



ATLAS INTERSECTIONS FESTIVAL

JAEMI THEATRE PRESENTS

PREGNANCY IS ILLEGAL

BAAL

FRIDAY, MARCH 6, 2026 at 7:30 PM

Lab Theatre II | Atlas Performing Arts Center
1333 H Street NE, Washington, DC 20002

Runtime: approximately 75 minutes

*Content Advisory: This play explores themes related to
abortion, miscarriage, pregnancy, and climate anxiety.*

ABOUT THE PLAY

Baal is a dystopian developmental staged reading set in a city plagued by slime rain and strict reproductive control. This project was originally conceived and submitted as a full production, but due to the one-day setup limitation and condensed runtime, it has been revised into a staged reading format to focus on text, rhythm, and performance development.

In this hostile environment, citizens must wear protective suits, and pregnancies are monitored or terminated by the government. When a nonbinary doctor named Kehlani discovers they are carrying a child with their partner, they are forced to choose between obedience to the system and the act of care. The city's collapsing ecosystem, government corruption, and weaponized misinformation collide with the intimacy of pregnancy, creating a volatile emotional and political landscape.

This staged reading integrates fragments of news broadcasts, children's programming, and bureaucratic procedures. Blending dark humor and horror, satire and sincerity, the piece explores nontraditional family structures and modes of care under oppressive systems. It raises questions of bodily autonomy, public health, surveillance, gender, and the politicization of birth and grief.

Rather than offering a single protagonist, Baal assembles a chorus of medical workers, politicians, patients, and civilians, each navigating fear, ethics, and impossible choices. Their conversations oscillate between absurdity and desperation, tenderness and violence. By dramatizing the bureaucratization of pregnancy in a disaster state, the piece asks: Does the government have the right to regulate the body? Who gets to decide whose life is worth protecting? What are the costs of survival under biopolitical regimes?

Formally, the reading employs fragmented text, overlapping voices, and minimal physical gesture to evoke the disorientation of crisis. With sparse visual cues and an emphasis on vocal rhythm, the reading invites audiences to imagine sterile hospital interiors and rain-drenched ruins rather than showing them.

Every character in this play is non-binary or gender non-conforming identified.

Setting: The dystopian city of Baal, plagued by slime shower and stringent government controls.

Time: Not far from the current time.

CAST

Bri Houtman (they/she) K

Centeno (any) J, Secretary

Imaan Khan (she/her) M

Christian Harris (they/he) Carrie, Agent 1, Patient 1, Person 1, Patient 4, Couple 2

Michelle Yoon Chaney (she/her) Sam Oak, Patient 2, Narrator

Syd Johnson (they/them) Patient 3, Nurse 2, Caregiver, Agent 2, CBA News

Christina McCann (they/them) Nurse 1, Person 2, Reporter, Agent 3, Couple 1

PRODUCTION TEAM

Youri Kim (they/she) Playwright / Producer

Theo Yu (they/them) Director

Juyoung Koh Production Manager

Saúl Díaz Cruz Stage Manager

Naomi Marin (she/her) Sound Designer

This staged reading will be followed by a 15-minute talkback.

BIOGRAPHIES



Youri Kim (they/she), Playwright/Producer, is a DMV-based theatre director, playwright, and producer, and the playwright and producer of Baal staged reading. Their work spans South Korea, Germany, the UK, and the mid-Atlantic United States, with a practice grounded in new work development, ensemble process, and precise production craft. Kim's writing and directing examine how institutions and social economies shape desire, agency, and identity, centering people pushed to the margins without reducing them to symbols. Selected projects include (armpit)Hair, which interrogates the policing of women's bodies and social pressure, and adaptations that reframe political material through contemporary conditions. Their work has received support including the 2025 SDCF Lynnette Barkley Fund.



Theo Yu (they/them), Director, is a DC-based director, producer, and practitioner. They reimagine classics and develop new work through community lenses to stimulate collective imagination and expand understanding across differences. As a producer, they have partnered with community and activist organizations, including Migrant Solidarity Mutual Aid, Save Chinatown Solidarity Network DC, and Broadway Cares Equity Fights AIDS. Favorite credits: Fear and Misery in the Third Reich (Fear and Misery in DC; Director/Co-Producer), The Garbologists (Dramaturg/Assistant Director; Theater Alliance), Bad Feminist (Director, Independent), Macbeth (Director, Rider University). Upcoming: Everything, Devoured (Dramaturg, Nu Sass). TheoYu.Weebly.com



Bri Houtman (they/she), K, is a DC-based actor and director who is psyched to develop this new play and for their Jaemi Theatre debut! Local credits include: Dracula a Feminist Revenge Fantasy, Human Museum, and Angel Number Nine with Rorschach Theater, A Commedia Romeo and Juliet and Love Like Tuesday with Faction of Fools, Kill the Ripper and Iphigenia with We Happy Few, and Hamlet with Endangered Species Theater. Regional: Dial M for Murder and A Christmas Carol with Penobscot Theatre Company. Upcoming: Dragon Play with Rorschach Theatre.



Centeno (any), J/Secretary, is a New York/DC-based actor, playwright, singer, and poet. They are passionate about exploring nonbinary/trans, Filipino American, and mixed-race identity in their work. When they are not making their art, they are usually having deep conversations with their amazing friends, lifting weights, or watching YouTube Shorts (though trying to watch more YouTube Longs). They are so excited and grateful to make their DC theatre debut with Jaemi.



Imaan Khan (she/her), M, Imaan Khan (Emaan) is excited to be a part of the first JAEMI production. She has performed in several Silver Spring Stage productions; "M" in Peerless, Mara in Abdication, May in Banana Brains (won an award for it, bragging on purpose) & Kitty Bennet in Pride & Prejudice. She also played Dreama in a quirky outdoor Rabble Crew production, "What Are The Odds." She is a graduate of the 2022 TheatreLab's Honor Program where she co-directed, co-produced and co-starred in The Roommates (abridged) by Jen Silverman.



Christian Harris (they/he), Carrie and others, is a DMV-based actor and dramaturg. They are locked and loaded to perform with the Jaemi Theatre's stage reading of Baal. You might have seen Christian at Arena Stage in Tarell Alvin McCraney's We Are Gathered, or at various theaters in Frederick, Maryland. Most recently, they performed a stage reading of Sleep Deprivation Chamber directed by Craig Wallace at Theater on the Run. Christian's next projects will be as an understudy for Nu Sass's Everything Devoured and Pipeline Playwrights's Around the Snake Turn. Christian would like to thank his parents, family, and friends for their constant support. It means everything.



Michelle Yoon Chaney (she/her), Sam Oak/Patient 2/Narrator, is an actor and writer from Montgomery County, Maryland. University Theatre credits include Deviser and Writer in This Remains, Small Mouth Sounds, Everybody, and You Can See Me in the Dark. BFA, University of Maryland Baltimore County (UMBC).



Syd Johnson (they/them), Patient 3 and others, is an actor with credits in New Jersey, Philadelphia, and Washington, D.C. Favorite previous credits include Save My Black Soul at Laurel Mill Playhouse, Tartuffe at Silver Spring Stage, The Covenant at Walking Shadow Theatre, The Foreigner at Walnut Street Theatre, and Waiting for Lefty at Ignoble Artists. Syd thanks their friends and coworkers for always believing in them and their support. They dedicate this performance to their late mother.



Christina McCann (they/them), Nurse 1 and others, is a theatre artist and community organizer in the DMV. They recently co-produced a sold-out run of Brecht's Fear and Misery in the Third Reich with Theo Yu. They are thrilled to be a part of BAAL. Education: B.M. Musical Theatre, Catholic University.



Juyoung Koh, Production Manager, is a co-founder and Associate Director of Jaemi Theatre Company. A theatre director, her practice centers on collaboration, space, and audience experience, often exploring contemporary social issues, women's experiences, and stories shaped by migration. Originally from South Korea, she is now based in the United States and continues to make theatre. She is excited to collaborate with artists in the DMV area. Follow her at @juyoung_zip and juyoungkoh.com



Saúl Díaz Cruz, Stage Manager, is a Salvadoran actor, singer, and director. He's directed a few one-act plays for the virtual company, Rainy Day Artistic Collective and has acted in virtual productions. Most recent stage credits include A Christmas Carol (The Little Theatre of Alexandria), Chiquita! (Silver Spring Stage), A Quiet Weight (Atlas Performing Arts Center), 007 (Sid Gold's Request Room). He considers himself a versatile artist with his experience as a producer, assistant stage manager, and now making his debut as stage manager. Follow him on socials @sauldcproductions



Naomi Marin (she/her), Sound Designer, is a sound designer and live audio mixer from Columbia, MD. She was the sound intern/fellow at Florida Studio Theatre for two years and while she was there, some of her design credits were: The White Chip, A Night in November, Aesop's Fables, Advice (a National New Play Network World premiere), and Bad Books (a NNPN regional premiere). Naomi graduated from Ursinus College in 2023 with a B.A. in Theater Design and Technology.

ABOUT JAEMI THEATRE

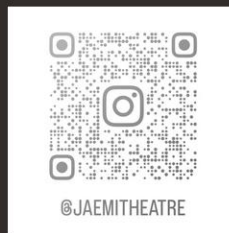
Jaemi Theatre is a newly formed performance initiative that views theatre as a space for interruption, speculation, and embodied re-imagination. Led by Korean diasporic artists and based in Washington, DC, the company explores experimental modes of storytelling that merge live performance with visual media, sound, and linguistic friction.

The name “Jaemi” carries layered meanings: in Korean, it means joy or amusement, while its Sino-Korean root 在美 also means “to live in the United States” and “to live in beauty.” This multivalence reflects the company’s ethos: to create work that is playful, critical, and grounded in the complexity of diasporic experience. Rather than presenting singular narratives of assimilation or representation, Jaemi Theatre exposes the seams of those narratives, asking what kinds of stories can emerge from fragmentation, translation, and technological mediation.

Our process combines text-based dramaturgy with sound design, visual composition, and research materials. We are interested in how performance stages tension between language and body, screen and stage, history and memory. Each work is approached as an open structure assembled through experimentation rather than imposed form.

Baal is currently in its development phase as a staged reading, designed for black box and studio environments. Future iterations will expand its relationship between text, image, and sound toward a fully realized production.

Ultimately, Jaemi Theatre is a home for the unfinished and the unassimilated—where glitch, ghost, and excess are not problems to solve but textures to inhabit. We believe performance can hold contradiction without needing to resolve it. That is where we find beauty. That is where we find 재미.



@jaemitheatre

Baal is the inaugural project of Jaemi Theatre.

Presented as part of the Atlas INTERSECTIONS Festival 2026.

“Where glitch, ghost, and excess are not problems to solve but textures to inhabit.”