

CAST

Deimoni Brewington....Tambo
Jeremy Keith Hunter....Bones
Clint Blakely....X-Bot 1
Robert Bowen Smith... X-Bot 2

Everett Judd....Tambo understudy
Jaden Michael Madgett....Bones understudy (performing 2/22 & 3/1)

PRODUCTION

Ashleigh King....Director
Sarah Beth Hall....Scenic Design
Emmanuel Garcia-Castro....Lighting Design
Rukiya Henry-Fields....Costume Design
navi....Sound Design & Composition
Luis Garcia....Projections Designer/Co-Lighting Design
Robert Bowen Smith....Fight Choreographer
Maria Mills....Production Stage Manager
Jaden Michael Madgett....Assistant Stage Manager
Everett Judd....Assistant Director

Matty Griffiths....Technical Director
Gillian Drake....Associate artistic Director
Anderson Molina....Production Manager



Presented with generous support from the DC Commission on the Arts and Humanities, The Share Fund, Seattle Foundation's Morgan Fund, Dimick Foundation, Paul M. Angell Family Foundation, Bloomberg Arts Internship Program/Sitar Arts Center

Running time: 2 hours including one intermission

Content transparency: *flashing lights/strobe, haze, loud noises (including gunshots and sounds of violence), strong language and racial slurs, depiction of physical violence.*

WELCOME TO SPOOKY ACTION

Welcome to one of the most wildly unpredictable and electrifying plays I have ever seen.

Our 21st season, “Counternarratives,” uplifts hidden histories of protest, resistance, and resilience. I hope you joined us for the launch of this season with *The Dragon*, Evgeny Shvarts’s banned 1940s political fairytale, in a new adaptation set in a migrant detention and featuring a majority-immigrant cast and team, and for Stew Stewart’s delightful and deeply moving December concert.

You may have gotten to experience Dave Harris’s work in other DC theaters - his play *Exception to the Rule* was recently at Studio, and *Incendiary* at Woolly Mammoth a few years back. This is a testament to Dave’s broad appeal and incredible versatility as a writer. But the searing satire you’ll see today in ***Tambo & Bones*** is unmistakably Spooky Action. The show wrestles with the tough choice of whether to adapt and succeed in a broken system or dismantle it and venture into uncharted territory. The incisive humor, vibrant images, and poetry rendered on stage by director Ashleigh King and our intrepid cast and production team makes for a theatrical rollercoaster, in which Tambo and Bones’ quest for self-determination is intimate, visceral, and irresistible.

At Spooky Action, our mission is to create empathetic resonance and solidarity through the most provocative, groundbreaking, and thrilling works of art that can only happen live, in a shared act of imaginative communion between artists and audiences. Thank you for being our advocates and our partners in art making.

Elizabeth Dinkova



Notes from Director Ashleigh King

At its core, *Tambo & Bones* is a piece about the evolution and exploitation of Black performance. The piece is sharp, provocative, hilarious, uncomfortable and deeply theatrical in the way it confronts how Black bodies have been commodified, consumed, celebrated, and distorted across American history. Ultimately, I believe the audience will leave feeling implicated but energized, and unable to shake what they just saw.

This play speaks to me as a piece that refuses to “behave.” Refuses to let the audience sit in comfortable neutrality while continually shifting the frame on performance. What draws me in is how openly it confronts the commodification of Black bodies and the hunger for performative Blackness yet does so with a bold theatricality that catches you laughing just as the floor drops out. The humor disarms you, invites you to relax, and then uses that moment of softness to show you something sharper and truer. For me, the thrill lies in how boldly it questions who feels entitled to perform Blackness, who profits from it, and how Blackness staging itself can become a kind of confrontation. It’s a piece with ever-present rhythm that keeps pressing forward, shifting its weight, and never letting the audience settle into one temperature for long. The piece confronts, unravels, and destabilizes, daring audiences to witness the cost of the spectacle they’ve come to enjoy.

Audiences should expect to be entertained, startled, and challenged by the charge running through every scene.



Tambo & Bones cast Deimoni Brewington, Robert Bowen Smith, Jeremy Keith Hunter, Clint Blakely
Photo: Leon Swerdel-Rich

PLAYWRIGHT



Dave Harris is a poet and playwright from West Philly. Selected plays include *Tambo & Bones* (LA Drama Critics Award "Best New Play"; Royal Stratford East, London Premiere, 2023; Playwrights Horizons; Center Theatre Group), *Incendiary* (Woolly Mammoth, 2023), *Exception to the Rule* (Roundabout Theatre Company, 2022 and Studio Theater, 2025), and *Everybody Black* (Humana Festival 2019). His first feature film, *Summertime*, premiered at the 2020 Sundance Film Festival and was released in 2021. Selected honors include: the 2019 Ollie Award, The Lorraine Hansberry Award and Mark Twain Award from The Kennedy Center, The International Commendation for The

Bruntwood Prize, the Venturous Fellowship from The Lark, and a Cave Canem poetry fellowship amongst others. Dave is currently writing the feature adaptation of *The Fortress of Solitude* amongst several other features and television projects for AMC (*Interview with the Vampire*), ABC Signature, Goddard Textiles, and Amazon. His first full-length collection of poetry, "Patricide", was published by Button Poetry.

CAST



Deimoni Brewington (*Tambo*) is excited to make his Spooky Action debut. Regional credits include American Stage: *Fat Ham*; Signature Theatre: *Private Jones*, *Passing Strange*; Imagination Stage: *A Year with Frog & Toad*; Adventure Theatre MTC: *Charlotte's Web*, *You're a Good Man, Charlie Brown*; Keegan Theatre: *Sweat*; Faction of Fools: *Missed Connections*; *A Commedia Romeo & Juliet*; Arts On The Horizon: *Squeakers and Mr. Gumdrop*; Constellation Theatre Company: *Once On This Island*; Arena Stage: *Toni Stone*; Round House Theatre: *Sleep Deprivation Chamber*; Theater Alliance: *Protest in 8*; *Blood at the Root*; Chesapeake Shakespeare Company: *Macbeth*; *Romeo and Juliet*; *The Adventures of Pericles*. He holds a BFA from Howard

University. @creatlas.



Jeremy Keith Hunter (*Bones*) is one of the dopest artists you'll ever meet. He hails from the DMV and is a multidisciplinary artist with a strong focus in theatre acting, writing and graphic design. Recent credits include: The Kennedy Center (*The Sea Beyond the Ocean*); Signature Theatre (*Primary Trust*); Port Tobacco Players (*Othello*), 1st Stage (*Mlima's Tale*, *The Farnsworth Invention*); Everyman Theatre (*Proof*); Lyric Repertory Company (*A Raisin in the Sun*, *Clybourne Park*, *The Great Society*); Mosaic Theater Company (*Les Deux Noirs*, *Hooded or Being Black for Dummies*, *Milk Like Sugar*, *When January Feels Like Summer*); WSC Avant Bard (*Topdog/Underdog* — Helen Hayes Award Nomination); MetroStage (*The Painted Rocks at Revolver Creek*); Studio Theatre (*The Effect u/s*, *Chimerica u/s*); Ally Theatre Company (*Rabbit Summer*); Theatre Alliance (*Word Becomes Flesh*); and Constellation Theatre (*Arabian Nights*). Follow Jeremy on IG: @mercury2899



Clint Blakely (*Robot*) is making his Spooky Action (and DC professional) debut in *Tambo & Bones*. Clint is an actor and musician from the San Francisco Bay Area. Recent credits include *The Tempest* (Devil's Isle Shakespeare Company), *Macbeth* (Gem City Groundlings), *Romeo & Juliet*, *The Rover*, *The Odyssey*, and *Cymbeline* (Shakespeare Theatre Company Academy). Clint performed across the USA and Canada as the kids' TV character Blippi, and as the Boss Elf in *Rudolph the Red-Nosed Reindeer: The Musical*. As a musician, he played with duo 'here & there' as part of Spooky Action's cabaret series. Stream his original song "Bountiful Earth" on all platforms. TRAINING: GWU/Shakespeare Theatre Company Academy; MFA in Classical Acting. Get in touch at clintblakely.com, @clintblakely

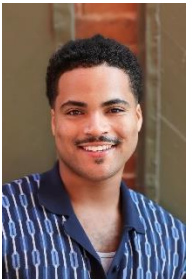


Robert Bowen Smith (Robot, Fight Choreographer) happily makes his return to Spooky Action's stage for this wonderful production. Previous Spooky Action acting credits include *Rameau's Nephew*, *Happy Hour*, and *Collaborators*. In addition to acting, Bowen Smith choreographs; his work as a choreographer has earned him two Helen Hayes Award nominations for Outstanding Choreography. Select previous theatre credits include *Frontiers Sans Frontiers* and *The Dragon* (Spooky Action Theater); *Lie Low* (Solas Nua); *Romeo & Juliet* (Folger Theatre); *Shakespeare in Love*, *Ripcord* (Keegan Theatre); *Muffed* (Prologue Theatre); *Sleeping Giant*, *Angel no.9*, *Reykjavik* (Rorschach Theater); *Fly By Night*, *New Brain* (1st Stage); *Hurricane Diane* (Avant Bard), *Wonderland*, *Davey Copperfield*,

Cinderella: A Salsa Story (Imagination Stage); *The Raid* (Theater Alliance). This Season he will also be choreographing *Once* at NextStop Theater. Follow him and his work @mottopuck and robertbowensmith.com



Everett Judd (Tambo understudy, Assistant Director) is an actor, director, and dramaturg whose work centers Black storytelling, political consciousness, and theatrical ritual. His acting credits include *No Child* (2021), *The Piano Lesson* (2022), and *Black Nativity* (Howard University, 2023), along with multiple collaborations with the Great Plains Theatre Festival and the International Black Writers Festival. His dramaturgical work includes *A Fine Fine Fine Showcase* (2025), *Young Griots: New Works for the Stage*, and *Changes* (2026), while his directing credits include *Word Becomes Flesh* (2024), *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* (2025), *A Fine Fine Fine Showcase* (2025), and *Charged*, a TV web series (2025). He is currently developing the feature film *End of the Road* (2026), now in pre-production. Everett approaches theatre as both a communal act and a political gesture grounded in precision, courage, and imagination.



Jaden Michael Madgett (Bones understudy, Assistant Stage Manager) is a native Houstonian currently studying Acting at the Chadwick A. Boseman College of Fine Arts at Howard University. He is honored to make his professional performance debut in **Tambo & Bones**. Jaden is a two-time Owen Dodson Award recipient for his performances in *Sonnets and Soul* (2024) and *Black Nativity* (2023), recognizing his commitment to disciplined craft and expressive storytelling. His favorite credits include *Sweeny Todd* (Judge Turpin), *Dreamgirls* (Curtis Taylor Jr.), and *Fences* (Troy Maxson). His training emphasizes classical and contemporary techniques, rigorous text analysis, and ensemble-based performance. In addition to his work as a performer, Jaden has gained experience in stage management,

developing a strong appreciation for the organizational and collaborative processes that support live performance. He hopes audiences leave the production engaged, reflective, and in conversation long after the final moment onstage. @jadenmichaelmadgett

PRODUCTION



Ashleigh King (Director) is a DC-born artist, whose work spans performance, direction, and choreography across all genres of theatre. She is a four-time Helen Hayes Award winner and a recipient of an RTCC Award. Ashleigh is thrilled to be marking her first collaboration with Spooky Action with this production. DC area credits include: *Which Way to the Stage*, *Ragtime*, *Hair*, and *Hedwig and the Angry Inch* at Signature Theatre; *Merry Wives* at Shakespeare Theatre Company; *Little Shop of Horrors* at Ford's Theatre; *The Sensational Sea Minkettes*, *Teenage Dick*, and *Fairview* at Woolly Mammoth; *Fun Home*, *Problems Between Sisters*, and *Octet* at Studio Theatre; *Beautiful* at Olney Theatre Center; *Junie B. Jones* and *She Persisted* at Adventure Theatre MTC; and *A Year with Frog and Toad* at Imagination Stage. Other regional credits include *Waitress*, *Bov' Water*, *Spring Awakening*, and *Spamalot* at

Northern Stage; *The Donna Summer Musical* at Red Mountain Theatre; *Mamma Mia!* at Virginia Repertory Theatre.

Emmanuel Garcia-Castro (Lighting Designer) is a Peruvian-American lighting designer. He holds a BFA in Theatre Design from the University of the Arts. Manny was a part of the 2025 OSF Fair program as their lighting assistant. His design credits include: *American Idiot* in concert (Monumental Theatre Company), *Marisol* (The University of the Arts), *For Us, By Us, Eat Us, Save Us* (Philly Cannon Ball Festival), *Everybody* (The University of the Arts) and associate designer on *Wishing to Grow Up Brightly* (Theatre Horizon) and *Nosejob* (Theatre Exile).

Luis Garcia (Co-Lighting Designer, Projections Designer) is a Peruvian-American lighting and media designer based in College Park, MD, specializing in theatre, dance, installations, and live performance. He holds an MFA from the University of Maryland, College Park (2024) and a BA in Theatre Arts from Stetson University (2016). A 2018 Live Design "30 Under 30" honoree, Luis champions authenticity and diversity in the arts, mentoring emerging BIPOC artists in the industry. He is a 1/52 grant recipient and an alumnus of the OSF F.A.I.R. Program and USITT Gateway Cohort. Recently, he was nominated for a Helen Hayes Award for *Laughs in Spanish* (1st Stage). Select video design credits: *Furlough's Paradise* (Theatre Alliance), *Dead Inside* (Woolly Mammoth), *Wipeout* (Studio Theatre), *Professor Woland's Black Magic Rock Show* (Spooky Action). Instagram: @Luis.Garcia.Design

Matty Griffiths (Technical Director) is a freelance actor and director and former Executive Director/Founder of City Artistic Partnerships. He is currently performing with Washington Stage Guild in *Happy Days* and was last seen with them in *Endgame* in 2023. Other recent roles include Angus in *Morning After Grace* by Carey Crim (The Anacostia Arts Center), Jack Warner-Gwen & Ida (Nu Sass), Hemingway-*Clothes for a Summer Hotel* (Rainbow Theatre Project), Boolie-*Driving Miss Daisy* (Anacostia Playhouse), Greg/Kelly-*Flood City* (Theatre Alliance), Rabbi Barry-*Constructive Fictions* (Cap Fringe), Janitor-*Dry Land* (Forum Theatre). Matty also builds stage sets by day for several theatre companies around town. He will appear next at Washington Stage Guild as Rufio in *Caesar & Cleopatra* this Spring.

Sarah Beth Hall (Scenic Designer) is a freelance scenic designer based in the DC area. Select DC credits include: *The Berlin Diaries* (Theater J), *Dracula, a Comedy of Terrors; Orlando* (Constellation Theatre), *Winnie the Pooh; A Year with Frog and Toad* (Imagination Stage), *Sleeping Giant; Sometimes the Rain, Sometimes the Sea* (Rorschach Theatre), *Frankenstein* (NextStop Theatre Company), *Fair Play; Quilters* (1st Stage), *Make Way for Ducklings* (Adventure Theatre). Select regional credits include: *Gutenberg! The Musical!; The Hobbit; Queens Girl...* (Adirondack Theatre Festival), *The Importance of Being Earnest; Frankenstein; The Book of Will; The Rose Tattoo; The Caretaker; Romeo & Juliet* (Shakespeare Theatre of NJ), *God of Carnage* (The Cape Playhouse), *Little Women* (Cincinnati Shakespeare Company), *Die Hard is a Christmas Movie; Neverwhere; Listen for the Light; SuperTrue; The Fisherman's Wife* (Know Theatre), *Bonnie & Clyde; Pippin; Mamma Mia!* (Summer Rep Theatre Festival). sarahbethhalldesign.com

Rukiya Henry-Fields (Costume Designer) is originally from New York, but she made her way to DC in 2016 to attend Howard University's musical theatre BFA program. Since 2022, Rukiya has been a full-time costume designer and wardrobe technician in the DMV and NYC area. She's designed shows such as *La Casa de Bernarda Alba, Héctor el Niño Eléctrico, CHOKE* (Broadway World DC Best Costume Design of a Play or Musical Professional Winner), *Érase Una Vez, Frida Libre, The 22+ Weddings of Hugo, and Don Quijote y Sancho Panza at Gala* Hispanic Theatre. She also works as a costume technician with theatres such as Constellation Theatre Company, Shakespeare Theatre Company, Round House Theatre, Imagination Stage, Folger Theatre, TYA at The Kennedy Center and Signature Theatre NYC

Maria Mills (Production Stage Manager) is honored to round out Spooky's 2025-2026 season, having previously PSMed *The Dragon, Circus of the Self, and Prof. Woland's Black Magic Rock Show*. Maria is blessed to collaborate with many fantastic creative teams across the northeast, recently making her off-Broadway debut with Audible's Minetta Lane Theatre on *MEXODUS*. Some of her latest DMV theater credits include *Bring It On* with YAA, *Finn* with The Kennedy Center TYA, and *The Lehman Trilogy* with Shakespeare Theatre Company (STC). Maria also works in events, most recently with STC on *Will on the Hill* and *Dangerously Persistent* for this year's JVP National Membership meeting. Maria would like to thank everyone who worked on this production for their hard work, positivity, and dedication to this show's message.

Navi (Sound Designer) is a non-binary Sri Lankan many-media artist, music producer, and meme maker. A self-taught creative, they've released multiple nerdcore hip hop albums, toured as the lead vocalist of a psychedelic punk rap group, and engaged in local Art Making™ as a lighting designer, composer, sound engineer, performer, puppeteer, production manager, graphic designer, marketing content creator, and playwright. Visit doesnavi.work? for more details!

SPOOKY ACTION

Elizabeth Dinkova (Artistic Director), Spooky Action Theater's artistic director is a Bulgarian director, adaptor, and collaborative creator who explores alternative realities at the intersection of theater, film, and music in pursuit of communal transformation. In 2021-22, she was an Associate Artistic Director of 7 Stages Theatre, Atlanta's hub for boundary-pushing international theater. She is an alum of the Alliance Theatre's Artistic Leadership fellowship, the Studio Theatre's Artistic Apprenticeship, and a recent graduate from the MFA Directing program at the Yale School of Drama, where she served as a Co-Artistic Director of the Yale Summer Cabaret and received the Julian Milton Kaufman prize for Directing. Recent projects include Richard Strauss's opera *Salome* with Heartbeat Opera (NYT Critics' Pick), Theater J's *The Berlin Diaries*, Woolly Mammoth Theatre Company's *Dead Inside* (Associate Director), Spooky Action's *The Dragon*, *Professor Woland's Black Magic Rock Show* (also Book Co-Writer), *Frontières Sans Frontières*, *Sonnets for an Old Century* and workshop of *Syrena*, *Hamlet* and *Coriolanus* at Shakespeare in the Woods, *Rage*, a play with music inspired by Stephen King's eponymous novel, the visual album *TIT*, inspired by *Titus Andronicus* and co-written with Jesse Rasmussen, at the NYC Indie Theatre Film Festival, *The Seagull* at Serenbe Playhouse, and the opera *Orfeo ed Euridice* at Bel Cantanti Opera Company. Elizabeth taught acting, directing, devising, and musical theater at the Toronto Metropolitan University, University of California Riverside, Quinnipiac University, and Queens College CUNY.

Anderson Molina (Business & Production Manager) is an Arts Administrator hailing from Connecticut. He originally moved to DC in 2019 as a part of the Shakespeare Theater Company's fellowship program. He would then go on to work with Two River Theater in New Jersey and the Pig Iron Theater Company in Philadelphia. He has now returned to DC and is excited to reconnect with the DC theater scene as a member of the Spooky Action Team.

Gillian Drake (Associate Artistic Director) has been a senior leadership team member at Spooky Action Theater for twelve years. She directed *Happy Hour – 2 plays in the form of a video game* and two productions of *The Realistic Joneses* by Will Eno. Over the past 15 years, Gillian has been the Co-Creator/Producer of large-scale audience immersive theater events in collaboration with international culture. She started her career as the Associate Literary Manager at Arena Stage and as the Dramaturg/Associate Producer for New York Theatre Workshop's New Director's Program in New York City. She co-wrote and directed a one-act opera at the Tanglewood Music Festival, and was Assistant Director at Cincinnati Opera, Chautauqua Opera Institute and the Pittsburgh Opera Company. Gillian has directed over two dozen professional productions here in DC and is a long-time vocal coach and voice teacher.

*Playwrights Horizons, Inc., New York City, and Center Theatre Group, Los Angeles, CA,
produced the Co-World Premiere of TAMBO & BONES in 2022*

TAMBO & BONES is the recipient of an Edgerton Foundation New Play Award

TAMBO & BONES was developed at the Ojai Playwrights Conference

(Robert Egan, Artistic Director/Producer)

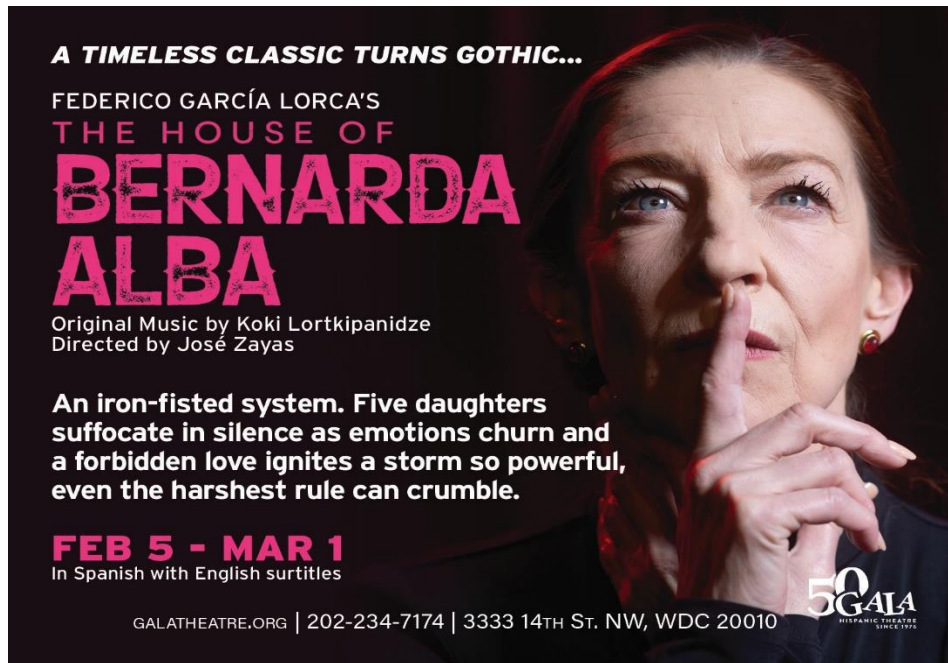
*TAMBO & BONES was developed with support from SPACE on Ryder Farm
and The Black Swan Lab at Oregon Shakespeare Festival*

Additional Production Staff

Master Electrician...Nick Greene
Electrician...Malcolm Eckel
Scenic Painters... Jak Lnz4d, Kara Neal
Scenic Carpenters...Barrett Doyle, Hakeem Ford, Samuel Koch
Puppet Fabricator...Johnna Presby
Rigger...Jonathan Dahm Robertson
Production Interns...Frankie Alston, Alisha Arrington

SPECIAL THANKS

Barbizon, The Commodore, 1st Stage, Mosaic Theater Company, Studio Theatre, Theatre Alliance, University of Maryland-College Park, Woolly Mammoth Theatre Company



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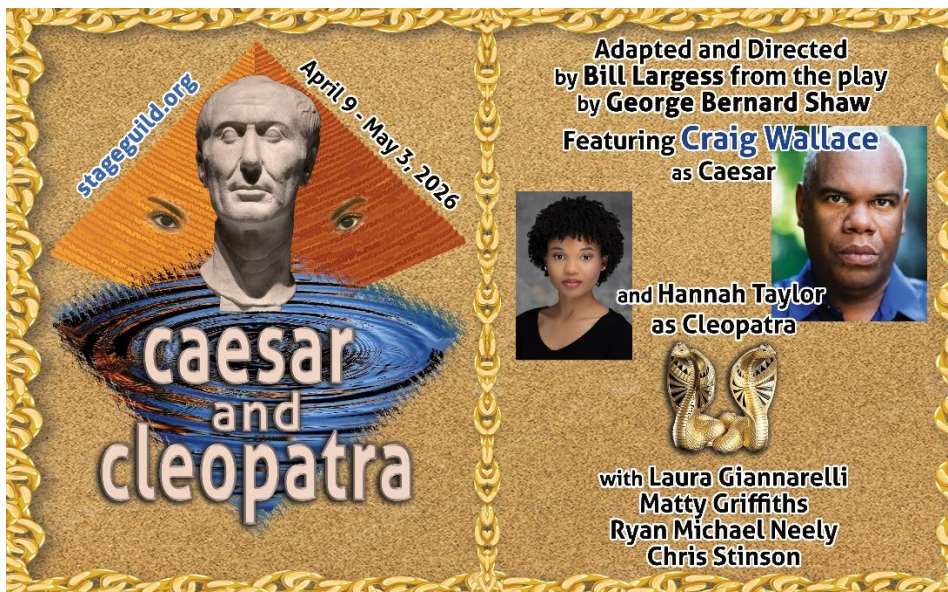
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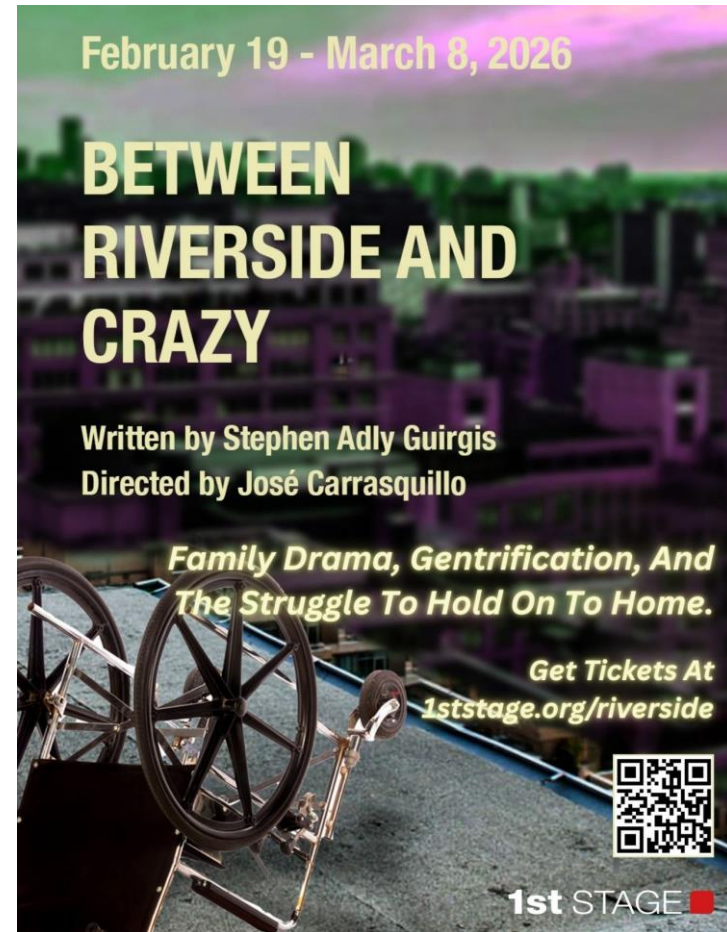
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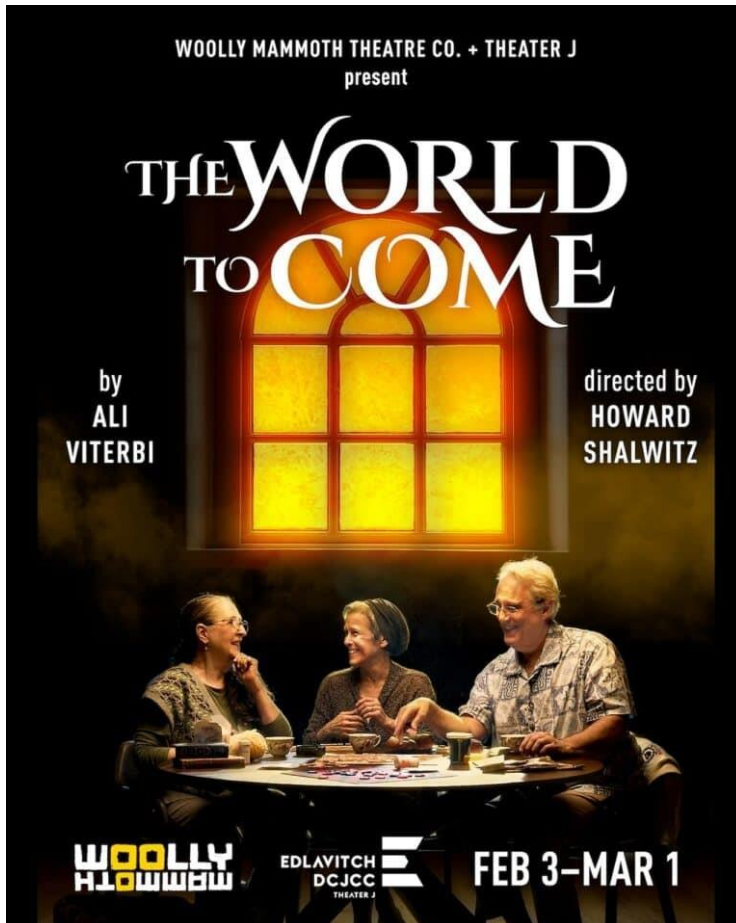
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General Manager.....Lauren Janoschka
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Marketing & Publicity Consultant.....Michael Kyrioglou
Company Manager.....Michael Kyrioglou

Additional Staff for *The Dragon*

Front of House... Michael Kyrioglou, Fran Tapia

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