

LA MAMA

EXPERIMENTAL THEATRE CLUB
PRESENTS

A Trojan Women Project Production

SUR

Adapted from a short story by Ursula K. Le Guin

Devised by the company



Ellen Stewart Theatre
66 East 4th Street, NYC, 10003
March 29-April 6, 2025

Sur

Adapted from a short story by Ursula K. Le Guin

Devised by the Company:

Rasheedat Badejo
Mattie Barber-Bockelman
Gabriel Berry
Marina Celander
Katherine Paola De La Cruz
Maud Dinand
Sara Galassini
Megan Paradis Hanley
Allison Hiroto
Kim Ima
Berit Johnson
Onni Johnson
Leah Ogawa
Amanda Reynoso
Erato Tzavara
Qingan Zhang

Co-Direction - Megan Paradis Hanley and Onni Johnson

Script Development - Onni Johnson, Mattie Barber-Bockelman, and the company

Producer (*Sur*) - Kim Ima

Production Stage Manager - Berit Johnson

Projection Design - Erato Tzavara

Set Design - Leah Ogawa

Costume Design - Gabriel Berry

Composer and Sound Designer - Sara Galassini

Props - Kim Ima and Sabine Lola Stock

Associate Set Design - Qingan Zhang

Assistant Sound Designer - Bennett Lin

Associate Costume Designer - Caity Mulkearns

Seamstress - Meagan Woods

Wardrobe - Christiana Osborne

Sound Tech Team - Denis Zabiya and Sophie Yuqing Nie

Light Board Operator - Kevin Malloy

Social Media - Sabine Lola Stock

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Rasheedat “Ras Bad” Badejo (they/them) is a multidisciplinary artist, educator, healer, and the Creative Midwife of Bad Banana Productions. Rooted in experimental and socially engaged theater, Ras explores music, weaving, and textiles with a deep love for process and new work creation. Their practice centers on transforming how audiences and artists connect—awakening the artist in you through the artist in them. Originally from Kansas City, Missouri, Ras is thrilled to make their La MaMa debut as Carlota in *SUR* with The Trojan Women Project.

Mattie BB is an actor and theater artist. With La MaMa’s Great Jones Repertory Company, Mattie has performed in *Medea*, *Balkan Bordello*, and *The Trojan Women* and has been a part of international tours in Kosovo, Serbia, Albania, Macedonia, Montenegro, and New York. She wrote and performed in *Ride the Wave* which was produced by The VORTEX and follows three surfer bros on the last day of summer sometime in the 2060s. Other credits include BAM, Dixon Place, Boston Playwrights’ Theatre, The Brick, BAAD!, and more. Training: Double Edge, LAByrinth, Michael Chekhov School, and Strasberg Institute. She studied Theatre and Human Rights at Connecticut College. She is the producing director at CultureHub. mattiebb.com

Gabriel Berry designs costume for theatre, opera and dance. Specializing in the creation of new work, she has designed premieres of the works of artists including JoAnne Akalaitis, John Adams, Samuel Beckett, Scott Z Burns, Caryl Churchill, Lucinda Childs, Kia Corthran, Christopher Durang, Ethyl Eichelberger, Richard Foreman, The Five Lesbian Brothers, Maria Irene Fornes, Phillip Glass, John Guare, Lameece Isaaq, Brandon Jacob Jenkins, Nick Jones, Tony Kushner, Charles Ludlam, Taylor Mac, Chuck Mee, Mabou Mines, Meredith Monk, Harold Pinter, Reinaldo Povod, Will Power, Peter Sellars, Naomi Wallace and Tennessee Williams.

Marina Celander is a theatre artist, singer, dancer, living and working in NYC and has performed nationally and internationally. Marina received the Pan Asian Repertory Theatre’s annual Red Socks Award 2014 for her contribution to Asian American theatre. Marina was nominated for the Innovation In Performance Award for her solo show *Mermaid’s Howl* at the Stockholm Fringe Festival, and performed it again in La MaMa’s solo festival *Series Of One*. A collaboration with Swedish avant garde composer Fredrik Söderberg lead to their pandemic series *Hallway Jam*, which grew to include the *Stone She Trilogy (Tree She, Sea She, Stone She)* at Estrogenius Festival, Dumbo BiD Six Foot Platform Project, and the La MaMa Moves! Dance Festival. Her latest project was a children’s story presented at Estrogenius and La MaMa Kids, called *The Tale of An-Noor*. Thank you to all the SUR-STERS, especially Onni, Kim, Maud/The Trojan Women Project, for this extraordinary experience in Antarctic.

Katherine Paola De La Cruz is a Dominican dancer and choreographer based in Queens, NY. She is a member of the Great Jones Repertory Theater Company at La MaMa and a 2025-26 Open Call artist at The Shed. Katherine has performed in works by Monica Bill Barnes & Company, The Soul Dance Company, maura nguyễn donohue, Valentina Baché Rodríguez, Catherine Galasso, Loco7 Dance Puppet Theatre, Zishan Ugurlu, among others. She is a passionate choreographer, dancer and storyteller whose work center themes of social inequality, queerness, immigration and mental health. Her original choreographic works and movement improvisations have supported

climate justice and immigrants' rights demonstrations in New York City. In her work, she interweaves narratives of nostalgia and hope that directly address sociopolitical issues and visibilize inner healing processes. Katherine aims to continue developing and deepening her own process while serving in any capacity towards the sharing of culture, memory and art. Visit her at Kpdworks.com

Amanda Reynoso, born and raised in the Bronx, is thrilled to work on the production of *Sur* as a puppeteer. She trained closely in Roundabout's Theatrical Workforce Development Program and comes from a Stage Management background. Some credits: *The Mulberry Tree* (Loose Change Productions), *Richard II* (Smith Street Stage), *Push Party* (Theater Lab), *The Script in the Closet* (La MaMa), La MaMa Moves! Dance Festival, and more! She thanks her family and friends for all the support.

Maud Dinand (Trojan Women Project Director of Outreach) has many years of experience as a project manager in the cultural, artistic and commercial fields as well as at the United Nations. She worked in France, the US, Kosovo and many other foreign countries. In the early 80s she assisted founder and producer Ellen Stewart at La MaMa ETC. She now is a member of the Trojan Women Project and also the director of International Outreach for the European theatre production company Qendra Multimedia, based in Kosovo, for which she initiated the co-production *Balkan Bordello* with La MaMa/NY, Atelje 212 theatre/Belgrade and My Balkans foundation/ NY and Belgrade.

Sara Galassini (performer/composer/sound designer/Trojan Women Project member) is an interdisciplinary performer, singer songwriter, composer and certified sound healing and Reiki II practitioner. A proud member of the Great Jones Co. and co-founder of the Sara Galas Band together with award-winning musician and composer Yukio Tsuji. The SGB has published the album *HER* and 6 interdisciplinary performance projects - www.saragalassini.com/saragalasband. Since 2015 Sara has worked as a community project facilitator with immigrants, refugees, formerly incarcerated women and their children, individuals with mental, physical disability and TBI, collaborating with The Blue Bus Project, Hour Children, AHRC and Stefanie Nelson Dancegroup. Find out more about Sara at www.saragalassini.com and IG @saragalassini.sonicshanti

Allison Hiroto is thrilled to be journeying with her awesome Antarctic crew. She is a proud 'La Mama baby' and member of the Great Jones Repertory Company. As an actor, singer, and dancer, Allison has toured and performed in cities all over the world and has had the privilege of working with resident La MaMa companies Loco7 and Yara Arts Group. She is an award winning audiobook narrator and voice over artist, but her best work is heard nightly reading stories to her little one. This performance is dedicated to Daddy-O with love and thanks to MKTM! allisonhirotto.com

Megan Paradis Hanley (Co-Director) has worked in New York and internationally for the past 18 years. New York directing: Superhero Clubhouse's *Loisaida Renaissance: a Decade Above Water* (The Clemente) and *There Will Be Monsters* (Salo Farm and HERE Arts); Glenn Marla's *The Wild Unwanted* (St. Ann's Warehouse Puppet Lab); Alanna Coby's *Graceful Exit* (The Clemente); Split Britches' *Desperate Archives* (La MaMa Galleria); and with The Syndicate, *Well Job*, *Gertrude* (Wild Project) and *Hot Belly*

(The Tank). International directing: *H/Ostia* (Galicia, Spain); *I Know My Only Flaw is I'm Not Peggy Shaw* (Montreal, Quebec); *Ejercicios de Belleza* (Lima, Peru); and *Revolution Imaginary* (São Paulo, Brazil). Megan is a core member at Superhero Clubhouse, an EmergeNYC alum, and an Associate Artist of SITi Company. Get in touch at meghanhanley.info.

Kim Ima joined Great Jones Rep in 1996 and considers it the invitation of a lifetime. Thank you, Ellen, Liz and Andrei. La MaMa credits include Cassandra in *The Trojan Women* and roles in all three parts of *Fragments of a Greek Trilogy* directed by Andrei Serban and composed by Elizabeth Swados; many GJR shows directed by Ellen Stewart; two company-devised works co-directed with Onni Johnson: *Food for Thought* and *Travels, Tours and One Night Stands*; and a play Kim wrote called *The Interlude*. Kim is a founding member of The Trojan Women Project and helped produce *The Trojan Women Project Festival* in 2019. Other credits include *The Seven Deadly Sins*, directed by Anne Bogart at The New York City Opera with the SITi Company, *A Midsummer Night's Dream* with the National Asian American Theatre Company and a zoom/soap opera-style *The Cherry Orchard* directed by Rachel Murdy.

Berit Johnson has been working in Indie Theater in NYC since 1996 as a stage manager and prop designer. They are a member of Untitled Theater Company #61, and co-director of Gemini CollisionWorks with their partner, Ian W. Hill. They are also the showrunner and head writer for GCW's sci-fi audio sitcom, *Life with Althaar*, which is available wherever podcasts are streamed.

Onni Johnson is a performer, director, educator, mother, grandmother, dogwalker, and New York native. She has worked locally, and internationally in more than 30 countries, most recently in *Medea* (NY) directed by Zishan Urgulu and *Balkan Bordello* (Kosovo/Serbia/NY) by Jeton Neziraj. Starting in 2014, Onni, along with Kim Ima, George Drance, Bill Ruyle, and Sara Galassini, formed The Trojan Women Project (<http://thetrojanwomenproject.org>), establishing workshops, residencies, and productions in Guatemala, Cambodia, and Kosovo; at MindtheFact Festival in Greece; and with the NewStar Drama Group in Kisii, Kenya. Onni is an original member of La MaMa's Great Jones Rep, with which she has toured extensively since 1974 starting with *Fragments of a Greek Trilogy*. She has taught experimental theater and performance in the Navajo Nation, at Princeton University, and in NYC; co-created The High School for Contemporary Arts, a New Visions public high school in the Bronx; and was instructor for the City University Language Immersion Program at Bronx Community College.

Leah Ogawa (Set Designer) is an installation artist and puppeteer based in New York City. Raised in Yamanashi, Japan, Leah has worked with artists, theaters, and companies including The Metropolitan Opera, La MaMa, Dmitry Krymov, Phantom Limb, Dan Hurlin, Tom Lee, Nami Yamamoto, Loco7, and others on projects including the critically acclaimed *El Nino* and *Big Trip*. In addition to The Metropolitan Opera, Leah has performed at Quai Branley in Paris, and across Asia. Leah is a recipient of the Jim Henson Foundation's workshop grant and held residencies at Five Myles Gallery and Kino Saito Art Center. Her recent work, *Divine Generations*, with co-creator John Tsung, has been featured in the New York Times.

Erato Tzavara (Projection Design) is a digital craftswoman/video artist and performer from Athens (GR) who loves sci-fi and feminist speculative fiction. Erato specializes in moving image techniques for live performance, video design for theatre, and embodiment in relation to digital media. As a video maker interested in liveness, dramaturgy, and movement, she has been working with digital image composition and media dramaturgy in dialogue with the active body in physical space, within a vibrant international artistic network. Through interdisciplinary collaborations with a focus on live performance, she has presented work as part of internationally acclaimed productions in theaters, art spaces, music venues, and festivals across Europe, the US, Canada, and Asia.

Qingan Zhang (She/Her) is a New York and Boston based scenic designer. Selected design credits include *Galileo's Daughter* (WAM Theatre), *Nüwa in Fairyland* (CHUANG Stage), *The Chinese Lady* (Central Square Theater), *Wolf Play* (Brandeis University), *Knock Knock* (MITU 580). Associate credits include *Cymbelin* (NAATCO). Qingan's co-devising puppetry pieces have been showcased at New Ohio Theatre Ice Factory, Rattlestick Theater GFTF, and HERE Arts Center. Qingan is the co-founder of the non-profit interdisciplinary production company Cellunova Productions. Qingan received her MFA degree in interior design from Pratt Institute. She graduated from Boston College with dual BA degrees in Theatre and Psychology. qinganz.com

The Trojan Women Project began in 2014 by using the music, staging, and themes of the 1974 La MaMa production of *The Trojan Women*, composed by Elizabeth Swados and directed by Andrei Serban, as a foundation for work with artists and activists who use theatre to address contemporary issues in their communities. In December, 2019, performers from Guatemala, Cambodia, and Kosovo traveled to NY to join local artists for the *Trojan Women Project Festival*, an 11-day celebration of international exchange. During the pandemic, members of the team continued work online and in person, teaching workshops remotely with a young theatre company in Kenya, and creating pieces with immigrants and asylum seekers in Umbria Italy and Athens, Greece. The TWP continues to partner with new communities here in the US and internationally. Their newest project *Sur*, an adaptation of a short story by Ursula Le Guin, is part of La MaMa ETC's 2024-25 season.

To learn more and to make donations, please visit our website:
www.thetrojanwomenproject.org/

Sur is made possible by the New York State Council on the Arts with the support of the Office of the Governor and the New York State Legislature.

Production design support is being 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)

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And many who wish to remain anonymous

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And every single person at La MaMa.

Notes on *Sur*

I watched an interview with Ursula K. Le Guin where, to sum it up, she mentions asking a young person why they liked science fiction, and the person answered that it was because "It shows me a future where I can live."

I first read *Sur* when it was published in the New Yorker Magazine on February 1, 1982, and fell deeply in love with the saga, with the prose, and with the ambiguity - could this have really happened? I wanted to see it as a theatrical something - the thought never left my mind.

So getting it to this stage, with this community of women and non-binary people, has been quite an adventure. We spent two years talking, reading, figuring out how to put it up. There are a lot of ideas contained in this very short story which may or may not have happened, and we took time, when we had it, when work and family allowed, to explore as much as possible.

It would take pages just to list the ideas we uncovered, and the relevance that they have to now. For one, and to quote Le Guin, "Speak with a woman's tongue". What an exquisite notion. Where could we get to with more women's voices?

On a related note - this idea of collective. We tried very hard to honor the characters in *Sur* by working as a collective. Le Guin describes a leaderless group, sharing decision-making, arguing certainly but in the end making "decisions upon which action could be taken". We tried to work without a director. We made mistakes, and then we talked about doing things better, and then we made more mistakes. It is so hard! But it has been a divine process. Did we succeed? Not completely. But we tried. And I think we will keep trying.

Is this why *Sur* is science fiction? Le Guin has proposed an impossible paradigm for governance and human relations. How could collective governance ever work, especially when so much is at stake? But at this moment in history, isn't it time to imagine another way of doing things?

I am so lucky to have had my *Sur* sisters around me these past few years. It's been such an honor and adventure....I cannot describe it. Thank you Ellen. Thank you La MaMa. Thank you Jun Maeda. Thank you all. Welcome to Akira, our newest sister. I hope you hear about this expedition some day.

Onni

A full program with information on this
production can be found on the
Sur
page of the La MaMa website.

In addition you can scan the
QR code Poster located in the theatre
lobby for access to the digital 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

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The Club

Swallows

March 28-April 6, 2025
The Downstairs

Sur

March 29-April 6, 2025
Ellen Stewart Theatre

La MaMa Kids:
Hula Dance Workshop
April 5, 2025
Community Arts Space

La MaMa Moves! Dance Festival
April 10-May 4, 2025
All 4 La MaMa Venues

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Ellen Stewart Theatre

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EXAM

May 8-11, 2025
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Those Who Remained
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The Club

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Ellen Stewart Theatre

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May 17-18, 2025
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