the end of my career, just as I was getting back to work after having kids. But to be called a failure, so publicly, also forced me to question the subjectivity of that term. Who decides whether something is a failure? When I asked myself whether I thought my play was a failure, the answer for me was clearly no. It wasn't perfect, but I had put my most honest fears out there, so I was proud of my work and the responses I got from real people.

Then, what would I consider a failure?

This question haunted me and it was the basis for the creation of a new project. I booked rehearsal space and I had a work plan, but I had no other characters or plot in mind. Then, the day before our first rehearsal, Donald Trump was elected President of the United States. In my communities, this was an inconceivable event. It took the idea of failure to a whole other level, and I think, there was a sense of rawness that permeated the entire development process.

Can you talk about your process for making this piece?

It's normal for me to have several workshop processes for a new play. I go through a sort of devising process as I work out story-lines and character and event. I'm always looking for what the deal or the event of a play is, and often it's not something that can easily translate on the page. But for this play, I was stepping in with truly

very few assumptions or prescription at all. I cast a wide net out to potential collaborators (actors, other writers, designers, theatre people and non-theatre people) and said, “I want to talk about failure. If you’re interested, come meet me at this studio every Thursday and I’ll give you snacks.” So I had a rotating and different group of people who would show up every time.

We began by sitting in a circle and sharing failure stories. Everyone had a different kind of failure they shared. Then I asked them to stage these failures in pairs. As time went on and I accumulated these stories, I asked the group (with permission from the original storytellers, of course) to retell other people’s failure stories, casting other collaborators within the story, so the single story teller was fractured into narrator, protagonist, sometimes a past self or future self or conditional self. This was one of the pivotal story-telling devices I discovered in this early part of the process that eventually informed my writing of the piece.

Eventually, I found that working with my collaborators’ stories made the audience question the authenticity of the stories—and I felt like I could not fully take responsibility for the state of vulnerability that I was leading everyone—collaborators and audience—towards. Essentially, I had discovered the goal of the play, which was to create a vulnerable, empathic space for reflection, healing and forgiveness—but I didn’t feel fully comfortable with the content because as the “host of the party” I wasn’t leading by example. So I decided to pivot to autobiography.

I’m curious about how your work as a translator informs your directing and writing.

Translating is a deeply intimate process and I feel very lucky to have been able to work with so many fascinating playwrights. Getting into their flow of thoughts and words gives me courage in my own work. Also I am influenced by other playwright’s ideas—for example, Toshiki Okada, a playwright whose plays I’ve translated for almost 20 years now, plays explicitly with a separation between performer and character, and in some of his earlier works, performers slip in and out of characters interchangeably and easily, without a lot of psychological structures around those rules. I think that that must have had some influence in the way the ensemble of

Ayas announce the rules of the play to the audience as we progress through the piece, like, “Now I’m playing this character,” or “Now I’m going to have a nosebleed.” It’s a playful nod to the conceit of the piece, always keeping one foot in reality and the other inside the fiction of the play.

THE NOSEBLEED starts with a sharing of real failures and was originally titled “Failure Sandwich”. What is your relationship to failure now?

Oh gosh, failure is an hourly occurrence. I think that one of the reasons why this play has resonated so much is that there aren’t many spaces where we can talk about and process our own failures. And everyone is afraid to fail. Because it could mean getting canceled or losing a relationship or upending your career. But without being able to talk about our failures, we are also not creating opportunities for forgiveness—forgiveness of others or ourselves. I think forgiving ourselves is one of the hardest things to do. Living through this play offers me space to hold complexity around both failure and forgiveness.

The play has a ritual built into it, how do you think about that? How is the audience’s relationship to the piece different from a traditional theatre experience?

Nowadays, every theatre artist has to have a really good reason for making people show up to a place and sit in a room together. If you want entertainment, it’s much easier to stream something at home. Theatre itself is (and has to be) a ritual with the audience, if we are going to make people show up in person and share space together.

For this play, by the time I began writing it, I knew from the beginning that it would end with a funeral, because recreating a funeral that never happened in real life was the core of the play, even before I typed it out. And I had to get the audience to agree to come to this funeral, otherwise, it wouldn’t be a proper send-off. My hope is that by building a relationship with the audience from the beginning, by the time they arrived at the funeral, it wouldn’t just be some random pretend ceremony for my father, but something genuinely meaningful for them as well.

I hope so, too. Thank you, Aya.

UP NEXT AT WOOLLY MAMMOTH

A WORD FROM INCENDIARY'S PLAYWRIGHT DAVE HARRIS
AND DIRECTOR MONTY COLE

Dave: We got *Zelda*. We got *Doom* and *Quake*; we got *Mortal Kombat*, and then action movies—*Kill Bill*. We have Kurosawa. Then we have, like, Anita Baker and Sade, and some, like, “cleaning the house” R&B. So it’s a really stylistic journey of all my favorite references—it’s a stylistic clash of a lot of things.

Monty: There’s *The Matrix*, yeah. There’s anime, then all told with sort of the protagonist being a 50-something-year-old black woman.



Pictured: Dave Harris (left) & Monty Cole (right)
discussing the themes and pop culture roots of *INCENDIARY*.
Photo Credit: Rebecca Calkin

ABOUT WOOLLY MAMMOTH

The Tony Award®-winning 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 Interim Managing Director Ted DeLong. 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.**

A STRANGE LOOP was produced at Woolly in 2021, ran on Broadway from April 2022 through January 2023, and won the Tony Award® for Best Musical in 2022. Other notable highlights 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’ **WHAT TO SEND UP WHEN IT GOES DOWN** to neighborhoods throughout DC, and launching a national tour of Madeline 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,
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WE WILL CONTINUE TO FIND AND PRODUCE THE MOST
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Pictured in **A STRANGE LOOP**: Jason Veasy, John-Michael Lyles, Jaquel Spivey, John-Andrew Morrison, James Jackson, Jr., Antwayn Hopper.

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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-theatre 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 theatre'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.



TED DELONG (he/him) is the **Interim Managing Director** of Woolly Mammoth Theatre Company. Ted comes to Woolly after a decade at the Oregon Shakespeare Festival as General Manager and Associate Producer. At OSF, Ted led OSF's contracting processes, capital facility planning and development, and oversaw a portfolio of operational departments.

Ted has previously held positions at Yale Repertory Theatre, Berkeley Repertory Theatre, the Magic Theatre, the Berkshire Theatre Festival, Baltimore Center Stage, and AMS Planning & Research. Ted is a Phi Beta Kappa graduate of Knox College and holds an MFA from Yale School of Drama, where he was the recipient of the Morris J. Kaplan Award for Theatre Management.

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Carrie Comper in the 2019 Seattle Repertory Theatre Production of *Shout Sister Shout!* Photo by Bronwen Hooley

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