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Present

DARK **DISABLED** **STORIES**

By **RYAN J. HADDAD**

Directed by **JORDAN FEIN**

Director of Artistic Sign Language **ANDREW MORRILL**

Featuring **RYAN J. HADDAD, DICKIE HEARTS, ALEJANDRA OSPINA**

Scenic & Costume Design **DOTS**

Lighting Design **OONA CURLEY**

Sound Design **KATHY RUVUNA**

Video Design **KAMERON NEAL**

Associate Director **KEDIAN KEOHAN**

Access Dramaturg **ALISON KOPIT**

Production Stage Manager **MELANIE J. LISBY**

Line Producer for The Bushwick Starr **ANN MARIE DORR**

Line Producer for The Public **ALVERNEQ LINDSAY**

Company Manager for The Public **ARYSBELLS FIGUEROA**

Production Manager for The Bushwick Starr **DEVIN MCCALLION FLETCHER**

Production Manager for The Public **MIKE BEST**

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DARK DISABLED STORIES received development at **HUBBARD HALL** in Cambridge, NY through a partnership with **THE BUSHWICK STARR**, and support from **IAMA THEATRE COMPANY** through the **RHIMES UNSUNG VOICES PLAYWRITING COMMISSION**.

DARK DISABLED STORIES is supported, in part, by public funds from the **NEW YORK STATE COUNCIL ON THE ARTS** with the support of the Office of the Governor and the New York State Legislature, and the New York City Department of Cultural Affairs, in partnership with the City Council, as well as private funding from the **MAP FUND** and **LIZ & BROOKS BRYANT**.

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

THE
BUSHWICK
STARR
PUBLIC.
THE



Ryan J.
Haddad



Dickie
Hearts



Alejandra
Ospina

PERFORMERS
(in alphabetical order)

RYAN J. HADDAD
DICKIE HEARTS
ALEJANDRA OSPINA

Stage ManagersMIRIAM ROCHFORD, PETER ROYSTON



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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ON ACCESS:

A LOVE NOTE

When we reach toward access that is creative and collaborative and experimental, we imagine ourselves into the future. Access takes forethought and innovation and labor; it requires strategy and resilience through access conflicts and clashes; it asks us to communicate and to take risks. When tension arises—and in any complex, cross-disability space, it will—we have the choice to gravitate toward the tension and get curious, or to leave people behind. DARK DISABLED STORIES' team of creatives and dreamers has tried to prioritize the disability community at every turn to move toward an expansive practice of care.

We invite you to experience a version of performance where we consider a wider range of the human experience than is customary for the theater world. We have collaborated across language, using spoken English, written English, and American Sign Language in the rehearsal room, performance, and virtual space. We have engaged with a range of embodiments of disability and access needs in the process, in the audience, and on the stage. We have landed on an expression of access that is integrated and smooth, but also transparent and present and loud.

Access is not an add-on to the show—it is the show.

The transparency is intentional. Through **open captions, open audio description, artistic sign language performance, and content that does not shy away from messy human complexity,** the audience cannot help but be “in” on what accessible theatre can—and should—be. We bring you into these aspects that are often hidden or reserved for certain people with certain impairments because we want to celebrate the disability community and we want you to join us.

And yet. This is not a blueprint for how to “do access” correctly. A part of the daunting beauty of access is that it is ongoing. We never arrive at full access nor cross a finish line. We hope you experience this show as part of an ongoing exploration and hold it with you as you navigate the world a little differently. There are an infinite amount of manifestations of access in the disabled future, and **this is one still-imperfect, yet hopeful, version—one glimpse into what is possible.**



ALISON KOPIT, ACCESS DRAMATURG

WHO'S WHO IN THE CAST

RYAN J. HADDAD (*Performer/Playwright*) is an alumnus of The Public's Emerging Writers Group, Devised Theater Working Group and Under the Radar. The Public: *Hi, Are You Single?*; *Falling for Make Believe* (Under the Radar). Off-Broadway: *american (tele)visions* (NYTW), *The Watering Hole* (Signature). Regional: *Hi, Are You Single?* (Woolly Mammoth/IAMA, Helen Hayes nomination). TV: "The Politician" and the upcoming FX limited series "Retreat." Awards: Vineyard Theatre's Paula Vogel Playwriting Award, IAMA Theatre Company's Shonda Rhimes Unsung Voices Playwriting Commission, Rising Phoenix Repertory's Cornelia Street American Playwriting Award. His essays have been published in the *New York Times*, *Out Magazine* and *American Theatre*. He is a 2020 Disability Futures Fellow and a former Queer!Art Performance and Playwriting Fellow, under the mentorship of Moe Angelos. @ryanjhaddad

DICKIE HEARTS (*Performer*) is a Deaf, gay, multiracial actor. His TV credits include a recurring role on Netflix's "Tales of the City" (2019), a supporting role on HBO's "High Maintenance" (2020) and a guest-starring role on Netflix's "Grace & Frankie" (2017). Stage credits include New York Deaf Theatre's *Maple & Vine* and IRT's *Stepchild, Please Untranslate Me* and *Trash*. Dickie Hearts continues to push for more Deaf, LGBTQ+ and BIPOC visibility and representation onstage and onscreen.

ALEJANDRA OSPINA she/they (*Performer*) was a founding member of the

Fearless Theater Company, performing with Itzhak Perlman in *Claire's Broom Detective Agency: The Mystery of the Missing Violin*. She was a member of the inaugural cohort of the Theatre for All program for emerging actors with disabilities (Queens Theatre). She has performed with the Queens Theatre (*Great Race Through Time and Space!*) and the Peace of Heart Choir. Ospina is an arts administrator, singer, audiobook narrator and audio describer.

JORDAN FEIN (*Director*). Select credits: *Rags Parkland Sings the Songs of the Future* (Ars Nova; Lortel Award); *Singlet* (The Bushwick Starr); *A Ride on the Irish Cream* (American Realness Festival, A.R.T.); *The Miserly Knight, The Dead City* (Bard Summerscape); *Indecent* (Weston Playhouse); *The Skin of Our Teeth* (Bard College); *Dialogues of the Carmelites* (Opera Philadelphia/Curtis Opera Theatre). Fein co-directed the London transfer of *Oklahoma!* (Young Vic) and was the associate director for the 2019 Broadway revival (Tony Award for Best Revival of a Musical). He is the associate director on the current West End revival of *Cabaret* (Olivier Award for Best Revival of a Musical). jordanfein.net.

ANDREW MORRILL he/him (*Director of Artistic Sign Language*). Direction of ASL credits: *The Moment* (Prospect Theater Company), *Titus Andronicus* (Apothetae), *Hit the Wall* (Illinois Theatre), *Candide* (Gallaudet Theatre). Writing credits: (co-writer) *Trash* with JACK NY Brooklyn and IRT Theatre. Selected acting credits: *The*

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WHO'S WHO IN THE CAST

Music Man (Olney Theatre Center), *Oedipus* (Deaf West), *The Christians* (Phamaly Theatre), *Dancing Girls* (SheNYCArts). Education: MFA in acting from the University of Illinois Urbana-Champaign.

dots (*Scenic & Costume Design*) is a design collective based in New York City specializing in designing environments for narratives, performances and experiences. Hailing from Colombia, South Africa and Japan, we are Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. We offer expertise in multi-disciplinary projects ranging from theatre design to opera and film. Recent credits: *The Sign in Sidney Brustein's Window* (BAM), *Rinaldo* (Minnesota Opera), *Kate* (Connelly Theater), *You Will Get Sick* (Roundabout). designbydots.com

OONA CURLEY they/them (*Lighting Design*) is a lighting and scenic designer. Frequent/favorite collaborators include Knud Adams, Tara Ahmadinejad, John Anselmo+Crew, Eliza Bent, Martha Graham Cracker, Jordan Fein, Morgan Green, Emma Griffin, Ásta Bennie Hostetter, Qween Jean, Jenn Kidwell, Jes Levine, Gunnar Montana, Kimie Nishikawa, Stoli Stolnack, Awoye Timpo, Annie Tippe and Whitney White. Curley is a company member of Lightning Rod Special (*Underground Railroad Game, The Appointment*). Associate artist: Bearded Ladies Cabaret, member USA829. MFA: NYU/Tisch. oonacurley.com

KATHY RUVUNA (*Sound Design*) is a New York-based sound designer originally from

San Antonio, Texas. Recent credits include *What-A-Christmas!*, *Sweat* (Alley Theatre); *Circle Jerk! Live* (Fake Friends); *In the Southern Breeze*, *Ni Mi Madre* (Rattlestick Playwrights Theater); *Bodies They Ritual* (Clubbed Thumb); *Hands Up* (National Black Theatre). She holds a BFA in sound design from The Conservatory of Theatre Arts at Webster University and an MFA in sound design from the Yale School of Drama.

KAMERON NEAL (*Video Design*) is a Princess Grace Awardee and a Public Artist in Residence in the NYC Department of Records developing *Down the Barrel (of a Lens)*, a film installation confronting NYPD surveillance. Recent collaborations: *MukhAgni* with Shayok Misha Chowdhury (Under the Radar at The Public), *Whiteness* with Paul Pinto (Prototype, CultureHub, ALL ARTS), *For What It's Worth* with Billy Porter (DNC), *Vichitra* (Ars Nova, Ann Arbor Film Festival, Hirshhorn Museum), Jillian Walker's *SKiNFoLK* (Bushwick Starr).

KEDIAN KEOHAN (*Associate Director*) is a trans director and creator of live performance. They recently directed workshops of ruth tang's *Isabel* and *Work Hard Have Fun Make History* with support from NAATCO, Long Wharf, Clubbed Thumb and Breaking the Binary Theatre Festival. He is an alum of the Clubbed Thumb Directing Fellowship, Soho Rep Writer/Director Lab and a New Georges affiliated artist. Assisting: *Rags Parkland...* (Ars Nova), *Pathetic* (Abrons Art Center), *Singlet* (Bushwick Starr). @justkedian

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WHO'S WHO IN THE CAST

MELANIE J. LISBY (*Production Stage Manager*). The Public: *Suffs, Wild Goose Dreams*, Mobile Unit's *Hamlet*. Broadway: *Tina—The Tina Turner Musical, Grand Horizons, On the Twentieth Century*. Off-Broadway (select): *american (tele)visions, Our Dear Dead Drug Lord, Hurricane Diane, Jersey Boys, Pacific Overtures, Dead Poets Society, Once Upon a Mattress*. Regional: American Repertory Theatre, Williamstown, La Jolla, Two River, Pig Iron, Gulfshore Playhouse, The Barnstormers, Crossroads Rep. Numerous readings, labs, workshops and special events. Indiana State University alumna.

MIRIAM ROCHFORD she/her (*Stage Manager*). Off-Broadway: *I Was Most Alive With You* (Playwrights Horizons, sub ASM). Regional: *Mr. Holland's Opus* (Ogunquit Playhouse, ASM); *Asking 4 Trouble* (Ensemble Studio Theatre, PSM); *Maple & Vine, Titus, Captive Audience* (New York Deaf Theatre, PSM); *Hairspray, The Roommate* (American Stage Theatre, PSM). Film: *Firting, With Possibilities* (first AD). Proud graduate of LAGCC's ASL-English interpreting program.

PETER ROYSTON he/they (*Stage Manager*) is a disabled theatre-maker, published writer, DIEB facilitator, rockstar barista, husband and eastern stage manager councilor for Actors' Equity Association. Royston has been heard on several podcasts describing their experiences with ableism and accessibility in the theatre industry. Royston is thrilled to join any cause or project that amplifies and uplifts their community. Royston would like to thank Michael and dedicate their work on *Dark Disabled Stories* to Princa, who watches over them from the heaviside layer.

THE BUSHWICK STARR is an Obie Award-winning non-profit theatre that presents an annual season of new performance work. They are an organization defined by both their artists and community, and since 2007, they have grown into a thriving theatrical venue, a vital neighborhood arts center and a destination for exciting and engaging performance. The Starr provides a springboard for emerging professional artists to make career-defining leaps, and a sanctuary where established performance companies

come to experiment and innovate. They are also a neighborhood playhouse, serving the Bushwick, Brooklyn, community's diverse artistic needs and impulses. Past seasons have included new work from groundbreaking artists such as Whitney White, Jeremy O. Harris, Heather Christian, Diana Oh, The Mad Ones, Haruna Lee, Clare Barron and Daniel Fish. The Starr will establish its permanent home at 419 Eldert Street in 2024, creating a lasting cultural asset for Bushwick and for artists, students and audiences across New York City. For more information, please visit thebushwickstarr.org/campaign.

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 theatres, The Public has long operated on the principles that theatre 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 theatre 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 60 Tony Awards, 184 Obie Awards, 56 Drama Desk Awards, 59 Lortel Awards, 34 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 62 AUDELCO Awards, 6 Antonio Awards and 6 Pulitzer Prizes. publictheater.org

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR DARK DISABLED STORIES

Interpreter Coordinator Miriam Rochford
 ASL-English Interpreters Beth Staehle,
 Candace Davider, Carlee James, Cathy Markland,
 Craig Fogel, Dylan Geil, Jacinda Damas,
 Jamie Rose Hays, JO Welch, Juana Aguilar,
 Justine Rivera, Kat Katona, Maria Cardoza,
 Patrick Michael, Stephanie Feyne,
 Tim Smith
 Voice Coach Julie Congress
 Sound System Designer Charles Coes
 Assistant Scenic Designer Colleen Murray
 Assistant Lighting Designer Josh Martinez-Davis
 Assistant Video Designer Vesper Guo
 Assistant Company Manager Nate Shelton
 Production & Cast Assistant Christina Johns
 Personal Care Assistant Emily Crayton
 Production Audio Andrew Hienz
 A1 Camille Denholm
 Sub A1 Emilia Wojciechowski
 Audio Crew Joseph Codella, Ken Goodwin,
 Marques Rhoden
 Production Video Ashur Rayis
 Video Programmer William Milligan
 Video Operator Jorge Olivo
 Video Crew Trevor Trotto, John-Phillip Faienza
 Wardrobe Supervisor Gabrielle Marino
 Wardrobe Sub Jenna Miller
 Production Electrician Juan Lara Valentini
 Head Electrician Jimmy Dewhurst
 Assistant Electrician Camille Harkins
 Light Board Programmer Evan Herman-Chin
 Light Board Operator Olivia Grasso

Lighting Swing Jesus Santiago
 Electricians Archer Swietek, Cameron Filepas,
 Darcy Burke, Elise Gomez, Elizabeth Camacho,
 Hayes Wolfe, Lucie Citko, Natalie Shipley, Noah Stape,
 Olivia Grasso, Parker Damm, Ryan Clark, Shawn Salick,
 Vincent Randazzo, Juan Coronado, Jesus Santiago
 Technical Director for The Bushwick Starr Jay Maury
 Assistant Technical Director Fiona Malone
 Charge Artist Hugh Morris-Stan
 Associate Charge Artist Tacy L. Flaherty
 Lead Scenic Artist Kendall Davila
 Scenic Artists Jacob Caire, Madeleine Dieterle
 Scenery Draftsperson Calvin Stara
 Scenery Special Projects Meb Griffin
 Scenery Construction & Load-In Crew Avery Bufkin,
 Ben Wasserman, Blaize Adler-Ivanbrook,
 Caeley Baines, Courtney Kupferschmidt, Howard
 Moncada, Jacob Crossbie, Kris Degirolamo,
 Krystalee Diaz, Nick Fleming, Alyssa Armstrong,
 Brandon Brumm
 Assistant Logistics Technicians Samantha Pierce,
 Michael Houston

CREDITS

Sound equipment provided by Masque Sound.

SPECIAL THANKS

Jess Almasy; Drae Campbell and their queer storytelling
 show, TELL; #americanAF; New York Theatre Workshop;
 The Vineyard Theatre; Lincoln Center Restart Stages;
 Jack Phillips Moore; Amrita Ramanan and Sarah
 Lunnie; Jesse Cameron Alick; Yuvika Tolani; Andrew
 Kircher; Emma Feiwei; Raj Raghavan; Christine Bruno;
 Simi Linton; Kevin Gotkin; Alexandria Wailes; Candace

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Broecker-Penn; Kathleen D. Taylor; Lisa Dennett; Alice Sheppard, Laurel Lawson, and Kinetic Light; Jerron Herman and Molly Joyce; Ezra Benus and Disability Futures; Perel and Mia Mingus; Tim Miller; Dr. Ed Kahn; Joan Lipkin; Creatives Rebuild New York; Isabella Byrd; Chloe Kernaghan; Ian Harris

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 Associate Artistic Director/Director
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 Resident Artists Tarell Alvin McCraney, Daniel Sullivan,
 Shaina Taub
 Director of Voice Andrew Wade
 Voice Associate..... Julie A. Congress
 Shakespeare Scholars in Residence James Shapiro,
 Ayanna Thompson

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 Producing Department Manager Amy Lau Croyle
 Associate Line Producers.....Emma McSharry,
 Citlali Pizarro

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 Casting Director..... Kate Murray
 Casting Associate Chalin Tulyathan
 Casting Assistant Elizabeth Hay

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 Company Managers Jillian Brinberg,
 Arysbella Figueredo
 Associate Company Manager Andreas Huang
 Assistant Company Managers Autumn Knight,
 Nate Shelton
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General Management Associate..... Sabrina Aziz

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 of New Work Development Jack Phillips Moore
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 Francisca da Silveira, Katie Do, UGBA, Ying Ying Li,
 Julian Mesri, AriDy Nox, Else C. Went

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 Jeanne Anne Carter, Tyler Learned
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 Joe's Pub Working Group J. Hoard,
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 Michael Best, Lico Whitfield
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 Jessica Nekritz, Autumn Mitchell
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 Logistics Technician..... Martin Rios
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 Costume Shop Administrator Declan McDermott
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Assistant Audio SupervisorsKortney Barber,
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Juan Lara Valentini
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Lighting Office Administrator..... Olivia Hrko
Video Supervisor..... Ido Levran
Assistant Video Supervisor Ally Lenihan

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Associate Theater Manager..... Manuel Vega

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NOTES

ABOUT DARK DISABLED STORIES

Ryan J. Haddad is an astonishing writer and performer—hilarious and moving, a deep thinker with a rare instinct for truthful storytelling. His talents have contributed to every corner of our mission—he is an alum of both our Emerging Writers Group and our Devised Theater Working Group, has performed his cabaret at Joe's Pub, and has sold out several shows at our Under the Radar Festival. **And so, having DARK DISABLED STORIES in our season is not only a joy, but the chance to make a deeper commitment to an artist we admire.**

There is no better partner in supporting Ryan's visionary art than the vanguards at The Bushwick Starr. Co-Founder/Artistic Director Noel Allain and the entire Starr team have, like Ryan, pushed our art form to exciting new places. We hope you will join us in celebrating this thrilling new year for The Bushwick Starr, as they complete work on their brand-new Brooklyn home.

DARK DISABLED STORIES is the result of many beautiful collaborations, beginning with Director Jordan Fein and this incredible company of designers and performers. We are grateful to them for approaching every moment of this process with care and rigor and for actively imagining new ways of working to tell these stories.

Thank you for being here,

SAHEEM ALI

ASSOCIATE ARTISTIC DIRECTOR / RESIDENT DIRECTOR, THE PUBLIC THEATER

Once in a while, you encounter someone who reshapes the way you see the world. It sounds fairly grand, but it's not an exaggeration to say Ryan Haddad did this for me. My first encounter with his work was listening to an early audio recording of DARK DISABLED STORIES. I sat in our office with earphones on and laughed, gasped, and cried listening to Ryan tell these autobiographical stories.

When it was over, Ryan had walked me intimately through a different experience of the world that permanently changed the way I saw it. He did it with facts. He did it with humor. He did it with love. And he did it with unflinching honesty. I took off the headphones and wrote an email asking

when we could have coffee to talk about working on the piece together. Exactly five years later, the first performance will grace the Shiva Theater's stage.

With the help of the brilliant Director Jordan Fein, Ryan is exploring what radical accessibility looks like in every part of his process. None of this could have been possible without the support of The Public Theater, whose staff have our eternal gratitude. I'm so excited this work is finally being shared with the world. Please enjoy.

NOEL ALLAIN

CO-FOUNDER/ARTISTIC DIRECTOR, BUSHWICK STARR

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The Bushwick Starr's 2022-23 season will take place off-site with partner theaters around the city while we build our new permanent venue in Bushwick, to reopen in 2023. To learn about the Starr's Campaign for a Permanent Home + Flourishing Future, please visit thebushwickstarr.org/campaign.

THANKS TO ALL THE STARRS IN OUR GIVING GALAXY:

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