



THE HOP

Hopkins Center for the Arts
presents

The TEAM *Reconstructing*

Thu & Fri, Apr 2 & 3, 7:30 pm

The Moore Theater
Daryl & Steven Roth Wing
Dartmouth • 2026

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Paul Biddelman Fund, the Howard W. 1932 and
Dorothy G. Pierpont Fund, David J. O'Connor*

*and the Blye Fund for Artists' Residencies
at the Hopkins Center for the Arts.*

Program

Approximate duration: 110 minutes with no intermission

Co-written by 21 artists ages 29 to 99, *Reconstructing* is a new work by internationally-renowned theater collective the TEAM (@theteamplays). Directed by Tony award-winning Rachel Chavkin (*Hadestown*) and Zhailon Levingston (*CATS: The Jellicle Ball*), *Reconstructing* is a “complex and combustible project” (Sara Holdren, *Vulture*). Anchored by humor, movement and an electrifying score, this work melts time. As a flooded Tyvek-encased house becomes a plantation becomes a college campus mainstay, the show’s tour-de-force cast embodies fictional characters, historical figures and their own racialized family histories to ask how, in the aftermath of slavery, we might move through history together.

Reconstructing

Creators	The TEAM
Co-Directors	Rachel Chavkin and Zhailon Levingston
Writers	Brenda Abbandandolo, Denée Benton, Eric Berryman, Vinie Burrows, Rachel Chavkin, Eisa Davis, Josiah Davis, André De Shields, nicHi douglas, JJJJJerome Ellis, Kate Freer, Jill Frutkin, Amber Gray, Jeremy O. Harris, Modesto “Flako” Jimenez, Ian Lassiter, Zhailon Levingston, Jake Margolin, James Harrison Monaco, Nick Vaughan and Jillian Walker
Composers	James Harrison Monaco, Jillian Walker and Maya Sharpe with Eric Berryman
Choreographer	nicHi douglas
Featuring	Eric Berryman*, Libby King, Modesto “Flako” Jimenez, Peter McNally*, Maya Sharpe*, Ato Blankson-Wood* and Jillian Walker*
Resident Director	Josiah Davis
Scenic Design	Lawrence E. Moten III
Lighting Design	Alan C. Edwards
Sound Design	Mikhail Fiksel
Video & Projections Design	Katherine Freer
Costume & Quilt Design	Marla (Brenda Abbandandolo, Marika Kent, and Kristen Sieh)
Props Design	Patricia Marjorie
Touring Production Manager	Calvin Anderson
Supporting Production Manager	Brian Freeland
Production Stage Manager	Norman Anthony Small*
1st Assistant Stage Manager	Jessie Moore*
A1	Manuel Martinez

Audio Supervisor	Irene Wang
Music Supervisor	Cody Owen Stine
Associate Choreography	Nile Assata Harris
Associate Video & Projections Designer	Deja Collins
Associate Lighting Designer	Alexander Freer
Associate Sound Designer	Bailey Trierweiler
Assistant to the Costume Designer	Miriam Cortes
Developed with	Matt Hubbs, Marika Kent, Libby King and Kristen Sieh
Process Chaplain	Milta Vega-Cardona
Performer Understudy	Leland Fowler

The TEAM Artistic & Producing Staff

Artistic Director	Rachel Chavkin
Producing Director	Emma Orme
Petri Director	Libby King
TEAM Development and Communications Producer & Hop Tour Company Manager	Diana Khổng
Financial & Workforce Services	ArtsPool

**Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

The Director (or Choreographer) is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.

United Scenic Artists, Local USA 829, IATSE is the union representing Scenic, Costume, Lighting, Sound and Projection Designers in Live Performance.

Directors' Notes

This is Rachel.

It's funny: the TEAM has historically taken pride when our voices blend in our works, to the point it becomes impossible—via our endlessly iterative process—to trace a single image or line of dialogue back to an individual author's hand. That said, in writing these notes it feels important to say “this is Rachel speaking” because in so many ways, the making of *Reconstructing* has been the journey from “we can all come together” to what a character in the show calls, “a kind of group solitude.” And I can't speak for anyone else [though I'll represent “team directing” in this moment].

It's impossible to tell you briefly how divine and difficult this work has been to make, from 2018 to now. Births, deaths, a global pandemic, lots of delirious laughter, and many excruciatingly painful days where the costs of having conversations about race and intimacy with (for many of us) our closest friends or collaborators simply outweighed the potential for creative breakthroughs. And ultimately the final shape of this piece—which comes to you tonight in NEAR, but not total completion—is being honed in the light of all that celebration and grief.

The work itself is a kind of directors' notes, or devisers' notes on our process, and the challenge at hand:

Directors' Notes cont.

HOW DO WE WALK THROUGH OUR HISTORY(ies) TOGETHER?

And I want to express love to everyone who was a part of this process. I know your names are in the program, but also the weight and fullness of your presence has changed the shape of my instrument. I'm deeply grateful.

Rachel Chavkin

This is Zhailon. For this leg of *Reconstructing*, I was not in the rehearsal room. And yet my relationship to the work has remained active—through listening, witnessing from a distance, and trusting the process to continue evolving without my physical presence. That distance clarified something essential for me: collaboration is not only defined by who is in the room, but by what we

choose to protect, to release, and to remain accountable to over time.

I have come to understand *Reconstructing* as a practice of staying in relationship after the fantasy of harmony dissolves. The piece holds absence and proximity side by side, refusing easy resolution and honoring the complexity of walking through our history(ies) together. If there is an offering here, for me, it is this: that staying connected does not always mean staying close—and that care, trust, and responsibility can travel across space and time.

All love to every fingerprint that has touched this piece.

Zhailon Levingston

About the TEAM

Founded in 2004, **the TEAM** is a Brooklyn-based experimental theater collective, spirited by some of the wildest and deepest artists working today. Once described by the *Guardian* as “theatrical excavators of American culture, American dreams, and the American psyche,” the TEAM collaboratively creates new works about the experience of living in the United States today to generate dialogue about our nation's past, present and future through production and touring. We believe how we make is as important as what we make, and our producing practices strive to embody our values of collective liberation.

To date, the TEAM has created and toured 12 works, including *Mission Drift*, *RoosevElvis* and *Primer for a Failed Superpower*. Our work has been seen locally, nationally and internationally at venues including the Public Theater, PS122, Roulette, The Bushwick Starr, A.R.T., Walker Art Center, London's National Theater and Almeida Theatre, Edinburgh's Traverse Theatre, the Salzburg Festival, Perth International Arts Festival, Hong Kong Arts Festival and more.

About the Artists

Rachel Chavkin (co-director/performer/TEAM artistic director) is a director, sometime writer and founding artistic director of Brooklyn-based experimental collective the TEAM, whose work has been seen all over N.Y., the U.S., and internationally, and whose consensus-driven writing process was the subject of a feature-length documentary. She won the 2019 Tony Award for her work on Anaïs Mitchell's *Hadestown* (Broadway, NYTW, National Theatre, London). She is a three-time Obie winner, and received Tony and Lortel nominations, and a Drama Desk Award for Dave Malloy's *Natasha, Pierre & The Great*

Comet of 1812 (Broadway, Ars Nova, A.R.T.). Select projects: Carson Kreitzer's and Matt Gould's *Lempicka* (Broadway), the TEAM's *Mission Drift* (National Theatre), Arthur Miller's *American Clock* (Old Vic), the TEAM's *RoosevElvis* (Royal Court), Larissa Fasthorse's *The Thanksgiving Play* (2ST, 1st play by a known Native American woman on Broadway), Lilianna Padilla's *How to Defend Yourself*—co-directed with Padilla and Steph Paul (NYTW), Marco Ramirez's *The Royale* (LCT; Obie Award, Drama Desk and Lortel noms.), Bess Wohl's *Small Mouth Sounds* (Ars Nova and national tour), and multiple

collaborations with Taylor Mac, Heather Christian, the Bengsons, and Manchester-based writer/performer Chris Thorpe. Her first short film, *Remind Me*, was an official selection of the Venice and Beverly Hills Film Festivals. 2017 Smithsonian Award for Ingenuity. @rachel.chavkin

Zhailon Levingston (co-director) is a Louisiana-raised storyteller, director, and activist who co-directed *CATS: The Jellicle Ball*, an immersive reimagining of the classic musical that premiered in 2024 at New York City's Perelman Arts Center. The production earned him an Obie Award (co-directing) as well as Drama Desk, Drama League and Outer Critics Circle Award nominations for Outstanding Direction of a Musical. Zhailon's first Broadway job was selling tickets to Broadway shows in Times Square. In 2017 he sold concessions for multiple Broadway theaters. At 27 years old, he became the youngest Black director in Broadway history, directing the Broadway production of *Chicken and Biscuits*. His other directing credits include *Wonderful Town* at New York City Center Encores; *Reconstructing* at Brooklyn Academy of Music (co-directed with Rachel Chavkin); *Little Miss Perfect* at Olney Theatre Center; *Patience* at Second Stage Theatre; and *Table 17* at MCC Theater (Lortel Award nominee for Outstanding Direction), currently playing at Los Angeles's Geffen Playhouse.

Levingston is a board member of the Broadway Advocacy Coalition, Artistic Director of Inheritance Theatre Project, and co-created a Theatre of Change course at Columbia University School of Law that is still being taught today. Once a year he returns to his hometown of Shreveport, Louisiana, to direct community theater as a way to stay connected to his roots.

James Harrison Monaco (composer) tells stories with music. He considers this one of the oldest art forms in the world, and he's always looking for new ways to do it. He's obsessed with stories of travel, immigration, translation, quiet violence, quiet grace, global loneliness, and time. His show *Travels* ran last spring at Ars Nova. He's also a translator (Spanish and Italian), a music composer, and he writes fiction and non-fiction. His work has been presented at the Metropolitan Museum of Art, Lincoln Center (where he's a New Writer in

Residence), MASS MoCA, the Bushwick Starr, the Momentary, and many others. He is one half of the music-storytelling duo Jerome & James. jamesharrisonmonaco.com

Maya Sharpe (composer/performer) is a multi-passionate maker, thinker and writer. Maya's passion lies in exploring simplicity in humanity through composition. Maya's goal is to demonstrate that there is more of a connection and love between everything than the politically derived disconnect and hatred.

Jillian Walker (Gogo Yemah) (composer/performer) writes, composes, dramaturgs and performs sacred texts that break the brutal boundaries of the colonial imagination. Her work has taken the form of plays, musicals, sacred lecture-sermon-concert gatherings and prayerperformances for remembrance and liberation. She draws deeply on her foundation as an initiated Sangoma priestess (ancestral healer), her studies in dramaturgy (MFA Columbia), and the ongoing work of Black feminist thinkers to bring process-driven performance to life. Her works include *The Whitney Album* (Soho Rep), *Sarah's Salt*. (developed at MCC Theater, Roundabout Theater Company; Honorable Mention for the Relentless Award; finalist for the 2019 Bay Area Playwrights Festival), *Songs of Speculation* (Third Coast's inaugural Audio Unbound competition winner); and *Blue Ink: A Night with Jillian Walker*, performed at Joe's Pub. Her ancestor-revering work, *SKiNFoLK: An American Show* (co-presented by the Bushwick Starr and National Black Theatre) was a *NY Times* Critics' Pick, a Best Orchestrations Antonio Award-winner, and appears on the 2020 Kilroys List. It is published by 53rd State Press and known in the N.Y. theater community as one of the last great performances of the Before Times. Jillian is currently co-conspiring with the TEAM as a writer/performer and co-composer on *Reconstructing*. thisisjillianwalker.com

Eric Berryman (composer/performer) is a Baltimore-born, Brooklyn-based actor who is involved in work he believes his great-grandmother would dig. He was recently seen in *Memnon* with the Classical Theatre of Harlem at Marcus Garvey Park and in *Get Your Ass in the Water and Swim Like Me* at

About the Artists cont.

Joe's Pub/Wooster Group. Eric won an Audelco Award for Best Featured Actor for the world premiere production of the now Pulitzer-winning play *Primary Trust* (Roundabout). He co-stars with Ruby Cruz in the upcoming feature film *Souvenir*. In 2024 he starred in several world premiere productions: *Memnon* (Classical Theatre of Harlem/Getty Villa); *The Ford/Hill Project* (Waterwell/The Public Theater); *Galilee, 34* (South Coast Rep). Other select theatrical credits: *The B-Side: "Negro Folklore from Texas State Prisons," A Record Album Interpretation* (Wooster Group, Drama Desk nomination); *Toni Stone* (Roundabout); *Detroit Red* (ArtsEmerson-Elliott Norton Award); *Steel Hammer* (SITI COMPANY). Select film/TV credits: *Atlanta* (FX) Season 4, Ep 8, "The Goof Who Sat by the Door," portraying "short-lived Disney CEO" Thomas Washington; *A Complete Unknown* (Searchlight), *Godfather of Harlem* (Epix/MGM+), *Ramy* (Hulu), *Bonding, Marriage Story* (Netflix), *Evil* (Paramount+); *Fallout*, *The Marvelous Mrs. Maisel* (Amazon). Training: Carnegie Mellon University.

nicHi douglas (choreographer) is an OBIE Award-winning Brooklyn-based experimental theater and dance maker who is interested in leading community care-centered creative processes. you can refer to her/them/him/us using any pronouns said with Respect. nicHi is currently a resident artist at HERE Arts Center in NYC. her work has been developed and/or produced at MacDowell, the Hermitage Artist Retreat, Lincoln Center, Ars Nova, The Public Theater, The Shed, and The National Black Theater, among others. they are an Assistant Arts Professor at NYU/Tisch where they teach dance and movement methodologies. Additional awards include: Lucille Lortel Awards for Best Director and Best Musical, the Callaway Award for Choreography, an AUDELCO Award for Choreography, and a Princess Grace Award for Theater. Upcoming: *Reconstructing* at Under the Radar Festival. mynameisnichi.com

Ato Blankson-Wood (performer) (he/him) is a multidisciplinary performance artist and theater maker. As a writer/composer Ato is developing original works with the support of the TEAM's Petri Projects and Berkeley Rep's Ground Floor

Residency. As an actor, Ato most recently starred in the world premiere of Jeremy O. Harris' *Spirit of the People* and *Camino Real* at the Williamstown Theatre Festival after starring in the off-Broadway premiere of Wole Soyinka's *The Swamp Dwellers* at TFANA. Prior to this, he played Clifford Bradshaw in *Cabaret* on Broadway. He is best known for his starring role in Harris' critically acclaimed *Slave Play*, for which he was nominated for a 2021 Tony Award. He also earned nominations for the Drama League Awards for playing Gary, a role he originated for the New York Theatre Workshop production, where his performance earned him a Lortel nomination. Ato played the titular role of *Hamlet* in Shakespeare in the Park's production directed by Kenny Leon. Ato also starred opposite Bill Camp and Elizabeth Marvel in *Long Day's Journey Into Night* for Audible, which reunited him with *Slave Play* director Robert O'Hara. Ato had his breakout performance in the Public Theater musical *The Total Bent* (Drama League and Lucille Lortel Award nomination) Ato has also been seen on Broadway in *Hair* and *Lysistrata Jones*. Films include Kathryn Bigelow's *Detroit*, Spike Lee's *BlackKKlansman*, *Worth*, opposite Michael Keaton, and Peter Hedge's *The Same Storm*. Television includes *The Good Fight*, *She's Gotta Have It*, and Ava DuVernay's *When They See Us*. Ato is a graduate of NYU's Tisch School of the Arts and the Yale School of Drama. He is a recipient of Vineyard Theatre's 2025-2026 Colman Domingo Award.

Modesto "Flako" Jimenez (performer) is a Dominican-born, Bushwick-raised, multi-hyphenate artist. As a poet, playwright, educator, actor, producer and director, his work exists in and explores the intersections of identity, language, mediums, cultures and communities found in his personal life and beyond. Jimenez's work includes *Taxilandia*, a site-specific performance in a moving taxi that received a Critic's Pick from *Time Out New York* and *The New York Times* and was recently recognized with an Obie Special Citation Award. Jimenez is the founder of iOye! Group, a nonprofit that serves as an incubator for artists, both native and immigrant to New York City. In 2021, Jimenez received a Jerome Foundation Fellowship and a Foundation for Contemporary Arts award in

performing arts and theater. Jimenez has been selected as a Princeton Hodder Fellow for 2023–2024 and received a Guggenheim fellowship in 2024. Currently, Jimenez is working on *Mercedes*, a multi-disciplinary art experience exploring the relationships between patriarchy and ancestors, familial bonds and inherited trauma, and how our own identity can impact our mental health.

Libby King (performer) is so happy to be with this amazing group of people to perform *Reconstructing*. Libby is currently the director of Petri Projects, the TEAM's new work development lab, and recently reprised her role as Athena in *Live from Mount Olympus*. Libby is currently in development for two projects—*Mom Dance Practice*, a durational movement poem about motherhood, and a new work titled *The Last Phone Call from the Last Payphone*.

Peter McNally (performer): Off-Broadway credits include: Suzan-Lori Park's *Sally and Tom* (The Public Theater), *Godbird* (The Brick Theater). Other credits include Sibyl Kempson's *Sasquatch Rituals* (The Kitchen). Film: India Donaldson's hit debut feature *Good One*. BA Fordham University. MFA NYU.

Leland Fowler (performer understudy) Off-Broadway: *Burn Book*; *The Tune Up* (Lincoln Center & Little Island); *Sally & Tom*, *Plays for the Plague Year*, *Henry V*, *A Midsummer Night's Dream* (The Public); *This Land Was Made* (Vineyard); *one in two* (The New Group); *Novenas for a Lost Hospital* (Rattlestick); *If Pretty Hurts*, *Ugly Must Be a Muhfucka* (Playwrights Horizons); *Measure for Measure* (TFANA). Leland has also performed at Williamstown, Dorset Theatre Festival, St. Louis Shakespeare Festival, Westport Country Playhouse, McCarter Theatre Center, Yale Rep and Alliance Theatre. TV/film: *Blossoming Wasp*; *City on a Hill*. BA: Morehouse College; MFA: Yale School of Drama. Leland is a member of the Actor's Center.

Josiah Davis (resident director) (he/him) is a multi-disciplinary storyteller. A director, choreographer, designer, performer asking, how do we create space for maximum expression, possibility, and liberation in the face of oppressive systems? He is a graduate from the UCLA School of Theater,

Film, Television and Brown MFA in directing. He is a Princess Grace Honoraria, NYTW 2050 fellow, National Black Theatre Soul Directing Resident, Susan Stroman Directing Award recipient, Clubbed Thumb Directing Fellow, and Associate Artistic Director of On The Verge Theatre Festival in Santa Barbara. Selected credits: *Mary Gets Hers* (Playwrights Realm/MCC) Omar Offendum's *Little Syria* (BAM), *Lessons in Survival* (Vineyard Theatre), *Amani* (National Black Theatre/Rattlestick), *Clyde's* (Alabama Shakespeare Festival/Arkansas Rep/St.Louis Rep), *Importance of Being Earnest* (Portland Center Stage), *El Mentiroso* (Arts On Site), *Mr. Saturday Night* (Broadway (Assoc.)). Josiahdavis.net

Lawrence E. Moten III (set designer) (he/him/his) Broadway: *Chicken & Biscuits* (Circle In The Square). NYC: *Guide for the Homesick* (LDK Productions), *Reconstructing* (BAM), *Ghost of John McCain* (SoHo Playhouse), *The White Chip* (MCC), *Covenant* (Roundabout), *Patience* (2ST Uptown), *Stargazers*, *STEW* (Page 73). Regional: *Senior Class* (Olney), *Two Trains Running* (Hartford Stage), *Merry Wives*, *Kunene And The King* (STC), *Paradise Blue* (Studio), *The Comedy of Errors*, *All's Well...*, *Henry 6: One & Two*, *King James*, *Twelfth Night*, *Trouble In Mind* (Old Globe), *iVOS!*, *Gem of The Ocean* (Two River), *Black Cypress Bayou* (Geffen), *Bulrush* (McCarter & Berkeley Rep), *Proof*, *The Brothers Size*, *Ma Rainey's Black Bottom* (American Players), *Blues For An Alabama Sky* (McCarter & Guthrie), *Appropriate* (South Coast Rep), *Christmas in Connecticut* (Goodspeed), *it's not a trip, it's a journey*, *We Declare You A Terrorist...* (Round House), *How I Learned What I Learned*, *Native Son* (Playmakers Rep). Member: USA 829. motendesigns.com; IG: @motendesigns

Brenda Abbandandolo (costume & quilt designer, as part of MARLA) Broadway: *Maryjane*, *The Sign in Sidney Brustein's Window* (2023 Hewes Design Award). Off-Broadway: *The Antiquities* (Playwrights), *Scene Partners* (Vineyard), *The Sign in Sidney Brustein's Window* (BAM), *Camp Siegfried* (Second Stage), *A Case for the Existence of God* (Signature), *Russian Troll Farm* (Virtual: Obie Award), *Moby Dick*

About the Artists cont.

(A.R.T.), *Octet* (Signature), *Continuity* (MTC), *Enemy of the People* (The Guthrie), *I'll Get You Back Again* (Roundhouse), The TEAM's *Mission Drift* (National Theatre of London). Film/TV: *Easy's WaltzZ*, *Quiz Lady*, *Coda* (Academy Award Best Picture), *An American Pickle*, *The Disaster Artist*, *Saturday Night Live* (Associate CD). Other: MFA/NYU TSOA. bnadesigner.com

Alan C. Edwards (lighting designer) West End: *Harry Clarke*. Off-Broadway: *Sally & Tom* (Public); *Sunset Baby*, *Fires in The Mirror* [Lortel Nom.], *Twilight: Los Angeles 1992* (Signature NYC); *Harry Clarke* [Lortel Award] (Vineyard); *Kill Move Paradise* [Drama Desk nom] (NBT); *Memnon*; *A Midsummer Night's Dream*, *Twelfth Night* (CTH); *Dakar 2000* (MTC). Regional: *Harry Clarke* (Berkeley Rep); *Gatsby: An American Myth* [Norton Award], *Twilight: Los Angeles 1992* (A.R.T.); *Appropriate* (Old Globe); *Beautiful* (Asolo Rep). *Dance: In The Same Tongue* (Dianne McIntyre); *Chasing Magic*, *NYCC Artists at The Center '23* (Ayodele Casel); *Lifted* by Christopher Rudd for American Ballet Theatre. alancedwards.com

Mikhail Fiksel (sound designer) is excited to continue his first collaboration with The TEAM. He is an award-winning designer, composer, DJ and audio producer whose recent work, on and off-Broadway, includes projects with Audible Theatre, The Lincoln Center, New York Theater Workshop, Steppenwolf, Berkeley Repertory, Playwrights Horizons, Guthrie Theater, The Public Theater, La Jolla Playhouse, The Goodman Theater, Third Rail Projects, Albany Park Theater Project, and numerous releases with Audible Originals and with Make Believe Association (where he is Head Of Audio Production). Recent film projects include *Emigre/Americana*, *Glitch*, and *The Wise Kids*. Recent awards include the 2023 Signal Award for Original Music, the 2022 Tony Award for Sound Design, and the 2024 Michael Merritt Award. He is on the faculty at Columbia College Chicago, and is a proud member of USA and TSDCA.

Katherine Freer (projections designer) is a multimedia artist, filmmaker, organizer, and educator whose artistic practice lives at the intersection of story, technology, and civic engagement. Recent credits

Include: *Peculiar Patriot* (Baltimore Center Stage), *Diary of a Tap Dancer* (American Repertory Theater), *We Are Your Robots* (Theatre for a New Audience), *Sunset Baby* (Signature Theatre), *Number Our Days* (Perelman Performing Arts Center), *La Bohème* (Pacific Symphony), *Family Ball* (Kennedy Center), *Dream Machine* (Lincoln Center), *Lizard Boy* (Oregon Shakespeare Festival), *The Little Mermaid* (The Muny), and *Rent* (Theatre Under the Stars). She is a proud member of Wingspace Theatrical Design and United Scenic Artists Local USA 829, a core collaborator with All My Relations Collective, a collaborating artist with The TEAM, and Head of the Integrated Media Program at the University of Texas at Austin and the Associate Director of Texas Immersive Institute. [@at8tefree](https://twitter.com/at8tefree)

Patricia Marjorie (props designer) is a Brazilian multidisciplinary theater artist based in New York with focus on directing, costume and props design. Recent works: costume designer for *Show Trial* directed by Tom Costello, *Riven* by Marina Zurita, and *Good Luck in Space* by Greg Kotis at Manhattan School of Music; props designer for *And Then We Were No More* by Tim Blake Nelson, *Reconstructing* at BAM directed by Rachel Chavkin & Zhailon Levingston; scenic and costume designer for *Primordial* at The Tank and *The Lydian Gale Parr* at Target Margin, both directed by Meghan Finn; costume for *Push Party* by Nia Akilah Robinson; props for *Wolf Play* directed by Dustin Wills at MCC and Soho Rep, *You Will Get Sick* directed by Sam Pinkelton at Roundabout, *Flex* directed by Lileana Blain-Cruz at Lincoln Center Theater, *Ulysses* and *The Seagull* by Elevator Repair Service, *Black Exhibition* by Jeremy O. Harris directed by Machel Ross. Patricia has also recently performed on *Mrs. Loman* directed by Meghan Finn (Theatre Row) and directed *What Will Become of Kaaron?* (The Tank) and her own work as a playwright, *A Song to Keep the Wolves Awake* (The Tank).

Calvin Anderson (he/they) is a designer and production manager located in Western Catskills, NY. They have a strong pull towards the devised, the radical and the risky, while leaning in with heart and trust. Favorite projects include *73 Seconds* (En Garde Arts), *The Christine*

Jorgensen Show (Cleveland Playhouse), *Body As a Site of Faith and Protest* (waheedworks), *Blythely Ever After* (Bearded Ladies Cabaret), *Oscar at the Crown* (The Neon Coven), and *Strings & Serpents* (Andy Milne). Favorite production management projects include *Late Night Snacks* and *The Beardmobile* (Bearded Ladies Cabaret), *Piano Battle* (U.S. tour), and *CrossSound Music Festival* (Juneau, AK). Calvin toured extensively as lighting director with Ailey II, and with the Bearded Ladies Cabaret as director of production. He is the resident designer and production manager with FJK Dance. Calvin is an educator, mentor and proud member of Wingspace Design Collective, USITT Gateway Program and United Scenic Artists Local 829. Coandersondesign.com

Brian Freeland (supporting production manager) (he/him) is a production manager, director, producer, writer, and sound/media artist. Production management includes works for and with *Illinoise* (Broadway), *The Flea*, *BAM*, *En Garde Arts*, *Chicago Shakespeare Theatre*, *Lincoln Center*, *Soho Rep*, *Geoff Sobelle*, *The TEAM*, *Wooly Mammoth Theatre*, *The Park Avenue Armory*, *Mass MoCA*, *Ripe Time*, *The Bearded Ladies*, *Andrew Schneider*, *Up Until Now Collective*, *Bard*, *Curious Theatre Company*, *HERE Arts Center*, *Beth Morrison Projects*, *The LIDA Project*, *Countdown to Zero*, *The Brick*, and the *PROTOTYPE Festival*. Brian is also the Director of Production for the annual *Under The Radar Festival*. brianfreeland.com

Norman Anthony Small (production stage manager) Broadway: *The Shark Is Broken*, *Leopoldstadt*, *American Buffalo*. Off-Broadway: *Lights Out: Nat "King" Cole* (New York Theatre Workshop); *Good Bones*, *Sally & Tom* (The Public Theater); *Where We Stand* (WP Theater); *Halfway Bitches Go Straight to Heaven* (Atlantic Theater Company). Regional: *Appropriate* (The Old Globe); *Crumbs From The Table of Joy*, *Ella – A Musical Tribute to Ella Fitzgerald*, *Emergency* (Crossroads Theatre Company); *The Year of Magical Thinking*, *Fires in the Mirror* (Long Wharf Theatre); *Fires in the Mirror*, *A Play for the Living in a Time of Extinction*, *Where We Stand* (Baltimore Center Stage); *Measure for Measure*, *Art* (Shakespeare & Company). Tour: *Twisted Melodies*

(Baltimore Center Stage/Apollo Theater); *Water +/-* (NPR). Education: Master of Business Administration (MBA) in media management, Metropolitan College of New York; Bachelor of Music (BM) in music engineering technology, University of Miami. Faculty: adjunct professor of stage management at Fordham University. Award: Charlie Blackwell Symposium Scholarship for Stage Managers of Color.

Jessie Moore (1st assistant stage manager) Broadway: *Two Strangers Carry A Cake*, *Suffs*, *Spamalot*. The Public Theater: *Twelfth Night*, *Hell's Kitchen*, *Suffs*, *Hercules*, *Miss You Like Hell*; Public Works' *The Tempest*, *As You Like It*, *Twelfth Night*, *The Winter's Tale*. Various credits with NYTW, MTC, Playwrights, Williamstown and Upstate Project. Creative consultant: NESAs in San Antonio. For my family and friends; especially Ryan, MJNR, Rivers, Brooklyn and manager Cody.

Cody Owen Stine (music supervisor) (he/him) is a composer, songwriter, music director, arranger, and multi-instrumentalist. As a composer/lyricist, his work has been performed at *Ars Nova*, *Williamstown Theatre Festival*, *Second City LA*, and *Edinburgh Fringe*. He is co-founder and co-artistic director of art collective *Sloondermoon*, with whom he has devised work commissioned by *MoMA PS1*, *ChaShaMa*, and *Stage Time Studios*. Broadway: *Hadestown* (associate MD and music supervisor of the national tour); *Outsiders*; *Moulin Rouge*; *Spongebob Squarepants*; *Finding Neverland*. Original cast albums: *Mr. Burns, a Post-Electric Play*; *Miss You Like Hell*; *The Robber Bridegroom*; *The Jonathan Larson Project*; *The Liz Swados Project*. He is a 2019 Jonathan Larson Grant semi-finalist; 2019 commissioned writer, *Williamstown Theatre Festival*; and winner of the inaugural *Margaret Guthman Jazz Piano Competition*. codyowenstine.com

Nile Assata Harris (associate choreographer) is a New York-based artist. Originally from Philadelphia, Pennsylvania, Nile graduated with a BFA in theater from NYU. Recent work includes *The Chamber* (Powerhouse), *Triplicity* (Talking Bands), *Observer Effect* (The Liberation Theatre Company), *Nicole*, *The Scrivener* (ART/NY 29 hour reading), *Tent City*

About the Artists cont.

(59 E 59 Developmental Workshop), Mercury Store Acting Company member, and Directing Technique Spring '25 cohort.

Alexander Le Vaillant Freer's (associate lighting designer) (he/him/his) work has been influenced by his time working and studying in immersive theater, architectural lighting and from his travels. He holds an MFA in lighting design from California Institute of the Arts. He is a proud member of USITT and USA 829. Previous design credits include: *The Curious Incident of the Dog in the Night Time* (Le Petit Theater, New Orleans LA), *#Unwanted* (The Shed, New York NY), *GLOW Holiday Light Festival* (St. Paul MN), *Miracle on 34th Street* (Pasadena Playhouse, Pasadena CA), *Fantômas-Revenge of the Image* (Whuzen, China), *Francesca Francesca* (Edinburgh, Scotland), *Ocean of Milk* (Prague, CR), *of Light* (Reykjavik, Iceland), *Titanic-A Devised Piece* (Moscow, Russia).
levaillantdesign.com

Deja Collins (associate projections designer) is a projection and media designer based in Los Angeles. Specialising in film, motion graphics and visual effects, Deja is constantly seeking new opportunities to reimagine archival and visual information within immersive spaces. Some of her credits include *Fly Me to the Sun* at Fountain Theatre, *Confederates* and *One in Two* at Mosaic Theatre, *POTUS* at Montgomery College, *Re-Memori* at Penumbra Theatre (world premiere), and *By the Way, Meet Vera Stark* at the University of Maryland, College Park. You can view more of her work at dcllns.myportfolio.com.

Irene Wang (audio supervisor) (she/they) is very excited to be joining *Reconstructing*. Originally from Boston, MA—and now residing in NYC, Irene has had a blast being in the city. Most recently, Irene was the assistant sound designer for *Starstruck* at Bucks County Playhouse!
[@irenewangsound](https://www.instagram.com/irenewangsound)

Emma Orme (TEAM producing director) is an Obie award-winning independent creative producer, working with experimental artists like Lisa Fagan & Lena Engelstein, nicHi douglas, Fake Friends and CHILD. Emma is the winner of CIPA's Outstanding Achievement in Creative Producing award for her close-touch approach to producing and steady track-record of stewarding ambitious works from nascent idea to critical acclaim and sold-out runs. She has developed and produced work at institutions like New York Live Arts, BAM, Theater Mitu, NYTW, The Public, La MaMa, Baryshnikov Arts Center, The Watermill Center, The Bushwick Starr, The Flea, Carolina Performing Arts and more. Hallmark productions include the Obie Award-winning *Circle Jerk* and CHILD's 1-800-3592113592 (called Best Theater of 2024 by Helen Shaw). A fellow of WP's 2022–24 Producers Lab, Emma has also done producing and fundraising work at Williamstown Theatre Festival, Theater Mitu, New York Theatre Workshop, *The New York Times*, Hypokrit Productions, Media Art Exploration, Northern Stage and more. BA: Dartmouth College.

Diana Khổng (TEAM development and communications producer & Hop tour company manager) is a Viet writer, director, producer and dramaturg across film and theater. Their work has been supported and developed by Panavision, The Prior Performing Arts Center, Chuang Stage, Fresh Ink Theatre, Lambda Literary, Director's Lab North and more. As a filmmaker, their latest—a queer romantic comedy following a Black majorette and Viet band geek (@bandpracticefilm)—will have its world premiere at Atlanta Film Festival in April 2026. As a playwright, their work *Mary Magdalene*, *Daughter*, *Boatperson* will run at the Boston Center for the Arts from May 1–10, 2026. Drawing on their work as a mutual aid organizer and popular educator, Diana's work encourages necessary bravery in building a liberated world. They were born and raised in Worcester, MA.

Development & Funding Support

Reconstructing was commissioned by Round House Theatre in Bethesda, Maryland (Ryan Rilette, Artistic Director, Ed Zakreski, Managing Director), and has received substantial development support from, and in-progress performances were presented by, LUMBERYARD Center for Film and Performing Arts.

Reconstructing has also been developed with support from Brooklyn Academy of Music, the Hopkins Center for the Arts at Dartmouth College, Carolina Performing Arts at UNC Chapel Hill, through their Southern Futures Project, and Alabama Shakespeare Festival. Additional partner organizations include BroadStage and ArtsEmerson.

Reconstructing has received support from The Andrew W. Mellon Foundation, New England Foundation for the Arts, the Axe-Houghton Foundation, National Endowment for the Arts, New York State Council on the Arts, and MAP Fund. Production design support provided by the Edith Lutyens and Norman Bel Geddes Design Enhancement Fund, a program of the Alliance of Resident Theatres/ New York (A.R.T./New York). Additional major support has come from Neil Mazzella at Hudson Scenic, Dalio Philanthropies, JMJ Fund, John Kimmelman, the TEAM's Board of

Directors, Daniel Hawkins & Sara Rosenbaum, Diana DiMenna, and David Chavkin. Subsidized studio space has been provided by the A.R.T./ New York Creative Space Grant, supported by the Andrew W. Mellon Foundation. Process documentation support has been provided by Mighty Lucky Studios, and residency space has been provided by Groundworks. Special thanks to Alexandra Lalonde, Laura Elliott, Genevieve Ortiz, Nia Witherspoon, Dr. Tawnya Pettiford-Wates, Melanie George, Kalonji Gilchrist, Christopher Darbassie, Mr. Freeman, Mercury Store, Target Margin Theater, Kristen & Frank Leonard (Groundworks), Laurie Watson, David Rosenberg, Khalil Abdullah, Jake Heinrichs, Dave Polato, Beau and Rachel Alluli, Jessica Almasy, Theater Mitu, West Music, David Dower, Johanna Evans, Dr. Frances Forrest and the American Museum of Natural History, Deborah King, LUMBERYARD's "Fresh Start" Program, Culture Mill, The Hancher at U of Iowa, Neil Mazzella and Hudson Scenic, Rhiannon Giddens, Alabama Shakespeare Festival, Equal Justice Initiative, Bryan Stevenson, Liz Heinrichs, Jane Humphreys, Nina Rubin, Ed Bridges, Sojourner Harrison, and Gregory Harrison.

Partner Organizations & Audiences

Our longtime organizational partners include Round House Theatre, The Broad Stage, Carolina Performing Arts at UNC Chapel Hill, ArtsEmerson, the Hopkins Center for the Arts at Dartmouth College, and Brooklyn Academy of Music.

Audience development and creative development are inextricably linked in the making of *Reconstructing*. With our partner orgs, we are working to thoughtfully and steadily cultivate a racially diverse, locally representative

audience, with a particular focus on meaningful representation of Black-identifying audience members at every performance. We are in the process of nurturing durational relationships between our artists and our partner orgs' audiences so that our work and their engagement with it is hyper-local. Our intention is to share *Reconstructing* in New York and across the country—and make it as “useful” to audiences as the process has been to us as a collective.

Arts in the Curriculum & Community

As 2025/26 Hop resident artists, members of the TEAM will join Dartmouth faculty for a public pre-show discussion on April 2, followed by a post-show gathering. On April 3, they will also participate in a post-show gathering and discussion. During their time on campus they will visit classes in the Theater and African

and African American Studies Departments, meet with Theater majors and minors, discuss their playwriting style at the Literary Arts Bridge and participate in a dinner discussion with members of Dartmouth's House Communities and Shabazz.

The Hop is proud to be a co-commissioner of *Reconstructing* and of our role in making powerful new theater possible. During a developmental residency in January 2020, the TEAM worked on campus and conducted research that helped shape the ideas of the piece. Thank you to Professors Trica Keaton and Deborah King (emeritus) for participating in these foundational discussions with the company members.

