

PRIVATE

BY MONA PIRNOT
DIRECTED BY KNUD ADAMS



LIVE AT MOSAIC MARCH 23 - APRIL 17

Photo of Temidayo Amay & Eric Berryman by Chris Banks.



LETTER FROM THE ARTISTIC DIRECTOR




Dear Friends,

Welcome to the world premiere production of Mona Pirnot's *Private*, directed by acclaimed new play director Knud Adams, fresh off his successful Off-Broadway production of Sanaz Toossi's *English* at the Atlantic Theater Company. With sharp dialogue and high suspense, *Private* welcomes us to a not-so-distant future where privacy is a commodity and the costs of our secrets potentially outweighs the strengths of our relationships. The play, and this production scenically designed with finesse and theatricality by DC favorite Luciana Stecconi, is smart, taut, and wildly funny. It is an honor to be the first home for this great new play that I am sure will resonate with theater lovers here in DC and beyond as it continues its production journey.

Private kicks off a string of fantastic new work at Mosaic with Pulitzer Prize-winner Jackie Sibblies Drury's *Marys Seacole* and the world premiere of Benjamin Benne's *In His Hands* coming next to the Sprenger Theatre. [Grab your tickets now](#) for what will be a wonderful welcome to the Spring!

In addition to finally experiencing the warmth of the sunshine and the beauty of the cherry blossoms, this Spring also marks the beginning of Mosaic's Next Chapter as we have just announced our [2022-2023 season](#) of programming, my inaugural as Artistic Director. I am so excited for you to experience the work that we've got in store.

Bold creativity, innovative collaboration, and deep community building are the core of next season and steadfast hallmarks of Mosaic. I cannot wait to welcome you to our organization's Next Chapter and experience the magic of live theater with you this spring and next season.


Reginald L. Douglas

PRIVATE



Written By
Mona Pirnot

Directed By
Knud Adams

Scenic Designer **Luciana Stecconi***
Lighting Designer **Masha Tsimring***
Costume Designer **Danielle Preston***
Sound Designer **Kenny Neal**
Props Designer **Deb Thomas**
Stage Manager **Hope Villanueva***

Private is generously underwritten by Dr. Bill & Evelyn Braithwaite.

Mosaic's 21/22 Season is also funded in part by Co-Founder Dan Logan, Gloria Logan and The Revada Foundation; The Andrew W. Mellon Foundation; D.C. Commission on the Arts & Humanities, an agency supported in part by the National Endowment for the Arts; Eugene M. Lang Foundation; The Reva and David Logan Foundation; National Endowment for the Arts; The Share Fund; The Shubert Foundation; Cathy & Bob Solomon; The Steinglass Family; Nina & Wesley Weissberg, The Marvin F. Weissberg Memorial Fund.

With gratitude and admiration, Mosaic Theater Company is honored to dedicate the 2021/22 Season in memory of our dear friend and supporter, Marvin F. Weissberg.

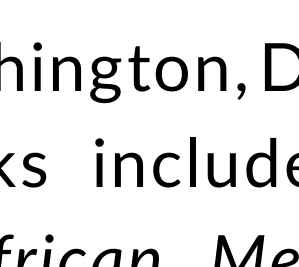
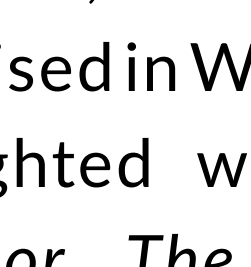
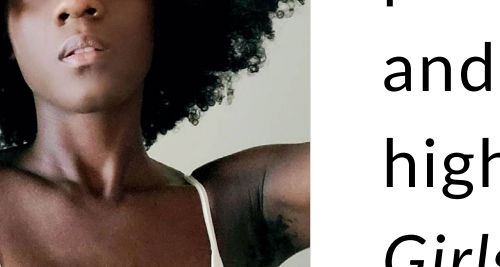
PRIVATE

Georgia	Temıdayo Amay*
Corbin	Eric Berryman*
Jordan	Ben Katz*
Abbey	Sophie Schulman

Private is a professional production employing members of Actors' Equity Association (AEA), Stage Directors and Choreographers Society (SDC) and United Scenic Artists, Local USA 829 of the IATSE. The video and/or audio recording of these performances in any means whatsoever is strictly prohibited. Please turn off all electronic devices.

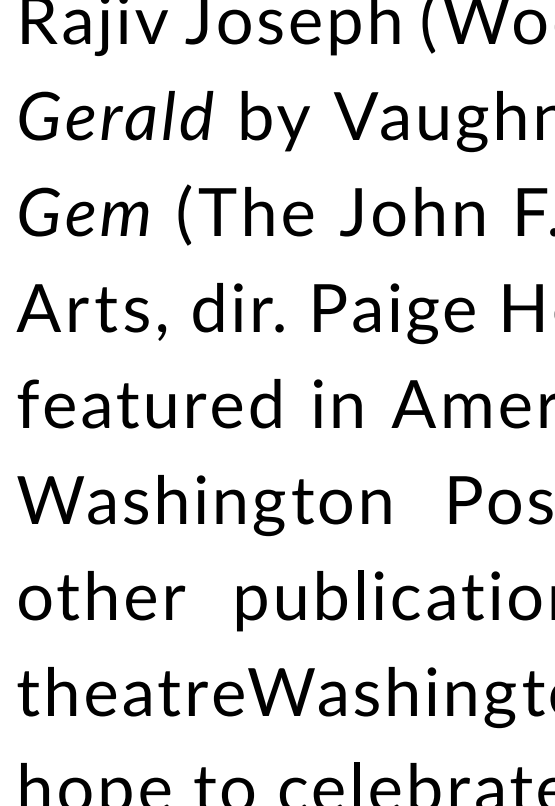
Actors are listed alphabetically by last name.

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

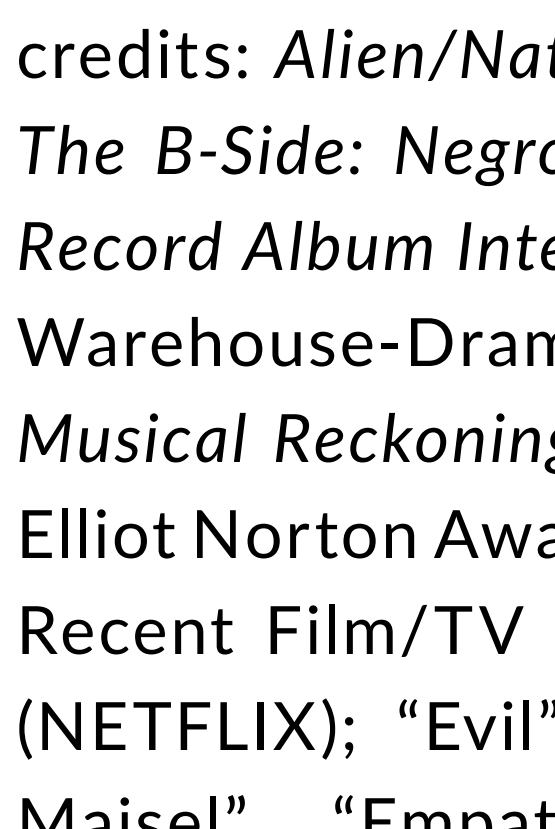


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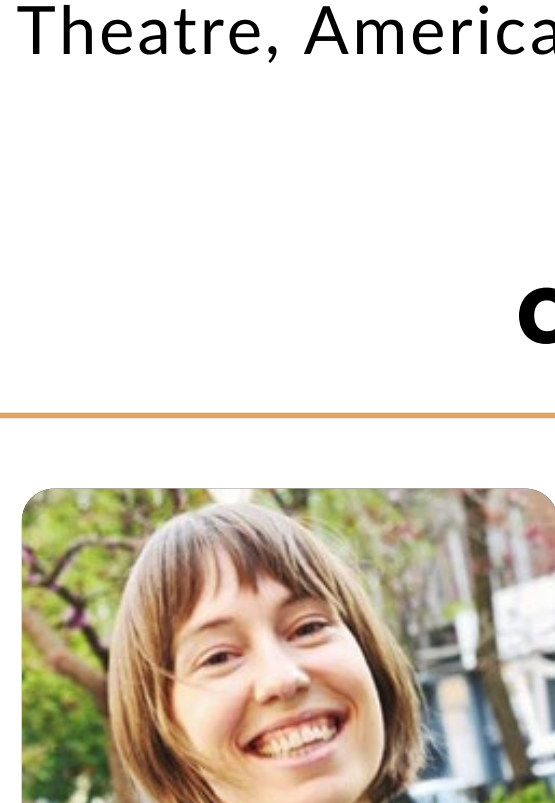
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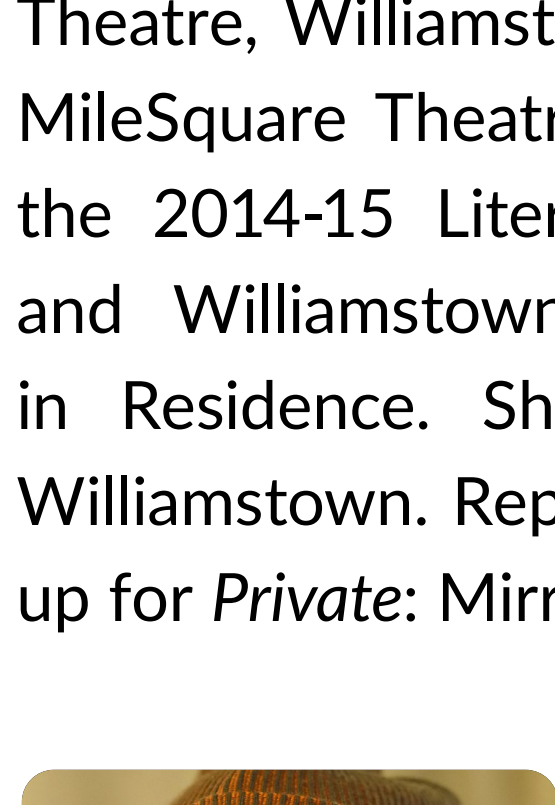
Temıdayo Amay (Georgia) is a Trans Non-Binary writer, actor, producer, and queer activist born and raised in Washington, DC. Some highlighted works include *School Girls: or, The African Mean Girls Play* by Jocelyn Bioh (Round House Theatre, dir. Nicole A. Watson) in which they received the Helen Hayes Award for Outstanding Supporting Performer; *On Love* by Mfoniso Udofia (MCC Theater, dir. Awoye Timp); *Everybody Black* by Dave Harris (The Kennedy Center); *Queering the Canon: Sondheim* (Joe's Pub, pro. Ring of Keys, dir. Ann James), *Will on the Hill*, *The Ruby Sunrise* (Shakespeare Theatre Company, dir. Samantha Wyer Bello); *Coffeehouse Chronicles #124* (La MaMa ETC, dir. Ping Chong); *Foriwa* (Classical Theatre of Harlem, dir. Goldie Patrick); *Describe the Night* by Rajiv Joseph (Woolly Mammoth Theatre Company); *Ay, Gerald* by Vaughn Ryan (Signature Theatre); and *She a Gem* (The John F. Kennedy Center for the Performing Arts, dir. Paige Hernandez); Temıdayo Amay has been featured in American Theatre Magazine, Playbill, The Washington Post, and DC Theatre Scene, among other publications. They have produced alongside theatre Washington, TCG, and Longacre Lea. It is their hope to celebrate Black queer existence through their storytelling. Instagram: @temidayoma.



Eric Berryman (Corbin) is a Baltimore born, NYC based artist whose main medium tends to be acting. He is involved in work that he believes his great-grandmother would dig. He spent much of the quarantine beginnings continuing the study of the saxophone. Recent theatrical credits: *Alien/Nation* (Williamstown Theatre Festival); *The B-Side: Negro Folklore from Texas State Prisons, A Record Album Interpretation* (Wooster Group/St. Ann's Warehouse-Drama Desk Nomination); *Moby Dick, A Musical Reckoning* (A.R.T.); *Detroit Red* (ArtsEmerson-Elliott Norton Award); *Toni Stone* (Roundabout Theater). Recent Film/TV credits: "Bonding," "Marriage Story" (NETFLIX); "Evil" (PARAMOUNT+); "Marvelous Mrs. Maisel", "Empathy Inc" (AMAZON); "Motherless Brooklyn." Training: The Baltimore School for the Arts; BFA: Carnegie Mellon University. Eric is a Resident Company Member at Everyman Theater.

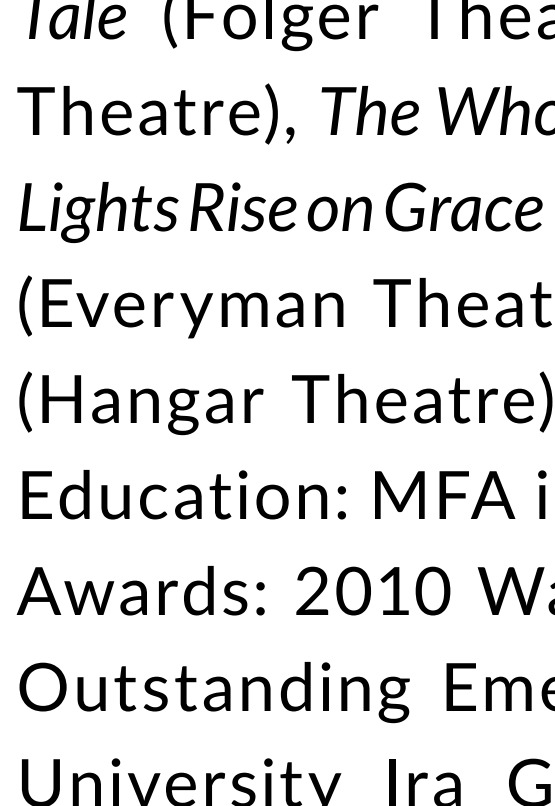


Ben Katz (Jordan) is an actor and writer. NYU Grad Acting Class of 2019; credits include *Mark Wing-Davey's Hamlet*. LCT Directors' Lab 2019 and THE COMMONS at 59E59th.

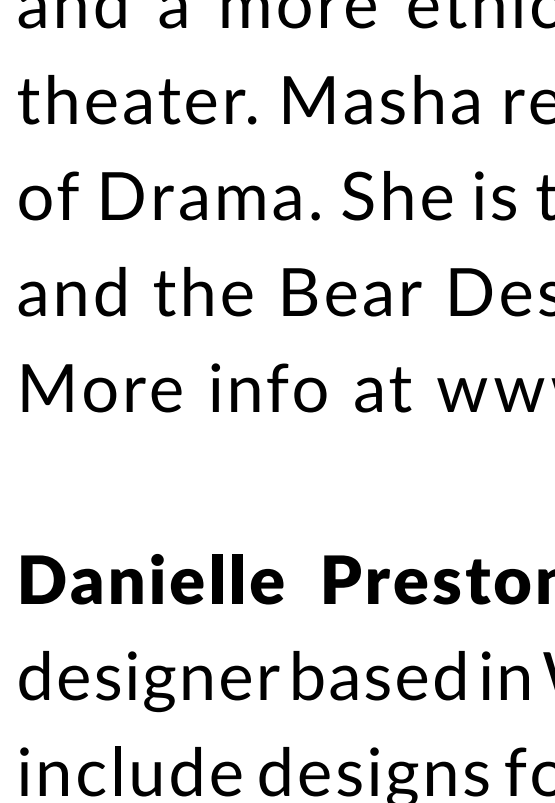


Sophie Schulman (Abbey) is overjoyed to make her Mosaic Theater debut in *Private*. DC AREA: 1st Stage: *A Civil War Christmas*; NextStop Theatre Company: *Bad Jews*; Prologue Theatre: *Dog Sees G-d*; Toby's Dinner Theatre: *Into the Woods, Hairspray, A Christmas Carol*; Imagination Stage: *Davy Copperfield, Anatole*; Adventure Theatre MTC: *Blueberries for Sal, Junie B. Jones is Not a Crook, Alexander and the Terrible, Horrible, No Good, Very Bad Day, Winterfest*; REGIONAL: Bloomsburg Theatre Ensemble: *The Diary of Anne Frank, Merchant of Venice, Manuscript*. NATIONAL TOUR: *A Little Princess*; OFF-BROADWAY: *Piggy Nation*; EDUCATION: BA in Music Theatre, American University.

CREATIVE TEAM



Mona Pirnot (Playwright) is an NYC based playwright and songwriter. She is a current member of EST/Youngblood. Plays include *Private* (2019 Kilroy's List) and *Offshore Clinical Trials* (2019 EST/Sloan commission.) Her work has been produced by or developed with Ensemble Studio Theatre, Williamstown Theatre Festival, Premiere Stages, MileSquare Theatre, and Hecht Studio Theatre. She was the 2014-15 Literary Fellow at Center Theatre Group and Williamstown Theatre Festival's 2019 Playwright in Residence. She is currently under commission at Williamstown. Representation: Emma Feiwel, WME. Next up for *Private*: Mirrorbox Theatre, May 2022.



Knud Adams (Director) is a Brooklyn-based director of artful new plays. In NYC, he just opened *English* by Sanaz Toossi, in a co-production with The Atlantic and Roundabout. Other recent world premieres include: *Paris* by Eboni Booth (The Atlantic), *The Headlands* by Christopher Chen (LCT3), *Notes on My Mother's Decline* by Andy Bragen (Play Co), *Tin Cat Shoes* by Trish Harnetiaux (Clubbed Thumb), *The Workshop* by Torrey Townsend (Soft Focus), *Asshole* by Justin Kuritzkes (JACK), and *Tom & Eliza* by Celine Song (JACK). Knud is an alumnus of the Drama League Next Stage Residency and Fall Directing Fellowship, the Soho Rep Writer/Director Lab, the Playwrights Horizons Directing Residency, and Kenyon College. Next up: *Bodies They Ritual* by Angela Hanks (Clubbed Thumb). www.knudadams.com.

Luciana Stecconi (Scenic Designer) Recent credits: *WITCH* (Huntington Theatre Company), *A Wind in the Door* (The Kennedy Center Theatre For Young Audiences); *Oil* (Olney Theatre Center); *Kings* (Studio Theatre); *Antonio's Song, Chester Bailey*, (Contemporary American Theater Festival); *Straight White Men* (Marin Theatre); *The Winter's Tale* (Folger Theatre); *Jesus Christ Superstar* (Signature Theatre), *The Who and the What* (Round House Theatre); *Lights Rise on Grace* (Woolly Mammoth Theatre), *Grounded* (Everyman Theatre, Northern Stage); *Or, What She Will* (Hangar Theatre); *The Vagrant Trilogy* (Mosaic Theatre). Education: MFA in Scenic Design, Brandeis University. Awards: 2010 Washington DC Mayor's Art Award for Outstanding Emerging Artist and the 2006 Brandeis University Ira Gershwin Prize. Academic: Assistant Professor in Scenic Design at Emerson College. www.lucianastecconi.com

Masha Tsimring (Lighting Designer) is a designer for live performance. Recently: *Cunning Little Vixen & Salome* (Bard); *Puppet Lab* (St. Ann's Warehouse); *To the Yellow House* (La Jolla Playhouse); *The Pool Plays* (The New Ohio); *blush* (Soho Rep); *The Woman's Party* (Clubbed Thumb). Previously in DC: *Kleptocracy* (Arena Stage); *Noura* (STC). Internationally, her work has taken her to Russia, Chile, China, Germany, Ecuador, the Netherlands, Bolivia, and one very big boat. Homes for New York projects include Playwrights Horizons, The Kitchen, Atlantic Theatre Co., Clubbed Thumb, PlayCo, Invisible Dog, Page73, and Bushwick Starr. In addition to design, Masha's interests include progress towards pay equity and a more ethical model of making in the American theater. Masha received her MFA from the Yale School of Drama. She is the Masha of design collective, Masha and the Bear Design and a proud member of USA829. More info at www.mashald.com.

Danielle Preston (Costume Designer) is a costume designer based in Washington DC. Recent theater credits include designs for the Kennedy Center, Lincoln Center, Chicago Opera Theatre, Olney Theatre, Studio Theatre, Hangar Theatre, Theater J, Mosaic Theater Company of DC, Florida Repertory Theatre, Children's Theater of Charlotte, & Washington National Symphony. Preston has worked as an Assistant Costume Designer in NYC & DC at Playwrights Horizons, Kennedy Center, Arena Stage, Strathmore Center, & Williamstown Theatre Festival. She currently works at the Washington National Opera as the Costume Coordinator for the production *Written in Stone*. Professional fellowships include Kenan Costume Fellowship for the Kennedy Center for Performing Arts and A.J. Fletcher Opera Institute Fellowship in Costume Design. Preston holds an MFA in Costume Design from the University of North Carolina School of the Arts. Preston is a proud member of United Scenic Artists Local 829.

Kenny Neal (Sound Designer) is a Helen Hayes Award recipient (*The Royale* at Olney Theatre/1st Stage) and seven-time nominated sound designer, composer and arranger. His work has been heard at Olney Theatre Center (*Dance Nation, The Royale, Oil*); The Kennedy Center (*She a Gem, Digging Up Dessa*); Signature Theatre (*The Upstairs Department, Daphne's Dive, Easy Women Smoking Loose Cigarettes, Heisenberg, John, The Gulf*); Studio Theatre (*Straight White Men, Jumpers for Goalposts, Choir Boy*); Prologue Theatre (*Recent Tragic Events*); Constellation Theatre Company (*The Master and Margarita*); Theater Alliance (*Klytemnestra*); 1st Stage (*Airness, columbinus, Jesus Hopped the 'A' Train, Well, Floyd Collins, Old Wicked Songs, Bat Boy*); Factory 449 (*Agnes of God*); Taffety Punk (*Pramkicker, Mom Baby God*); as well as production for NextStop Theatre, WSC Avant Bard, The Welders, Rorschach Theatre, Imagination Stage, and Adventure Theatre MTC.

Deb Thomas (Props Designer) is a set and props designer. Mosaic Props Design work: *Private, Marys Seacole, Birds of North America, Eureka Day* and *Milk Like Sugar*. Studio Theatre work: Props Director from 2009 to 2019; Studio set design for *Terminus*; Studio props design for *John Proctor is The Villain, Pass Over, Fun Home, Love-Valor-Compassion, Sylvia, Suburbia, Slavs!*; Theatre J props design for *The Tale of The Allergist's Wife and Freud's Last Session*. Currently in development: a production design project for NIST, a historical documentary set in 1947-1953. In addition to national commercials, TV/Film work includes: original set design for Discovery Channel's *Puppy Bowl*, sculptor and sculpture consultant for 2011-2013 seasons of TLC's reality show *DC Cupcake*; Washington bureau set design for TV Tokyo; Natty G pilot set design for National Geographic; production design for *PBS American Experience Dolley Madison*, art direction for *PBS American Experience Alexander Hamilton*, and set and props design for Discovery Channel's *Moments in Time: Jamestown, Against All Odds*.

Hope Villanueva (Stage Manager) Recently: *WILD: A Musical Becoming* (A.R.T., dir. Diane Paulus, feat. Idina Menzel, Javier Muñoz). Off-Broadway: *Who's Your Baghdaddy? or How I Started the Iraq War* (NY Times Critics' Pick). National Tour: *Rock of Ages, Young Frankenstein, My Fair Lady, Ringling Bros. and Barnum & Bailey's Bellobration*. Regional/Other: *Romy & Michele: The Musical* (NYC Workshop/ShowTown), *Double Helix: A Musical* (NYC Workshop/Bay Street Theatre), *Rock of Ages Hollywood, The Rock of Ages All-Star Reunion Concert, Singles in Agriculture* (Bristol Riverside Theatre), *Once Upon A Pastime* (WPPAC, NY), *Endgame* (Baltimore CenterStage Mobile Unit), *The King and I* (Riverside Performing Arts, CA), Honolulu Theatre for Youth, Resident PSM. Washington, DC: *BLKS* (Woolly Mammoth), *Twist Your Dickens* (The Second City/Kennedy Center), *Marie and Rosetta, The Vagrant Trilogy, Paper Dolls, Queens Girl in Africa, Milk Like Sugar, The Gospel of Lovingkindness* (Mosaic Theatre), *Hand to God, Choir Boy, Laugh*, and *The Big Meal* (Studio Theatre), *A House of Glass* (Arena Stage), *Our Town* and *Awake and Sing* (Olney Theatre Center), *Escape from Peligro Island* (Imagination Stage). Graduate of University of California, Santa Barbara.

Actors' Equity Association (AEA) was founded in 1913 as the first of the American actor unions. Equity's mission is to advance, promote and foster the art of live theatre as an essential component of our society. Today, Equity represents more than 40,000 actors, singers, dancers and stage managers working in hundreds of theatres across the United States. Equity members are dedicated to working in the theatre as a profession, upholding the highest artistic standards. Equity negotiates wages and working conditions and provides a wide range of benefits including health and pension plans for its members. Through its agreement with Equity, this theatre has committed to the fair treatment of the actors and stage managers employed in this production. AEA is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. For more information, visit www.actorsequity.org.

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22/23 SEASON

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THE TILL TRILOGY

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SHOW 6 IN THE SEASON IS STILL TO BE ANNOUNCED

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MOSAIC
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MOSAIC'S MISSION

Mosaic Theater Company of DC produces bold, culturally diverse theater that illuminates critical issues, elevates fresh voices, and sparks connection among communities throughout our region and beyond.

Under the leadership of the newly-appointed Artistic Director Reginald L. Douglas and Managing Director Serge Seiden, Mosaic produces plays that spark conversation and connections amongst the DC Metro area's diverse communities and sees itself as a neighbor and partner with those communities. By sharing stories that both entertain and enlighten, Mosaic uses art to build empathy amongst diverse people united by the magic of theater and hopes to build community by reflecting the people and the many cultures that call DC home.

LAND ACKNOWLEDGEMENT

We honor and respect the diverse Indigenous peoples on whose land Mosaic Theater and the Atlas Performing Arts Center sits, particularly what is defined as the District of Columbia; including the Piscataway Tribal Nation. This land acknowledgement is to recognize and honor the elders of the Indigenous peoples and the genocide, forceful removal and displacement of the peoples whose lands and territories were stolen from them. As a part of this recognition, we encourage attendees who wish to learn more about injustices and the histories of Indigenous peoples to support or visit the following resources: Native American Rights Fund and National Indian Education Association.

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Thank you to our many loyal donors, who have made it possible for Mosaic Theater Company to produce independent, intercultural, and entertaining theater. We are grateful for the many individuals, foundations, government agencies, and organizations who made generous contributions between July 1, 2020 and February 22, 2022, listed below. We regret any unintentional errors or omissions to this list. Please contact the Development Department at devo@mosaictheater.org with corrections. Thank you for being a part of our mosaic.

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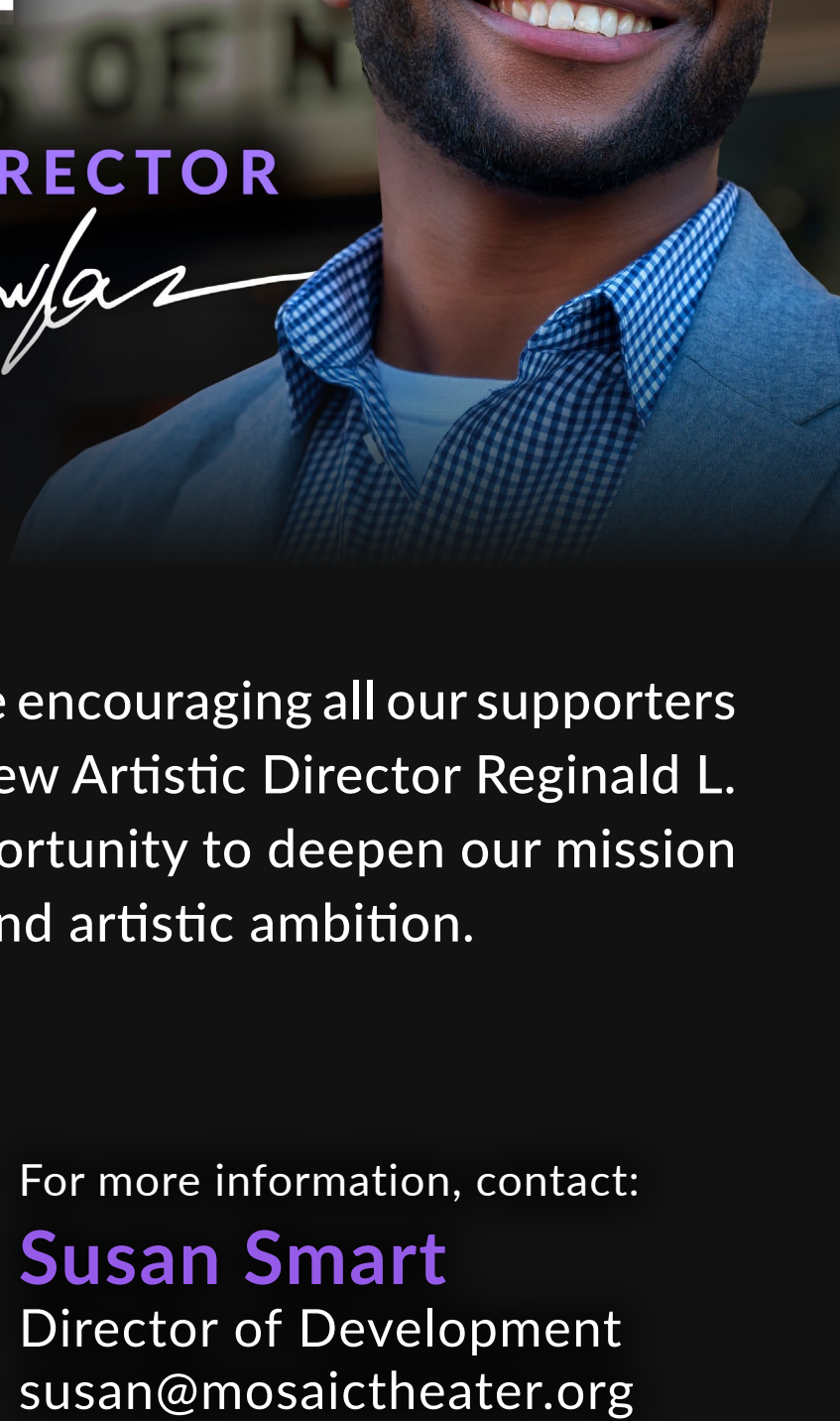
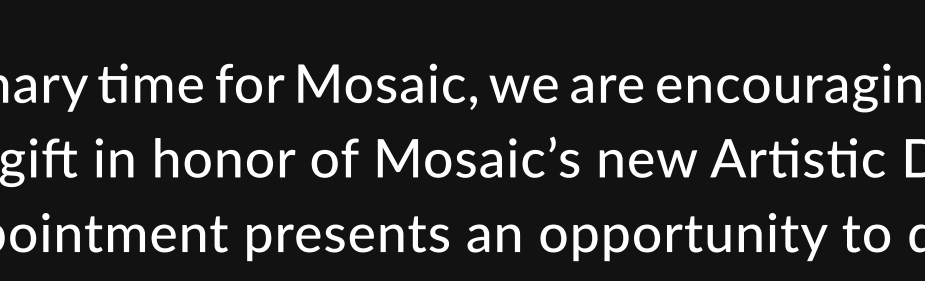
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