

**OUT OF**



NATIONAL  
ASIAN  
AMERICAN  
THEATRE  
COMPANY

+  
THE  
**PUBLIC.**

**TIME**



**NAATCO**

**MIA KATIGBAK**  
ACTOR-MANAGER & CO-FOUNDER

**PETER KIM**  
CREATIVE PRODUCER

and

**THE PUBLIC THEATER**

**OSKAR EUSTIS**  
ARTISTIC DIRECTOR

**PATRICK WILLINGHAM**  
EXECUTIVE DIRECTOR

present

## **OUT OF TIME**

By **JACLYN BACKHAUS, SAM CHANSE, MIA CHUNG,**  
**NAOMI IIZUKA, ANNA OUYANG MOENCH**

Conceived and Directed by **LES WATERS**

Commissioned and Produced by **NAATCO**

With **MIA KATIGBAK, GLENN KUBOTA, PAGE LEONG,**  
**NATSUKO OHAMA, RITA WOLF**

Scenic Design **DOTS**

Costume Design **MARIKO OHIGASHI**

Lighting Design **REZA BEHJAT**

Sound Design **FABIAN OBISPO**

Dramaturg **SARAH LUNNIE**

Props Manager **CAITLYN MURPHY**

Magic Consultant **STEVE CUIFFO**

Production Stage Manager **KASSON MARROQUIN**

Press Representatives for NAATCO **DAVID GERSTEN & ASSOCIATES**

Line Producer for The Public **AMY LAU CROYLE**

Company Manager for NAATCO **SUZETTE PORTE**

Associate Company Manager for The Public **ANDREAS HUANG**

Production Manager for NAATCO **CONOR MCCARTHY**

Production Manager for The Public **KEATON MORRIS-STAN**

Associate Artistic Director / Resident Director of The Public **SAHEEM ALI**

Associate Artistic Director /

Director of Public Theater Productions **MANDY HACKETT**

Director of Producing for the Public **YUVIKA TOLANI**

Production Executive for the Public **RUTH E. STERNBERG**

Managing Director for the Public **JEREMY ADAMS**

Directors of Casting for the Public **HEIDI GRIFFITHS, JORDAN THALER**

Lead support for The Public provided by **THE BLAVATNIK FAMILY FOUNDATION** and **FORD FOUNDATION. THE LUESTHER T. MERTZ CHARITABLE TRUST** provides leadership support for The Public Theater's year-round activities.

**NAATCO** dedicates this production to

**Adelaida Reyes**

1930 – 2021

Former NAATCO Board Member and Beloved Mother of Mia Katigbak

## **A Note from OSKAR EUSTIS**

Dear Friends,

We are honored to be presenting the National Asian American Theatre Company at The Public. For over three decades, under the visionary leadership of Mia Katigbak, NAATCO has created extraordinary productions which assert the centrality of Asian American artists to the American theater, and Asian American people to the American story. We have partnered with Mia's company before, perhaps most notably presenting their gorgeous revival of Clifford Odets' *Awake and Sing!* in 2015. As the pandemic recedes, we are happy to be reasserting our partnership. It's certainly my hope that this collaboration will be an ongoing part of both theaters' practices.

I know that NAATCO did not try to commission these five beautiful monologues with an eye to them telling a single story; part of the beauty of the evening is the diversity of the Asian American voices you will hear tonight. But the links between the characters and experiences embodied in these plays are extraordinary. Just as we have all experienced the pandemic, we all have experienced the grief, loss, and isolation with which these characters are struggling. Again, the diversity of viewpoints makes their common experience stand out even more powerfully. Together, these plays are specific to the different cultures and imaginations of the writers while also providing a kind of national fever chart of the pandemic.

What a joy to have these extraordinary, brilliant, and mature actors on our stage. What a pleasure to encounter the latest work of the five brilliant writers showcased here. What a privilege to be gathering again in person, reflecting on what we have survived. What an honor to partner with Mia, Peter Kim, and the rest of the NAATCO team. I also want to thank Les Waters and Sarah Lunnie, who have guided this project beautifully.

And finally, a special thanks to our BIPOC affinity group here on staff. For the last two years, these remarkable theater people have prodded, advocated, and guided us to live up to our mission of inclusion and access more fully. Everything you see on our stages has been influenced and made possible by their leadership and courage.

Warmly,

A handwritten signature in black ink that reads "Oskar". The signature is written in a cursive, slightly slanted style. Below the name, there is a short horizontal line.

**OSKAR EUSTIS**  
**Artistic Director, The Public Theater**

## **A Note from MIA KATIGBAK**

I vividly remember the day that I now refer to as Bloody Thursday, March 12, 2020. I was sitting in my dining room, having breakfast as I read the The New York Times online. Something was brewing and the increasing number of email notifications became distracting: floods of cancellations, notices of buildings closing. Then around mid-afternoon, a gathering storm of off-Broadway closures culminating in the explosive news that Broadway was closed. Locked down. Since the Lincoln Center campus was, of course, also closing, the company of the show I was acting in at LCT3 was informed that we were to collect our belongings from the dressing rooms that evening. There was a kind of pallid compliance and disbelief as we did so, and I felt vaguely somnambulist for the next few weeks as I tried to process what was happening.

Then came a period of eerie suspension, followed by a momentous spiral downward instigated by the killing of George Floyd. The world seemed to be teetering and many of us were trying to realign, reassess, rethink, reconfigure. My work with NAATCO always stabilizes and grounds me and in early June 2020, determined to extricate myself from the spiral and pull away from the cusp of despair, I got in touch with Les Waters to revisit a brilliant idea he had for a project about which he spoke to me, a month before lockdown.

Les' idea was a spectacular 12 hours of commissioned half-hour monologues written by an excellent, diverse group of playwrights for characters and actors over 60 years old. The aspects of breathlessness surrounding us, intertwined with the isolation that was associated with both aging and the Coronavirus, kept tugging at the corners of my consciousness. I loved the expanse of Les' imagination but because of the circumstances, I proposed an abridged version of his project: five Asian American playwrights writing five monologues for his original demographics. The representation of Asian American theatre practitioners is the bedrock of my life's work, and I was even more compelled during this time of racial upheaval to stay on message.

Thankfully, Les agreed, and I felt the stars align when Oskar Eustis got in touch two weeks later to ask how NAATCO was faring. From the beginning of his tenure at The Public, Oskar has supported NAATCO's work, hosting and introducing the kick-off event of the first National Asian American Theater Festival in 2007 and presenting our production of Clifford Odets' *Awake and Sing!* in 2015 as part of NAATCO's 25<sup>th</sup> Anniversary celebration.

NAATCO's commitment to address the persistent misrepresentation of Asian Americans in the theatre, Les' purpose of centering typically marginalized older actors and characters, and Oskar's work towards cultural transformation at The Public are woven together in *OUT OF TIME*. I hope we can find many other ways to intertwine, cross-pollinate, metamorphose, and productively mutate.

Until we can breathe freely and safely together again,



**MIA KATIGBAK**  
**Actor-Manager & Co-Founder, NAATCO**

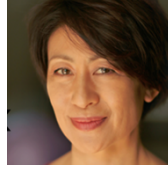
## THE COMPANY



Mia Katigbak  
Ena,  
**BALL IN THE AIR**



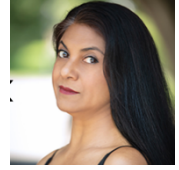
Glenn Kubota  
Taki,  
**JAPANESE FOLK SONG**



Page Leong  
Woman,  
**MY DOCUMENTARY**



Natsuko Ohama  
Leonie Z,  
**DISTURBANCE  
SPECIALIST**



Rita Wolf  
Carla,  
**BLACK MARKET CAVIAR**

### RUN OF SHOW:

*My Documentary* by Anna Ouyang Moench, featuring Page Leong

*Ball in the Air* by Mia Chung, featuring Mia Katigbak

*Black Market Caviar* by Jaclyn Backhaus, featuring Rita Wolf

### INTERMISSION

*Japanese Folk Song* by Naomi Iizuka, featuring Glenn Kubota

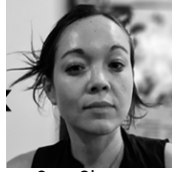
*Disturbance Specialist* by Sam Chanse, featuring Natsuko Ohama

Stage Manager  
**Narissa Agustin**

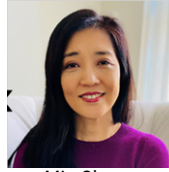
## CREATIVE TEAM



Jaclyn Backhaus  
Playwright,  
**BLACK MARKET CAVIAR**



Sam Chance  
Playwright,  
**DISTURBANCE SPECIALIST**



Mia Chung  
Playwright,  
**BALL IN THE AIR**



Naomi Iizuka  
Playwright,  
**JAPANESE FOLK SONG**



Anna Ouyang Moench,  
Playwright,  
**MY DOCUMENTARY**



Les Waters  
Conceiver/Director



Dots  
Scenic Design



Mariko Ohigashi  
Costume Design



Reza Behjat  
Lighting Design



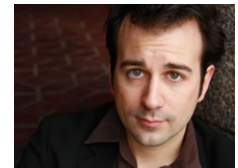
Fabian Obispo  
Sound Design



Sarah Lunnie  
Dramaturg



Caitlyn Murphy  
Props Manager



Steve Cuiffo  
Magic Consultant



Kasson Marroquin  
Production Stage Manager



Narissa Agustin  
Stage Manager



Peter Kim  
Creative Producer

## OUT OF TIME Show Staff

Production Assistant **JONON GANSUKH**  
COVID Compliance Monitor **CHRISTOPHER MONCAYO-TORRES**  
Associate Scenic Designer **YULANDA YO-RONG SHIEH**  
Assistant Costume Designer **EMILY WHITE**  
Assistant Lighting Designer **STEVEN ZHANG**  
Assistant Sound Designer **LAWRENCE SCHOBER**  
Assistant Production Manager for The Public **JESSICA NEKRITZ**  
Technical Director **STEVEN BRENNAN**  
Wardrobe Supervisor **IMOGEN WOOLLEY**  
Wig Stylist **DANIEL ROMO**  
Run Crew **SHANE MCCARTHY, KYA NAUGLE**  
Production Audio **50hm, ALEX XIE**  
Audio System Technicians **MICHAEL BURGOS, STEVEN FINE, IAIN FISHER, PEDRO LIMA, CHRIS TSE**  
Master Electrician **TIM NEGGIE**  
Light Board Programmer **WYLDER COOPER**  
Electricians **NIKKI BELENSKI, STEPHEN CORNELIUS, EMMA HAVRANEK, DANIEL HUGHES, MAX JABARA, AMANDA LANGHAUS, HOWARD LEUTHOLD, ZACK LOBEL, TIM LORD, JAKE ROBERTS, CONOR THIEL**  
Board Operator **DANIEL HUGHES**  
Carpenters **SHANE MCCARTHY, ANGELINA MECCARIELLO, KYA NAUGLE, AELITA PARIZEK, JOE PIETROPAOLO, ANDY SMITH**

## NAATCO STAFF

Actor-Manager & Co-Founder **MIA KATIGBAK**  
Creative Producer **PETER KIM**  
Company Manager **SUZETTE PORTE**  
COVID Compliance Manager **CHRISTOPHER MONCAYO-TORRES**  
Community Outreach Liaison **NANCY BULALACAO**

Special thanks: Anna Bate of Pilobolus, Kathleen Chalfant, Theodore Dawson, Amy Dudley and Material for the Arts, Wendy Feuer, Michael Garcés, Sarah Machiko Haber, Libby Jensen, Jocelyn Kuritsky, Emily Kuroda, Ken Leung, Yee Aun Nam, Ralph Peña, Ruth Pongstaphone, Jeanne Sakata, Mei Ann Teo, Bernard White

## PRODUCTION CREDITS

**United Scenic Artists**  
**Local USA 829, IATSE**  
The Representative Voice of Designers and  
Scenic Artists for the Entertainment Industry



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



The Actors and Stage Managers employed in this production are members of **Actors' Equity Association** ("Equity"), the union of professional actors and stage managers in the United States. **Equity**, founded in 1913, represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the [AFL-CIO](#) and is affiliated with [FIA](#), an international organization of performing arts unions.

Lighting Equipment provided by PRG

Sound Equipment provided by Masque Sound

Scenic Construction by Hillbolic Arts and Carpentry

Curtains by Rosebrand

Excerpts from "Japanese Folk Song" by Thelonius Monk, courtesy of Ultra International Music Publishing and Sony Music  
"Kojo No Tsuki (Moon At A Desolate Castle)" by Rentaro Taki, performed by Marc Grauwels, Courtesy of Naxos of America, Inc.

## Biographies

**NARISSA AGUSTIN** (Stage Manager; she/her) Regional: *A Strange Loop* (Woolly Mammoth Theatre Company); *Soft Jade* (Yale Summer Cabaret); *Baby Camp* (Zoetic Stage); *Dutch Masters*; *It's Fine, I'm Fine*; *The Naked Librarian*; *On the Harmful Effects of Tobacco* (Northern Stage).

**JACLYN BACKHAUS** (Playwright, BLACK MARKET CAVIAR) Off-Broadway credits include *Wives* (Playwrights Horizons), *India Pale Ale* (MTC), *Men on Boats* (Playwrights Horizons, Clubbed Thumb). Backhaus' additional NYC credits are *Thank You Letter* (Theatre for One); *You on the Moors Now* (Theater Reconstruction Ensemble); *Set in the Living Room...* (TRE); *The Three Seagulls*, or *MASHAMASHAMASHA!* (TRE). Regional credits include *You Across From Me* (Actors Theatre of Louisville's Humana Festival). Backhaus' film credits are *Preeti Popped It* (with Purva Bedi & Mahira Kakkar; finalist, 1497's Features Lab). She is the co-founder of Fresh Ground Pepper and a resident at New Dramatists and Lincoln Center. Awards include the 2018 Horton Foote Prize and the 2016 Tow Foundation Playwright-in-Residence at Clubbed Thumb. Backhaus holds a BFA in Drama from NYU Tisch, where she now teaches playwriting.

**REZA BEHJAT** (Lighting Design) was born and raised in Iran where he worked with some of the prominent directors for several years. Off-Broadway: *English* (Atlantic Theater); *Disclaimer* (The Public's UTR); *The Vagrant Trilogy* (The Public, upcoming); *Wish You Were Here* (Playwrights Horizons, upcoming); *P.S.* (Ars Nova); *Veil Widow Conspiracy*, *Henry VI* (NAATCO); *Hamlet* (Waterwell). Regional and others: Hudson Valley Shakespeare Festival, Guthrie Theater, PlayMakers Rep, Actors Theater of Louisville, Baltimore Center Stage, Geva Theatre, Alabama Shakespeare, Long Wharf Theater, Target Margin, Noor Theatre, New Georges, and many more. Awards: Knight of Illumination Award for Nina Simone: Four Women (2019) and two-time Henry Hewes Design Awards nominee for *Henry VI* and *Hamlet*.

**STEVEN BRENNAN** (Technical Director) worked as TD for *Veil Widow Conspiracy*, *Henry VI*, and *Sagittarius Ponderosa* and is happy to rejoin NAATCO for *Out of Time*. Other recent projects include Technical Direction for *Peter and Julia*/SoHo Rep, Contemporaneous, Pan Asian Rep, Experiments in Opera, HERE Arts, Prototype Festival, Yangtze Rep, EnGarde Arts, Gringold Theatrical Group, Other Shore, Words on the Street, and The New One. Steven is Resident Design Member of the Letter of Marque Ensemble and has designed for Theatre East, Smith Street Stage, Strike Anywhere, and Stella Adler Studios.

**NANCY BULALACAO** (Community Outreach Liaison) has been creating public programs for the Asian American community for 30 years. She has worked for organizations and institutions that include Asian American Writers' Workshop, Asia Society, and Museum of Chinese in America, and was the founder of Poets Theater in the 90s and most recently the nomadic FAM (Filipino American Museum). Last year she coordinated a coalition around a series of panels titled Quiet Before, examining anti-Asian violence.

**SAM CHANSE** (Playwright, DISTURBANCE SPECIALIST) Plays include *Monument, or Four Sisters (A Sloth Play)* (premieres Spring 2022, Magic Theatre); *What You Are Now* (premieres March 2022, Ensemble Studio Theatre & The Civilians); *P.S.* (Ars Nova); *Trigger* (Lark Venturous Fellowship); and *Fruiting Bodies* (Ma-Yi). A past fellow at MacDowell and Sundance, her work has also recently been developed with Ars Nova, New York Stage And Film, En Garde Arts, Playwrights' Realm, and Boston Court, and is published by Kaya Press (Lydia's Funeral Video) and TCG (The Kilroys List). In television, she currently writes on "The Good Doctor" (ABC). She's a member of Ma-Yi Writers Lab and a resident playwright at New Dramatists.

**STEVE CUIFFO** (Magic Consultant) is a magician and theater maker who creates solo performance, as well as collaborative works with other artists and theater companies. His work incorporates aspects of sleight of hand, misdirection, imitation, and re-enactment to create unique performance, art, theater, and magic. Most recently he was the Illusion & Lip Sync Consultant for *Dana H.* on Broadway and Magic Consultant for the upcoming season of "The Marvelous Mrs. Maisel." Other work includes: Illusion Design for Geoff Sobelle's *Home* and *The Object Lesson*; Magic Director for *David Blaine: Live*; an associate with the Wooster Group theater company; and co-founder of Secret Arts.

**dots** (Scenic Design) is a design collective based in New York City specializing in designing environments for narratives, experiences, and performances. Hailing from Colombia, South Africa, and Japan, we are [Santiago Orjuela-Laverde](#), [Andrew Moerdyk](#), and [Kimie Nishikawa](#). We approach every project with diversity of thought and burning curiosity, and, above all, we believe in the value of the whole being greater than the sum of its individual parts. [www.designbydots.com](http://www.designbydots.com)



**MIA CHUNG** (Playwright, BALL IN THE AIR) Her play, *Catch as Catch Can* has been re-scheduled to premiere next season; Page 73 produced the world premiere (NYC, Fall 2018). Her play *You for Me for You* premiered at The Royal Court (London), the National Theatre Company of Korea (Seoul), and Woolly Mammoth Theatre Company (Washington, D.C.). Awards, commissions, fellowships, and residencies include: Clubbed Thumb, Helen Merrill Playwriting Award, Huntington Theatre, Loewe Award in Music-Theatre, MTC/Sloan, NEA, NYTW, Playwrights' Center, Playwrights Horizons/Steinberg, Playwrights Realm, South Coast Rep, SPACE at Ryder Farm, Stavis Award, and TCG. She is an alum of Ma-Yi Writers Lab and New Dramatists.

**JONON GANSUKH** (Production Assistant) is a New York City-based actor, production assistant, playwright, and producer who was raised in America and Mongolia. He is also the co-founder of Amplify Theatre Collective and the co-producer of its first event *FIRMLY ROOTED: American Stories* (A BIPOC Ten-Minute Play Showcase). He is always interested in learning new ways to strengthen BIPOC representation in media. He is immensely grateful for NAATCO for allowing him the chance to work with them. Jonon would also like to thank the people who doubted him for always motivating him to keep moving forward, to spite them.

**NAOMI IIZUKA** (Playwright, JAPANESE FOLK SONG) Plays include *36 Views*; *Polaroid Stories*; *Anon(ymous)*; *Language of Angels*; *Aloha, Say the Pretty Girls*; *Skin*; *At the Vanishing Point*; *Concerning Strange Devices From the Distant West*; and *Sleep* (in collaboration with RipeTime). Her plays have been produced at BAM's Next Wave Festival, Berkeley Rep, the Goodman, Actors Theatre of Louisville, the Guthrie, Cornerstone, and The Public. Iizuka is an alumna of New Dramatists and the recipient of a PEN/Laura Pels Award, an Alpert Award, and a Whiting Award. In television, she has written for "The Terror: Infamy" (AMC), "Tokyo Vice" (HBO Max), "Bosch: Legacy" (IMDb TV), and "The Sympathizer" (HBO). Iizuka heads the MFA Playwriting program at the University of California, San Diego.

**MIA KATIGBAK** (Ena, BALL IN THE AIR) Selected NYC credits include *The Headlands* (LCT3), *Henry VI* (NAATCO, St. Clair Bayfield Award), *Trial of the Catonsville Nine* (Transport Group), *Scenes From a Marriage* (NYTW), *Dear Elizabeth* (WP), *Awake and Sing!* (NAATCO, Obie Award). Katigbak has also performed at The Public, PlayCo, Ma-Yi Theater Company, New Group, Foundry, New Georges, Soho Rep, Clubbed Thumb, and Target Margin. Regional credits include Long Wharf, Yale Rep, Actors Theatre of Louisville, Two River Theater, Berkeley Rep, and the Guthrie. Katigbak was a 2021 USA Fellow and was awarded a Special Drama Desk Award in 2019, a Fox Foundation Resident Actor Fellowship for Distinguished Achievement in 2017, and the Otto René Castillo Award for Political Theater. She is the Actor-Manager & Co-Founder of NAATCO. BA, Barnard College; MA, Columbia University.

**PETER KIM** (Creative Producer, NAATCO) is honored to have worked alongside Mia Katigbak at NAATCO for the last ten years. During this time, NAATCO has received two OBIE Awards as well as Drama League and Drama Desk Award nominations. As an actor, he starred in *Wild Goose Dreams* at The Public and originated roles in numerous world and New York premieres Off-Broadway and regionally. Film and TV credits include *BROS* (upcoming), *The Forty-Year-Old Version*, *The God Committee*, *Saturday Church*, *Margin Call*, *Sex and the City*, *Hackers*, "Chicago Med," "Ugly Betty," and "Law & Order: Criminal Intent." Kim is the recipient of TCG's 2020 Rising Leaders of Color grant, a Founding Member of the Asian American Performers Action Coalition (AAPAC), and holds an MFA from the Yale School of Drama and a BFA from NYU.

**GLENN KUBOTA** (Taki, JAPANESE FOLK SONG) was last seen onstage in the World Premiere of *Hometown Boy* by Keiko Green at the Actor's Express Theatre Company (Atlanta). He was last seen on film in *Standing Up, Falling Down* and on television in "New Amsterdam." He is a cohort member of the Performing Arts Legacy Project at the Actors Fund.

**PAGE LEONG** (Woman, MY DOCUMENTARY) last performed at The Public in *Too Noble Brothers* (produced in collaboration with Cornerstone) and previously directed *Assimilation* at The Public as a part of George C. Wolfe's Festival of New Voices. Leong's regional credits include *An Antigone Story*, *The Tempest*, *The Cardinal*, *Crossings*, *Farewell to Manzanar*, *Red, Medea/Macbeth/Cinderella*, *California Seagull*, *Twelfth Night*, and *Coyote Cycle*. Her film credits include *Dealing with Dad*, *Argo*, *The Bourne Legacy*, *Ghostbusters II*, and *Another 48 Hrs*. Leong has guest starred on "MacGyver," "Grey's Anatomy," "Criminal Minds," "Hawaii Five-O," "Reverie," "Pure Genius," "The Fosters," "NCIS: Los Angeles," "ER," and "Star Trek: The Next Generation." She has received Dramalogue, Garland, Ovation, and SAG Awards. Leong has been an ensemble member of Cornerstone since 1994, creating new plays in collaboration with vibrant communities across Los Angeles and the nation, as a performer, writer, director, and choreographer in over 75 productions.

**SARAH LUNNIE** (Dramaturg) *The Public: Shipwreck* (also *Woolly Mammoth*). Broadway: *What the Constitution Means to Me*; *Hillary and Clinton*; *A Doll's House, Part 2*; *Grand Horizons*. Off-Broadway: *The Thin Place* (Playwrights Horizons), *Mrs. Murray's Menagerie* (Ars Nova), *Miles For Mary* (Playwrights, Bushwick Starr). New York: *The Antelope Party* (Dutch Kills), *The Essential Straight and Narrow* (New Ohio), *Samuel & Alasdair* (New Ohio, the Brick), *Washed Up on the Potomac* (The Pool). Regional: *Human Error* (Denver Center); Humana Festival premieres of *The Christians*, *O Guru Guru Guru*, *The Hour of Feeling*, *Sleep Rock Thy Brain*, *Death Tax*, and *Under Construction* (Actors Theatre of Louisville).

**KASSON MARROQUIN** (Production Stage Manager; they/he) Off-Broadway: *The Thin Place* (Playwrights Horizons); *The Light, Charm* (MCC). Regional: *Quixote Nuevo* (Hartford Stage), *Kill Local* (La Jolla Playhouse). Dance/Touring: *The Big Five-OH!*, *Come to Your Senses*, *Shadowland*, *Shadowland the New Adventure*, *Pilobolus at The Joyce Theater* (Pilobolus); *On Their Bodies*, *Footprints* (The American Dance Festival). Music/Opera: *Path of Miracles*, *Tree of Codes* (Spoleto Festival USA). Events: Primary Stages Gala 2021, MCC Theater's Miscast 2019, San Diego Comic-Con's The Good Place Activation, Yo-Yo Ma's Day of Action, Queer Liberation March Rally 2019.

**CONOR McCARTHY** (Production Manager) is happy to be making his debut with NAATCO. Select NYC credits include: *Girls & Boys*, *Dana H*, *Is This a Room*, *Daniel's Husband*, *Sakina's Restaurant*, *Do You Feel Anger?*, *Can You Forgive Her?*, *Harry Clarke*, *The Amateurs*, and *Beast In the Jungle*. Conor would like to thank his family and friends for their constant support throughout his theater career so far. Proud graduate of La Salle University. Ave!

**ANNA OUYANG MOENCH** (Playwright, MY DOCUMENTARY) is an award-winning playwright and screenwriter. Her plays have been produced at the Geffen Playhouse, the Playwrights Realm, East West Players, Theater Mu, InterAct Theater, and many others. She has received fellowships from the New York Foundation of the Arts, the Jerome Foundation, and the Van Lier Foundation, and is an alum of UCSD's Playwriting MFA, The Public's Emerging Writers Group, Ensemble Studio Theatre's Youngblood, and Wesleyan University. Moench is a Supervising Producer on "Severance," coming to Apple TV+ in February 2022. Moench lives in Los Angeles with her family.

**CHRISTOPHER MONCAYO-TORRES** (Covid Compliance Manager, he/him) is an Ecuadorian-American playwright, live-storyteller and teaching artist, born and bred in Queens, NY. He first practiced creative writing at John Jay College of Criminal Justice while pretending to study for his forensic psychology degree. He's an alumnus of Playwrights Horizons' Perspectives on Playwriting (POP) Core Workshop and a former moderator of POP Talks. He's a member of The Civilians 2018-2019 R&D Group, Mission to (dit)Mars Propulsion Lab and NYC Latinx Playwright Circle. His live-storytelling has been featured on The Moth. He's the co-founder of Fail Better NYC, a BIPOC+CUNY alumni-centered artist community.

**CAITLYN MURPHY** (Props Manager) is a New York-based props and scenic designer for theatre and film. Recent theatre credits include, for props: *Stew* (P.73); *Georgia Mertching is Dead*, *Behind the Sheet*, *Travisville* (EST); *How to Load a Musket* (LTR); *White Chip* (59e59); *Porto* (WP Theater); *This Girl Laughs...* (ATC). Set: *Fiddler on the Roof* (St. Jean Theater), *Diva: Live from Hell* (Theater for the New City), *Crackskull Row* (Irish Rep Theatre). Upcoming: *What You Are Now* (EST).

**FABIAN OBISPO** (Sound Design) NAATCO: *The House of Bernarda Alba*. Ma-Yi: *Felix Starro*, *Teenage Dick*. The Public: *Sea Wall/A Life*, *Oedipus El Rey*, *Durango*, *Two Sisters and a Piano*. Other Off-Broadway credits: Manhattan Theatre Club, Manhattan Class Company, Classic Stage Company, Atlantic Theater Company, Vineyard Theatre, The New Group, New York Theatre Workshop, Theatre for a New Audience, Primary Stages. Regional credits include Arena Stage, Shakespeare Theatre Company, The Kennedy Center, A.C.T., Goodman Theatre, Guthrie Theater, Oregon Shakespeare Festival, Huntington Theatre Company, Cincinnati Playhouse in the Park, Seattle Rep., and Hartford Stage, among others.

**NATSUKO OHAMA** (Leonie, DISTURBANCE SPECIALIST) performs *Out of Time* in remembrance of Kristin Linklater, Fran Bennett, Charlotte Cornwell, Linda Griffiths, Lilah Kan, Lynn Manning, Vanessa Marquez, Corky Lee, Kenji the Sunflower-man, Be LaRoe, Raul Julia, Michael Keenan, Howard Hesseman, Toby Murakami, Dennis Krausnick, Peter Kass, Jack Rowe, Paul Backer, Robbie McCauley, Sonny Ohama, John Cazale, David Fox, Christopher Plummer, Lewis Warsh, Norris Shimabuku, Elizabeth Sung, David Zurak, Joseph Papp, Dalton Leong, Richard Voigts, and Tona and Grace Ohama. Thanks to the students of the MFA Acting Program at USC and the School of Dramatic Arts.

**MARIKO OHIGASHI** (Costume Design) A costume designer for stage and film, born and raised in Tokyo, Japan, Ohigashi currently divides her time between the U.S. and Japan. Her U.S. theater credits include *The Lighthouse* (Tennessee Williams Theatre Festival, Provincetown), *Veil Widow Conspiracy* (NAATCO), *Vis-à-Vis* (New York City Ballet, Choreographic Institute), *Hanjo* (SITI Company/Japan Society, NYC), Williams College Dance Concerts. International theater credits in Japan include *The Count of Monte Cristo* (Kinokuniya Hall); *Lulu* (Shinjuku Bunka) and *Carmen* (Kanagawa Kenmin Hall) with Tokyo Nikikai Opera. Upcoming projects include *Hansel and Gretel* (Sony Music Foundation/ Suntory Hall, Tokyo). Professional training: MFA from NYU Tisch, BA from UNC Chapel Hill. <http://www.marikoohigashi.com>

**SUZETTE PORTE** (Company Manager) has been a producer, events coordinator, and fundraiser with Ma-Yi Theater Company, Baltimore Centerstage and Tribeca Film Institute. She is a member of NAATCO's Board of Directors, and previously received the Wai Look Award for Outstanding Service to the Arts by the Asian American Arts Alliance. She is a graduate of The University of Michigan.

**LAWRENCE SCHOBBER** (Assistant Sound Designer) is a theatre sound designer. Assistant Design: *Oratorio for Living Things* (Ars Nova), *On Sugarland* (NYTW), *Sanctuary City* (NYTW); *Fires in the Mirror* (Signature Theatre), *Passage* (Soho Rep); *Ain't No Mo* (Public Theater); *SeaWall / A Life* (Public Theater); *Jomama Jones' Black Light* (Greenwich House). NYC: *all the helium hearts...* (Ensemble Studio Theatre), *Indoor Person* (Normal Ave), *The Conversationalists* (Bushwick Starr); *American Morning* (Prospect Theater); *On This Side of the World* (Access Theater); *Eh Da?* (NYTW Next Door). Regional: *Pillowtalk* (Victory Gardens, Chicago); *SeaWife* (White Heron Theater, Nantucket MA).

**YULANDA YO-RONG SHIEH** (Associate Scenic Designer) is a production and scenic designer based in New York. Her love of listening to stories as a kid has grown into a passion for visual storytelling. Born and raised in Taiwan, she has designed sets for many features produced in Asia, including *Black and White II* (Yueh-Hsun Tsai), *Journey to the West II* (Hark Tsui), *Bleeding Steel* (Leo Zhang), *The Taste of Rice Flower* (Peng-Fei Song), and *L'Autre Continent* (Romain Cogitore). In addition to her film credits, her set design for the opera *Elektra* was exhibited in Prague Quadrennial in 2011.

**LES WATERS** (Conceiver/Director) Public Theater credits include *Fen* and *Ice Cream with Hot Fudge*, both by Caryl Churchill. On Broadway, he has directed *In the Next Room* (or the Vibrator Play) by Sarah Ruhl and Dana H. by Lucas Hnath. NAATCO credits include *What If Only* by Caryl Churchill. Waters has also directed at Clubbed Thumb, Brooklyn Academy of Music, Playwrights Horizons, Second Stage, Connelly Theatre, Soho Rep, Signature Theatre, and Manhattan Theatre Company. He was the Associate Artistic Director of Berkeley Repertory Theatre from 2003-11 and the Artistic Director of Actors Theatre of Louisville from 2012-18. Waters has received Obie Awards for his production of *Big Love* and Sustained Excellence in Direction. He is both the subject and co-author of *The Theatre of Les Waters: More like the Weather*, edited by Scott T T. Cummings, to be published by Routledge, in April 2022.

**EMILY WHITE** (Assistant Costume Designer) is a New York based costume designer. Originally from Northern Minnesota, she values work that is collaborative and innovative. Recent work includes *Black No More* (associat costume design, The Clean House (The Portland Stage Co), and *Brilliant*, a New Musical (Broadway Bound Theater Festival). Formerly based in San Francisco, she designed the American premiere of *Communiqué n° 10* directed by Rob Melrose at the Cutting Ball Theater, as well as work for The Breadbox Theater Co and Z Space. She has an M.F.A. in theater design from NYU. [emilyelizabethwhite.com](http://emilyelizabethwhite.com)

**RITA WOLF** (Carla, BLACK MARKET CAVIAR) previously performed at The Public in *The Michaels*, written and directed by Richard Nelson, and *Stuff Happens* by David Hare. Recent Off-Broadway credits include *The Michaels Abroad*, written and directed by Richard Nelson at Hunter College, and *An Ordinary Muslim* by Hamaad Chaudry (NYTW). Other NYC theater credits include *Homebody/Kabul* by Tony Kushner (World Premiere; NYTW, Mark Taper Forum, BAM), *The American Pilot* by David Greig (MTC; Drama Desk nomination), WPT Pipeline Festival, and multiple Lincoln Center Directors' Labs. Film credits include *My Beautiful Laundrette* (Stephen Frears/Hanif Kureishi).

**STEVEN ZHANG** (Assistant Lighting Designer) holds a BFA degree at SUNY Purchase. Associate Lighting Design: *The Alchemist* (New World Stage), and *The Search for Signs of Intelligent Life in the Universe* (The Shed). Assistant Lighting Design: *Wolf Play* (Soho Rep), *The Last of the Love Letters* (Atlantic Theatre Company). Lighting Design: *Speak American* (Soho Rep). Steven is happy to make his debut at Public Theatre.



**NAATCO**  
Producer

**NAATCO (National Asian American Theatre Company)** was founded in 1989 by Mia Katigbak and Richard Eng to assert the presence and significance of Asian American theatre in the United States, demonstrating its vital contributions to the fabric of American culture. NAATCO puts into service its total commitment to Asian American theatre practitioners to more accurately represent onstage the multi- and inter-cultural dynamics of our society. By doing so, they demonstrate a rich tapestry of cultural difference bound by the American experience. The enrichment accrues to each different culture as well as to America as a whole. NAATCO was nominated for a Drama Desk Award for Outstanding Revival of a Play, as well as Outstanding Costume Design for a Play for their acclaimed production of *Henry VI: Shakespeare's Trilogy in Two Parts* in 2018. Their 2015 production of *Awake and Sing!* at The Public was nominated for a Drama League Award for Outstanding Revival of a Broadway or Off-Broadway Play. NAATCO was the recipient of the Obie's Ross Wetzsteon Award and the Rosetta LeNoire Award from Actors' Equity Association in recognition of its contribution toward increasing diversity in American theatre.

**Board of Directors:** Eric Achacoso, Richard Eng,  
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**THE PUBLIC.** The Public Theater  
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**THE PUBLIC** continues the work of its visionary founder Joe Papp as a civic institution engaging, both on-stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theaters, The Public has long operated on the principles that theater is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Forum, Under the Radar, Public Lab, Public Works, Public Shakespeare Initiative, and Joe's Pub. Since premiering *HAIR* in 1967, The Public continues to create the canon of American Theater and is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 59 Tony Awards, 184 Obie Awards, 55 Drama Desk Awards, 58 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 58 AUDELCO Awards, 6 Antonyo Awards, and 6 Pulitzer Prizes. [publictheater.org](http://publictheater.org)

For The Public's Staff, Board of Trustees and Donors, please visit the digital program [HERE](#).

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