



# Aya Ogawa

- The Nosebleed

Theater

FEB 1 - 3, 2024  
8:30 PM

**REDCAT**  
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We gratefully acknowledge that we operate on the traditional lands of the Tongva, Tataviam, and Chumash peoples—including the Gabrieleño, Fernandeño, and Ventureño; members of the Takic and Chumashan language families; and other Indigenous peoples who made their homes in and around the area we now call Los Angeles. We honor their ancestors past, present, and future, and recognize their continued existence and contributions to our society.

# Aya Ogawa

## • The Nosebleed

Creator and Director	AYA OGAWA
Aya 0	AYA OGAWA
Aya 1	ASHIL LEE *
Aya 2	KAILI Y. TURNER *
Aya 3	SAORI TSUKADA
Aya 4	DRAE CAMPBELL *
White Guy	MILES CRAWFORD
Understudy Aya 0~4	MANATSU TANAKA
Production Stage Manager	ALEJANDRA MALDONADO *
Scenic & Costume Design	JIAN JUNG
Lighting Design	JEANETTE OI-SUK YEW
Sound Design	MEGUMI KATAYAMA
Assoc. Lighting Designer/ Production Coordinator	VITTORIA ORLANDO
Production Assistant	JOHN DEL GAUDIO

*\* appearing through an agreement between Hanaji LLC and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.*

*Presented by REDCAT in association with East West Players.*

*The Nosebleed was co-presented by Japan Society and The Chocolate Factory Theater in October 2021. Produced by Lincoln Center Theater, New York City, 2022.*



*Presented in English and Japanese without supertitles. The program includes a post-performance talk on February 2 with Aya Ogawa and Chi-wang Yang.*

*Please note: The Nosebleed contains loud sounds, the depiction of a nosebleed, estrangement with a parent, mentions of death, use of profanity, microaggressions, and mentions of sexual harassment.*

**Runtime: Approx. 75 minutes, no intermission**

## ABOUT THE WORK

Are we doomed to repeat the mistakes of our parents? Through a series of absurd, autobiographical vignettes, innovative playwright, performer, translator, and director Aya Ogawa's hit 2022 Obie Award-winning show irreverently and boldly delves into what it takes to forgive. A trip to Ogawa's home country of Japan, a child's nosebleed, and the reality TV show *The Bachelor* come together in this darkly comical and psychologically insightful theatrical tribute to Ogawa's father. Part theatrical memorial performed by an ensemble of five, part healing ritual for the audience, this darkly humorous, tender, and inventive play considers how we inherit and bequeath failure, and what it takes to forgive.

## ABOUT THE ARTISTS

**Aya Ogawa** (CREATOR, DIRECTOR, AYA 0) (they/them) is an award-winning Tokyo-born, Brooklyn-based playwright, director, and translator whose work centers women/nonbinary perspectives and explores cultural identity and the immigrant experience. They have written and directed many plays, including *A Girl of 16* and *oph3lia* (HERE), *Journey to the Ocean* (Foundry Theatre), and *Ludic Proxy* (The Play Company). They received an Obie Award for *The Nosebleed* (Under the Radar, Japan Society/Chocolate Factory, Lincoln Center Theater, Woolly Mammoth Theatre). Other directing credits include Haruna Lee's Obie Award-winning *Suicide Forest* (the Bushwick Starr/Ma-Yi Theatre Company), as well as Maiko Kikuchi and Spencer Lott's *9000 Paper Balloons* (HERE/Japan Society). Translation work includes plays by Toshiki Okada and Satoko Ichihara. Aya has received the 2023 Helen Merrill Award for playwriting, the Foundation for Contemporary Arts' 2023 grant to artists, the Playwrights' Center's 2023 McKnight national residency and commission, the Lower Manhattan Cultural Council's President's Award in performing arts, and New Dramatists' playwright residency. | ayaogawa.com

**Drae Campbell** \* (AYA 4) (she/they) had their first performance at age 5 in a San Francisco nightclub opening for a punk band. Drae has a BFA in theater from the University of Arts in Philadelphia. She's performed all over NYC in all kinds of ways. Theater credits include: *The Nosebleed* (Lincoln Center Theater), *Only You Can Prevent Wildfires* (Ricochet Collective), *Non-Consensual Relationships with Ghosts* (La MaMa), *My Old Man* (Dixon Place), *oph3lia* (HERE). TV includes *New Amsterdam*, *Bull*, and *Dinette* (web series, directed by Shaina Feinberg). Drae has been hosting and curating a queer storytelling show for nine years called TELL, which is now a Silver Signal Award-winning podcast of the same name. | draecampbell.com

**Ashil Lee** \* (AYA 1) (they/he/she) is an NYC-based actor, playwright, and sex educator. Korean American, trans nonbinary, child of immigrants. 2023 Lucille Lortel nominee (Outstanding Ensemble: *The Nosebleed*). Selected acting credits: *The Nosebleed* (LCT3, Lincoln Center Theater, Woolly Mammoth), world premiere of Gina Femia's *The Virtuous Fall...* in rep with *Measure for Measure* (Spicy Witch Productions), *Juliet+Romeo* (Pocket Universe), theatrical premiere of *Dogville* (dir. Robert O'Hara). Playwriting credits: Clubbed Thumb's 2023/24 Early

Career Writer's Group. Finalist: Playwright's Realm fellowship (23/24). Semi-finalist: Princess Grace playwriting fellowship (23/24). Echoes Emerging Writer's Group 2022/23 (Primary Stages) and Pataphysics 2020, led by Clare Barron. NYU Tisch: BFA in Acting, Minor in Youth Mental Health. NYU Steinhardt: Master's Candidate in Mental Health and Wellness. | ashillee.com

**Saori Tsukada** (AYA 3) (she/her) is a creator/performer who harnesses her ability in theater, dance, and beyond. With Nikki Appino, Tsukada co-created *Club Diamond* in which she tells her immigrant tale utilizing silent film, Benshi, and Kamishibai. She has worked with Aya Ogawa on several of their projects including *A Girl of 16*, *Pictures of the Drowned*, and *Ludic Proxy*. Other collaborators include Yoshiko Chuma, Catherine Galasso, Joe Diebes, Shaun Irons, and Lauren Petty. She has been nominated twice for best actress at Dublin Fringe Festival for her performance with John Moran. Most recently she appeared in the opera *Hanjo* (NYU Skirball, dir. Luca Veggetti). Other venues include Carnegie Hall, Lincoln Center, BAM, the Public Theater, La MaMa, Japan Society.

**Kaili Y. Turner** \* (AYA 3) (she/her inclusive) is a Black Indigenous (Natick Nipmuc) comedian, writer, producer, puppeteer, and award-winning actress and director. Some of her favorite credits include: *Fires in the Mirror* (ASDS Rep), *The Nosebleed* (Lincoln Center Theater), *SNL/Second City* sold-out showcase (Second City), *103 Within the Veil* (Company One), and the HBO award-winning short film *The Cycle*. Kaili is a fellow of Collective Five showrunner's program, Native American TV writers lab, and ABC/Disney Native American pilot program, as well as a member of Grown Ass Women, the first and only all-female maude group at Uprights Citizens Brigade. Kaili creates comedic content and believes "a spoonful of medicine helps the message go down."  
| kailiyturner.com

**Miles Crawford** (WHITE GUY) (he/him), a student of CalArts, Musicians Institute, UCB, and the New School -- can be seen acting in feature films: *Birder* (2023), *My First Horror Film* (2023), and *Moon Manor* (2022) streaming on AppleTV / Amazon / Showtime. A multi-hyphenate, Miles performed on Broadway and internationally in *STOMP*; directed *SIDETRACKED* (American Black Film Festival), *DNA* (nominated UK MVA), *I Forgot My Phone* (52M+ views) and *Drum-Off* (LACMA); is a producer of *Crown Heights* (winner Audience Award at Sundance); and has drummed with Eminem, Ringo Starr, Red Hot Chili Peppers and Art Garfunkel. Upcoming, Miles stars in soon to be released movies: *Hell Hath No Fury* and *Psychorama*. He's incredibly grateful to participate in this beautiful lineage of storytelling. Thank you Aya!

**Manatsu Tanaka** (AYA 0-4 UNDERSTUDY) (they/them) is a bicultural multi-disciplinary artist who grew up and has been performing in both Japan and the US. Having had that "always in between places" feeling, they utilize that sense as an opportunity to create a prism effect through their creative practices, hoping to offer new perspectives. They are drawn into illustrating humanness through their physical canvas. At the core of their heart, Manatsu is committed to use their creativity and artistry to join the frontline of trans and gender non-conforming artists in the dance and theater world. | @manatsu.tanaka

**Alejandra Maldonado** \* (PRODUCTION STAGE MANAGER) (she/her) is a well-rounded theatre person with experience in stage and production management, acting, designing, and—recently—working in the field of direction. Recent works include Awilda Rodriguez’s *El Velorio de la Comay* (BAAD-NY), Aravind Adyanthaya’s *The Story of the Woman of the Sea* (Casa Cruz de la Luna, Clemente Soto Vélez-NY), *All That Dies and Rises* (M-34, IATI Theater-NY), *Hageografias* (Casa Cruz de la Luna, Pregones-NY), *Verano Verano* (Iati Theatre-NY), *Venus y el Albañil* (Loisaida Center-NY), *The Maids* (One-Eight, INTAR Theatre-NY), *The Marquis De Sade is Afraid of the Sea* (Casa Cruz de la Luna, INTAR Theater-NY), *Native Nation* (Cornerstone Theater, ASU-AZ), *La Mujer Maravilla* (Hudson Church-NY), *Fandango* (La Jolla-CA), *Zoetrope* (Abrons-NY), and *FUERZAfest* (Hispanic Federation-NYC), among others.

**Jian Jung** (COSTUME & SCENIC DESIGNER) (she/her) is a New York-based set and costume designer from Korea. She collaborated with Aya Ogawa for *Ludic Proxy*, Haruna Lee’s *Suicide Forest*, and *The Nosebleed*. Recent theater credits include *Ocean Filibuster* at A.R.T. (Boston), *Kiss* at Wilma Theater (Philadelphia), *Bodies They Ritual* with Clubbed Thumb, and *The Day You Begin* at Kennedy Center (DC). She has designed Spanish and dual language productions in Cuba, Puerto Rico, Venezuela, and many Latinx theaters in NYC. Opera and musical credits include productions at Wolf Trap Opera (VA), Fisher Center at Bard (NY), Huntington Theater (Boston), Juilliard (NY), and Long Beach Opera (CA). Upcoming projects include *Staff Meal* at Playwrights Horizons and *The Following Evening* at PAC NYC’s inaugural season. MFAs in theater design (NYU) and environmental design (Ewha Women’s University, Korea). She teaches at NYU Tisch Design and Sarah Lawrence College. | [jianjung.com](http://jianjung.com)

**Megumi Katayama** (SOUND DESIGNER) (she/her) is an NY-based designer originally from Japan. Off-Broadway/NYC credits include: *The Nosebleed* (LCT3); *The Light in the Piazza* and *The Life* (NYCC Encores!); *Regretfully, So the Birds Are* (Playwrights Horizons/WP); *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* (Public); *Romeo and Juliet* (NAATCO/Two River); *Our Brother’s Son* (Signature); *Generation Rise* (Ping Chong/New Victory); *The Gett* (Rattlestick). Regional credits include: *Cambodian Rock Band* (co-design, tour), Alley Theatre, Geva Theatre Center, Long Wharf, Yale Rep, Studio Theatre, Arena Stage, Everyman Theater, Woolly Mammoth, Denver Center, the Old Globe, Berkley Rep, 5th Avenue/ACT, Cincinnati Playhouse, Kansas City Rep, Two River, Skylight Music Theatre, Virginia Stage Company, Dorset Theatre Festival, and more. MFA Yale School of Drama. | [megumikatayama.com](http://megumikatayama.com)

**Jeanette Oi-Suk Yew** (LIGHTING DESIGNER) (she/her) is an award-winning designer for theatre, dance, opera, musicals, music performances and large-scale immersive installation. *NY Times* described her designs as “clever” and “inventive.” Recent work includes: *Kimberly Akimbo* and *The Thanksgiving Play* (Broadway), *An American Tail* (Children’s Theatre Company), *King Lear* (Shakespeare Theatre Company), *Something Moving: A Meditation on Maynard* (Ford’s Theatre), *cullud wattah* (The Public), *Macbeth in Stride* (Philadelphia Theatre Company), *Your Own Personal Exegesis* (LCT3), *american (tele)visions* (NYTW), *Gloria: A Life* (Daryl Roth Theatre),

*Walden* (Theaterworks), *Golden Shield* (MTC), *Madame Butterfly* (Boston Lyric Opera), and *Wild: A Musical Becoming* (A.R.T.). Immersive experience includes David Byrne's *Theater of the Mind*. Awards include: Obie for sustained achievement in design, Henry Hewes Lighting Design Award, LIT Design Award (theater performance), NEA/TCG career development program recipient. | @jeanette\_yew on Instagram, jeanetteyew.com

**Vittoria Orlando** (ASSOC. LIGHTING DES. / PROD. COORDINATOR) (she/her) is a lighting and media designer based in New York. Select lighting design credits include *Los Empeños* (Repertorio Español), *Iphigenia Among the Taurians* (Mabou Mines), *Holes in the Shape of My Father* (the Public, UTR), *Randy's Dandy Coaster Castle* (ART/NY, Gural), *La Conducta De La Vida* (Repertorio Español), *Nine Studies for a Dance Opera* (NYU), *My Cousin Nelu Is Not Gay* (Ars Nova, A.N.T. Fest), *Saguaros* (JACK), *Dark Play or Stories for Boys* (Edinburgh Fringe). Recent assistant credits to Jeanette Oi-Suk Yew include *Rhythm Bath* (Susan Marshall Dance), *Wicked Bodies* (Liz Lerman, tour), *Snow in Midsummer* (Classic Stage Company). BA: Fordham University. Wingspace Mentee 2021/2022. | vittoriaorlando.com

**John Del Gaudio** (PRODUCTION ASSISTANT) (he/they) is a theater producer/maker. Collaborators have included William Burke, Jessica Almasy, Clare Barron, Agnes Borinsky, Kate Benson, Corinne Donly, Lee Sunday Evans, Julia Jarcho, Jeremy O. Harris, Haruna Lee, Carolyn Mraz, Daaimah Mubashshir, Aya Ogawa, Machel Ross, Sarah Cameron Sunde, and Jillian Walker. He is an associated artist (and former artistic producer) of Target Margin Theater (Brooklyn) and an ensemble member at-large, as well as the board chair, for A Host of People (Detroit). They are the former producing director of the Bushwick Starr and the current producer at the Mercury Store in Gowanus, Brooklyn.

## **REDCAT TECHNICAL AND ADMINISTRATIVE STAFF**

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## UPCOMING AT REDCAT

### **Sans Soleil with William Parker and Lesley Mok: *Bandung***

**February 17**

Sans Soleil is a multi-genre ritual duo focused on deepening Black and Asian American solidarity, created and led by Chris Williams and Patrick Shiroishi. The duo's REDCAT premiere, *Bandung*, is an evening-length composition weaving field recordings, pan-Indigenous instrumentation, and free jazz expression, in collaboration with expanded ensemble members William Parker and Lesley Mok. Williams and Shiroishi have taken inspiration from social histories and their personal ancestral history and experiences, diving into cultural themes, as well as political underweavings. Connecting the past with the present while looking into the future, Sans Soleil blends musical genres while continuing to grow their collective voice.

### **Delbert Anderson and Mali Obomsawin**

**February 24**

Occupying the cutting edge of jazz, Indigenous musicians Delbert Anderson and Mali Obomsawin bring their fresh perspectives to REDCAT with a double bill. Navajo (Diné) jazz trumpeter Delbert Anderson is joined by Robert Muller (keyboard), Evan Suiter (bass), and Khalill Brown (drums). Bassist, singer, and composer from Odanak First Nation, Mali Obomsawin will take the stage to perform pieces from her debut album, *Sweet Tooth*, and new works featuring: Allison Burik (reeds), Magdalena Abrego (guitar), and Evan Woodle (drums).

### **Lionel Popkin: *Reorient the Orient***

**March 9 - 10**

Part performance event, durational installation, and social agitation, *Reorient the Orient* is renowned choreographer and performer Lionel Popkin's response to the dubious history of interculturalism. Seeking to expand the discourse on how brown South Asian bodies inhabit contemporary art and performance spaces, Popkin draws from his nearly 30-year archive of dance-making. In REDCAT's theater and gallery, dancers, videos, archival materials, rugs, sculptures, neon yellow waffle balls, and the headpiece from an elephant costume invite audiences to make their way, choosing where to be and what to see.



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