

**La MaMa**  
Experimental Theatre Club

presents

**Take Me To  
Dollywood**

**A production by The Fool Volk**



**The Downstairs**  
**66 East 4th Street, NYC, 10003**  
**May 14-31, 2026**

# *Take Me To Dollywood*

Company: The Fool Volk

Artistic Director/Co-Founder: Harris Singer

Associate Artistic Director/Co-Founder: Sammy Rivas

Associate Artistic Director: Vero Matheny

Producers: Amelie Brooks-Hochheimer, Tess Walsh, Lydia Sims

Playwright: Harris Singer

Director: Luke Wisniewski

Dramaturg: Angelina Noelle

Scenic Designer: Sean Lillis

Lighting Designer: Josh Healing

Lighting Assistant/Projection Designer:

Micah Dominguez-Schatz

Sound Designer: Dustin Frankel

Costume Designer: Harper Edge

Movement Assistant: Andrew Stout

Stage Manager: Orla Patterson

Production Manager: Nikita Chernin

Production Assistants: Jolie Jurenka, Coralie Lyford

**Special Thanks:** The workshop cast of Take Me To Dollywood (Ana Karneža, Grant Venable, Kelsey Collins, Stan Richardson, Véro Matheny, Kealani Petito), Daniel Spector, Sophie Galvani, The Mountain Goats, Mary Beth Vander Hoek, Gus Van Sant, Michela Murray, The Wisniewski family, Sophie Rossman, Stagg, Brooklyn Arts Exchange, Nicky Paraiso, MFTA, Kylie Goetz and the entire Archive team, Mia Yoo, Sarah Rae Murphy, Violeta Picayo, Kiku Sakai, La MaMa FOH staff, Henry Alper, Fractured Atlas, Lisa Cohen, Steve Yockey, Eric Graise, Elizabeth Adams, Aidan Rickaby, Joseph Merlo, C Finley, Dustin Childers, Kevin Woody, Juliann Kovan, Michael Harris, Helen Ingebritsen, Charles Hacker, Rivka Begun, Richard Vitaris, Bruce Cohen, Stephen Lamar, Ellis Van Houten, Matilyn Tamplin, Sam Saliba, Emily Poole, (512 prod), Cecilia Gonzalez-Barragan, Grace Tuchman, Samantha Tutasi, Dolly Parton

**Funders:** The Jewish Federation of Greater Atlanta

## Note from the Dramaturg (Angelina Noelle):

When I first read this play, I felt as if I'd been plucked out of the air and placed into a physicalized confessional consisting of cicadas, glitter, and Dolly Parton. Text that felt like what you would keep hidden away from your mother. Yet theatrically, this diary expanded — dreams could be permitted: all the hidden crushes and forbidden thoughts were celebrated, and made real.

As I continued with my own research and watched the work develop within the rehearsal room, I paid attention to the ways my perception of Dolly Parton began to shift. She became an imaginary friend, a neighbor, and a memory I could call upon. The play breathed life into this beloved icon and I began to take special notice of the way the show explored Dolly Parton as “mother”— a Mother of Country music and, somehow, a mythical mother of the South. How fitting that this show opens in the month of May where we have a day dedicated to moms. You will find this presence of mom is something felt throughout the show's progression. Waxing and waning alongside fibers of home. Yet, in this show, the word extends beyond the boundaries of biology; especially in the queer sense of the word.

In slang, you might've heard the word “mother” first in reference to celebrities, queer icons, or socially — told to a passerby on a late night or screamed at an idol at a concert. Although it might be typically paired with other terms absorbed from the queer community (ie: “eating” “slaying” “period”), its usage originated from a drag queen in the Black ball scene of the 1880s; then further pushed by Black and Brown performers within NYC's ball culture in the 1980s and 1990s. Community members who adopted a maternal role were called mother regardless of relation. Gradually, the word has evolved to include feminine celebrities of cultural significance extending deeply beyond, yet out of, their iconography. In this play, the glam country mother that is Dolly is here not just for you or me, but to provide an umbilical cord for all, offering a maximalist fantasy that is reachable through music, fashion, and, here particularly, Dollywood.

Dolly Parton officially opened her Tennessee-based theme park, Dollywood, on May 3, 1986. Carrying her inner child's desire to return to her roots, the theme park struck chords for many families and children and created a world of grand fantasy, a space free from judgement, and a home away from home. But when you're southern and queer, there's often a complexity within the word home; a hidden tension palpable within the place of our puberty, as we search in solace for a sense of belonging. The ostracization of queerness often forces queer folk to retreat into the fantasies given to us through media and music alike. For those on the borders, escapism functions as a way to keep going: perhaps fostering community, perhaps finding one's self expression, and perhaps kindling resistance, on those days when cultural comfort feels like confinement. The portal of this play allows us into visions of a Dollywood now able to transport viewers into a nostalgic embrace of home transformed. In this space you might see where the fantasy leads to action, bearing witness to a sensorial feast through an onslaught of words, textures and movement. Letting one's heart out through the freedom of play.

Forty years after the theme park's opening, this show, *Take Me to Dollywood*, invites you into chosen mythos, the icon of Dolly Parton, and all that is Dollywood.

## Actor Bios:

**Sam Flynn (Player 1)** can be described as a woman with the personality of a pop star, but without any musical talent or ability. Thankfully, to make up for this deficit of musical abilities, she's amassed a multitude of other financially destabilizing talents; acting, content creation, writing, and figure modeling to name a few. If you like what you see in this show, please hire her. If you don't like what you see in this show, still please hire her. She is begging you. And finally, she would like to send a big hug and kiss to the cast and crew of *Take Me to Dollywood* <3

**Brason Jones (Player 2)** is an actor and musician from the teeny tiny town of Warda, Texas. He is honored to join the company of TMTD. Recent credits: *Cooking with Kathryn* (Soho Theatre), *Life is a Dream* (The Theater Company), *The Waco Tapes* (The Vino Theater). Upcoming: *That Paradise Place* (Pussypaws Puppetry). Training: NYU-Tisch, Ecole Philippe Gaulier. @brasonjones

**Tomias Robinson (Player 3)** (they/them) is grateful to be making their La Mama debut! Tomias is an actor, singer, and confident mover from Winchester, Kentucky. They trained at the University of Michigan, where they received their BFA in musical theatre. Recent credits include Leading Player in *Pippin* (Weston Theatre Co.), Rhea in *You Can't Take it With You* (Brooklyn Center for Theatre Research), and Lady Bracknell in *The Importance of Being Earnest* (University of Michigan). They would like to thank their family, friends, teachers, and TPG for their never-ending love and support. Insta: @tomiasrobinson

**CARTER (Player 4)** (they/them) is a trans-disciplinary artist + creative doula—passionate about visceral, community-oriented art; art that archives somatic memory while cultivating a sacred space of release and play. Performances include: *High John 5:17* (Write Club: Punching Bag) *IS GOD IS* (Columbia: Lenfest) *The Butterflies* (Columbia), *Aftermath/Analyzing Anguish* (The Flea), *Seven Guitars* (Actors Shakespeare Project), *Grounded* (Irondale). Upcoming projects: *In De Back Of God's Eyes* (Ma'at Works Collective), *illis quī mūtātī* (DISCO/ALTAR). Carter is also an ensemble member with the New York NeoFuturists, where they create + perform short-form theatrical experiments about the fiercely urgent present. To the incredible TMTD cast + creative team: thanks for having me! Find Carter on Insta:@ its\_carter\_beloved <3

**Earl Dax (Player 5)** is an international fagabond, flaneur and ne'er-do-well. Denizens of downtown NYC may know him as the creator and producer of the theatrical cabaret Weimar New York and the queer performance party *PUSSY FAGGOT!* However, his roots in the theater extend back to his involvement in high school drama in Albuquerque, NM (Go Monarchs!) and a brief stint in LA as an actor-waiter. He was one of the titular *People Under the Stairs* in the Wes Craven film and appeared as Eugene Gant in an Equity-waiver production of *Look Homeward, Angel* in Long Beach. More recently he played The Gentleman Caller in the Kauai Players production of *The Glass Menagerie* and Puck in a staff production of *Midsummer Nights Dream* at Omega Institute directed by Puy Navarro.

**Michelle Zabinski (Dream Dolly)** is a recent honors graduate of NYU Tisch, where she earned a BFA in Drama and trained at the Atlantic Acting School and Experimental Theatre Wing. Since graduating, Michelle has worked as a production assistant for Big Dance Theatre Company (*Girl Group*, *The Oath*, a film by Ana Kovgan) and assisted a variety of new work development projects. Michelle co-founded an independent theatre production company (MJ.Roundtable) that focuses on the development of early career femme and queer theatre artists. She is delighted to be reprising her role from The Fool Volk's workshop production as Dream Dolly in *Take Me To Dollywood* at La MaMa. @michelle.zz

**Lisa Cohen (The Playwright's Mom)** is thrilled to be making, not only her La MaMa debut, but also her theatrical debut in *Take Me To Dollywood!* Born in Miami, Florida, she built a career in luxury hospitality with work spanning New Orleans, St. Louis, Miami, and Atlanta. At 36, she earned her law degree from Georgia State University (and went into labor while in her civil procedure class!) and now practices in real estate law. Lisa also studied in Madrid, Spain, where she focused on Spanish language, art, and history. This is her first time on stage, and she is especially excited to be performing in a piece created by her child.

**Carolyn Best (U/S)** is an actor from Vienna, Virginia by way of Ithaca, New York. She is over the moon to work with The Fool Volk again after unHINGING her jaw reading in *Prophets and Harbingers*. Past favorite credits include: Edward in *The King's Men* (Twenty Somethings), Shelby Hinkley in *I'm Gonna Marry You Tobey Maguire* (New Voices Literary Festival), Tracey in *Sweat* (Ithaca College), and directing + dramaturging *Heroes of the Fourth Turning* (Cherry Artspace). Upcoming film projects: Brian Klugman's *Somedays* and Andrea Nix Fine + Sean Fine's *Untitled* HBO Docuseries. Training: Ithaca College BFA. carolynalicebest.com

**Royce Thomas Johnson (U/S)** is an actor, writer, and sketch comedian who grew up in Atlanta, GA. Recent credits include the award-winning *Stuck* (NYC Fringe, Cincinnati Fringe, and Atlanta's Lavender Fest), *Happenstance* (Kraime Theatre), *Crazy About You* (Producer's Club) and the premiere of *Velvet Rage* (The Tank and HB Studios). TV includes *Criminal Minds*, *Chuck*, and *Hannah Montana*. Upcoming film includes the feature *Mother Wolf* with Melissa Leo. After jumping between coasts, Royce is firmly planted in New York and is thrilled to be making his LaMama debut. You can find him on Instagram at @roycelooksatstuff.

## Company Bios:

**Harris Singer (Playwright)** is a Georgia-born, New York City-based actor, playwright, and director. His work spans mediums and champions theatre that fully engages audience, body, and space. In *Take Me To Dollywood*, he serves as playwright and performs as The Playwright, blurring the line between author and performer. Selected playwriting credits include *The Eleventh Goodbye* (RWM Wine Selections) and *Trying for Hedda* (La MaMa Experiments Play Reading Series). As an actor, his credits include *Measure for Measure* (brooklynONE Productions), *The Cherry Orchard* (Staten Island Shakespeare), *Leave If No Response* (The Tank), and U/S Girl from the North Country (Actor's Express). He is the co-founder and artistic director of The Fool Volk and is currently a directing apprentice with Actor's Express in Atlanta, Georgia. Insta: @wacky.inflatablefanman | Web: harrissinger.com

**Luke Wisniewski (Director)** is a proud Minnesotan and theater artist living in NYC. He recently co-directed/created/performed “Distant Image of Tiny World” which held a sold-out run at ART NY with Re/Venue. He has performed with Clubbed Thumb, Hoi Polloi, JACK, The Brick, Movement Research, Kingsmen Shakespeare, and Commonwealth Shakespeare. He has directed at IRT Theater, Green Lung Studios, Quick + Dirty, The Clemente, American Theater of Actors, and recently assistant directed “FAMILY” by Celine Song at La MaMa and Re/Venue at Mark Morris Dance Center. He is the Co-Director of ALab Theater Festival. [lukewisniewski.com](http://lukewisniewski.com)

**Orla Patterson (Stage Manager)** is a theatre artist whose recent credits include: This is Real (Target Margin Theater), PROFESSIONAL DEVELOPMENT (Little Lord/The Exponential Festival), *Broken Images* (Tea & Pickle Productions/Paradise Factory Theater), *Bobbie Clearly* (Vaguely Sharp/Flamboyán at The Clemente), *Adjuncts* (the cell), *Worms* (Williamstown Theatre Festival), *The Ghost of Bob Dylan Shows One of Us Greatness* (Soho Playhouse), *Episodic Theatre Project: Season 2* (Under St. Marks), and *Into the Woods* (Make Lemonade/The Flea). She is very excited to be a part of *Take Me To Dollywood!*

**Nikita Chernin (Production Manager)** is a New York City-based theater artist and proud member of the Stage Managers' Association. With a background in stage management, production management, and producing, he specializes in guiding new works from development to performance. His credits include Off-Broadway and regional productions such as the world premiere of works like *Slam Frank and Dirty Books*, as well as *Little Shop of Horrors*, *Once on This Island*, and *The Wedding Singer* at the Winnepesaukee Playhouse. For *Take Me to Dollywood*, Nikita is thrilled to support the creative team in bringing this bold and imaginative piece to life. He is passionate about building inclusive rehearsal processes and championing stories that challenge and connect communities. Nikita thanks his collaborators, mentors, friends, and family. Follow his adventures on Instagram @n6chernin. Nikita invites you to find joy in the unexpected and comfort in the wonderfully strange.

**Sean Lillis (Scenic Designer)** is a Brooklyn based Scenic Designer from Poughkeepsie NY. He received a BFA from the Conservatory of Theatre Arts at Purchase College. His recent credits include *WRITE CLUB* Summer Playfest, *What the Constitution Means to Me*: presented by Rivertowns Playhouse, *The Sickness of Wanting*: presented by PRIDEFEST at The Tank, *Coriolanus* presented by Nocturne Theatre at Dixon Place, *I Inspector Pulse; takes his pulse* presented by the Children's Chamber Society at Lincoln Center, and the workshop of *Take Me to Dollywood* presented by the Fool Volk at St. Lydia's. Sean's goal is to work with new and emerging artists to tell meaningful stories.

**Josh Healing (Lighting Designer)** (he/him) is a lighting designer, projection designer & composer for theater. Recent designs include THE KINGS MEN (Waterfront Museum), TRYING FOR HEDDA (ALab Fest), BLOOD WEDDING (Stone Circle Theater), THE SEAGULL etc...(The Clemente Center), SWEENEY TODD (NYU), BID (The Tank), A LIE OF THE MIND (American Theater of the Actors), STOP KISS (The Chain Theater), and ANXIETY IS THE DIZZINESS OF FREEDOM (NYU). Josh is also a junior lighting designer for FARO Studio, where he has lit projects for Valentino, Apple, Nike, and more. Josh is a proud Chicagoan and recent graduate of Tisch Drama. [joshhealing.com](http://joshhealing.com)

**Micah Dominguez-Schatz (Lighting Assistant/Projection Designer)** is a lighting/media designer based in New York City, working in theatre, dance, and music performance. Recent credits: Ballet Revolución (Lighting Direction, Europe Tour), Here Now So Long (Lighting Design, NYLA), and The Arden of Faversham (Lighting Design, ALAB Festival). Website: [mdsdesign.org](http://mdsdesign.org)

**Harper Edge (Costume Designer)** is a Costume Designer, Writer and Visual Artist. While finishing a degree at NYU Tisch in Dramatic Writing, Edge has aided in costuming multiple productions in the downtown theater space, (ALab Fest., The Clemente Theater, ect.) As a costumer, she focuses on vintage styling and working with unconventional materials to realize she and her colleagues collaborative vision. Edge's background in oil painting and textile weaving (knit, crochet) informs the detail and composition of her work. Edge places emphasis on working with the production team to create a safe and comfortable space for all those involved in the costuming process. She currently resides in NYC with her cat Toulouse.

**Dustin Frankel (Sound Designer)** is a theatre & film sound designer and musician. With a background in film sound mixing, he brings a cinematic ear to the stage, creating immersive, layered soundscapes that highlight storytelling and atmosphere. His theatre credits include sound design on *Take Me to Dollywood's* initial workshop, The Gallery Players *Romeo & Juliet*, and *In Absentia*. Pulling from experience as both a musician and a film sound mixer, Dustin blends the precise techniques of film with the energy of live performance to shape flexible and immersive theatrical worlds.

**Angelina Noelle (Dramaturg)** (she/they) is a Virginia native, now Brooklyn-based actor, soundpainter, and creative researcher thrilled to be a part of this show as the *Take Me To Dollywood* dramaturg! A graduate of NYU Tisch School of the Arts for Drama, she is drawn to complex, weird, and emotionally palpable stories that reflect the strange multitudes within the human condition. When they're not collaborating, you'll likely find her singing, ice skating, or wandering around the city with friends in search of a good cup of tea. [[@aaan9elina](https://twitter.com/aaan9elina)]

**Andrew Stout (Movement Designer)** (he/they) by way of Kansas City, Kansas-ish is a Brooklyn based Actor, Director, Mover and all around Collaborator. He is so stoked to be working with The Fool Volk again after directing the reading of *Prophets and Harbingers*, and further returning to La MaMa after working on the recent run of *Uncle Vanya* with Dimitry Krymov. Recent credits include: *Romeo and Juliet* (Lucien Theatre Co.); *She Kills Monsters*, *Anthropocide*, *Good Breeding* (Boston Conservatory). Andrew has also been preparing his new clown two-hander, *Brother Country*, to premiere at ALab Fest and Camden Fringe this summer! He is proud to be a founding member of Lucien Theatre Co. Web: [andrewstout.co](http://andrewstout.co) | Insta: [@drew.thestout](https://www.instagram.com/drew.thestout)

**Amelie Brooks-Hochheimer (Producer)** is a writer/director/producer/community builder living in Brooklyn. A graduate of the Rita & Burton Goldberg Department of Dramatic Writing, Amelie co-founded production company Fat Bitch Media with her bestie Pinky Mancuso, for which Amelie has thus far produced, written, and co-creative directed photoshoots, workshops, and theatre. In addition to her own ventures, Amelie has produced several other endeavors, including Out On Film Fest

short film selection *Heels* (2023), upcoming horror short film *Brute* (2026) and Iconic America: Our Symbols and Stories for PBS. In her free time Amelie enjoys hanging out with her three legged cat, eating good, and running away to the ocean.

**Tess Walsh (Producer)** (they/them) is a theatre maker raised and based in Bay Ridge, Brooklyn. They studied anthropology and dramaturgy at SUNY Purchase, and currently study at CUNY, working towards a masters and certification in educational theatre. They previously worked at En Garde Arts as a marketing and producing assistant, and currently work within the NYC DOE. They have a deep passion for using the arts as a means of cultivating critical thinking and community engagement amongst young people.

**Lydia Sims (Producer)** is an actor & producer originally from Savannah, GA. Most recently she produced and acted in the web series SHREWS (all on YouTube!) that's making its way through the festival route, lastly Big Apple and the Art of Brooklyn. In the past year she's been acting in plays around town, most recently Rocks and Geodes by Lydia Riess at BCTR & Erase Erase by Zoe Nelms at Grace Exhibition Space. Here's her website and Instagram! Yay! [lydiacsims.com](http://lydiacsims.com) @lydiacsims

**The Fool Volk (Theatre Company)** The Fool Volk is a collective built on the belief that silliness goes hand in hand with change. Blending experimental play with classical rigor, they create visually bold, site-specific work that takes full advantage of the live medium. The Fool Volk embraces the figure of the Fool not as a clown, but as a truth-teller who uses humor to spark thought and feeling. Their productions mix audience interaction, games, scenes, and physical tasks to produce a whimsical and compelling experience.

**Jolie Jurenka (PA)** just finished her first year of Playwrights Horizons Theater School at NYU. She grew up in Santa Monica, California and graduated from Santa Monica High School ('25). Her credits include: *Request for Connection* (Knife Dog Play Festival), *Henry VI Part 3* (Drama Teachers Association of Southern California Shakespeare Festival), and *The Outsiders* (Samohi Theatre). Jolie has also independently directed and produced two student summer stock productions. She would like to thank her parents for their endless love and support!

**Coralie Lyford (PA)** is a second year at NYU Tisch studying Drama in the Playwrights Horizons Theater School. His primary focuses are acting and directing, while he also maintains a passion for design in all forms. Coralie is a proud Northwestern Cherub ('24), and graduate of Germantown Friends School in Philadelphia. His credits include: *Rose: You Are Who You Eat* (La MaMa, The Bearded Ladies), *A Billion Nights On Earth* (Toronto Festival of Arts and Ideas), *The Accountant* (Fringe Arts Festival Philadelphia), and *Wizards Are Total Dicks* (Broke People Play Festival). He is thrilled to be working on *Take Me to Dollywood!* Say Hi! @coraleelo29

**A full program with information on this  
production can be found on the La MaMa  
website page of  
*Take Me To Dollywood***

**In addition you can scan the  
QR code Poster located in the theatre lobby for  
access to detailed information on this program.**

# LA MAMA



## RESTORE A BUILDING REMAKE A WORLD



*Rendering: 74 East 4th St.*

La MaMa's historic, landmark building at 74 East 4th Street underwent an urgently needed complete renovation and restoration to preserve the historic façade, create building-wide ADA accessibility, and provide much needed performance, exhibition and community space for decades to come.

La MaMa, founded by Ellen Stewart in 1961, has been on east 4th Street since 1967. La MaMa embraces every person in its community and is legendary as the place where new artists of all nations, cultures, races, and identities are given opportunities. It is the place where art begins.

To learn more about the renovation, or to make a donation please visit [www.lamama.org/remakeaworld](http://www.lamama.org/remakeaworld)

# La MaMa Staff

**Richie Adomako**  
Digital Marketing & Strategy

**Armando Arias**  
Building Superintendent

**Braulio Basilio**  
Box Office Supervisor

**William Electric Black**  
Poetry Electric Curator

**Niels Blumel**  
Crew

**Murielle Borst-Tarrant**  
The Andrew W. Mellon  
Foundation Playwright in  
Residence

**Marc Bovino**  
Graphic Design

**Rocco Candela-Michelus**  
Crew

**Santiago Casares**  
Front of House

**Theo Cote**  
Photographer/Videographer

**Filippo De Capitani**  
Facility and Rentals Manager

**David Diamond**  
La MaMa Umbria Coordinator

**Gilberto Diaz-Flores**  
Co-Marketing Coordinator

**Nick Freedson**  
Front of House

**Kaori Fujiyabu**  
Deputy Director of Development

**Mary Fulham**  
Managing Director

**Michal Gamly**  
Coffeehouse Chronicles Curator

**Kylie Goetz**  
Head Archivist /Director of Digital  
Collections

**Gloria Gomez**  
Technician

**Goldstein Hall PLLC**  
Attorneys

**Deron Gopie**  
Co-Marketing Coordinator

**Denise Greber**  
Director of Artistic Operations

**J. Fern Gregorio**  
Front of House

**Miriam Grill**  
Education Outreach Coordinator

**Piruz Haney**  
Archive Digitization & Metadata  
Specialist

**Bryce Harnick**  
Lighting Supervisor

**Kristen Ivy Haynes**  
Front of House

**John Issendorf**  
Director of Audience Development

**George Landau-Pincus**  
Archive Digitization & Metadata  
Specialist

**Diego Las Heras**  
Sound Supervisor

**Thomas Linehan**  
IT Support

**Maureen McSherry**  
Interim Manager Director

**Ali Molaei**  
Front of House

**Sarah Rae Murphy**  
Co-Producing Director

**Christian Neal**  
Front of House

**Sophie Nie**  
Sound Technician

**Nicky Paraiso**  
Programming Director-The Club  
La MaMa Moves! Curator

**Beverly Petty**  
Advisory Producer

**Violeta Picayo**  
Co-Producing Director

**Pearse Redmond**  
Technician

**Federico Restrepo**  
Puppet Series Producing  
Director

**Jack Reynolds**  
Assistant Technical Director

**Mateo Rodriguez-Hurtado**  
Great Jones Reception

**Will Rossiter**  
Technician

**Sam Rudy Media**  
Press Representative

**Kiku Sakai**  
Accounts Manager

**Jane Catherine Shaw**  
Great Jones Reception

**Melissa Slattery**  
Capital Accounts Manager

**India Stachyra**  
Development Associate

**Studio Jg Lecat/Jean-Guy Lecat**  
Theatre Consultant

**Shigeko Suga**  
Archive Associate

**Mark Tambella**  
Technical Director

**Ursula Tinoco**  
Resident Artist

**Juan Pablo Toro**  
Front of House

**Martin Valdez**  
Building Superintendent Asst.

**Madai Valdez**  
Porter

**Avery Vang**  
Front of House

**Taylor Wood**  
Individual Giving Manager

**Mia Yoo**  
Artistic Director

**Sasa Yung**  
Front of House

# YOUR SUPPORT MAKES ART HAPPEN

We thank our supporters who are indispensable to La MaMa as we continue to expand and strengthen our artistic community. You help make space for artists to create and share new stories, present diverse perspectives, and keep us all connected in our 64th Season!

## 64th Season Sponsors (7/1/25 - 6/30/26)

Bloomberg Philanthropies, Doris Duke Foundation, Howard Gilman Foundation, Mellon Foundation, Radio Drama Network, and The Shubert Foundation



### Public support provided by:

National Endowment for the Arts, National Historical Publications and Records Commission, New York State Council on the Arts with the support of the Governor, and the New York State Legislature, New York City Department of Cultural Affairs, in partnership with the City Council.



NATIONAL HISTORICAL PUBLICATIONS & RECORDS COMMISSION

July 1, 2024 - June 30, 2025

LA MAMA GRATEFULLY ACKNOWLEDGES THE GENEROUS SUPPORT OF:

**\$100,000+**

Anonymous  
Booth Ferris Foundation  
Doris Duke Foundation  
Ford Foundation  
Howard Gilman Foundation  
Mellon Foundation  
National Endowment for the Humanities  
New York City Department of Cultural Affairs  
New York State Council on the Arts  
Melina Brown / Radio Drama Network  
The Shubert Foundation

**\$50,000-\$99,999**

Donald Capoccia and Tommie Pegues  
National Historical Publications and Records Commission

**\$25,000-\$49,999**

Jody and John Arnold  
The Lily Auchincloss Foundation

**\$25,000-\$49,999 (continued)**

Mertz Gilmore Foundation Cheryl Henson / The Jim Henson Foundation  
Holland & Knight LLP  
The Jerome Foundation  
Steven B. Malkenson / Malkenson Foundation  
National Endowment for the Arts  
Lise Olney and Timothy W. Fulham  
The Fan Fox and Leslie R. Samuels Foundation  
Trust for Mutual Understanding  
Venturous Theater Fund of the Tides Foundation  
The Estate of Harold C. Walker

**\$10,000-\$24,999**

Anonymous  
Nicole Ansari and Brian Cox  
Frank Carucci and David Diamond  
Marta Heflin Foundation  
Matthew Hall / Goldstein Hall PLLC  
Wendy vanden Heuvel / Distracted Globe Foundation/ JKW Foundation  
Ima Miller Trust  
Midnight Theatricals  
Leslie Morioka  
Polish Cultural Institute

**\$10,000-\$24,999 (continued)**

Brian Snyder / Granny B&P Foundation / Beatrice Snyder Foundation  
Richenthal Foundation  
Cosmo Roe  
The Spingold Foundation  
The SQA Foundation  
**\$5,000-\$9,999**  
Axe-Houghton Foundation  
Dance Service New York/Dance NYC  
Eugene "the poogene" Chai  
Fiordellisi Williams Family Foundation  
Alice and Jon Flint  
The John Fulham Family Fund  
A. Guettel and C. Smith Charitable Fund  
The Harkness Foundation for Dance  
Karen Hauser and Warren Leight  
The Hyde and Watson Foundation  
van Itallie Foundation  
The Curtis W. McGraw Foundation  
The McMahon Family Foundation  
Jen Kruse  
Sarah Lederman  
Mary McMahon  
Margaret H. Parker  
Estelle Parsons

**\$5,000-\$9,999 (continued)**

Carol Ostrow  
 Richard Pinner  
 Peter Rider and Glenn Hill  
 Jerome Robbins Foundation  
 Wynn Salisch  
 Sonya Soutus  
 Deborah Tolman and Luis Ubiñas

**\$1,000-\$4,499**

Anonymous  
 Arthur Adair  
 Lucy P. Allen and John Rhodes  
 The American LGBTQ+ Museum  
 Sara Arno  
 Arts FMS  
 Page Ashley  
 Christina A. Back  
 Broadway Cares/ Equity Fights AIDS  
 Winsome Brown and Claude Arpels  
 Roger Cacchiotti and  
 Stephan Kennard  
 Peggy Chane  
 Ping Chong  
 Marylou and Peter Cipolla  
 Benson Cohen  
 Jane and John Comfort  
 Robert Croonquist  
 Joseph DeLorenzo  
 Claudia Doring-Baez  
 Frederic Duchac  
 Maura Donohue and Perry Yung  
 Jeffrey and Renee Epstein  
 The Felder Foundation  
 Gloria Feldt  
 David Fink and Simon Kinsella  
 Fiordellisi Williams Family Foundation  
 Elise Frick and John Garraty  
 The John Fulham Family Fund  
 Damian Giunta  
 Robert Goldberg / Yorke Construction  
 Company  
 Laurie Goldberger and Leslie Kogod  
 The John Golden Fund  
 Jill Hanekamp  
 Taylor Hanex  
 H.B. Henson Fund / The Puppet Slam  
 Network  
 Buck Henry and Irene Ramp  
 Charitable Trust  
 Dorothy Holland  
 Richard Holt  
 Jackie Judd and John Papanek  
 Joan Kane  
 William Kelley and Juan Escobar  
 Lucille Lortel Foundation  
 The Earle I. Mack Foundation, Inc.  
 Wiley McCarthy  
 Mary Mullin and Frederick Lough  
 Matthew Nasser

**\$1,000-\$4,499 (continued)**

The Mr. Pancks' Fund at the Chicago  
 Community Foundation  
 Margaret H. Parker  
 Mary Parker and Damon Smith  
 Estelle Parsons  
 Christy Pennoyer / The William  
 C. Bullitt Foundation  
 Wade Rakes / CareQuest Institute  
 for Oral Health, Inc.  
 Richenthal Foundation  
 The James E. Robison Foundation  
 Glenn Rose  
 Joan A. Rose  
 Gail Schaevitz  
 Marc Shaiman and Louis Mirabal  
 Desi Shelton  
 Moira Smith / M&T Bank  
 Howard and Sarah D. Solomon Foundation  
 Kim Savarino and  
 John Maria Gutierrez  
 Hillary Webb  
 Kathy Westwater  
 Bon Yagi / T.I.C. Restaurant Group  
 Candice and Joel Zwick

La MaMa is deeply grateful for the support  
 of the Estate of Harold C. Walker.

**Board Of Directors**

Frank Carucci  
*President*

Donald A. Capoccia  
*Vice President*

Joan Rose  
*Vice President*

Steven B. Malkenson  
*Treasurer*

Richard Pinner  
*Secretary*

Byung Koo Ahn  
 Eugene (the poogene) Chai  
 Jane Friedman  
 Mary Fulham  
 Timothy W. Fulham  
 Matthew Hall  
 Kevin Jennings  
 Rob Laqui  
 Wynn J. Salisch  
 Luis A. Ubiñas  
 Scott Wittman  
 Mia Yoo  
 Joel Zwick

To receive information regarding upcoming events at  
La MaMa or to make a donation, please go to [lamama.org](http://lamama.org)

La MaMa, 66 East 4<sup>th</sup> St., New York, NY 10003

If You Like It, Share It  
We want to hear from YOU!

SEARCH FACEBOOK.COM:  
LA MAMA EXPERIMENTAL THEATRE CLUB  
FOLLOW US ON INSTAGRAM @LAMAMAETC

FOR TICKETS  
VISIT LAMAMA.ORG OR CALL 212-352-3101

## NOW PLAYING

**The Censorship of Dreams**  
May 2-17, 2026  
Ellen Stewart Theatre

**McManus: Fall of a Tyrant**  
May 14-17, 2026  
The Club

**Take Me To Dollywood**  
May 14-31, 2026  
The Downstairs

**La MaMa Kids:**  
**Roots To Stories Workshop**  
May 17, 2026  
Community Arts Space

**The Life and Times of Daisy**  
**Forbes**  
May 21-24, 2026  
The Club

**Lucky FM 2**  
May 27-31, 2026  
The Club

## COMING SOON

**La MaMa Kids:**  
**Mary Had A Little Lamb and Also**  
**A Substitute Teacher**  
May 30-31, 2026  
Community Arts Space

**La MaMa's Squirts**  
June 4-7, 2026  
The Club & Community Arts Space

**La MaMa Kids - luzAzul**  
June 4-7, 2026  
Ellen Stewart Theatre

**The Game of Bluff**  
June 10-11, 2026  
Community Arts Space

**The Visit**  
June 18, 2026  
Community Arts Space

**Migration Diaries: New York City**  
June 25-28, 2026  
The Club