RATTLESTICK PLAYWRIGHTS THEATER presents the World Premiere of
**IN THE SOUTHERN BREEZE**

**IN THE SOUTHERN BREEZE**

**WRITTEN BY** MANSU RA **DIRECTED BY** CHRISTOPHER D. BETTS

November 3 - December 12, 2021
Tickets / www.rattlestick.org
224 Waverly Place, New York, NY 10014 / 212-627-2556

Artwork by Sheldon Bryan
IN THE SOUTHERN BREEZE

Deep in an existential crisis, MAN locks himself in his apartment. A portal reveals itself and when he crosses that threshold, MAN begins a journey that traverses centuries of history, allowing him to create a space for his own healing, while exploring the complicated and more camouflaged barriers of today. Mansa Ra offers a unique approach to poetically elaborate on the social, racial, and generational struggles and injustices that black men face while also creating a space for discourse about and healing from these experiences.

IN THE SOUTHERN BREEZE BEGAN IN 2015 AS TWO SIMPLE QUESTIONS TO FOUR OF MY FRIENDS—“DOES BEING BLACK SCARE YOU AS MUCH AS IT SCARES ME?” AND “HOW DO WE STOP LIVING IN FEAR?” WE THEN SPENT A FEW MONTHS STUDYING BLACK HISTORY. WE TRIED TO UNDERSTAND THE HISTORY BEHIND THE PERPETUAL NOOSE AMERICA LEASHES AROUND EVERY BLACK MAN AT BIRTH. UNFORTUNATELY, NO ONE HAS TOTALLY ESCAPED IT. IT WOULD BE ANOTHER SIX YEARS AND A GLOBAL PANDEMIC BEFORE I FOUND MY OWN ANSWERS. RATTLESTICK PLAYWRIGHTS THEATER IS GIVING ME A CHANCE TO SHARE MY DISCOVERIES WITH ARTISTS, MENTAL HEALTH EXPERTS, AND AN AUDIENCE EQUALLY INVESTED IN A WORLD WITHOUT FEAR FOR PEOPLE WHO LOOK LIKE ME. -

MANSA RA
IN THE SOUTHERN BREEZE

WRITTEN BY
Mansa Ra (FKA Jiréh Breon Holder)

DIRECTED BY
Christopher D. Betts

FEATURING (in alphabetical order)
Charles Browning**  Biko Eisen-Martin**  Travis Raeburn**
Allan K. Washington**  Victor Williams**

UNDERSTUDIES (in alphabetical order)
Wildlin Pierrevil**  Alex Ubokudom**

SET DESIGNER  Emmie Finckel
COSTUME DESIGNER  Jahise LeBouef
LIGHTING DESIGNER  Emma Deane
SOUND DESIGNER  Kathy Ruvuna

PROP DESIGNER  Patricia Marjorie
DRAMATURGS  Ashley M. Thomas, Faith Zamblé
PRODUCTION STAGE MANAGER  Kayla Coleman**

FIGHT CHOREOGRAPHER  Kelsey Rainwater
MUSIC DIRECTOR  Allen René Louis

CASTING DIRECTOR  Victor Vazquez
PRESS  The Chamber Group
WELLNESS CONSULTANT  Kevin Gillette

In the Southern Breeze 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.

**Appearing through an Agreement between this theatre, Rattlestick Playwrights Theater, and Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States.
IN THE SOUTHERN BREEZE

CREATIVE TEAM Continued

PRODUCTION MANAGER: Rodrigo Fischer
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Special Thanks from Playwright Mansa Ra:

From the rehearsal halls of Yale to the Atlanta Center for Civil and Human Rights, thank you to every artist and institution who supported the development of this play since 2015...

Nic Ashe
Alabama Shakespeare Festival
Alliance Theater
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Keith Arthur Bolden
The Cell
Center for Civil and Human Rights
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Simeon Daise,
Darryl Gene Daughtry Jr.
Daniel Davila
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LA Williams
Lance Coadie Williams
Markell Williams
Yale School of Drama

Special Thanks from Director Christopher D. Betts:

I’d like to thank the following people:

James Bundy, Elizabeth Diamond, Tarell Alvin McCraney, Danita and Frankie Betts, Natalie and Tinnie Randall, Justin Thompson, Kristen Imani Spencer
NOTE FROM THE DRAMATURGS:

Bardo, noun.
A concept within Tibetan Buddhism, denoting a liminal space where the dead meet before being reborn. Can also be a space of “not knowing” and deep transformation for the living.

Fever dream, noun.
vivid images or dreams experienced when someone is sick, especially when their body temperature is elevated

Ontological, adj.,
relating to the branch of metaphysics dealing with the nature of being, becoming, existence and reality

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Despite being back in the theater, we’re all still in the wake of--that is, still reckoning with--the mass upheaval and disruption brought on by the COVID-19 crisis. The seemingly endless months of quarantine left us alone with our own thoughts, and in many cases, eternally separate from loved ones who passed on during this time.

The pandemic has made Black people even sicker. Our conditions have intensified. Our bodies ache more. The noose is tighter. Our body temperatures are rising. The earth is getting warmer.

And so, we fever dream.

These visions may have been brought on by fear and pain, but in our collective minds, we’re imagining freedom. A great escape. A safe space. Heaven. A meeting place.
MAN conjures this meeting place as his dreams of freedom depart further and further from reality. With bravery and vulnerability, he looks directly at the bleakness of his condition and, in response, attempts to answer one of our most puzzling ontological questions: What To Do About It?

What to do about slavery, racism, colonialism, homophobia, disenfranchisement? What to do about the isolation? What to do about “this whole business of reproducing and dying by the billions,” as Toni Morrison quotes in “Moral Inhabitants”?

The answer is to dream.

Historian Robin D.G. Kelley writes that the “the map to a new world is in the imagination, in what we see in our third eyes rather than in the desolation that surrounds us.” In dreaming, we see with new eyes, creating room for new possibilities. Returning to Morrison’s essay, we give ourselves, by dreaming, permission to be “unreasonable,” to refrain from adjusting to the status quo or accepting its strictures. To move from the “prison of ‘I’ to the open spaces of ‘we.’” 1 This is what the characters in In the Southern Breeze are trying to do, and what we must attempt as well.

Step into the black hole of the future and dream with us.

- Ashley M. Thomas and Faith Zamblé
ABOUT THE ARTISTS

Mansa Ra (Playwright)

Born Jîréh Breon Holder, in Memphis, Tennessee, MANSÂ RA made his debut as a playwright with TOO HEAVY FOR YOUR POCKET which has been produced in every major American city. The New York Times named him a “Marquee Name, Now in the Making” while New Yorker praised him as “a gifted writer who will be amazing to watch as his work grows.” Post-pandemic, he has had several world premieres including SHUTTER SISTERS (Old Globe Theater) and ...WHAT THE END WILL BE (Roundabout Theatre Company.) His credits also include NEW AMSTERDAM (NBC) and Co-Founder the Pyramid Theater Company in Des Moines, Iowa.

Instagram: @mansa.ra3x Twitter: @mansa_ra3x

Christopher D. Betts (Director)

Upcoming - Choir Boy (Yale Rep) Off-Off Broadway: Dutch Kings. Recent credits: Is God Is, School Girls; Or, The African Mean Girls Play, We are Proud to Present..., Fireflies, littleboy/littleman (Yale Cabaret) How Black Girls Get Over Fuckbois, and The Winter’s Tale (Yale School of Drama). Other collaborations include: Shakespeare’s Comedy of Errors (Pop Art Johannesburg/Market Theatre Lab); a series of new works with the Obie Award-winning Fire this Time Festival; the workshops of Goodnight Tyler (Kennedy Center/Alliance Theatre) and Refuge of the Damned (Long Wharf); The Cave: A Folk Opera (New York Premiere); CARRIE (2015 BroadwayWorld Best Musical nomination) and Barbecue (Movement Director - The Public Theatre). Betts is a recipient of the Julie Taymor World Theater Fellowship, the Richie Jackson Artist Fellowship, and a two-time recipient of the SDCF Observership. Artist in Residence - Kampala International Theater Festival and Pop Art Johannesburg. Teaching artist - The Market Theatre Lab. In addition to directing, Betts is a Professor at NYU Tisch School of the Arts New Studio on Broadway and a support team member at artEquity. BFA Drama with triple honors from New York University’s Tisch School of the Arts (Bachelor’s Representative) MFA Directing - Yale School of Drama.

cristopherdbetts.com IG: @chris.tagram
Charles Browning (MADISON)

Charles Browning was last seen in Jackie Sibblie’s Drury 2019 Pulitzer Prize winning play Fairview (Soho Rep, Theater For A New Audience, Berkeley Rep) for which he received a Drama Desk Award nomination. NY: World Premiere The Capables(The Gym at Judson), The Piano Lesson, Dreamgirls(Gallery Players). NY: Classical Theater of Harlem, Target Margin Theater, Classic Stage Company Regional: World Premiere I Sing The Rising Sea (Virginia Stage Company), Sister Act( Arrow Rock Lyceum), Timeline Theater, Goodman Theater, Chicago Shakespeare. TV: Hulu Anthology Series MONSTERLAND Education: Columbia University(MFA), DePaul University

Biko Eisen-Martin (HUE)

Born and raised in San Francisco, Biko was immersed in art and radicalism by a single mother who empowered him to use his voice, his body and art to not only overcome struggle, but to uplift others. As a youth Biko performed poetry nationally with Youth Speaks including the Youth Against War conference in Bosnia. At Brown University Biko received a BA in Africana studies and a Masters in Teaching. After teaching history at Berkeley High and performing locally in the bay area, Biko went back to school and received his MFA at the National Theatre conservatory. Biko has performed Off-Broadway and at the top regional theaters. Film/TV credits include AMC’s “Dietland”, Amazon’s “Modern Love” and several shorts, including “Buck”, which premiered at Sundance 2020.

Travis Raeburn (TONY)

Travis Raeburn is ecstatic to be in the world premiere of In The Southern Breeze. He was last at Rattlestick for the virtual broadcast recording of Lockdown playing Clue and provided his voice for the MTA radio plays. A recent graduate of SUNY Purchase’s Acting Conservatory and Fiorello H. LaGuardia High School (Drama), he has gone on to be featured in commercials for MasterCard USA and Xfinity, a live Pop Tarts commercial on Twitter, and a most recent play, Dutch Kings at Brave New Worlds Repertory Theatre. Film and tv credits include First Match, Civic Mind, and Wu-Tang: An American Saga season 2. This fall, Travis will be in the premiere of “Doña Mañana” at People’s Theatre Project. Raeburn is forever in endless gratitude and debt to his mother and grandmother for their endless love and support. He would like to thank family, friends, and predecessors for allowing him to stand on their shoulders. Black lives have and always will matter. His website is travisraeburn.com and Instagram is travie_rae.
Allan K. Washington (MAN)

Allan K. Washington is excited to be making his Rattlestick mainstage debut, after appearing in As Is—one of the 2019 Pride Plays. He began his career in musical theatre, making his Broadway debut in SpongeBob Squarepants: The Broadway Musical co-conceived and directed by Tina Landau. Allan went on to appear in the Tony Award-winning revival of Once on this Island. His love affair with new works began at the 2020 Humana Festival of New American Plays, where he originated the role of Jonah in the world premiere of Jeff Augustin’s Where the Mountain Meets the Sea. Television credits include HBO’s “The Deuce,” Hulu’s “High Fidelity,” and “The SpongeBob Musical: Live on Stage!” Allan is a graduate of the UNCSA School of Drama.

Victor Williams (LAZARUS)

Victor Williams was last seen on stage at the Manhattan Theatre Club in the Pulitzer Prize winning play, Cost of Living. He has also appeared in Luck of the Irish at LCT3, Hapgood at the Williamstown Theatre Festival, A Small Fire at Playwrights Horizons and Tough Titty at the Paradise Factory Theater. He has most recently appeared in such shows as the limited series “The Good Lord Bird” (Showtime), “Hunters” (Amazon), The Sinner” (USA) and “Bull” (CBS). Victor Williams is best known for his nine seasons of work on the hit television series, “The King of Queens” on CBS. Mr. Williams was born and raised in Brooklyn, New York where he resides with his wife and two children.
**Wildlin Pierrevil (Understudy: MADISON, TONY, MAN)**

Wildlin Pierrevil (He/Him) is over the moon to be making his Off-Broadway and NYC debut with the world premiere of In The Summer Breeze. A first-generation American born and raised in Orlando, FL by two Haitian parents, his arts practice is a multi-cultural and multi-hyphenate collage. Alongside his work as a teaching-artist, composer and internet content creator, Wildlin has been seen on stage across the southeast. He was last seen on-stage as Demetrius in Orlando Shakespeare Theatre’s A Midsummer Night’s Dream and featured in Normal For Now streaming on AmazonPrime. This coming spring, Wildlin will be on stage at the historic Yale Repertory Theatre in Tarell Alvin McCraney’s Choir Boy. You can find him online at NotWildlin.com. Instagram & TikTok: @NotWildlin.

**Alex Ubokudom (Understudy: HUE, LAZARUS)**

Alex Ubokudom is a creator, actor, writer and satirist who is based in NYC. He attended the University of Michigan - Ann Arbor for undergrad and the American Conservatory Theater for his MFA in acting. He’s performed in multiple Off-Broadway productions as well as in sketch comedy at the Upright Citizens Brigade and the People’s Improv Theater. His satirical video sketches have been showcased by the Huffington Post and The Root. His creations seek to fantastically disrupt realities while bringing people joy, inviting them to imagine and making them feel SEEN! www.alexubokudom.com

**Kayla Coleman (Production Stage Manger)**

Kayla Coleman is thrilled to be working with Rattlestick Playwrights Theater. Kayla is a New York based multi-hyphenate artist committed to telling stories that examine race/class/culture/gender from the most historically marginalized perspectives. Kayla holds a BFA in Drama & BA in Africana Studies from New York University’s Tisch School of the arts. For recent credits & upcoming projects: www.kaylacoleman.com
Chevonne Baylor (Assistant Stage Manager, Hair & Make-up Artist)


For more information visit www.ChevonneBaylor.com

Emmie Finckel (Set Designer)

Emmie Finckel (they/them) is a queer, Asian-American scenic and properties designer specializing in new work and immersive design. Emmie is excited by work rooted in community and collaboration that prioritizes inclusivity and challenges traditional uses of theatrical space. Recent design credits include The Watering Hole (Signature Theatre), In the Penal Colony (NYTW Next Door), Athena (JACK), Riot Antigone (La MaMa), Mondo Tragic (National Black Theater), Mrs. Murray's Menagerie (Props – Ars Nova), Folk Wandering (Props – ART/NY), Suds, All Aboard, Out There (Bluelaces Theater Co.), East O’, West O’, Telegraph Bois (ANTFEST - Ars Nova), SHE: A Choreoplay, And It Felt Like A Kiss... (HERE Arts), The Essential Ella Maythorne (Dixon Place), Macbeth (The Humanist Project), Hot Belly (The Tank), Loudon Wainwright’s Surviving Twin (Subculture NYC), Eurydice, The Pillowman, Mr. Burns... (Wesleyan University), Oklahoma!, The Armor Plays, The Wolves, Rhinoceros, and The Wiz (Fieldston School). Assistant/associate design credits include numerous productions with David Korins (Hamilton, Dear Evan Hansen) and Gabriel Evansohn (KPOP (Ars Nova & ART/NY), Empire Travel Agency). Emmie holds a BA from Wesleyan University and is currently pursuing their MFA in Scenic Design at the Yale School of Drama. See more of their work at www.efinckel.com.

Jahise LeBouef (Costume Designer)

Jahise LeBouef is a Washington, D.C. native currently based in Brooklyn, NY. While studying at The Fashion Institute of Design and Merchandising in Los Angeles, CA, she decided to follow her love of cinema and went on to study costume design at New York University Tisch School of the Arts where she received her BFA in theatre production and design. LeBouef has interned for Emmy nominated costume designer Jeriana San Juan and Tony + Emmy award winner costume designer Paul Tazewell, been a production assistant on Marvel’s Luke Cage and Iron Fist series on Netflix, costume coordinated a couple seasons of CBS’ long running television series Blue Bloods, and now getting her own design credits on a few projects to look out for in Fall 2021. With costumes at the forefront, she still loves fashion designing and designs under her brand ‘LeBouef.’
Kathy Ruvuna (Sound Designer)

Kathy Ruvuna: Pipeline, Cry It Out, Radio Golf (Everyman Theatre), Circle Jerk, This American Wife (Fake Friends), Good Faith (Yale Repertory Theatre), Twelfth Night (Two River Theatre), Read to Me (Portland Stage). B.F.A. in Sound Design - The Conservatory of Theatre Arts at Webster University, M.F.A. in Sound Design - Yale School of Drama.

http://www.solproject.org/

Ashley M. Thomas (Dramaturg)

Ashley M. Thomas, she/her/hers, was born and raised in Harlem, New York. A writer, doula, and dramaturg—she is interested in exploring the intersections of culture, politics, and Beyoncé through a Black feminist lens. She loves cooking okra, watching Halt and Catch Fire, and making yearly vision boards. Ashley is a proud alumna of the First Wave Urban Arts Scholarship at the University of Wisconsin-Madison where she graduated with her Bachelor of Social Work. She is currently an MFA candidate studying Dramaturgy and Dramatic Criticism at Yale School of Drama.

Faith Zamblé (Dramaturg)

Faith Zamblé is a dramaturg, writer and art worker, originally from Waukegan, IL. She graduated in 2017 with a BA in Media Studies from North Park University after years of arguing with the Chicago Tribune’s film reviews. She is excited to be working on the premier of In the Southern Breeze, and is always grateful for the chance to tell stories that honor Black history and Black people. Zamblé is currently pursuing an MFA in Dramaturgy and Dramatic Criticism at the Yale School of Drama where she blends art history and film theory with performance dramaturgy.

Kelsey Rainwater (Fight Choreographer)

Kelsey Rainwater is a Fight Director, Actress, and Intimacy Coach based out of the ancestral lands of the Munsee Lenape people. She is excited to be working with Rattlestick for the first time! Kelsey's most recent work can be seen in DGSD’s She Kills Monsters and Mason Gross School of the Arts Damocles. As an Intimacy Coach she has worked at The Public Theatre on Measure For Measure and White Noise, by Susan-Lori Parks directed by Oskar Eustice, A Raisin in the Sun at Yale REP, and on Bess Wohl’s film Baby Ruby. She is a Lecturer in Acting at the David Geffen School of Drama at Yale co-teaching Stage Combat and Intimacy, and is one of the resident Fight and Intimacy Director’s for Yale REP.
**Emma Deane (Lighting Designer)**

Emma Deane is an Indigenous lighting designer based out of NYC and citizen of the Mandan, Hidatsa and Arikara nation. Her recent credits include Mary Kathryn Nagle’s Manahatta at Yale Repertory Theater and Jeremy O. Harris’ YELL: A “DOCUMENTARY” OF MY TIME HERE. Other credits include Tiny Beautiful Things (TheatreSquared); Dreaming Zenzile (Assoc. LD, St. Louis Rep); Reykjavík, Trouble in Mind, Shakespeare’s As u like it and Romeo and Juliet (Yale School of Drama); Little Boy/Little Man, Burn Book, The Light Fantastic, This Sweet Affliction, Mud, The Guadalupes, WOLF/ALICE, Camille: A Tearjerker (Yale Cabaret). Regional credits include work with Court Theatre, The Goodman, Albany Park Theater Project, Steppenwolf Theater Company, Northlight Theatre, Chicago Shakespeare Theater, Victory Gardens, Shakespeare Academy at Stratford, The House Theater, Filament Theatre, Interrobang Theatre Project, Akvavit Theatre, Wildclaw, North Park University and The Gannon Center for Women and Leadership. She holds a MFA from Yale School of Drama. emmadeane.com

**Kevin Gillette Psy.D. (Wellness Consultant)**

Kevin Gillette is a clinical psychologist based in New York City. In addition to addressing mental health through clinical work with individuals and groups, he works to promote it through advocating for racial equity. His professional work increasingly focuses on providing services that utilize his group therapist skills to help individuals: (1) to understand the nature of racial inequity and anti-blackness endemic in our society; and (2) to recognize/process the racial trauma arising from them.

**Victor Vazquez (Casting Director)**

Victor Vazquez, CSA is a Casting Director in New York City. He is the founder of X Casting (xcastingnyc.com) and sits on the national board of the Casting Society of America.
Patrícia Marjorie (Prop Designer)

Patrícia Marjorie is a Brazilian Multidisciplinary Artist based in NYC with experience on different types and scopes of projects in theater. Director, Performer, Designer and Craft Master, Patrícia moved to NYC after 19 years of extensive work in theater productions in Brazil, where she got her Bachelor Degree in Performing Arts by Universidade de Brasília (UnB). Experienced executing measurable creative solutions in Arts, Design and interactive marketing for theatre, Patrícia’s theatrical credits have included performing in classical plays like Shakespeare’s Much Ado About Nothing (Brasilia 2014), directing modern adaptations as Heiner Muller’s “Hamlet-Machine” (Brasilia 2001), and new works as “On How to be a Monster” by Maria Luiza Muller with At Alia Theatre Company in December 2019 and her own work as a playwright “A Song to Keep the Wolves Awake” (Nov 2019) at The Tank NYC.

Her Designer works run from Props Master and set dresser for shows like “Black Exhibition” by Jeremy O. Harris and “Skinfolk” by Jillian Walker both at Bushwick Starr; to Interactive Performances as “Car-navalize the matter” by Rodrigo Fisher at TheatreLab (NYC 2021) and Design solutions for alternative venues like for “Lost & Found” by Kaaron Briscoe at a garage of 4 New York Plaza for Downtown Alliance and The Sunset PICNIC for THE TANK at Lincoln Tunnel’s ramp, among others.

Allen René Louis (Music Director)

Allen René Louis is a Haitian-American composer, lyricist, actor, instrumentalist and vocalist. Known for his masterful vocal ranges, Allen’s dynamic musicality is deeply rooted in his soulful background and church upbringing. After being introduced to the world of music through his home church where his father pastored, Allen studied Vocal Performance at Manhattanville College, in Purchase, NY. While in attendance, Allen honed his musical skills by directing the male Acapella group, as well as leading the Gospel Choir. As a performer, Allen’s multifaceted talents quickly led him to ovations throughout the world. Allen has performed extensively with award-winning artist Ben Platt, appearing together on Jimmy Kimmel Live, in Ben’s Netflix special Sing to Me Instead at Radio City Music Hall, and throughout the International Tour of the same title. In 2019, Allen was cast in Hercules at the Delacorte Theatre in NYC’s Central Park as part of the city’s acclaimed Public Works initiative. Allen’s solo performances include a sold-out engagement of Allen Louis in Concert at the historical Palace Theatre in Stamford, CT (2018), and his composer/debut concert at The Greenroom 42 in 2019, also sold-out. A virtual concert entitled The Music of Allen René Louis aired worldwide in 2020.
**Black Boys do Theater (Community Partner)**

Founded in 2018, BLACKBOYSDOTHEATER is a Digital Platform and nonprofit created to cultivate community, inspire radical inclusion and diversity in the arts, and promote Black Excellence. We are dedicated to promoting the work of black artists, curating cultural conversation, breaking down barriers of accessibility, and mentoring the next generation of theater artists. Black Boys Do Theater is more than just an organization - we are a COMMUNITY!

**The Boys Club of New York (Community Partner)**

In 1876, philanthropist and entrepreneur E. H. Harriman founded New York City’s first Boys’ Club. In over 140 years of continuous operation, the Boys’ Club of New York (BCNY) has been in service to over one million boys and young men. Steeped in history with a strong focus on the future, BCNY is committed to the empowerment of all boys and young men in New York City. Offering diverse programming each cycle in a supportive environment, BCNY’s vision is to guide members through the 4Cs: competence, confidence, character-richness and connection.

**The Eastern Group Psychotherapy Society (Community Partner)**

The Eastern Group Psychotherapy Society (EGPS) is a regional multi-disciplinary affiliate of the American Group Psychotherapy Association and was founded in 1955 to promote group approaches to the delivery of human services through teaching, training, research and collegial support. The Society welcomes members from diverse professional backgrounds, including, but not limited to: psychiatrists, psychologists, social workers, nurses, alcohol and substance abuse counselors, creative arts therapists, marriage and family therapists, mental health and pastoral counselors.

**The National Alliance on Mental Illness (Community Partner)**

The National Alliance on Mental Illness of New York City (NAMI-NYC) helps families and individuals affected by mental illness build better lives through education, support, and advocacy. NAMI-NYC touches the lives of nearly 30,000 individuals each year, and provides free mental health support services to individuals and families, offers more than 30 ongoing peer-led support groups each month, holds evidence-based education classes, and maintains an information and support Helpline available to anyone who needs it. Our programs and services are led by trained volunteers and staff with lived experience and are available free of charge to anyone who needs them.
We are hosting these conversations to create space to examine the intersection of mental health with our political and social world. Led by group psychotherapists, some questions that the audience will be asked include: How did the play impact you? What are you wrestling with after seeing the play? Why?
ADDRESSLESS

Conceived and directed by Martin Boross,
Written by Jonathan Payne

(January/February 2022 - presented virtually)

An interactive theatrical game in which audiences encounter first-hand the complex challenges of homelessness. Audiences are asked to follow a character and make a series of decisions: Will their character sleep on the street or sleep in a hostel? Will they ask people for money or try to find work? While some decisions might earn the character money, they may also take a toll on their life expectancy and physical wellbeing. Rattlestick has been working with Boross since 2019 to develop this piece for New York audiences and now for an online format. The pandemic has been particularly devastating for New York’s homeless population, and Boross’s play speaks to this growing issue in ways that actively engage audiences while questioning prevailing stereotypes and fostering empathy.

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We are hosted by Rattlestick Playwrights Theater, whose physical space stands on the unceded lands of the Lenape People. As both an in-person and an online event that addresses Global Issues, we recognize that in countless places in the world Native Peoples were abused, murdered and forcefully removed from their lands by ideals and actions of “land discovery” and settler coloniza-
tion. We recognize and respect all the Native Peoples all over the World, and invite every individual in this event to investigate the history of the land on which they stand and their Native Peoples. Colonization is an ongoing process that still harms and destroys lives and cultures. Let us honor, respect and hold the open space for all Native Peoples, past, present and future. This acknowledg-
ment demonstrates a commitment to dismantle the ongoing legacies of settler colonialism.