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Blood Knot Press/Opening Night: Sunday, April 2 at 7:30PM
A Human Being Died That Night Press/Opening Night: Sunday, April 9 at 7:30PM

March 10, 2017
UPDATED: April 2, 2017

MOSAIC THEATER COMPANY PRESENTS FIRST REPERTORY, “SOUTH AFRICA: THEN & NOW”
FEATURING TWO MONUMENTAL PLAYS BY TWO SOUTH AFRICAN ICONS

BLOOD KNOT
ATHOL FUGARD’S LANDMARK MASTERPIECE, DIRECTED BY JOY ZINOMAN

A HUMAN BEING DIED THAT NIGHT
BASED ON THE BEST-SELLER BY PUMLA GOBODO-MADIKIZELA, ADAPTED BY NICHOLAS WRIGHT,
DIRECTED BY LOGAN VAUGHN

Two probing two-handers explore the unfinished business of truth & reconciliation in South Africa,
as well as ongoing issues of race and class in a divided country

Nathan Hinton and Tom Story star in Athol Fugard’s classic fable about two brothers,
separated by color but bound by blood

Erica Chamblee and Chris Genebach face off in taut interrogation inspired by the true story
of a South African psychologist’s search for justice in the wake of Apartheid

South Africa Repertory Discussion Series Announced:
“Truth and Reconciliation: Enduring and Dismantling Racism”

Blood Knot: March 29-April 30, 2017
A Human Being Died That Night: April 6-30, 2017

(Washington, DC) Mosaic Theater Company of DC presents South Africa: Then & Now, a dynamic spring
repertory that takes audience members back to the depths of Apartheid, before moving forward to the ongoing
search for truth and reconciliation in a wounded country. The repertory launches with Athol Fugard’s seminal
masterpiece, BLOOD KNOT (March 29-April 30, 2017)—an intimate parable about a brotherhood devastated
by the constraints of Apartheid—under the direction of Studio Theatre Founding Artistic Director Joy Zinoman,
making her Mosaic Theater Company debut.

Logan Vaughn returns to Mosaic for the second time this season to stage a companion South African drama, A
HUMAN BEING DIED THAT NIGHT (April 6-30, 2017). Based on Pumla Gobodo-Madikizela’s acclaimed
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memoir, and adapted for the stage by Nicholas Wright, this play recounts Gobodo-Madikizela’s interrogations of one of Apartheid’s most notorious agents, Eugene de Kock, known by many as ‘Prime Evil.’

The repertory has been designed to highlight the dialogue in and between these plays—one dark-skinned and one light-skinned brother in Blood Knot; one black psychologist and one white prisoner in A Human Being Died That Night. In the former, South Africa’s most iconic playwright, the now 84-year-old Athol Fugard, tells a deeply personal story about the lacerating behavioral and psychological effects of Apartheid on a family. In the latter, the black South African psychologist Pumla Gobodo-Madikizela uses an equally personal story to frame universal questions about the limits of forgiveness and the search for truth, which have defined post-Apartheid reconstruction.

Noteworthy to Mosaic, these dramas represent two different eras in South Africa’s struggle for justice, brought out by the intergenerational artistic dialogue between the repertory’s two directors—Joy Zinoman, one of America’s most acclaimed and influential artists; and Logan Vaughn, a rising force in American theater who returns for the second time this season, following her workshop direction of Stacey Rose and Alexis Spiegel’s new play about race and identity, The Black Jew Thing.

“As powerful and intimate as each of these chamber plays are,” notes Mosaic Theater Founding Artistic Director, Ari Roth, “equally thrilling for us will be the epic sweep of history that staging them both together will allow us to behold. The South African transformation—from Apartheid state to still fledgling, new democracy—is one of the most inspiring advents of the last century, yet not without its complexities. We’re inviting audiences to immerse themselves in the drama of South Africa and to experience life within the belly of oppression at a granular level, in intimate theatrical detail.”

Roth continues, “Joy Zinoman is a precision genius who believes that truth lies within that detail; in the moment to moment; in the intimacy of behavior sharply observed. And she’s chosen two master actors—one she’s worked with for decades, and one she’s searched the country to find—to bring the most truthful illustration of how people live together under the yoke of oppression. What strategies; what games; what personas do they adopt to resist; to exist; to not succumb? Logan Vaughn is an essentialist focusing on the power of a dramatic confrontation between a white male torturer and a black female psychologist. What unites them and keeps them talking to each other over a five-year period? These two radically different dramas help us appreciate how thoroughly South Africa has transformed over the course of a generation.”

**ABOUT BLOOD KNOT**

Blood Knot is helmed by two superstar performers. Nathan Hinton plays the dark-skinned Zachariah, an illiterate laborer who has spent much of his life in the shadow of his light-skinned and more intellectual brother, Morris, played by Tom Story. Morris uses his fair complexion to pass as white, a status that has awarded him countless privileges over Zachariah. But when Zachariah finds himself in love with a white woman—and the possibilities she represents, the knotted tensions that lie beneath the surface of their brotherhood threaten to tear the two apart.

“I cannot wait to begin rehearsals for this great and moving play that we need now more than ever,” shares Blood Knot director Joy Zinoman. “A play about our interdependence, about the love, the Blood Knot between brothers, about the brutal personal effects of state sponsored racism. Two great actors, Tom Story and Nate Hinton, join me in the rehearsal room to explore a piece of great, classic writing—the universal metaphor of Cain and Abel beyond the political or narrowly topical. Brothers, mother love, role-playing, violence, escaping our destiny. Athol Fugard is a giant. Having directed or produced The Road to Mecca (the sister play to this, with Holly Twyford and Tana Hicken), Master Harold and the Boys, My

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Children, My Africa and more, I was excited to be asked by Ari and Serge to be part of this South African Rep.”

Blood Knot premiered in 1961 in Johannesburg, South Africa, with Fugard himself performing as Morris, alongside acclaimed South African actor Zakes Mokae as Zachariah. The premiere production closed the day after it opened, after just a single performance, in part because it was then illegal for a racially mixed company to perform on the same stage. The American premiere opened Off-Broadway at the Cricket Theatre three years later, in 1964, starring James Earl Jones as Zachariah, and J.D. Cannon as Morris. In 1985, nearly 24 years after the premiere, a trimmed version of the play premiered on Broadway at the John Golden Theatre, with Fugard and Mokae reprising the roles they had originated in 1961.

The last professional production of Blood Knot to take place in Washington, DC was in 2002, at the African Continuum Theatre Company. It was staged by Mosaic Theater Resident Director Jennifer L. Nelson, and performed by DC favorites Jefferson A. Russell as Zachariah, and Michael Glenn as Morris.

ABOUT A HUMAN BEING DIED THAT NIGHT

In A Human Being Died That Night, Erica Chamblee (Mosaic’s The Gospel of Lovingkindness) plays Pumla Gobodo-Madikizela, in conversation with Eugene de Kock, played by Chris Genebach (Everyman’s Death of A Salesman and A Streetcar Named Desire Rep). Known by many as ‘Prime Evil,’ de Kock represents both the nadir of Apartheid, and the absolute depths of humanity. This probing drama offers up timeless questions from an unforgettable true story, and “tugs at our humanity, compassion, and integrity” (Archbishop Desmond Tutu).

“This play is not just about two people, Pumla Gobodo-Madikizela and Eugene de Kock, it is about Old South Africa and New South Africa,” shares A Human Being Died That Night director Logan Vaughn. “It is about the test between both. And of the limits of empathy and forgiveness. I’m excited to share this timely play with Mosaic audiences during a period in which our country is in need of healing and walking through great uncertainty. And hope to reveal what Pumla knows, that there are no monsters in the world, only other human beings like us.”


Reperatory Discussion Panels announced:
“Truth and Reconciliation: Enduring and Dismantling Racism”

The Reva and David Logan Community Engagement Initiative continues through the repertory with an exciting discussion series, titled “Truth and Reconciliation: Enduring and Dismantling Racism.” The series includes discussions with members of the creative team and casts, as well as community and faith leaders, affiliated artists, and members of the audience. Confirmed participants and discussants include Andrea Barron (Advocacy Consultant, Torture Abolition and Survivors Support Coalition), Fran Buntman (Truth and Reconciliation scholar and professor of sociology, George Washington University), Gibson Cima (Assistant Teaching Professor, Georgetown University), Bill Fletcher Jr. (author and activist), Paul Landau (History Professor, University of Maryland), Tulin Levitas (World Languages & Philosophy Professor, Montgomery College), Pamela Pinnock (Board Member, Mosaic Theater Company), Otis Cortez Ramsey—continued—
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Zoë (production dramaturg), Patricia Ruppert (World Languages & Philosophy Professor, Montgomery College), April Sizemore-Barber (Assistant Professor of the Practice, Georgetown University), Daniel Whitman (retired, Foreign Service Officer), and Emira Woods (Global Client Principal for Social Impact Programs, ThoughtWorks). For updated information on the discussion series schedule, panelist bios, and ASL/open caption information for discussions, visit mosaictheater.org/south-africa-rep.

Athol Fugard (Playwright, Blood Knot) is a South African playwright, novelist, actor, and director who writes in English. He is best known for his political plays opposing the system of Apartheid and for the 2005 Academy Award-winning film of his novel Tsotsi, directed by Gavin Hood. Fugard is an adjunct professor of playwriting, acting, and directing in the Department of Theatre and Dance at the University of California, San Diego. For the academic year 2000–2001, he was the IU Class of 1963 Wells Scholar Professor at Indiana University, in Bloomington, Indiana. He is the recipient of many awards, honors, and honorary degrees, including the 2005 Order of Ikhamanga in Silver "for his excellent contribution and achievements in the theatre" from the government of South Africa. He is also an Honorary Fellow of the Royal Society of Literature.

Joy Zinoman (Director, Blood Knot) is the Founding Artistic Director at The Studio Theatre, where she directed more than 70 productions before retiring in 2010. In her 35 years at Studio, she led the theatre through 200 productions, which garnered 250 Helen Hayes nominations and many awards. She received the Helen Hayes Award for Outstanding Direction for A Number by Caryl Churchill and Indian Ink by Tom Stoppard, and was nominated for the award nine times. Recently, Ms. Zinoman directed Sounding Beckett at Classic Stage Company in New York City. Her last plays at The Studio Theatre included American Buffalo by David Mamet, Moonlight by Harold Pinter, The History Boys by Alan Bennett, Shining City by Conor McPherson, Rock 'n' Roll by Tom Stoppard, The Road to Mecca by Athol Fugard, and The Pillowman by Martin McDonagh. A pioneer in the development of the Logan Circle neighborhood, her numerous honors include The Washington Post Award for Innovative Leadership in the Theatre Community, the Mayor's Art Award for Excellence in an Artistic Discipline, and the Washingtonian of the Year Award. She is also a Master Teacher and Director of Curriculum at The Studio Theatre Acting Conservatory, which she founded in 1975.

Pumla Gobodo-Madikizela (Author, A Human Being Died That Night) is a Senior Research Professor in Trauma, Forgiveness, and Reconciliation Studies at the University of the Free State. Since her work on the Truth and Reconciliation Commission (TRC), her research has focused on the reparative elements of victims-perpetrator dialogue in the aftermath of mass trauma and violence. Her current research applies the insights emerging from her study of forgiving to explore the dimensions of empathy in the context of perpetrators’ remorse and victims’ forgiveness. Her interests in relation to empathy focus on the web of feelings and the transformative shifts that open up in dialogue processes between former enemies in the aftermath of historical trauma.

After serving on the TRC, Gobodo-Madikizela spent an extended period at Harvard University as a fellow affiliated with the following programs: The Radcliffe Institute for Advanced Study, Center for the Study of Values in Public Life, and as one of the inaugural fellows at the Kennedy School’s Carr Center for Human Rights Policy. During this time, she wrote her award-winning book, A Human Being Died that Night: A South African Story of Forgiveness, for which she won the Alan Paton Award in South Africa, and the prestigious Christopher Award in the United States. Her other books include Narrating our Healing: Perspectives on Healing Trauma, as co-author; as co-editor of Memory, Narrative and Forgiveness: Perspectives on the Unfinished Journeys of the Past, and as editor of the volume, Breaking Intergenerational Cycles of Repetition: A Global Dialogue on Historical Trauma and Memory. She has delivered several endowed lectures and keynote addresses internationally, and has been a speaker at graduation ceremonies. Her honors include: Honorary Doctor of Humanities from Holy Cross College, Worcester, Massachusetts, 2006; the Eleanor Roosevelt Award, 2007; being honored among “100 People who Made a Difference” in the Permanent Exhibit of Hall of Heroes in the National Freedom Centre in Cincinnati, Ohio

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in the United States, 2005; and the Social Change, awarded by Rhodes University for “contribution made by leading psychologists to social change in South Africa,” 2010. She serves as a Board Member to the following organizations: Desmond and Leah Tutu Legacy Foundation, Healing of the Memories Institute, and as Advisor to Facing History and Ourselves.

Nicholas Wright (Playwright, A Human Being Died That Night) is a British dramatist. He was born in Cape Town, attended Rondebosch Boys’ School and from the age of six was a child actor on radio and on the stage. He came to London in 1958 to train as an actor at the London Academy of Music and Dramatic Art (LAMDA) and subsequently worked as a floor-assistant in BBC Television and as a runner in film, notably John Schlesinger’s Far From the Madding Crowd. He started work at the Royal Court in 1965 as Casting Director and became, first, an Assistant Director there and then the first Director of the Royal Court’s Theatre Upstairs, where for several years he presented an innovative program of new writing. From 1975-1977 he was joint artistic director of the Royal Court and he was subsequently a member of the Royal Court Theatre’s Board. He is former literary manager and associate director of the Royal National Theatre, and a former member of the National Theatre Board. In 2015 and 2016 he was the judge of the Yale Drama Series competition for playwrights. His publications include 99 plays, a survey of drama from Aeschylus to the present day, and Changing Stages, co-written with Richard Eyre.

Logan Vaughn (Director, A Human Being Died That Night) is a New York based Director from Chicago. In 2008 Logan was awarded the Goodman Theater’s prestigious Joyce Arts Fellowship in Casting and subsequently worked as the Tony Award winning theater’s Associate Casting Director for five seasons. In addition to the Goodman she has cast for Oregon Shakespeare Festival, Berkeley Repertory, Cardinal Stage, and Notre Dame Shakespeare Festival. Logan was Playwright Horizon’s Director in Residence 2012-2013, where she assistant directed Amy Herzog’s The Great God Pan and Lisa D’Amour’s Obie Award winning play, Detroit. In 2012, Logan was also named a Member of the Director’s Lab, Lincoln Center. As a Director and Assistant Director, she has worked with Lincoln Center, The Public Theater, 59E59, NYU Tisch School of the Arts, Playwrights Horizons, Second City Theater, National Black Theatre, Victory Gardens, Teatro Vista, and Court Theatre. Her work in film includes assisting the Academy Award-winning producing team behind Precious and Monster’s Ball as well as serving as head of casting for several award winning Independents including My Name is Jerry and Southern Cross. She most recently directed the Off-Broadway premiere of Stella Fawn Ragsdale’s Love Letters to a Dictator in Summer Shorts Festival at 59E59, and Lena: A Moment with a Lady written and performed by Syndee Winters.

The creative team for the repertory includes set designer Debra Booth, lighting designer Michael Giannitti, sound designer David Lamont Wilson, composer Mongezi Ntaka, costume designer Brandee Mathies, properties designer Michelle Elwyn, dramaturg Otis Cortez Ramsey-Zöe, projections designer (Human Being) Patrick Lord, dialect coach Kim Bey, fight choreographer (Blood Knot) Robb Hunter, scenic artist Marianna Fernandez, technical director William M. Woodward, stage manager (Blood Knot) Solomon HaileSelassie, and stage manager (Human Being) Kathryn Dooley.

For additional production information visit mosaictheater.org/south-africa-rep.

Production Information (Blood Knot):

Opening/Press Night:
Sunday, April 2 at 7:30PM

Blood Knot
By Athol Fugard | Directed by Joy Zinoman

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In rep with *A Human Being Died That Night*
Produced by Mosaic Theater Company of DC at the Atlas Performing Arts Center, Lang Theatre
March 29-April 30, 2017

**ABOUT:** The first show in Mosaic Theater Company’s South Africa repertory, this landmark classic from South Africa’s most acclaimed playwright, **Athol Fugard**, is a harrowing fable of two brothers bound by blood and separated by color. The light-skinned Morris and his darker-skinned brother Zachariah share a one-room shack in Port Elizabeth, where their childhood memories form a bond that runs deep. But when Zachariah’s pen-pal, a white woman, announces her intention to meet him in person, it is Morris who cloaks himself in the clothes and mannerisms he learned while “passing” in white society in order to pose as his brother. Helmed by Studio Theatre Founding Artistic Director **Joy Zinoman**, *Blood Knot* is “a contemporary classic...as both a deeply human experience and a symbolic statement on the anguish of Apartheid” (*New York Times*).

**CAST:**
Zachariah: Nathan Hinton
Morris: Tom Story
Woman: Anika Harden

**Production Information (A Human Being Died That Night):**

**Opening/Press Night:**
Sunday, April 9 at 7:30PM

*A Human Being Died That Night*
By Nicholas Wright, adapted from the book by Pumla Gobodo-Madikizela | Directed by Logan Vaughn
In rep with *Blood Knot*
Produced by Mosaic Theater Company of DC at the Atlas Performing Arts Center, Lang Theatre
April 6-30, 2017

**ABOUT:** The second part of Mosaic Theater Company’s South Africa repertory, this tense confrontation recounts the black African psychologist **Pumla Gobodo-Madikizela’s** gripping interrogations of Apartheid-era torturer and assassin Eugene de Kock, known by many as “Prime Evil.” Adapted for the stage by **Nicholas Wright** from Gobodo-Madikizela’s best-selling 2003 book, this taut cross-examination is “a scorching look at Apartheid guilt” (*The Guardian*) in a deeply wounded South Africa, and the pained negotiations between past and future in a country aching to move on.

**CAST:**
Pumla Gobodo-Madikizela: Erica Chamblee
Eugene de Kock: Chris Genebach
Guard: Jason B. McIntosh

**CREATIVE TEAM:**
Playwright (*Blood Knot*): Athol Fugard
Playwright (*Human Being*): Nicholas Wright, from the book by Pumla Gobodo-Madikizela
Director (*Blood Knot*): Joy Zinoman
Director (*Human Being*): Logan Vaughn
Set Designer: Debra Booth
Lighting Designer: Michael Giannitti

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Sound Designer: David Lamont Wilson
Composer: Mongezi Ntaka
Costumes Designer: Brandee Mathies
Properties Designer: Michelle Elwyn
Dramaturg: Otis Cortez Ramsey-Zöe
Projections Designer (Human Being): Patrick Lord
Dialect Coach: Kim Bey
Fight Choreographer (Blood Knot): Robb Hunter
Scenic Artist: Marianna Fernandez
Technical Director: William M. Woodard
Production Stage Manager (Blood Knot): Solomon HaileSelassie
Production Stage Manager (Human Being): Kathryn Dooley

Plan Your Visit:
TICKETS: Tickets are $40-$60, plus applicable fees. For information on savings programs such as student discounts, neighborhood nights, military and first responder discounts, and others, visit mosaictheater.org/tickets. Tickets may be purchased online at mosaictheater.org, or by phone at 202-399-7993 ext. 2, or in person at the Atlas Performing Arts Center Box Office at 1333 H Street NE, Washington, DC 20002.

Atlas Performing Arts Center Box Office: 202-399-7993 ext. 2

PRICING TIERS:
General: $40-$60 tickets
NE & SE Neighbors: $30 tickets
Under 30 and student: $20 tickets
Senior: 10% discount
Military and first responder: 10% discount
TodayTix Daily Mobile Rush: $12 tickets

PERFORMANCE DATES (Blood Knot):
Preview performances at 8PM on Wednesday 3/29 (Pay-What-You-Can), Thursday 3/30, Friday 3/31, and at 3PM and 8PM on Saturday 4/1
Opening/Press Night at 7:30PM on Sunday 4/2
Mondays, Tuesdays, Wednesdays, Thursdays, and Fridays at 8PM
Saturdays at 3PM and 8PM
Sundays at 3PM
Student matinee at 11AM on Thursday 4/6
Open captioned shows at 8PM on Saturday 4/22, and 3PM on Sunday 4/23
Closing performance at 3PM on Sunday 4/30
Full show calendar: mosaictheater.org/blood-knot
Full rep calendar: mosaictheater.org/south-africa-rep

PERFORMANCE DATES (A Human Being Died That Night):
Preview performances at 8PM on Thursday 4/6 (Pay-What-You-Can), and at 3PM on Saturday 4/8 and Sunday 4/9
Opening/Press Night at 7:30PM on Sunday 4/9
Mondays, Tuesdays, and Wednesdays at 8PM
Saturdays at 3PM

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Sundays at 3PM and 7:30PM
Student matinee at 11AM on Tuesday 4/11 (Pay-What-You-Can)
Weekday matinees at 12PM on Wednesday 4/26 and Thursday 4/27 (Pay-What-You-Can)
ASL interpreted shows at 3PM on Saturday 4/22, and 7:30PM on Sunday 4/23
Closing performance at 7:30PM on Sunday 4/30
Full show calendar: mosaictheater.org/human
Full rep calendar: mosaictheater.org/south-africa-rep

DC STREETCAR: Mosaic Theater Company performs at the Atlas Performing Arts Center, located 1.2 miles from DC’s Union Station. Patrons arriving at the Union Station Metro Station (Red Line) can catch the new DC Streetcar by exiting the station, and following the signs to the bus-level parking garage. Exit the back of the garage and turn right onto H Street, where the Eastbound Streetcar can be caught in the middle of the bridge. The DC Streetcar is free, and operates seven days a week.

AUTOMATED PARKING GARAGE: Patrons are encouraged to make use of a new, automated parking garage located at 625 H St NE, open 24/7. The garage is credit card-only. Pricing is $12 flat on weekends, and $12 per two hours on weekdays (weekday max is $18). The garage is located one block away from the free DC Streetcar stop at 8th & H St NE.

VALET PARKING: Mosaic Theater Company has partnered with the Atlas and H Street Parking to provide valet parking throughout the season for nearly every performance (Thursdays, Fridays, Saturdays, and Sunday matinees). Patrons can pre-purchase valet parking for $20, which can either be used at the nearby valet drop-off, or as a self-parking voucher at the lot at 1008 H Street NE. Mosaic 2016-17 season subscribers can purchase discounted valet parking for $15.

METRO AND METROBUS: If coming by the Metro Center or Chinatown Metro Stations, patrons can catch the X2 or X9 busses, getting off at H St & 14th St NE.

For more information, or for additional directions: mosaictheater.org/getting-here.

Mosaic 8, First 8, and Mosaic Workshop packages are now on sale and may be purchased by calling the Atlas Performing Arts Center box office at 202-399-7993 ext. 2, or by visiting mosaictheater.org.

Independent, intercultural, entertaining, and uncensored, Mosaic Theater Company is committed to making transformational, socially-relevant art, producing plays by authors on the front lines of conflict zones, building a fusion community to address some of the most pressing issues of our times. Dedicated to making our theater a model of diversity and inclusion at every strata, on stage and off, Mosaic invests in the new as we keep abreast of our changing and challenging times to ensure that our theater is a responsive gathering space, all the while nurturing and producing art of the highest order.

We complement our productions with comprehensive engagement through free pre- and post-show programming, an annual intercultural festival, like our “Voices From a Changing Middle East” series, and educational initiatives, including our touring “Mosaic on the Move.” We strive to foster a culture of listening and welcoming, embracing complexity and a multi-focal perspective. Our plays speak truth to power and to the private parts of our soul. In short, we make art with a purpose and strive for impact.

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Opening Nights for Mosaic Theater Company of DC’s second season:
Satchmo at the Waldorf: Monday, August 29 at 7:30PM
Milk Like Sugar: Sunday, November 6 at 7:30PM
Charm: Sunday, January 8 at 7:30PM
Hooded, Or Being Black for Dummies: Monday, January 30 at 7:30PM
Blood Knot: Sunday, April 2 at 7:30PM
A Human Being Died That Night: Sunday, April 9 at 7:30PM
Ulysses on Bottles: Monday, May 22 at 7:30PM
The Return: Monday, June 12 at 7:30PM

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Instagram: instagram.com/MosaicTheaterDC
Blog: mosaictheater.org/blog