

KST PRESENTS

THEATER / PERFORMANCE

ADIL MANSOOR

AMM(I)GONE

**FRIDAY — SATURDAY, APRIL 22, 23, 29, & 30
8:00PM**

**SUNDAY, APRIL 24
2:00PM**

**WEDNESDAY, APRIL 27
8:00PM IFTAR PARTY & PERFORMANCE**

KST PRESENTS: SPRING 2022 WELCOME HOME



**“When I think of home/ I think of a place where there’s love overflowing/
I wish I was home/ I wish I was back there with the things I been
knowing” – “Home,” The Wiz, music lyrics by Charlie Smalls**

Following Dorothy’s (Diana Ross in *The Wiz*) adventures through the Land of Oz, a fantastical NYC, she finally discovers her “world full of love...like home” and is transported back to Harlem with help from Glinda the Good Witch (Lena Horne). This final scene from *The Wiz* reminds me that it takes a “brand new day,” a journey through self discovery to teach us to love and find our home.

What does home mean to you? Is it a place, a feeling, a community? During the pandemic, we all spent a lot of time in our apartments and houses, but that doesn’t necessarily mean we were at home. To me, art and the theater has always provided that journey to home. A place where I can fully, freely express myself and be with others who love and appreciate the authentic me. Over the years, Kelly Strayhorn Theater has had the great privilege of being an artistic home to so many, from internationally acclaimed performers to neighborhood kids taking their first ballet class at KST’s Alloy Studios.

KST has been my home too. I started here as an intern back in 2009 and even after I left Pittsburgh, I always cherished the friends and memories made here. I knew there was just something special about this place. Home has a funny way of calling us back, doesn’t it?

Now as Executive Director, I want KST to continue to be a home for all of us. Whether you feel more at home on the stage or sitting in the audience, this is for you!

This spring, we are excited to introduce our new pricing policy: **Pay What Moves You**, an accessible scale of ticket prices. Over the last few years, we heard feedback from artists and audiences alike—our ticket prices needed to better reflect the value and importance of art, as well as supporting artists to live well and thrive. **Pay What Moves You** encourages audiences to choose an equitable price that best fits their budget, while also still fairly compensating artists. It is also your opportunity to affirm the value of art! Go for the top tier if you can afford to! It helps us keep the first tier affordable for those who need it.

Welcome home to Kelly Strayhorn Theater with a season of beautiful, challenging, and contemporary performances that speak to our current moment. You may cry, you’ll definitely dance, and most importantly, you will feel reconnected to this powerful collective of friends.

**JOSEPH HALL
EXECUTIVE DIRECTOR**



**TO SEE MORE OF THE SPRING SEASON,
VISIT [KELLY-STRAYHORN.ORG/SPRING-2022](https://www.kelly-strayhorn.org/spring-2022)**

ABOUT KELLY STRAYHORN THEATER

Kelly Strayhorn Theater is a non-profit community performing arts center in East Liberty, with two venues running along historic Penn Avenue. KST's Alloy Studios is a cultural hub in the heart of East Liberty, and the historic Kelly Strayhorn Theater is located in the thriving business district. More than 20 years after its founding, KST is a home for creative experimentation, community dialogue, and collective action rooted in the liberation of Black and queer people.

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THEATER / PERFORMANCE

ADIL MANSOOR

AMM(I)GONE

ABOUT THE SHOW

Amm(i)gone, an adaptation of Sophocles' *Antigone*, is an apology to and from a mother.

Creator and performer Adil Mansoor explores queerness, the afterlife, and obligation using canonical texts, teachings from the Quran, and audio conversations between him and his mother. Since discovering his queerness, Mansoor's mother has turned towards her faith in an attempt to save her son in the afterlife. In an effort towards healing, Mansoor has invited his mother to join him as dramaturg and co-conspirator. In reading, discussing, and translating various adaptations of the source play, together they mine Greek tragedy, Islamic traditions, and their own memories to create an original performance locating love across faith.

Can prayer substantiate care? Can care manifest as artistic methodology and inquiry? Can Mansoor and his mother contend with *Antigone's* fate?

Show Credits:

Creator and Performer: **Adil Mansoor** (he/him)
Media Systems Designer: **Joseph Amodei**
Assistant Media Designer: **Davine Byon**
Assistant Director and Administrative Support: **Pria Dahiya**
Co-Director: **Lyam B. Gabel**
Stage Manager: **Leslie Huynh**
Sound Designer: **Aaron Landgraf**
Media Designer: **Bleue Liverpool**
Scenic / Lights: **Xotchil Alyss Musser**

Developed with:

Vocalist: **Aya Abdelaziz**
Creative Consultant: **Sharlene Bamboat**
Work-in-Progress Stage Manager: **Pixie Colbert**
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Amm(i)gone is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by Kelly Strayhorn Theater in partnership with The Theater Offensive and NPN/VAN. The Creation & Development Fund is supported by the Doris Duke Charitable Foundation, the Andrew W. Mellon Foundation, and the National Endowment for the Arts (a federal agency). For more information, visit www.npnweb.org. *Amm(i)gone* is additionally supported by the Frank-Ratchye Fund for Art @ the Frontier; the Point Foundation's Andrew A. Isen Internship; The Heinz Endowments' Small Arts Initiative; Opportunity Fund; PNC Charitable Trust; A. W. Mellon Educational and Charitable Trust Fund of The Pittsburgh Foundation; Arts, Equity, Reimagined Fund; and Dreams of Hope.



WHAT IS AN IFTAR PARTY?

Iftar, also known as ftoor (from فطور, fuṭūr, 'breakfast'), is the evening meal with which Muslims end their daily Ramadan fast at sunset. They break their fast at the time of the call to prayer for the evening prayer. This is their second meal of the day; the daily fast during Ramadan begins immediately after the pre-dawn meal of suhur and continues during the daylight hours, ending with sunset with the evening meal of iftar.

"I am so excited to host an Iftar party welcoming Muslim community members to break fast and pray before an *Amm(i)gone* performance. The idea of connecting Iftar to queer performance is incredibly healing for me.

For the longest time, my queerness and my religious upbringing have been at odds with one another. This event honors parts of me that have been separated for too long. Ramadan, and especially Iftar center community and care. I am thrilled and humbled and honored at the opportunity to host an Iftar event that brings together queer folks and artists and Muslim folks to share food and time. If teenager Adil had even heard of an event like this happening, he may have had a much easier time growing up."

- Adil Mansoor

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SPECIAL THANKS TO:

Alexis Canoy, Paul Kruse, Caden Manson, Abid Mansoor, Nabiha Mansoor, Wasi Mohamed, Luke Niebler, Nica Ross, Farooq Al Said, Nicole Shero, Celeste Smith, Kim Weild, Sierra Young, Carnegie Melon School of Drama, Pittsburgh Center for Creative Reuse, Memphis Film Lab, Abu, and Ammi.

ABOUT THE LEAD ARTIST

Adil Mansoor (he/him) is a theatre director centering the stories of queer folks and people of color. His performance "Amm(i)gone" adapts Sophocles's "Antigone" as an apology to and from his mother. "Amm(i)gone" is a National Performance Network (NPN) Creative and Development Fund Project co-commissioned by Kelly Strayhorn Theater, The Theater Offensive, and NPN.



Mansoor has developed work with New York Theatre Workshop, The Poetry Project, Bronx Academy of Arts and Dance, Toftelake Center, NYU Tisch, and PearlArts Studios. Directing productions include "Daddies" by Paul Kruse (Audible), "Gloria" by Branden Jacobs-Jenkins (Hatch Arts Collective), "Desdemona's Child" by Caridad Svich (Carnegie Mellon), and "Plano" by Will Arbery (Quantum).

Mansoor is a founding member of Pittsburgh's Hatch Arts Collective and the former Artistic Director of Dreams of Hope, an LGBTQA+ youth arts organization. He has been an NYTW 2050 Fellow, a Gerri Kay New Voices Fellow with Quantum Theater, and an Art of Practice Fellow and Community Leader with Sundance. He was part of the inaugural Artist Caucus gathered by Baltimore Center Stage, Long Wharf, St. Louis Rep, and Woolly Mammoth. Mansoor received his MFA in Directing from Carnegie Mellon University.

<https://www.adilmansoor.com/>

ABOUT THE PARTICIPATING ARTISTS

Joseph Amodei (they/them) is a new media artist, theater designer, activist, and educator. Their work combines innovative technology, extensive research, and hope for alternate futures to invite audiences into a communal process of debriefing and re-learning. Their work seeks to make material differences with and for people at the intersection of art and technology. Joseph grew up in North Carolina, where they received a BFA in Studio Art from UNC-Chapel Hill. Joseph completed their MFA in Video and Media Design at Carnegie Mellon School of Drama. Currently, they are a Professor of Immersive Media at Chatham University. Recent work has explored voter suppression + gerrymandering, immersive archive creation + queer care, the HIV/AIDS crisis + performance, and COVID-19 vaccine access + issues of health equity.

Davine Byon (she/her) is a Korean-American interdisciplinary designer for experiences. Favorite recent projects include media design for The Adrienne Kennedy Plays (dir. Peter Andersen) and a day (dir. Anne Demelo). She looks forward to graduating from Carnegie Mellon University's School of Drama in May 2022 with a BFA in Video & Media Design. Find her work and contact at davinebyon.com.

Pria Dahiya (she/her) is a sophomore in the John Wells Directing Program at Carnegie Mellon's School of Drama. She is thrilled to be working with Adil again, having first worked as his assistant director on Caridad Svich's "Desdemona's Child". In her time at Carnegie Mellon, Pria has directed Ionesco's "The Bald Soprano" for the student theatre, Scotch n' Soda, and directed her self-written surrealist work "Last Week's Late Nights Live!" for CMU's Playground Festival. In addition to her work in theatre, Pria is a passionate art and theatre critic and is learning to become an educator. She has written about art and culture for CMU's newspaper The Tartan, and over the last year has enjoyed working as a childcare provider and school supervisor in her hometown of Bethesda, Maryland.

ABOUT THE PARTICIPATING ARTISTS

Lyam B. Gabel (they/he) is a trans* director, performance-maker, and community organizer who creates containers for collective remembering and radical celebration. He is obsessed with archives and his ever-evolving process combines extensive research, emerging technology, and embodied improvisation. He worked for eight years in New Orleans where they founded LAST CALL, a collective that documents and interprets neglected queer history. With LAST CALL they co-created and co-directed *Alleged Lesbian Activities*, a nationally touring musical about the history of lesbian bars. They are a member of New Orleans physical theater ensemble NEW NOISE where they directed *Jubilee*, a dinner and performance that asks white audiences to interrupt familial patterns of racism. Now they are exploring queer care from 1980s-present with the dance floor, the hospital room, and the kitchen table which received a NPN Creation Fund commission. They regularly collaborate with playwrights and solo performers and have developed work at Ars Nova, Judson Church, Pipeline, Ashland New Plays Festival, The Theater Offensive, and The New Orleans CAC among others. Lyam teaches acting and directing at Lehigh University. Drama League Resident 2021, Drama League Fellow 2017, Distillery Artist New Orleans CAC 2016. BFA Virginia Commonwealth University, MFA Carnegie Mellon University.

Leslie Huynh (she/her) is a first generation Vietnamese-American who was born, raised, and currently works in the Bronx/New York City area. She is a stage manager, director, designer, and theatre technician who strives for a better world that accepts rage and anger as valid. She cares deeply about using her knowledge and privilege to uplift queer and global majority voices and stories, both hers and her peers'.

Leslie earned her BA in Theatre and Mathematics at CUNY Lehman College in 2019. She is currently pursuing her MFA in Theatre and Performance at Sarah Lawrence College (SLC), graduating in 2022. Past gigs include: Carpenter at the Williamstown Theatre Festival; Stage Manager of *Polaroid Stories* at CUNY Lehman College; Director of *Other Needs* for SLC Downstage, Lighting Designer of *Disconnected* for SLC Mainstage.

Aaron Landgraf (he/him) is a sound designer, musician, and theater maker based in Pittsburgh, Pennsylvania. He makes work focusing on sound as a reactive and physical environment. He received his MFA in Sound Design from Carnegie Mellon University in 2019. As a collaborative artist, his work has been shown at MIT Hacking Arts Fest, SFX Festival in New York, OUTsider Fest in Austin, LAX Festival in Los Angeles, Promenade Music Festival, Denver Underground Music Showcase, FoCoMX Festival, and Starz Film Festival.

Bleue Liverpool (she/her, b.Brooklyn, NYC) - Is a Caribbean-American interdisciplinary socio-cultural practitioner who engages with the mediums of Film, Video, Photography, Audio, Text and New Media techniques to explore sculpturally themes of the port city quotidian from a female identified perspective. Liverpool is a MFA 23' candidate at Bard College and has shown work at The Center for Afrofuturist Studies (IA) Artist Space (NYC), The New Museum (NYC), The International Center of Photography (NYC) & several institutions internationally.

Xotchil Musser (they/she) is a human person who very much enjoys designing for theatre, dance, installations, and other forms of visual + interactive art. As a child, they lived on an island south of Miami; now they live in Pittsburgh to pursue an MFA in lighting design from Carnegie Mellon University. To view recent credits, digital content, and more information please visit linktr.ee/xotchilm

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We thank the generous individual donors, corporate sponsors, foundations and agencies that provide vital support for our programs and allow us to thrive in our community. This list reflects donations and commitments made between September 1, 2020 and August 31, 2021.

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