

DEPARTMENT OF THEATRE ARTS
MAINSTAGE PRODUCTION SERIES **PRESENTS**



**SEVEN
HOMELESS
MAMMOTHS
WANDER
NEW ENGLAND**
A STAGED READING

BY MADELEINE GEORGE
DIRECTED BY ADITRI KHADILKAR '26 (THEATRE ARTS)

DECEMBER 5 & 6, 2025 @ 8 P.M.
DECEMBER 7, 2025 @ 2 P.M.*

PARKER THEATRE

Parker Theatre is situated on the ancestral land of the Esopus, Lenape, and Munsee people

***TALKBACK FOLLOWING PERFORMANCE**

Seven Homeless Mammoths Wander New England is presented by arrangement with **Concord Theatricals** on behalf of **Samuel French, Inc.**

DEPARTMENT OF THEATRE ARTS 2025-2026 MAINSTAGE SEASON

RUN TIME

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2 hours with one 10-minute intermission

CONTENT WARNING

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This performance contains mild references to sexual assault.

ABOUT ***SEVEN HOMELESS MAMMOTHS WANDER NEW ENGLAND***



Dean Wreen is not having a good week. Her college is in dire financial straits and a plan to close its tiny, all-but-forgotten natural history museum is sending unexpected shock waves across campus and out into the local community. At home, her ex-lover, Greer, is staying with her—sending shock waves of a different sort through her relationship with her current (and much younger) girlfriend, Andromeda. Town-gown relations are in tatters! The local newspaper is erupting in protest! Even the awful, historically inaccurate dioramas in the museum have started mouthing off! A screwball sex comedy about the perils of monogamy, certainty, and academic administration.

DRAMATURG NOTE

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A note from our dramaturg,
Kyra Perles

In 2011, when *Seven Homeless Mammoths Wander New England* was first produced, America was already inching towards an increase in museum closings; from financial struggles to protest movements, institutions like the American Folk Art Museum, the Dallas Women’s Museum, and the Washington Air and Space Museum faced both temporary and permanent closures. In 2025, museum shutdowns in America have reached a new height: on Oct. 1, the US federal government officially entered a shutdown after a consensus on budgets could not be reached. This meant that approximately 40% of the federal workforce was on unpaid leave, and governmental departments not seen as “essential” were frozen. Many museums, such as some of the country’s most famous institutions in Washington, D.C., are run by the US government, and government shutdowns mean that these spaces lose funding. Some institutions were even forced to close on the day that the shutdown was enacted, including the Washington Monument, the National Arboretum, the National Archives Museum, and the Library of Congress.

The shutdown isn’t the only threat that museums face in 2025 America. As is the case with many public institutions, the 2020 COVID-19 pandemic caused significant damage to museum attendance and funding. However, in the midst of the second Trump administration, the slow progress that museums have been making across the country in the past five years has been partially reversed, in large part due to cutbacks in federal funding for the arts. Experts estimate that one-third of American museums have experienced a loss in government contracts and grants since Trump was re-elected in November 2024. As a result, museums have been forced to delay or cancel construction projects and new programs, as well as fire employees at new rates. As we consider what it means to set *Seven Homeless Mammoths Wander New England* in 2025, it is worth considering what parallels we can draw between the climb towards anti-intellectualism in the play itself, and the threats to museums that we face in the real world.

While museums and the arts have faced significant defunding as a result of the government shutdown, one aspect of both *Seven Homeless Mammoths Wander New England* and American society itself that is more to blame than the current administration is the significant absence of women and queer people in the American workforce, specifically in higher-ranking positions. Research shows us that women in

DRAMATURG NOTE (CONT'D)

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the US currently earn college degrees at higher rate than men across all ethnicities and even college majors; however, there is still a significant gender gap in leadership positions between men and women, and women hold less than one-third of nationwide senior management jobs. Queer people face a similar gap in the workforce: only 0.9% of board seats at Fortune 500 companies (the top 500 corporations in America) are made up of queer employees. Women's academic successes should, by all accounts, lead to a higher credibility and therefore a higher percentage of high-ranking women in the workplace, but major discrepancies exist between educational requirements and actual workforce representation. Much like what Dean Wreen grapples with over the course of *Seven Homeless Mammoths Wander New England*, as modern audiences we cannot help but ask ourselves: how much harder do women and queer people have to work in order to be seen and valued in the workplace?

DIRECTOR NOTE

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A note from our Director, **ADITRI KHADILKAR '26 (THEATRE ARTS)**

While directing *Mammoths*, the cyclical nature of theatre was something I kept returning to. In theatre, we see shows being done time and time again. As audience members, we find ourselves coming back to shows. It's a different approach to the question we ask, "Why this play? Why now?" but still highlights the timeless nature to theatre. *Seven Homeless Mammoths* premiered at Two River Theater in 2011 and I get to share this story with you today. Though it's been over a decade, the show's themes are still relevant today.

Alternate kinship structures are familial arrangements that go beyond the traditional nuclear family. It's mentioned frequently in the play, and we see it through the relationship Greer, Wreen, and Andromeda share as they all try their best to support each other. My family immigrated to the United States in 2002 and had no immediate family nearby. Over time, they began to build relationships and a community. I grew up with this large, connected Indian American community and saw how everyone showed up for each other, whether it was a birthday, graduation, a holiday like Ganesh Chaturthi, or just a meal. It taught me the beauty of these relationships, the community you can create, and the moments you get to share with others, and is the heart of the work I do.

This show is part of my honors thesis, one of the final things I'll get to do during my time here, and it's made me reflect on my time here, the path I took to come here—and I couldn't imagine it any other way. The more I read and hear the text, it makes me think about New Paltz. The unnamed fictional town in *Mammoths* shares a lot of similarities. They're both small towns that have connected communities, show up for each other, and stand up for a cause. This show is a love letter for the past four years of my life. To all the people I've met, shared jokes with, the educators who stood in my corner, and all the memories that have been created. To the communities I've gotten to be a part of. Though we go through endings, "they give rise to beautiful beginnings."

Thank you to the cast and creative team for your enthusiasm and being a part of this process, the SET team for giving me the chance to do this, Andrea and Catherine for your guidance, Pat and Alicia for your continued support, to my friends, and to Aai, Baba, and Anjor: I love you, thank you for everything.

If you are able to this season, I encourage you to donate your money or time to your local mutual aid funds. Be there for your community and your people. Find your local groups at mutualaidhub.org

ABOUT THE PLAYWRIGHT

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Madeleine George is an American playwright and author. Growing up in Amherst, Massachusetts, George began writing as a student and, as a teenager, was a participant in the Young Playwrights Festival at Playwrights Horizons and The Public Theatre. George received a BA from Cornell University and an MFA from NYU Tisch School of the Arts.

George's plays include *The Sore Loser*, *Hurricane Diane* (Obie Award), *The (curious case of the) Watson Intelligence* (Pulitzer Prize finalist), *Seven Homeless Mammoths Wander New England*, *Precious Little*, and *The Zero Hour*. Honors include the Hermitage Major Theatre Award, the Princess Grace Award, and a Lilly Award. George's translation of Chekhov's *Three Sisters* premiered at Two River Theater in 2022, and her audio adaptation of Alison Bechdel's *Dykes to Watch Out For* was released in 2023 by Audible Originals. George is a writer/producer on the Emmy- and Golden Globe-nominated mystery-comedy *Only Murders in the Building*. Since 2006, she has worked with the Bard Prison Initiative at Bard College, where she currently serves as director of admissions.

CAST

(in alphabetical order)

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JAMES BELLO | The Caretaker

GRACE FANG | Greer

EM GLASS | Early Man 2

EMMA HILL | Andromeda

PAIGE MANSFIELD | Early Man 1

KRISTEN MCQUAID | Dean Wreen

CREATIVE TEAM

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Director | Aditri Khadilkar
Production Stage Manager | Meara LeFevre
Assistant Stage Managers | Paige Teixeira and Kaya Fitzpatrick
Dramaturg | Kyra Perles
Scenic Designer and Props Manager | Alyssa Turcotte
Sound Designer | Mariana Motherway
Lighting Designer | Ethan Maguire
Costume Stylist | Athena Holman
Assistant Costume Stylist | Libby Young
Hair and Makeup Supervisor | Natalie Stockmeyer
Production Manager | Kiersten DeLorey

PRODUCTION TEAM

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Properties Crew | Via Donato, Pheonix Entrades, Kat Knapp, Keegan Lazorchak, Riley McGeough, Paige Teixeira

Sound Board Operator | Mariana Motherway

Sound Technicians | Phoebe Albro, Oz Fen Wang

Lighting Consultant | Max Auerbacher

Lighting Board Operator and Programmer | Dani Pressman

Electricians | Phoebe Albro, Max Auerbacher, Declan Caulfield, Kiersten DeLorey, Meg Hobson, Dani Pressman, Jupiter Rizzitiello

Social Media Coordinator | Grace Hoey

Box Office Manager | Russell Thompson

House Manager | Milly Camara

Box Office Assistant | Kyra Perles

Box Office Assistant | Tessa Chiaino

Box Office Assistant | Sofia Levine

Box Office Assistant | Kaitlin Peña

Box Office Assistant | Gianna Baez

Box Office Assistant | Anna Troetel

Theatre Arts Participation: Front of House | Erin Quigley

Theatre Arts Participation: Front of House | Princess Aboagye



S.E.T. COMMITTEE

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Production Manager | Kiersten DeLorey

Treasurer | Arianna Robinson

Technical Director/Tech and Design Representative | Phoebe Albro

Performance Representative | Lennon Lotardo

Theatre Studies Representative | Rome Torres

TADA President | Luiza Braga

NPP President | Alina Estep

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<https://www.newpaltz.edu/fpa/theatre/productions/student-explorations-in-theatre-set/>

FACULTY SUPERVISORS

.....

Honor Thesis Advisors | Catherine Doherty and Andrea Varga

DEPARTMENT OF THEATRE ARTS

.....

Associate Professor, Chair | Patricia A. Fitzpatrick

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Technical Director | Joel Sherry

Assistant Professor, Scenic & Props | Dan Daly

Supervisor, Head of Design

Costume Director | Kaitlyn Kociela Taylor

Lecturer, Lighting Supervisor | Travis McHale

Lecturer, Sound Supervisor | Dean Mahoney

Lecturer, Dramaturgy Supervisor | Caitlyn Halvorsen-Kratky

Faculty | Matthieu Chapman,
Catherine Doherty,
Brittany Proia,
Ryan Quinn,
Tony Speciale,
Andrea Varga

SCHOOL OF FINE & PERFORMING ARTS

.....

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DEPARTMENT OF THEATRE ARTS

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