



**UNATTENDED BAGGAGE  
PRESENTS**

# **Cowl Gürl**

**BY ANNA CAPUNAY**

# ABOUT

## SYNOPSIS

Cowl Girl always wears a Batman cowl, masking herself from the outside world. Will her friend, Jason, and the intriguing nephew of her arch-enemy, Alex, be able to get her to break out of her shell? If you like '80s pop culture, Pee-wee Herman, sci-fi, and comic book heroes, then this is the show for you! This play is a love letter to kids who grew up in the '80s and remember what real cartoons, music, and superheroes were like back in the day.

## PAST PRODUCTIONS

COWL GIRL has been staged in a workshop production at Dramatic Question Theatre in 2013. It was also re-adapted in 2015 as an independent television pilot in Chicago, produced by A & K Productions. This new production we're working on will be a revised version of the 2013 original workshop play, incorporating the character of Tabby, who was written for the pilot. Other differences include backdating the play from 2013 to 2003 and re-writing the romantic lead, Alex, as a non-binary character and/or a woman. In the current workshop production slated for this spring, Alex is being played by a Black AMAB (assigned male at birth) non-binary femme person, giving Cowl Girl and Alex somewhat of a "transbien" (trans-lesbian) relationship. If the production moves forward beyond this new workshop, it will be the first time COWL GIRL will be staged in full, technically making it a World Premiere.



# CREATIVE TEAM

## SEAN POLLOCK (DIRECTOR)



Sean Pollock (he/they) is an NYC-based multidisciplinary writer, director, creative producer, designer, teaching artist, and sometimes performer from Mountain Lakes, NJ. Select directing/playwriting credits include: THIS IS A PLAY ABOUT NEWSCASTERS (Austin College), THE BED SHOW (Philly Theatre Week), UP IN FLAMES (Rising Sun Governor's Island Residency), AMERICAN JUGGALO (New Ohio/HERE Arts Center), A VERY MERRY UNAUTHORIZED CHILDREN'S SCIENTOLOGY PAGEANT: IN CONCERT (Feinstein's/54 Below, Greenroom 42). Off-Broadway: TRUMP RALLY (Theatre Row). TV/Web Series: WE'VE BEEN TRYING TO REACH YOU ABOUT YOUR CAR'S EXTENDED WARRANTY (LIU Brooklyn), SEXY NERD STUFF, THE OMEGA-3'S! A CLIMATE CHANGE MUSICAL ADVENTURE (American Lore Theatre/Museum Of Natural

History). Film: PROTECT THE PIGEONS FROM EATING USED CONDOMS. They have taught at Theatre Horizon, 82nd St Academics, Wingspan Arts and in the public school district of Philadelphia. Training: Ithaca College, NTI, Directors Lab North, Directors Lab Chicago, Directors Lab West. Dramatists Guild Member. He is currently a Norman Steinberg Scholar pursuing his MFA in Writing and Producing for Television at Long Island University Brooklyn/Steiner Studios, and the current Artistic Director/Co-Founder of Unattended Baggage. pollocksean.com, insta: @seanp\_yo.

## ANNA CAPUNAY (PLAYWRIGHT)

Anna Capunay (she/her) is a Queens, NY native. She studied playwriting at Gotham Writers Workshop and The Puerto Rican Traveling Theater; Anna was also a member playwright of the nonprofit playwrights collective, the Dramatic Question Theatre. Her plays include: LA GOTA FRIA--performed at Thalia Spanish Theatre in November 2017. This workshop was partially funded by the Queens Council on the Arts for individual artists living in Queens, NY. This piece is very personal as it is loosely based on her family's decision to seek alternative cancer treatment for their mother, who is now in remission. COWL GIRL-- produced by the Dramatic Question Theatre in 2013. This piece was adapted into a television pilot by Arrow and Key Productions and shot at the renowned Cinespace Chicago Film Studios. The pilot garnered numerous laurels including Best of the Fest finalist at the Chicago International REEL Shorts Film Festival 2017. A CAT'S TALE-- produced in 2015 by Paula Landry (Idea Blizzard Productions) and directed by Rick Mowat (SnackPack Productions). This piece was subsequently adapted into an independent feature and became an Official Selection at San Francisco's Best Actors Film Festival 2016, winning Best Director for Comedy and Best Ensemble Cast for Comedy. A CAT'S TALE made its debut at the 2016 Chelsea Film Festival in New York City. Anna is a member of the Dramatists Guild. Her plays can be found online at New Play Exchange.



# CAST MEMBERS

## **YESSENIA REYES**

### **COWL GIRL**

Yessenia, she/her/hers, is a Mission, TX native currently living in Manhattan. She received her B.S. in Theatre from Tufts University and recently received her M.F.A. in Acting from the Actors Studio Drama School. She starred in the award winning short film Let's Play Dead Girl (2014) and was awarded Best



Supporting Actress at the My Final Shot Production Film Festival. She also starred in Buy This Button (2016) which was accepted into the Women in Comedy Film Festival. Most recently she played the role of JESS in Greater Fools (2018), and originated the roles of IRENE in La Gota Fria (Thalia Spanish Theatre) and MAGPIE in We Three (Theatre East). You can catch Yessenia performing next with Exit II Theatre Company performing Dog Sees God: Confessions of a Teenage Blockhead in the role of MARCY.

## **LILY RANDALL**

### **TABBY**

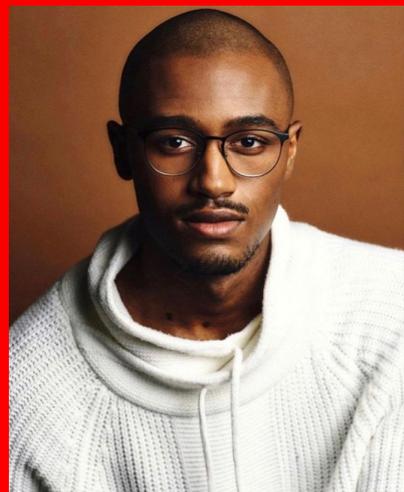
Lily, they/them/theirs, is a New York based actor and singer. Credits include I Migration (Falconworks Theater Company), Hypatia and the Heathens: A Musical Bacchanalia (Caveat), Dark Down Deep (The Dare Tactic), Medea (Columbia University's Lenfest Center for the Arts), Avenue Q (Muhlenberg Summer Music Theatre), and Hair (Centenary Stage Company). Muhlenberg College graduate: Theatre, Music, and Asian Studies. [lilywrandall.com](http://lilywrandall.com)



## **AZENDE JOHNSON**

### **ALEX**

Azende's, he/him/his, them/they/theirs, Film/TV credits include: Fingers In The Wind (2022) Dir. Chad Murdock. Training: American Academy of Dramatic Arts (New York). Azendé is a Black, Queer artist who believes in the power of creation and empathy through art. His goal in the industry is to continue to push Queer & BIPOC stories in media.



## **AMR KOTB**

### **JASON**

Amr, he/him/his, is an actor with experience in television, film, and commercials. He is particularly attracted to comedy-drama and satire but is experienced in drama as well. Some of his favorite short film roles include Pete in The Dotted Line and Snide Poet in Poems of Great Importance. He has also created, written, and produced three satirical short films in which he played well-meaning, offensive journalist Nigel Shaheen investigating politically charged issues. Amr is represented by AAG Talent and DDO Artists. You can read more about Amr's experience on his website, [www.amrkotb.com](http://www.amrkotb.com) or follow him on instagram @amrkotb.



There are several reasons Cowl Girl became a stage play. My own personal fandom is tops! Additionally, I wanted to incorporate loss, grief, and agoraphobia-- that all spells comedy, doesn't it? Going through personal stress (my mom had been recently diagnosed with cancer) and witnessing family dealing with mental illness (anxiety and depression) informed my play even further. Melding those aspects into an "every person" type felt like a story in the making.

## ***A NOTE FROM THE PLAYWRIGHT***

A protagonist that breaks through to superhero status is a concept that always speaks to comic fans; Batman, Superman, Spider-Man-- these are all larger-than-life characters that found their calling and saved the world. But what if there's one "every person" who isn't a millionaire, or an alien, or bit by a radioactive spider? And they not only save a loved one but also save themselves? They literally unmask their potential and present themselves to the world.



The coming-of-age superhero who finds their own way is timeless. So why not continue this rich tradition with a different spin? Cowl Girl is weird and queer. Let's highlight a staging of a gorgeous mix of POC and LGBTQ representation (think the "Eternals" as your neighbors!). This production could not happen at a better time than now, when we should

continue to break down barrier after barrier after barrier by having a stage production filled with marginalized talent where theatres can make good on their promise of diversity. Seeing black, brown, and queer talent execute a universal and familiar theme will hit home for many theatregoers. We like seeing ourselves as larger-than-life, too!





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