

RHEOLOGY



Playwrights

THE
BUSHWICK
STARR 

From the Playwright: Shayok Misha Chowdhury

People react very strangely when I tell them my parents are physicists. Their eyes get all big. “Oh wow!” they say. “What was *that* like?” Or: “I was terrible at physics. Your parents must be geniuses.”

When I tell folks I make theater, on the other hand, I usually get: “Oh, good for you. You followed your passion. That’s so great! You get to do what you love.”

Physics is hard. Theater is fun! That’s the usual story.

At first, my mom and I just wanted to see if we could work together without killing each other. Could we make something that revealed the rigor in theater and the pleasure in physics?

What we ended up making, we never could have planned.

I remember learning, as a kid, that time was the fourth dimension. Meaning: to locate anything in the universe, you had to know not only *where* it was in three dimensions of space, but also *when* it was there. I would sit as still as I possibly could, and whisper to my mom, barely moving my lips: “Look, Ma! I’m moving in the fourth dimension.” It was a theatrical experiment: if I stopped moving in space, could I *feel* myself moving in time? And a revelation. A terrifying one. That time was always moving. I could never stop it.

All these years we’ve been working on *Rheology*, time was working too. And the work it was doing – on me, on my mom – was dramatic. The drama *time* was authoring was way more compelling than anything we could have invented.

We just had to notice it.

Playwrights Horizons

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in association with

The Bushwick Starr

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present the

The Bushwick Starr, HERE Arts Center, and Ma-Yi Theater Company Production of

RHEOLOGY

Written and directed by

Shayok Misha Chowdhury

In collaboration with

Bulbul Chakraborty

Featuring

Bulbul Chakraborty
Shayok Misha Chowdhury

Scenic Design
Krit Robinson

Costume Design
Enver Chakartash

Lighting Design
Mextly Couzin
Masha Tsimring

Sound Design
Tei Blow

Video Design
Kameron Neal

Music Director and Cello
George Crotty

Directing Consultant
Caitlin Ryan O'Connell

Dramaturg
Sarah Lunnie

Props
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Rheology by Shayok Misha Chowdhury in collaboration with Bulbul Chakraborty was originally commissioned and developed by The Bushwick Starr and HERE Arts Center, and was originally co-produced by The Bushwick Starr, HERE Arts Center, and Ma-Yi Theater Company as part of their 2024-25 Season.

Special thanks to the Laura Pels International Foundation for Theater for supporting this production.

About the Artists

Performers
SHAYOK MISHA CHOWDHURY
BULBUL CHAKRABORTY

Production Stage Manager
LISA MCGINN

Assistant Stage Manager
ANGIE SALAZAR

Cello
GEORGE CROTTY

SHAYOK MISHA CHOWDHURY (*Writer, director, performer*) is an Obie and Whiting Award winning writer and director. He directed the premiere of his playwriting debut, *Public Obscenities* (NYT Critic's Pick; Soho Rep, NAATCO, Woolly Mammoth, TFANA), one of three finalists for the 2024 Pulitzer Prize in Drama. In 2025, he wrote, directed, and performed in *Rheology* (Bushwick Starr, HERE Arts Center, Ma-Yi) and directed Jordan Tannahill's *Prince Faggot* (NYT Critic's Pick; Playwrights Horizons, Soho Rep, Studio Seaview), Jesse Eisenberg's *The Ziegfeld Files* (Studio Seaview), and a revival of Lee Breuer and Bob Telson's musical, *Gospel at Colonus* (Little Island). Misha's many-tentacled practice, spanning theater, music, poetry, and film, has earned him The Relentless Award, The Mark O'Donnell Prize, a United States Artists Fellowship, a Princess Grace Award, a Jonathan Larson Grant, two Sundance fellowships, and a Fulbright Fellowship. BA: Stanford. MFA: Columbia.

BULBUL CHAKRABORTY (*Performer*). is an acclaimed theoretical physicist and now (unexpectedly!) an Obie Award-winning performer. Recognized for her contributions to soft condensed matter theory, Bulbul studies systems far from equilibrium, such as granular materials, amorphous systems, and statistical physics. She is a fellow of the American Physical Society and the American Association for the Advancement of Science, as well as a recipient of a Simons Fellowship. Born in India, Bulbul grew up singing Rabindrasangeet: Bengali writer-composer Rabindranath Tagore's repertoire of songs about the natural world. She has performed in concert

with her son Shayok Misha Chowdhury at Lincoln Center and Little Island and made her theater debut in *Rheology* at The Bushwick Starr last spring. An alumnus of IIT Kharagpur, Bulbul immigrated to the U.S. in 1974 to get her Ph.D from Stonybrook. She was the first tenured woman physicist at Brandeis University, where she is the Ansell Professor of Physics and former Head of the Division of Science. You are likely to find her singing loudly in her office.

KRIT ROBINSON (*Scenic Designer*) is an award-winning designer, artist. Select design credits include: *Complications in Sue* (Opera Philadelphia), *Rheology* (The Bushwick Starr), *Hilma* (Wilma Theatre), *Drinking in America* (Audible Theater), *Don Giovanni* (Wolftrap Opera), Heather Christian's *Oratorio for Living Things* (Ars Nova & Signature Theatre), *graveyard shift* (Goodman Theatre), *Familiar* (Steppenwolf Theatre Company), and *In the Green* (LCT3). Krit is co-founder and principal designer of Queens Lighting Collective - which creates multidisciplinary community oriented art in the public realm, A Princess Grace Fellow, holds an MFA from Yale University, and is a proud member of USA 829.

ENVER CHAKARTASH (*Costume Designer*) is a Drama Desk Award winning and Tony nominated costume designer. Playwrights Horizons: *Stereophonic*, *Teeth*, *Catch as Catch Can*. Broadway: *Stereophonic*, *English*, *Romeo + Juliet*, *A Doll's House*, *Is This A Room*. Off-Broadway: *Tartuffe*, *Meet the Cartozians*, *The Least Problematic Woman in the World*, *Pre-Existing Condition*, *Becoming Eve*, *Public Obscenities*, *Toros*, *The Trees*, *Wolf Play*. Film: *Reality* (Seaview/HBO).

MASHA TSIMRING (*Lighting Designer*). Playwrights: *No Singing in the Navy*, *Practice*, *Staff Meal*, *Sad Boys in Harpy Land*, *Noura*. Selected Off-Broadway: *Cold War Choir Practice* (MCC/Clubbed Thumb/Page73); *Coriolanus* (TFANA); *Six Characters* (LCT3); *Coach Coach*, *Grief Hotel* (Clubbed Thumb); *Rheology*, *A Woman Among Women* (Bushwick Starr); *Terce* (Prototype); *Montag* (Soho Rep); *morning/mourning* (HERE/Prototype); *Opera/Dance: Friday Night Rat Catchers* (NYLA); *GEMS*, *Plenum/Anima*, *Unstill Life* (LA Dance Project); *Giulio Cesare*, *Rodelinda* (Hudson Hall). MFA - Yale School of Drama. www.mashald.com

MEXTLY COUZIN (*Lighting Designer*) Broadway: *JOB*. Off-Broadway: *BIGFOOT!*, *MEXODUS*, *Rheology*, *N/A*, *Fiasco Theatre's Pericles*, *Here We Are* (ALD), *Straight Line Crazy*, *peerless*, *Tambo & Bones*; Regional: *Alley Theatre*, *Berkeley Rep*, *Baltimore Center Stage*, *La Jolla Playhouse*, *The Old Globe*, *Seattle Opera*, *Woolly Mammoth*, *Centro de Bellas Artes Puerto Rico*. International: *Théâtre des Champs-Élysées*, *Nuits de Fourvière*. MXD Lighting Co-Founder. 2023 recipient of The 1/52 Project grant. MFA University of California, San Diego '20. mextlycouzin.com

TEI BLOW (*Sound Designer*). Playwrights Horizons: *No Singing in the Navy*, *Practice*, *Wet Brain*; *The Trees*; *Staff Meal*. Other recent: *Galas* (Little Island); *Public Obscenities* (Soho Rep); *Give Me Carmelita Tropicana!* (Soho Rep); *Watch Me Walk* (Soho Rep); *Rheology* (Bushwick Starr). Awards: Henry Hewes Design Award (2023); Foundation for Contemporary Arts Grants to Artists (2024); Creative Capital 2016; Bessie Award for Outstanding Sound Design (2015) for *I Understand Everything Better* (David Neumann / Advanced Beginner Group).

KAMERON NEAL (*Video Designer*) is an artist and designer working across video, installation, and performance. His archival film installation *Down the Barrel (of a Lens)*, created as Public Artist in Residence with NYC's Department of Records, is on view at the National Portrait Gallery and MoMA PS1. He has received a Creative Capital Award, a Lucille Lortel Award, a Henry Hewes Design Award, and the

Vineyard Theatre's Colman Domingo Award. Kameron is an Interdisciplinary Fellow between the RSC and BAM. This production marks his Playwrights Horizons debut.

GEORGE CROTTY (*Music Director and Cello*) (he/him). Canadian cellist George Crotty has forged his own exciting vocabulary, pushing the boundaries of the cello while drawing inspiration from jazz and global traditions. As a soloist and bandleader, Crotty has presented his work throughout North America and Europe, and has released three albums with his George Crotty Trio. A member of the Brooklyn Raga Massive, and the Detroit-based National Arab Orchestra, Crotty served as a cellist on the North American tour of the Broadway musical, *The Band's Visit*, and as music director for Misha Chowdhury's *Rheology* (2025). In addition to his work in theatre, Crotty is a sought-after recording artist across film and multimedia projects including "Assassin's Creed Mirage" (2023). georgecrotty.com

CAITLIN RYAN O'CONNELL (*Directing Consultant*) (she/her). Recent Directing: *Open Throat* (Little Island), *King Philip's Head...* (Clubbed Thumb), *Twin Size Beds* (Joe's Pub, Under the Radar), and *War of the Worlds* (Montana Repertory Theatre). Recent Associate Directing: *Uncle Vanya* (Lincoln Center), *Infinite Life* (Atlantic) *Wakey, Wakey* (Signature Theatre), and *Underground Railroad Game* (Ars Nova). Caitlin runs a Senior Center Theater Program in Brooklyn supported by The Bushwick Starr. BA Wellesley College, MFA Brown University.

SARAH LUNNIE (*Dramaturg*). Playwrights Horizons: *Prince F*, *The Antiquities*, *The Thin Place*, *The Christians*, *Miles for Mary*. Broadway: *What The Constitution Means To Me*; *A Doll's House, Part 2*; *Hillary and Clinton*; *Grand Horizons*. Select Off-Broadway: *My Joy is Heavy*, *Initiative*, *The Seat of Our Pants*, *Angry Alan*, *Public Obscenities*, *The Ally*, *Where The Mountain Meets the Sea*, *Mrs. Murray's Menagerie*, among many others.

MATT CARLIN (*Props*). Matt has been the Props Supervisor at Playwrights Horizons since 2022. Broadway: *Home* (Roundabout), *Stereophonic* (Original Props). Select Off-Broadway credits include *Teeth* (New World Stages), *Walden* (2ST), *Buena Vista Social Club*, *A Simulacrum* (Atlantic), *The Comeuppance* (Signature) and *american (tele)visions* (NYTW). He received his B.F.A. from Pace University. @mattcarlin

LISA MCGINN (*Production Stage Manager*). Recent credits: *Watch Me Walk* (Soho Rep); *we come to collect: a flirtation, with capitalism* (Jenn Kidwell, The Flea Theatre); *A Knock on the Roof* (NYTW, tour); Geoff Sobelle's *FOOD, HOME* and *The Object Lesson*; *On Beckett: An Evening with Bill Irwin* (tour); *300 Paintings* (Sam Kissajukian, tour); *Underground Railroad Game* (Jennifer Kidwell, Scott R. Sheppard, Ars Nova, tour); *Those with 2 Clocks* (Wilma Theatre), *Ocean Filibuster* and *How to Build a Forest* (PearlDamour); *Detroit Red* (ArtsEmerson); *Love* (Alexander Zeldin, Park Ave Armory).

ANGIE SALAZAR (*Assistant Stage Manager*) is a Queens-based Stage Manager. New York credits include: Assistant Stage Manager for *Watch Me Walk* (Soho Rep) and *Rheology* (The Bushwick Starr). Stage Manager for *Moon Bear* and *Fireside Dances* (Breaking the Binary Festival) and *Tomorrow Never Came* (National Queer Theater). Production Assistant for workshops of *The Interests*, *ALI*, and *SMASH*. Volunteering for *Broadway Cares with Broadway Backwards*, *Broadway Bares*, and *Red Bucket Follies*. Other regional credits include Stage Management Apprentice at the Denver Center for Performing Arts and Assistant Props for the National Tour of *Cats* 21'-22'. She graduated from the University of Michigan with her Bachelor's and Mesa Community College for their Associate's. They currently run a photo project of archive carabiner culture of the now (@thecarabinerproject).

THE BUSHWICK STARR is an award-winning non profit theater that provides a home for artists, community and bold new work. Since 2007, they have grown from a fledgling neighborhood arts space to a permanent and vital Brooklyn cultural center. The Bushwick Starr cultivates

a loving environment where artists can make career-defining leaps, learners can explore their interests through theater, and audiences can be part of an experience that ignites new ideas and forges human connection. They are a place of welcome for all who wish to build community through stories, conversation, and art-making.

Through serving both emerging and established artists, and building a strong and meaningful bond with local schools and community centers, the Starr has become a pillar in Bushwick and a trusted NYC theater where audiences experience new, high quality work in a warm, intimate environment.

Since 1993, **HERE ARTS CENTER** has been one of New York's most prolific arts organizations. Today, it stands at the forefront of the city's cultural scene, producing and presenting daring, new, multidisciplinary performance experiences. From our home in Lower Manhattan, HERE builds an inclusive community that nurtures artists of all backgrounds as they disrupt conventional expectations to create innovative performances in theatre, dance, music, puppetry, media, and visual art. By providing these genre-blending artists with an adaptive, flexible home for developing and producing their work, we share a range of perspectives reflective of the complexity of our city. HERE welcomes curious audiences to witness groundbreaking performances, responsive to the world in which we live, at free and affordable prices.

Under the leadership of Co-Directors Jesse Cameron Alick, Annalisa Dias, and Lanxing Fu, HERE continues to evolve as a home for artists and audiences alike. Appointed by the Board in 2024, the Co-Directors collaboratively lead the artistic and executive functions of the organization, shaping its vision, programming, and community engagement. HERE strives to create an equitable, diverse, and inclusive home in which all people have fair access to the resources they need to realize their visions. We acknowledge structural inequities that exclude individuals and communities from opportunities based on race, gender, disability, sexual orientation,

class, age, and geography, and seek to counter those inequities in our work. Through mindful actions on sustainability and regenerative practices, we work toward climate justice, and a safe, livable planet for present and future artmakers and audiences.

www.here.org

Founded in 1989, **MA-YI THEATER COMPANY** is a professional, award-winning not-for-profit 501(c)(3) organization whose primary mission is to develop and produce new and innovative plays by Asian American writers. Since its founding, Ma-Yi has distinguished itself as one of the country's leading incubators of new works shaping local and national conversations about what it means to be Asian American today.

Central to Ma-Yi's mission are challenging popular perceptions for culturally specific theater, and encouraging artists to push Asian American theater beyond easily identifiable markers. To that end, Ma-Yi provides a nurturing home for exciting, generative, contemporary playwrights to produce risky, challenging, forward-thinking new plays for American Theater.

Onstage and off, Ma-Yi is guided by knowing why and for whom we create. Ma-Yi aspires to exemplify the extent to which theater makers can be active local partners to the diverse communities that inspire them, while also participating in larger, global conversations about our roles as artists/citizens.

PLAYWRIGHTS HORIZONS is a writer's theater committed to the advancement of bold and visionary playwrights, through the development and production of daring new work and the education of future theatermakers. Adam Greenfield has served as Artistic Director since 2020; Casey York became Managing Director in 2024. In a city rich with cultural offerings, Playwrights Horizons' 54-year-old mission is unique among theaters of its size; the organization has distinguished itself by a steadfast commitment to centering the voice of the playwright. It's a mission that is always timely, and one that's necessary in the ongoing evolution of theater in this country. By expanding the U.S. theater

canon with a wider range of voices, Playwrights Horizons aims to be a home for the exploration of playwriting and an anti-racist center of curiosity, dialogue, and artistic risk.

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The actors and stage managers employed in this production are members of actors' equity association, the union of professional actors and stage managers in the United States.



The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



United Scenic Artists, Local USA 829 is the union representing scenic, costume, lighting, sound and projection designers in Live Performance.

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Playwrights Horizons is a writers' theater dedicated to the support and development of contemporary playwrights, composers, and lyricists, and to the production of their new work. The theater offers career-long advocacy and artistic and technical resources to artists. As an audience member, you are an important part of our mission and of our proud 54-year tradition. We would like to thank all of the individuals and institutions in both the public and private sectors whose donations help to sustain our annual programs and productions. For more information about making a donation, visit phnyc.org/give.

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SOME NOTABLE PRODUCTIONS

Lucas Hnath
The Thin Place, The Christians

Jaclyn Backhaus
Wives, Men On Boats

Michael R. Jackson
A Strange Loop (Pulitzer, Tony Award)



Larissa FastHorse
The Thanksgiving Play

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The Flick (Pulitzer), Circle Mirror Transformation

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I Was Most Alive with You

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For Peter Pan on her 70th Birthday, Stage Kiss, Dead Man's Cell Phone

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The Heidi Chronicles (Pulitzer, Tony Award)

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I Am My Own Wife (Pulitzer, Tony Award)

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Photo of Stereophonic by Chelcie Parry. Wish You Were Here, A Strange Loop by Joan Marcus. Sunday in the Park... by Gerry Goodstein.

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