

HERE Presents



# THE HANG

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# LAND ACKNOWLEDGEMENT

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HERE pays respect to the Munsee Lenape ancestors past, present, and future. We acknowledge that the work of HERE is situated on the Lenape island of Manhattan (Mannahatta) and more broadly in Lenapehoking, the Lenape homeland.

Inspired by the words of Adrienne Wong: HERE acknowledges the legacy of colonization embedded within the technology, structures, and ways of thinking we use every day. This production is using equipment and high-speed internet, not available in many Indigenous communities. Even the technologies that are central to much of the art we make leave significant carbon footprints, contributing to changing climates that disproportionately affect Indigenous people worldwide. We invite you to join us in acknowledging all this, as well as our shared responsibility to make good of this time and for each of us to consider our roles in reconciliation, decolonization, and ally-ship.

**HERE** presents

# THE HANG

BOOK AND LYRICS BY

Taylor Mac

MUSIC & MUSIC DIRECTION BY

Matt Ray

DIRECTED BY

Niegel Smith

CHOREOGRAPHED BY

Chanon Judson

SCENIC DESIGN AND COSTUME DESIGN BY

Machine Dazzle

LIGHTING DESIGN BY

Kate McGee

SOUND DESIGN BY

Cricket S. Myers

MAKE-UP DESIGN BY

Anastasia Durasova

DRAMATURGY BY

Morgan Jenness

PRODUCTION MANAGER

Drew Francis

PRODUCTION STAGE MANAGER

Patrick David Egan

SCENIC DESIGN SUPERVISOR

Jeremy Lydic

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Commissioned, developed and produced by HERE

RUNNING TIME 100 Minutes

## FEATURING PERFORMERS

Taylor Mac  
Kenneth Ard  
El Beh  
Ryan Chittaphong  
Kat Edmonson  
Queen Esther  
Wesley Garlington  
Synead Sidney Nichols  
Trebien Pollard

## FEATURING MUSICIANS

Matt Ray  
Jonathan Beshay  
Greg Glassman  
J. Walter Hawkes  
Jessica Lurie  
Joel Mateo  
Lisa Parrott  
Gary Wang

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*The Hang* is the recipient of a generous award from The Roy Cockrum Foundation. Additional support for this project has been provided by the MAP Fund; the New England Foundation for the Arts; and the Mertz Gilmore Foundation. HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Andrew W. Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound.



*The Hang* was originally planned to open its run during HERE and BMP's PROTOTYPE Festival on January 7, 2022. Due to COVID, the 2022 Festival and our first performance was postponed. We are thrilled to be sharing this special work with you today!

HERE would like to honor the work and dedication of our team member Jessica Davison, who passed away January 2, and left our midst much too soon. Welcoming artists and audiences to HERE, day in and day out, takes an enormous amount of energy and spirit, and we couldn't do it without the contributions of each person who joins our team and does their part. We send our love and best wishes to Jessica's friends and family.



Taylor Mac



Kenneth Ard



El Beh



Ryan Chittaphong



Kat Edmonson



Queen Esther



Wesley  
Garlington



Synead Sidney  
Nichols



Trebien Pollard



Matt Ray



Jonathan Beshay



Greg Glassman



J. Walter Hawkes



Jessica Lurie



Joel Mateo



Lisa Parrott



Gary Wang

## PRODUCTION STAFF

ASSOCIATE DIRECTOR & ASSISTANT TO TAYLOR MAC Willa Ellafair Folmar

ASSISTANT CHOREOGRAPHER Jaimé Yawa Dzandu

ASSISTANT STAGE MANAGERS Allison Hohman and TaTyana Smith

ASSOCIATE LIGHTING DESIGNER K. A. Rudolph

LIGHT BOARD PROGRAMMER Wylder Cooper

PRODUCTION ELECTRICIAN Megan Lang

ASSOCIATE COSTUME DESIGNER & WARDROBE SUPERVISOR Kathe Mull

ASSISTANT COSTUME DESIGNER Gylanni Carrington

WARDROBE MANAGERS Elizabeth May and Rachael Shane

ASSOCIATE SOUND DESIGNER & SOUND ENGINEER Marián Gómez Villota

ASSISTANT MUSIC DIRECTOR Nehemiah Luckett

CONSULTING PRODUCER Pomegranate Arts

PRESS AGENT Matt Ross PR

PRODUCTION PHOTOGRAPHER Maria Baranova

COVID SAFETY SUPERVISOR Allison Hohman

SCENIC CONSTRUCTION Tom Carroll Scenery; Will Cornell, Lamont Ford, Jose Gutierrez, Jonathan Medina, Andres Ramirez, Jose Toro, and DeVonne Williams

COSTUME CONSTRUCTION Kathe Mull, Karen Boyer, and Elizabeth May

PROPS CONSTRUCTION Marsden Francis, Raphael Mishler, and SueAnne Leung

ELECTRICS LOAD-IN CREW Kourtney-Cymone Charles, John Ivy, Megan Lang, Vittoria Orlando, Grace Orr, Tim Van Etten, and Stephen Walton

AUDIO LOAD-IN CREW Irving Rivera, Javier Stec, and Frederick Toribio

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## REHEARSAL STAFF

STAGE MANAGER Elis C. Arroyo

INTERIM STAGE MANAGER Caskey Hunsader

PRODUCTION ASSISTANT Mariko Takizawa

WORKSHOP MUSICIANS Stacy Dillard, Alden Hellmuth, and Sunny Jain

DAY MUSICIANS Paul Jones, Ted Kooshian and Stefan Zeniuk

SOUND ASSISTANTS Irving Rivera, Ricardo Delgado Garces, Andrew Wang, and Jorge Olivo

WORKSHOP STAGE MANAGER Jason Kaiser

WORKSHOP PRODUCTION ASSISTANTS Emma Richmond, Elyse Durand, Enoch Parmar, and Kristen Hoffman

HOSPITALITY Emma Richmond and Christina Marks

# CREATIVE TEAM

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**TAYLOR MAC** (BOOK & LYRICS) is a theatre artist who prefers to write in the first person. Hello. I'm also a theatre artist who longs to be rid of the usual lists of achievements. Here's something different.

In case you don't know, my pronoun is judy (only capitalized when at the start of a sentence, like a normal pronoun). A few people have claimed I use this pronoun as a joke. They are uninformed. It's not a joke, which doesn't mean it's not funny. It's a personalized pronoun for someone whose gender is constantly changing (both professionally and personally). My gender isn't male or female or non-binary (which oddly creates a binary between people who are non-binary and binary). My gender is "performer" (one day I'll get it on the passport). It's also an art piece, and as annoying to navigate as it is delicious. You too may change yourself. I suppose that's why I've made a life in the theatre. It's a life geared toward the act of change.

Here's something a bunch of us theatre folk are wondering about in terms of change: how can wondering be at the center of dramatic action rather than the achievement goals inherent in conflict? Sarah Ruhl says most theatre is made in the form of a male orgasm. That seems accurate, in terms of theatre usually engorging to catharsis. May we add that the radical queer understands a male orgasm may be varied, multiple, and circular? All this to agree: there's more than one way to engage with others.

Once there was an acting teacher who said, "When your character is alone on stage their action is one of three things: praying, figuring out, or recalling". Wise as that craft may be, how may we liberate this triumvirate into a truncation, which offers an expansion? Shall we turn our craft into a vagary of wondering? It may not be as accurate as praying, figuring out, and recalling but, perhaps, more aspirational. Whereas the method acting teacher is interested in showing how people are, some of us are interested in using theatre to (also?) explore our possibility. Or, how do we become less knowing and more Socratic?

And must it only be when alone? Or singular? Or hierarchical? A funny thing you start to wonder as you climb the ladder: if access to the tower means no access to the street, maybe, baby, it ain't worth it. (And the tower may be the room where it happens but the street is where it's at.) And really, does the isolated child dream towards theatre in order to spend more alone time?

Though, is a character ever alone? Even when rehearsing a one-person show the ancestral makers are present. How to wonder with them then, rather than be in a tantrum/tower building, and isolating, your-turn/my-turn conflict?

A start may be to rid ourselves of numbers. Twenty-four-hours. Two hundred people. Eight acts. Five-character play. Ninety minutes. Are all these numbers ways to disengage from the challenge of content? Is form the same?

Judy's been a form queen. I love a hand painted map. Essentially: pile on the mixed metaphors, stack the genres, layer the forms, delight in the human warbles, throw in a little comfort, let the comfort fray, discover the natural world has given it a stink, discover the image is faded, get lost, damp, realize its grown something that might be harming you, try to fix it, try to clean it, hope it worked, realize it hasn't, decide to make use of the harm, find a different way, repeat it all, and call it theatre.



And... I wonder if it's time to consider that form, style, aesthetics, pace, duration, craft, and process may not be content? Gosh forbid. We haven't achieved enough of a critical mass of agreement that they are content. Don't give up yet, Taylor Mac. There is more work to be done.

Still... there is a nagging question. Are we all simply Virgos obsessing over the categories, stratagems, and lists in order to ground our nomadic insecurities with an organizing principal chained to want?

Here's a biographical detail for this bio: I'm a Virgo. Though I don't believe in astrology. Most of the people I hold dear are astrology nuts. It's hard to hold firm to a belief when dearness gets in the way.

Another dear thing, which keeps getting in the way of belief, is the question: how may we be quiet while still freeing ourselves from the Puritan dominance over expression? Another way to ask it is: how may we maintain our gentle souls in this tough place of so many rules and mountains? Must the tender queen be "fierce" in order to chisel a place for judyself in the world? In order to survive? Must they be a queen? A ruler with subjects? May they not be tender? Must they do battles after emerging from the dark caves having pulled up those boot straps? Must they brag and promote and grow, grow, grow simply to be considered?

There's a middle age consideration for ya.

Speaking of middle age and bragging and promoting... back to the bio. Some theaters, producers, and playbills have rules about bios: no jokes, don't thank anyone; get rid of the personal, forget the philosophy; simply list. And perhaps, in the world of so many themes, a list is kinder. Must we be challenged everywhere? Shall we manifesto ourselves into corners, even in the playbill? Shall we exhaust the reader with questions before the show has even begun?

And a different framing: is the list similar to the peaceful and important work of the calling of the names? This happened! You may not have been there to witness but it happened! The art was here! Recognize. And, if you never got to see that side-show musical about the gentrification of Coney Island (starring Bridget Everett, Tigger!, Dirty Martini, Bianca Leigh, and Ruby Lynn Maher, where I performed a de-tucking while naked and painted green, while Basil Twist's blue-haired lady puppets watched on in Julie Atlas Muz choreography) wonder on and perhaps even delight in, with nothing but its title: *Red Tide Blooming*.

In case all this might be true, below is the traditional biographical list of shows (rituals), competitive kindnesses (awards), and debt (gratitude). It's essentially an engorging towards catharsis. Feel free to read it and decide for yourself which gives you the context you need for an opening of your heart (perhaps neither... oh no, then we'll have to put our hopes on the show). And perhaps, as the wondering minstrel once said, "Yes! And...".

Taylor Mac is the author of *Joy and Pandemic*; *Gary: A Sequel to Titus Andronicus*; *A 24-Decade History of Popular Music*; *Prosperous Fools*; *The Fre*; *Hir*; *The Walk Across America for Mother Earth*; *The Lily's Revenge* (HERE premiere); *The Young Ladies Of* (HERE premiere); *Red Tide Blooming*; *The Be(A)st of Taylor Mac*; and the revues *Comparison is Violence*; *Holiday Sauce*; and *The Last Two People on Earth: an Apocalyptic Vaudeville* (created with Mandy Patinkin, Susan Stroman and

Paul Ford). Mac is the first American to receive the International Ibsen Award, is a MacArthur Fellow, a Pulitzer Prize Finalist, a Tony nominee for Best Play, and the recipient of the the Kennedy Prize (with Matt Ray), the Doris Duke Performing Artist Award, a Guggenheim, the Herb Alpert Award, a Drama League Award, the Helen Merrill Playwriting Award, the Booth, two Helpmann Awards, a NY Drama Critics Circle Award, two Obie's, two Bessies, and an Ethyl Eichelberger. An alumnus of New Dramatists, Judy is currently the resident playwright at HERE.

Thank you Linda Brumbach, Alisa Regas, Kristin Marting, Morgan Jenness, Nina Mankin, Lynbarbara Mahler, Liz Swados, Paul Lucas, Machine Dazzle, Matt Ray, Niegel Smith, Robin Bowyer, Marcy Coburn, Kat Wentworth, Patt Scarlett, mom, and all the people who keep coming back.

**MATT RAY** (COMPOSER & MUSIC DIRECTOR; KEYS) is a Brooklyn-based pianist, composer, arranger, singer, songwriter, and music director. His arrangements have been called "wizardsly" (*Time Out NY*) and "ingenious" (*NY Times*), and his piano playing referred to as "classic, well-oiled swing" (*NY Times*) and "to cry for" (*Ebony*). For his work on Taylor Mac's show *A 24-Decade History of Popular Music* he and Mac shared the 2017 Kennedy Prize for Drama Inspired By American History. Notable live performances include Carnegie Hall with Kat Edmonson, the Hollywood Bowl with reggae legend Burning Spear, the Théâtre de Chaillot with Justin Vivian Bond, and touring the Caribbean and Central America as a US Department of State Jazz Ambassador. His show *Matt Ray Plays Hoagy Carmichael featuring Kat Edmonson* premiered at Lincoln Center's American Songbook series in 2018. Other work includes music directing Queen Esther's *The Billie Holiday Project* at the Apollo Theater's Music Café (2012), music directing Taylor Mac's Obie award winning play *The Lily's Revenge* at HERE (2009), and co-writing songs for and performing in Bridget Everett's one-hour Comedy Central special *Gynecological Wonder* (2015) as well as Everett's hit show *Rock Bottom* (2014). Matt has done musical arrangements for a large number of TV shows and films including *Nurse Jackie* (2014), *Blue Night* (2018), and the Oscar nominated *Can You Ever Forgive Me?* (2018).

**NIEGEL SMITH** (DIRECTOR) is a Bessie Award winning theater director and performance artist. He is the Artistic Director of NYC's Obie Award winning theater, The Flea; board member of A.R.T./New York; and ringleader of Willing Participant, an artistic activist organization. His theater work has been produced by The Alley, The Barbican, Goodman Theatre, HERE, Hip Hop Theatre Festival, Magic Theatre, The Melbourne Festival, Mixed Blood, New York Fringe Festival, New York Live Arts, Phoenix Theatre Ensemble, Playwrights Horizons, Pomegranate Arts, The Public Theater, St. Ann's Warehouse, Summer Play Festival and Under the Radar, and his participatory walks and performances have been produced by Abrons Arts Center, American Realness, The Brooklyn Museum, Dartmouth College, Elastic City, The Invisible Dog, Jack, The New Museum, Prelude Festival, PS 122, the Van Alen Institute and Visual AIDS. He often collaborates with playwright/performer Taylor Mac and with artist Todd Shalom. Smith was co-director of the critically acclaimed *A 24-Decade History of Popular Music*, winner of the Kennedy Prize in Drama, the Edwin Booth Award and a Pulitzer Prize finalist. Before surviving high school

in Detroit, Niegel grew up in the North Carolina piedmont, fishing with his dad, shopping with his mom and inventing tall-tale fantasies with his two younger brothers.

**CHANON JUDSON** (CHOREOGRAPHER) has been growing with the acclaimed Urban Bush Women (UBW) since 2001, as performer and now Co-Artistic Director. She's a director's fellow with New Perspective Theatre and Chicago Director's Lab. Projects include *The Invention of Tragedy* (Flea Theatre), *It's Not so Bad in My Brain* (New Perspective Theatre), *Prometheus Bound* (The Tank), *Chronicle X* (The Shed), *Brett and Ashley* (New Perspective Theatre). Original projects include *Nurturing the Nurturer*, a performance ritual/gathering for mothers (Black Women's Blueprint) and Family Arts (FAM) - Alongside her husband they offer spaces for families to explore and create (Bric, Bailey's Cafe, MS 35 Family Dynamics, Stoops). Chanon has worked with Mickey Davidson, Kwame Ross, Barak adé Soleil, Talvin Wilks, Sita Frederick, Allyne Gartrell, and Sandra Burton. Performance credits include *A 24-Decade History of Popular Music* (Taylor Mac), *God's Trombone* (Craig Harris), *Cannabis!* (Baba Israel), Cotton Club Parade, Michael Jackson 30th Anniversary Concert, and the Tony Award-winning musical *Fela!*

**MACHINE DAZZLE** (SCENIC AND COSTUME DESIGNER) has been dazzling stages via costumes, sets, and performances since his arrival in New York in 1994. Credits include Julie Atlas Muz's *I Am The Moon And You Are The Man On Me* (2004), Big Art Group's *House Of No More* (2006), Justin Vivian Bond's *Lustre* (2008) and *Re:Galli Blonde* (2011), Chris Tanner's *Football Head* (2014), Soomi Kim's *Change* (2015), Pig Iron Theater's *I Promised Myself To Live Faster* (2015), *Bombay Ricky* (PROTOTYPE Festival 2016), Opera Philadelphia's *Dito and Aeneus* (2017) and Spiegeworld's *Opium* (Las Vegas 2018). With Taylor Mac, Machine has collaborated on several projects including *The Lily's Revenge* (2009), *Walk Across America For Mother Earth* (2012) and the Pulitzer Prize-Nominated *A 24-Decade History of Popular Music* (2016-Present). Conceptualist-as-artist meets DIY meets "glitter rhymes with litter," Machine was a co-recipient the 2017 Bessie Award for Outstanding Visual Design and the winner of a 2017 Henry Hewes Design Award.

**MORGAN JENNESS** (DRAMATURG) has worked as an educator, activist, worked in the literary office and as Associate Producer at the Public Theater, and also was an Associate Artistic Director at NYTW and LATC. Morgan has served in dramaturgical capacities at theaters and developmental situations all over the USAmerican theater for over three decades, as well as creative consultant at both the Helen Merrill and Abrams Artists agencies. Morgan has been a guest artist with multiple educational theater programs, is currently on the faculty of Columbia, Fordham and Pace University and has been on multiple theater funding and award panels including NEA, NYSA, NEFA, the Drama Desk and Herb Alpert Award. Morgan is also a recipient of an Obie for Long Term Support of Playwrights, the prestigious LMDA Lessing Award, the first Elsa Rael VintAge Award and a 2015 Doris Duke Impact Award, under which they are pleased to work as a Creative Consultant for Double Edge Theater as well as several projects at La MaMa. Morgan is currently Creative Director/founder of In This

Distracted Globe – a dramaturgical and management consultancy. They are thrilled to be entering their second decade of collaboration with Taylor Mac.

**KATE MCGEE** (LIGHTING DESIGNER) is a trans\* lighting and scenic designer. New York work includes: *While You Were Partying* (SoHo Rep), *My Lingerie Play* (Rattlestick Playwright's Theater), *Infinite Love Party* (Bushwick Starr), Gillian Walsh's *FAME NOTIONS* (Performance Space New York), *Pay no Attention to the Girl, Marjana and the 40 Thieves* and *Pussycock Know Nothing* (Target Margin) *50/50 old school animation* (Under the Radar, The Public, Volks Theater, Munich), *Early Plays* (New York City Players/ Wooster Group, Henry Hewes Award Nomination, with Aaron Deyo), *Masculinity Max* (The Public Theater), *Sound House* (New Georges), *Kidnap Road* (La MaMa), International Concert Tours: *Emily's D+ Evolution World Tour* for Esperanza Spalding. Regional Theater: *Life of Galileo* (Playmaker's Rep), *An Iliad* (Long Wharf), *Esai's Table* (JAG Productions), *A Tale of Two Cities* (Trinity Rep), *These Seven Sicknesses*, *An Acorn*, and *Neva* (Brown, Trinity) [kateisalightingdesigner.com](http://kateisalightingdesigner.com)

**CRICKET S. MYERS** (SOUND DESIGNER) On Broadway, Cricket earned a Tony Nomination and a Drama Desk Award for her design of *Bengal Tiger at the Baghdad Zoo*. Off Broadway designs include *The Marvelous Wonderettes*. She has also designed regionally at La Jolla Playhouse, The Geffen Playhouse, The Ahmanson, The Mark Taper Forum, Kansas City Rep, Shakespeare Theatre Company of DC, South Coast Rep, The Kirk Douglas Theater, Pasadena Playhouse, Berkeley Rep and St Louis Rep. Other selected L.A. Theaters include The Wallis Annenberg Center for Performing Arts, East West Players, Ghost Road Theater Company, and The Celebration Theater. She has earned 24 Ovation Nominations, as well as winning The Ruth Morley Award from the League of Professional Theater Women, The Kinetic Award for Outstanding Achievements in Theatrical Design, an LADCC and a Garland Award. Cricket is a proud member of Local USA 829 and the TSDCA. [cricketmysmyers.com](http://cricketmysmyers.com)

**ANASTASIA DURASOVA** (MAKE-UP DESIGNER) is a Siberia-born, New York-based makeup artist and body painter. As a classically trained painter and sculptor, Durasova is known for her creative versatility and her ability to move fluidly between commercial beauty and creative makeup. Her clients include Yves Saint Laurent, Y3, Thom Browne, and others. Taylor Mac and Anastasia met on set for Robert Trachtenberg's *Red Blooded American Male: Photographs* and became collaborators shortly after. Anastasia designed makeup for Taylor Mac on multiple photography, theater and film projects including *24 Decades of Popular Music*, *Holiday Sauce*, and others. Anastasia resides with her family and her cat Zucchini in old Victorian mansion in Chester, New York.

**MARIÁN GOMEZ VILLOTA** (ASSOCIATE SOUND DESIGNER AND SOUND ENGINEER) Originally from Madrid, Spain, Marián is a Latin Grammy nominated studio/live engineer, producer, musician and sound designer based in New York City. Marián has recorded artists such as Javier Limon, Jack DeJohnette, Ravi Coltrane, Matthew Garrison, Arturo O'Farrill, among others. In 2014, she was nominated for a Latin Grammy of her own in the category of 'Best Engineered Album' for her work as a

recording engineer on the flamenco/world fusion album, “Promesas De Tierra” by Javier Limón. In addition to her FOH and studio work, Marián works in the theater realm as a sound engineer and sound designer. Her credits include: *Is There Still Sex In The City* (Daryl Roth Theater), *Neal Brennan: Unacceptable* (Cherry Lane Theater), *#DateMe* (Westside Theatre), *Einstein’s Dream* (59E59), *Safeword* (ATA), *The Hello Girls* (59E59). A graduate of Berklee College of Music, she holds a dual major in Music Production & Engineering and Contemporary Writing.

**WILLA ELLAFAIR FOLMAR** (ASSOCIATE DIRECTOR & ASSISTANT TO TAYLOR MAC) finds titles and bios vexing. Rather than state that she IS something, she’d rather tell you things she does and what she loves. Willa’s been making plays for 23 years. Some on hearths of old houses, or back hallways of academic buildings, others at places like The Barbican. Sometimes she’s in them, creates things for them, writes them, makes sure everyone on the tour stays alive and in good spirits, or collaborates on ideas and shapes them into something tangible. Willa takes photos, another form of theatre in two-dimensional form. She studied Political Communication and Theatre at Davidson and Emerson Colleges. She’s been an Ambassador for the BSO, Dramaturgical Costume Assistant on Showtime/Fox21’s *Homeland*, and a teaching artist for Writers Without Margins, a non-profit engaging with incarcerated and systemically persecuted individuals in Boston. It was her professor, the visionary P. Carl, who introduced Willa to Taylor Mac and Pomegranate Arts, changing the trajectory of her life in New York. Since 2016, Willa’s worked extensively on Mac’s *A 24-Decade History of Popular Music* and *Holiday Sauce*, which has taken the company to The Melbourne Festival, Montclair Film Festival, CAP UCLA, Berliner Festspiele, The Curran SF, and everywhere in between. Through Pom, Willa’s also worked on projects with artists including Philip Glass and Bassem Youssef. She’s worked on shows for *Under the Radar*, The Onassis Festival, and LaMama. Willa’s a partner at Looking Glass Arts, an artist-lead creative residency center in upstate NY democratizing access to the space, time and natural beauty critical to artistic growth and practice. Okay, so even this was too list-y and title-y for Willa’s taste. She apologizes. Above all, Willa’s devoted to sustaining community through theatre—in the valuing of “verbs above nouns” way. And making it good. Everything else is sprinkles.

**PATRICK DAVID EGAN** (PRODUCTION STAGE MANAGER) Broadway: *Fun Home*, *Newsies*. Off Broadway: *Howard Crabtree’s When Pigs Fly*, *Giant*, *Fun Home*, *Barbecue*, *Privacy*, *Southern Comfort*, *The Mystery of Love and Sex*, *Cyprus Avenue*, *The Loophole*, *When It Happens To You*. National Tours and other credits: *Roman Holiday*, *War Horse* First National Tour, 25th Anniversary Production of *Les Misérables*, *Newsies*, *Billy Elliot*, *Finding Neverland*, The Kennedy Center, Paper Mill Playhouse, Bucks County Playhouse, Barrington Stage Company, Hudson Valley Shakespeare Festival. When not stage managing, you’ll find Patrick in his kitchen baking something sweet and on Instagram [@whiskuponastarnj](#). Love to BG!

**TATYANA SMITH** (ASSISTANT STAGE MANAGER) is a New York based stage manager from Brooklyn. She graduated from the City College of New York with a degree in Theater. She's worked at The Wild Project, Lincoln Center, The Lark and The Public Theater. Her off-Broadway credits include: *Porto*, *Cullud Wattah* and the PlayOn!Shakespeare festival. TaTyana is very excited to be working on *The Hang* and would like to thank Meredith for giving her this opportunity. Peace & Love

**ALLISON HOHMAN** (ASSISTANT STAGE MANAGER) is a freelance stage manager and lighting designer based in New York City. For the last five years, she has been the Production Stage Manager of the historic 13th Street Repertory Theatre and saw them through their 40th season before Covid closed their doors for good. There she worked on multiple world premieres and was able to cultivate her love of lighting design as well. Outside of The Rep, Allison loves to consistently work with Regeneration Theater, Elms Shakespeare Company, The Vineyard Theatre, and Abingdon Theater Company. She's also proud to be the Founder and Artistic Director of Rogue Theater Festival which prides itself on being the mom and pops theater festival in the heart of New York City. She is also Company Manager of The Gnome Haus, resident technical representative at The Players Theatre and a member of The Stage Managers Association. When not working, Allison is exploring all this city has to offer and constantly hunting for the best barbecue spot in town... (it's currently Hometown Barbecue, by the way). Hit her up at [allisonleahhohman.com](http://allisonleahhohman.com) and go Rogue with her at [roguetheaterfestival.com](http://roguetheaterfestival.com).

## PERFORMERS

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**KENNETH ARD** (PERFORMER) has originated roles in some of the biggest hit shows in Broadway's history. Macavity in *Cats*, Electra in *Starlight Express*, Pluton in *Dangerous Games*, The Chimney Man playing opposite to the late great Gregory Hines in *Jelly's Last Jam*, and Ken in *Smokey Joe's Cafe*. Ken was honored to standby for Tony Award-winning legend André De Shields in the role of Ron in the musical *Half Time* at the Paper Mill Playhouse and was subsequently chosen by Mr. De Shields to lead his cast of *Sophisticated Ladies* at NJPAC. He also appears as Wilbur in the 2001 Academy Award-winning film *Chicago*. Beyond Broadway, Ken has performed as a jazz singer and cabaret artist throughout Europe and the United States gaining an appreciation for The Great American Songbook.

**EL BEH** (PERFORMER) is a theatre artist, performer, musician, singer, composer, mover and educator. As Mizz Ellemenohpee Q. Aresteeuyvee, they are a co-host of *Drag Spectacular Spectacular* and she is a proud company member of Mugwumpin, Shotgun Players and detour dance. They have had the chance to collaborate internationally with folx including Berkeley Rep, California Shakespeare Theatre, The Curran, For You, La Jolla Playhouse, Oslo ACTS, Pachaqueer, SF Playhouse, Shotgun Players, YBCA, and Z Space among others. Some favorite performances include Robert in *Black Rider* and all characters in a roulette of *Hamlet* (Shotgun Players),

Shen Te/Shui Ta in *The Good Person of Szechuan* and Petruchio in *Taming of the Shrew* (Woman's Will), the Baker's Wife in *Into the Woods* and the titular character in *Mary Poppins* (SF Playhouse), and being a cello player/singer/dandy minion in Taylor Mac's *The 24 Decade History of Popular Music* (St. Ann's Warehouse and national tour). Their cello playing has been heard nationally with such folks as The Bengsons, Taylor Mac, and the Bay Area Rainbow Symphony and her music direction and compositions have been heard through out the San Francisco Bay Area, including with detour dance and Magic Theatre. They were named one of KQED's Bay Brilliant Artists to Watch.

**RYAN CHITTAPHONG** (PERFORMER) is delighted to join this new production after having originated the role of Hero in Taylor Mac's *The Fre*. He has performed internationally including such countries as Finland, Russia, Latvia and Honduras. Ryan has also performed with Berkshire Theatre Festival, HERE, The Flea Theater, The Tank, Nashville Rep, Harold Clurman Lab, and The Grand Ole Opry, among others. Ryan frequently performs with Ten Bones Theatre in the smash hit improv comedy show *Entirely From Memory* and is a proud company member of the Story Pirates. Ryan studied improv comedy at Upright Citizens Brigade, Magnet Theater and is a house team member at The Armory Comedy, in addition to serving as Director of Marketing for the Stella Adler Studio of Acting. [@ryanchittaphong](https://www.instagram.com/ryanchittaphong)

**KAT EDMONSON** (PERFORMER) is an award-winning songwriter and singer "with an equal foothold in jazz, cabaret, and vintage cosmopolitanism pop" (*The New York Times*). She has performed on "NPR Tiny Desk Concerts," "Austin City Limits," "A Prairie Home Companion," the "Late Show with David Letterman" and "The Tonight Show with Jay Leno." Her 2015 performance on "CBS This Morning: Saturday" garnered the program's highest rated viewership since 2006. In 2016, she appeared in Woody Allen's *Cafe Society* as a 1930s jazz singer and was highlighted on the official soundtrack performing her version of "Mountain Greenery." Edmonson's experience in Allen's film inspired her to study the craft of acting. She subsequently spent two years in conservatory at The William Esper School in New York City. In 2018, Edmonson joined Lincoln Center's American Songbook series in the show *Matt Ray Plays Hoagy Carmichael* featuring Kat Edmonson. From Carnegie Hall to the Montreux Jazz Festival to the Blue Note in Japan, Edmonson has played major stages across the United States, Europe, and Asia. In addition to her own headline tours, Edmonson has gone on the road in support of Lyle Lovett, Chris Isaak, Gary Clark, Jr., Jaime Cullum, *Asleep at the Wheel*, and Shawn Colvin, and has opened shows for Smokey Robinson, George Benson, Michael Kiwanuka, Nick Lowe and Willie Nelson. The genre-defying artist has released six Billboard jazz chart-topping albums to date. NPR calls her "a savvy student of '60s film soundtracks, jazz-pop stylists and Brill Building and Tin-Pan Alley songcraft," and says her original compositions "all exude a twinkly throwback charm." Her songs have been featured in major motion pictures, television shows, and commercials including her original "Lucky," featured in the Coca-Cola "Footprints" ad from the 2014 Winter Olympics.

**QUEEN ESTHER** (PERFORMER) Described as "...a Black Lucinda Williams..." and "...a brutal, original, explosive singer..." (*Vanity Fair*), Queen Esther is a writer, vocalist, solo performer, producer, songwriter and musician. She has toured and recorded with harmelodic guitar icon James "Blood" Ulmer in many incarnations, including a recent European stint with his seminal band. She has recorded and/or performed with Speedball Baby, Mona's Hot Five, Eyal Vilner Big Band, Burnt Sugar Arkestra, Richard Barone (The Bongos), Elliot Sharp (as alt-blues duo Hoosegow), Swingadelic, LaLa Brooks (The Crystals), The New York Jazzharmonic, The Dirtbombs, and many more. The solo shows that she has written and performed include *The "Moxie" Show*, *Queen Esther: Unemployed Superstar* and *The Big Payback*. *Blackbirding*, a performance art piece about American history from a Black feminist perspective, is currently under development, along with the musical *The Billie Holiday Project* and *That's What Happened*, a play about the January 6th insurrection in Washington, D.C. A member of AEA, SAG/AFTRA, the Recording Academy, and the Dramatists Guild, Queen Esther is a playwright in residence at New Perspectives Theater Company's 2021 Women's Work Short Play Lab and American Theater Group's PlayLab 2021 - 2023. Her TED Talk *The True Origins of Country Music* continues to reverberate throughout the Americana community as her 2021 Black Americana self-produced *Gild The Black Lily* -- "...a minor masterpiece..." (LIRA) from her imprint EL Recordings -- garners stellar reviews and airplay worldwide.

**WESLEY GARLINGTON** (PERFORMER) Wesley Graham Oliver Garlington graduated from Sarah Lawrence College in May of 2018 with a Bachelor of Arts in Music, Theatre, and Film. An experimental musical theatre composer and drag performer, Wes performs gender non-confirming drag as Klondyke in Brooklyn, while working on their second musical, *Scarecrow*. Their first musical, *Elsewhere*, had a reading, followed by a workshop production mounted at Sarah Lawrence during their senior year. They often perform at *In Living Color*, a black & trans-run Drag show produced by Junior Mintt, Juniper Juicy, and Filthy June. Some of their previous credits include; Drag Artist at *Fam Pride* (Knockdown Center, 2021), A Vocalist in *Queer Icons* (by Taylor Mac @ Lincoln Center, 2021), Background Vocalist for Treya Lam in Concert (Lincoln Center, 2021) Chance in *America's Favorite All-Boy Band* (The Tank, 2018), Countee in *the Crocus Eaters* (Trans Lab), Kitt in *Beasts of Warren* (The Syndicate, 2018).

**SYNEAD CIDNEY NICHOLS** (PERFORMER) is a queer poly-disciplinary performance artist, musician, & expressionist based in New York City. Her inspiration is deeply rooted in the quest for community healing, self-awareness, and the freedom and advancement of queer, black and indigenous people of color. Most recently appearing in *Vogue Italia* and named one of *Teen Vogue's* "17 Rising Stars Who Personify Black Excellence During Black History Month", Synead is not bound by genre or stereotype, but bound to the varied experiences we all share as humans. She has appeared in a number of works including award winning independent film *Poets Are The Destroyers* directed by Nancy Pop and *Mercy Mistress* written by Yin Q & executive produced by Maragret Cho, The Shed's Open Call Series as part of Nia



Witherspoon's *Dark Girl Chronicles* as well as *Priestess of Twerk* at HERE Arts Center. She has also won the Best Actress award for her role in the thriller *Sasquatch* at Nightmares Film Festival and recently shot a Beats Studio Ear Pods commercial with Serena Williams. Synead has been honored by the NAACP as a history maker in her crucial role in community organization and has been a keynote speaker at Harvard's Alumni of Color Conference in connection to organizing Millions March NYC, the largest protest against systemic oppression in New York City to date. "You have to act as if it were possible to radically transform the world. And you have to do it all the time." —Angela Davis.

**TREBIEN POLLARD** (PERFORMER) is a graduate of Florida A&M University with a BS in Mathematics Education and a MFA in Dance from NYU Tisch School of the Arts. He received training at the Alvin Ailey American Dance Center, Florida A&M University, Florida State University, Martha Graham School of Contemporary Dance, and from a number of gifted teachers and choreographers. Trebien has performed with many dance companies, including Tania Isaac Dance, Nia Love, Martha Graham Ensemble, RIOULT, Pearl Lang Dance Theatre, Rebecca Stenn Co., Erick Hawkins Dance Co., the MET (Metropolitan Opera Ballet), Ronald K. Brown/Evidence, Bebe Miller Company and Pilobolus. He has also worked as a guest artist with Urban Bush Women. As a choreographer, Trebien's work has been performed throughout the United States, England and Japan. He has choreographed and toured, nationally and internationally, with RASA recording artist Nomad. Trebien has also choreographed William Electric Black's *The Hamlet Project*, *The Damned: A Rock Musical* and *Frankenstein: The Rock Musical*. Trebien appeared in Mannic Productions' feature film *Ghostlight*, starring Richard Move as 'Martha Graham,' as well as appearing in several photography books, including *In My Stairwell* (Mark Seliger), *Twisted Yoga* (Pilobolus), *Body Knots* and *Passion & Lines* (Howard Schatz). He has been on faculty at the American Dance Festival, Queens College, Adelphi University, the University of Southern Mississippi, Goucher College, Middlebury College, Marymount Manhattan College, Montclair State University and the University at Buffalo. Currently, Trebien is an Assistant Professor at Virginia Commonwealth University, as well as a licensed certified GYROTONIC® and GYROKINESIS® personal trainer.

**JONATHAN BESHAY** (TENOR SAXOPHONE) "I play music because I like to listen to music, and when I'm on the bandstand I can play the things I like to hear." Jonathan Beshay - jazz saxophonist, bandleader, and composer - says that there's no other agenda when his group takes the bandstand. Fortunately for audiences, Beshay likes to hear good music. After many years of performing and listening, the result is an adaptable, energetic, fearlessly hard-swinging sound that pulls from a vast body of musical sources. Beshay has no trouble moving from the street-band wailing of traditional jazz to the intricate post-bop melodies of a Joe Henderson tune. It's all fair game, "... as long as it sounds good!" In addition to his own musical projects, Beshay has also served as musical director for both Winard Harper and his brother Philip Harper through tours at the Kennedy Center for the Performing Arts, the Jazz Showcase in Chicago, and the Omani Royal Opera House. He also spent time in New

Orleans with Delfayo Marsalis, and has performed with many other masters including Anthony Wonsey, Frank Lacy and Rodney Whitaker.

**GREG GLASSMAN** (TRUMPET) was born in Queens, NY. A protégé of Marcus Belgrave, Clark Terry, and Bobby Johnson, Jr., Greg performs, teaches, composes, and is a staple of the New York City jazz scene as a trumpet soloist and improviser. He is an active performer, appearing regularly with his own groups, and as a sideperson with David Schnitter, Oliver Lake, Saul Rubin, John Esposito, Frank Lacy and others. He has seen the world on tour with an array of artists including Burning Spear, Oscar Perez, Roswell Rudd, The Skatalites, and currently with 2017 MacArthur Fellowship recipient, Taylor Mac. He has degrees in Jazz and African-American Music from Oberlin College and Queens College, and has been an adjunct faculty since 2011 at Bard College. When at home in NYC, his bands are featured regularly at clubs around the city including Smalls, Wild Birds, and Fat Cat, where he held a weekly residency from 2005-2020. This music is documented in his most recent release, Greg Glassman/Stacy Dillard Quintet, *LIVE AT FAT CAT*. He arranged and recorded the horns for gospel queen Rene Bailey's, "Good Old Songs", and his composition for classical piano, "Partita for Elena in C minor", was featured in 2020 Tribeca Film Festival Official Selection, *Outside Story*. He resides with his family in Brooklyn, NY.

**J. WALTER HAWKES** (TROMBONE) is originally from Pascagoula, MS, and is a four time Emmy Award-winning composer/trombonist/ukulele player. Hawkes has been an active performer, composer and arranger/orchestrator in New York City for over a quarter century. He has played and/or recorded with some people you've possibly heard of (Norah Jones, Elvis Costello, Madeleine Peyroux, Slide Hampton, Jon Hendricks, The Four Tops, The Temptations, John Lithgow, Jason Robert Brown, Justin Vivian Bond, Joey Arias) and many more you haven't. It's also very possible that he's freaked out your little kids as Music Director, Lead Composer and as the voice of the singing Arch Villain for "Peg + Cat" (PBS). J. Walter has also composed music for "Clifford The Big Red Dog" (Amazon), "Wonder Pets" (Nick), "Third & Bird" (BBC/Disney), "Blue's Clues" (Nick) and "Bubble Guppies" (Nick), amongst others. He was featured in a music video singing and playing ukulele on "Jack's Big Music Show" (Nick). Hawkes has won four Emmy Awards for "Outstanding Achievement in Music Direction and Composition" for his work with "Peg + Cat" and "Wonder Pets." Otherwise, he has been working on his space opera for the last decade at various artist residencies including the Virginia Center For the Creative Arts (VCCA). Maybe one day he'll show it to you. Maybe.

**JESSICA LURIE** (BARITONE / TENOR SAXOPHONE) is a multi-instrumentalist performer, composer, producer, teaching and recording artist, based in Brooklyn, NY and Seattle, WA. She leads her own band, and co-leads the Tiptons Sax Quartet & Drums, the Living Daylights trio, Sephardic group Sofie Salonika, Ethiopian-inspired jazz group Freethiopiques and the improvising Slingshot duo. She is a Sundance Composers' Fellow, regularly nominated in *Downbeat's* "Rising Star for Alto Sax"

poll, most recently in 2021. She is known as a composer and performer for her love of exploring a wide range of musical influences, including folk, funk, rhythmic Eastern European folk music and improvisation-heavy jazz with a dose of free-wheeling avant-groove-meets-grind. As a composer she has received support from Jazz Roads; Brooklyn Jews; NEA; BRIC; Meet The Composer; Artslink; Earshot Jazz; 4Culture; MidAtlantic Foundation, including commissions from the Percussia Ensemble, Sound Symposium Festival (Nova Scotia), Circus Amok and Great Small Works. Jessica has released eight solo albums with her Jessica Lurie Ensemble, fourteen albums with The Tiptons and five albums with Living Daylights as a member & lead composer, receiving critical acclaim in *Billboard*, *Downbeat*, *NYTimes*, *Jazz Times*, *LA Weekly*, national and international radio. Recent performances and/or recordings include international artists such as John Zorn, Devotchka, Taylor Mac, Sleater Kinney, Helen Gillet, Fred Frith, Bill Frisell, Henry Butler, Indigo Girls, Mark Ribot, Frank London, Allison Miller, and Nels Cline of Wilco among others. Her newest release *Long Haul* (2018) is out on Chant Records.

**JOEL E. MATEO** (DRUMS & PERCUSSION) is a drummer and percussionist from Ponce, Puerto Rico. He began his musical studies at an early age at the Escuela Libre de Música Juan Morell Campos in Ponce, PR. He continued his music studies completing a BA in the Interamerican University in PR and then an MA at the Aaron Copland School of Music in New York City. His musical range has led him to play live and record with international artists such as Papo Vazquez, Miguel Zenon, Andy Gonzalez, Tego Calderon, Luigi Texidor, William Cepeda, Ray Mantilla, Buscabulla and Paoli Mejias among others. Joel currently resides in New York City where he continues to play, record and travel with different artists and groups.

**LISA (PAZ) PARROTT** (ALTO SAXOPHONE) "She has developed that most prized of qualities – an original voice on her instrument." Peter Jordan - *Sydney Morning Herald*. An expatriate Australian who has shown that she can succeed on the competitive New York jazz scene, alto and baritone saxophonist Lisa Parrott has been based there since the mid-90's, working with a range of prominent bands. Performance credits are stylistically wide ranging and include Dave Brubeck, Nancy Wilson, Johnny Mandel, Cindy Blackman, Gunther Schuller, Marty Ehrlich's Large Ensemble, Jane Ira Bloom, the Artie Shaw Orchestra, Jimmy Heath's Big Band and the Diva Jazz Orchestra, where she held down the bari sax chair from 1998-2015. She has been consistently recognized in the *DownBeat* Critics Polls and in 2016, she won the annual in the 'Rising Star' category for baritone saxophone and continues to poll each year. She also received Australian Arts Council grants to study with Steve Coleman (1993) and Lee Konitz (1997). Her recording 'Round Tripper' received 4 stars in *Downbeat*, *JazzTimes* and a 4.5 star review on *allaboutjazz*. She has toured and played in all 50 states of the US and all over Europe, including major jazz clubs and festivals and Carnegie Hall. Lisa's playing has been featured on over 30 albums as a leader and side person and she cites her biggest musical influences as being Bernie McGann and Ornette Coleman. In 2020, Lisa was chosen to receive a Chamber Music America grant for her new NY septet project 'We Love Ornette', that includes

workshops with drummer and son of Ornette, Denardo Coleman, and subsequently record in early 2022.

**GARY WANG** (BASS) is a Bassist and multi-instrumentalist. Gary Wang has been playing professionally in New York City for over 25 years, performing, touring and recording with artists including Anat Fort, Taylor Mac, Ben Monder, Chris Cheek, Michael Leonhart, Jamie Leonhart, Madeleine Peyroux, Taylor Mac, T.S. Monk,, Molly Ringwald, Dena DeRose, Matt Ray, Viva DeConcini among many others. Gary has also been involved in composing and music production, most recently, his own solo project *Shapes On Parade*, with two albums released so far on Bandcamp. He is a member of the San Francisco-based band The Invisible Cities, and has also contributed production and overdubbing work to projects by Michael Leonhart, Sam Sadigursky, Goh Nakamura and choreographer Kakuti Lin with the Full Circle Dance Company.

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# HERE ARTIST RESIDENCY PROGRAM

Through the HERE Artist Residency Program (HARP), HERE commissions and develops new hybrid works over a 2-to-3 year period. As part of the HERE community of artists and audiences, our resident artists show works-in-progress, develop workshop productions, and mount full-scale productions. For 2021–22, HERE supports the following artists and projects:

**Gelsey Bell**

*moxnif*

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**Imani Uzuri**

*Songs of Sanctuary of the Black Madonna*

**Nia Ostrow Witherspoon**

*Priestess of Twerk*

CULTUREMART 2019 (Paula Court)

## HERE & BACK

HERE & Back encompasses projects produced by HERE and helmed by established artists with deep connections to HERE. For audiences, HERE & Back provides the chance to experience daring performances by high-profile multidisciplinary artists in our intimate spaces; for the artists, HERE remains a special home for their work and a space open to risk-taking. For 2021–22, the following artists have developed HERE & Back projects:

**Taylor Mac, Resident Playwright**

*The Hang*

**Kristin Marting & Suzi Takahashi**

*The Story Box*

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HERE is extremely grateful for the support and encouragement of the following group of foundations, corporations, government agencies, elected officials, and dedicated individuals. We would not be HERE without you.

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HERE, in partnership with Resident Playwright Taylor Mac, is a participant in the Mellon Foundation's National Playwright Residency Program administered in partnership with HowlRound.

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**HERE is extremely grateful to the many generous individuals who support our programming!** (includes donors as of 8/6/21)

**A NOTE ABOUT THE NEW STRUCTURE OF OUR DONOR LIST:**

Community-Centric Fundraising is a fundraising practice that is grounded in equity; it calls on all non-profits to bring principles of racial and economic justice into our development strategies. As one small step towards aligning HERE with this model, we have removed giving levels from our donor list. We hope to celebrate and raise up all of our supporters no matter the size of their contribution and recognize the generosity of our community as a whole. We would like to thank the team of Community-Centric Fundraising for their leadership and their call to action; more information on CCF can be found on their [website](#).

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