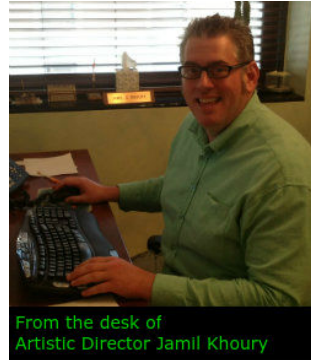


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Surely we've all done terrible things...



From the desk of
Artistic Director Jamil Khoury

A. Rey Pamatmat throws down the gauntlet on unleashing the human dark side in a startling play about learning forgiveness; and, learning to forgive ourselves so that we can accept the forgiveness of others.

Surely we've all done terrible things, and we're all capable of doing even more terrible things, but for those of us who aren't sociopaths, [after all the terrible things I do](#) forces us to confront the underlying meaning of our actions, and to explore that which disturbs our conscience and inflames our guilt.

Pamatmat's characters are complicated, they're prickly, they're cruel, they demonstrate contempt towards those weaker than them, they detest the underdog, and yet they're likable, relatable, occasionally funny, and perhaps a wee bit familiar. This play reveals Pamatmat's unique gift for undressing the subconscious self and uncovering the social hatreds we unflinchingly embrace as our own. His dialogue is sharp, playful, seductive, and deeply unsettling. You'll laugh, you'll cry, you'll drop your jaw.

I don't know if it's the slap, the kick, or the punch, but this play yanks you out of your comfort zone and smacks you in the face with some startling revelations. And I'm not one for violent metaphors!

I'm frankly a bit shocked we're sharing this play with you. Then again, each new journey requires a new destination. This one just happens to be kind of mean. Oh, and forgiving.

Join us this weekend for A. Rey Pamatmat's [after all the terrible things I do](#). Two performances only: Saturday, May 16th at 4pm and Sunday, May 17th at 4pm. [Buy tickets ONLINE](#) (no processing fee to buy online).

after all the terrible things I do

Written by A. Rey Pamatmat - Directed by Lavina Jadhvani

A STAGED READING - MAY 16 & 17 ONLY



An ordinary job interview at a local bookstore spirals into something more as store-owner Linda and aspiring writer Daniel realize that their connections run far deeper than a shared love of literature. Together they confront the trauma of their past and struggle to find forgiveness.

VENUE

Performances held at Pierce Hall at The Historic Chicago Temple Building
77 W Washington St, Chicago

DATES

Saturday, May 16 at 4:00pm
Sunday, May 17 at 4:00pm

TICKETS

[Tickets are \\$10 each and only sold online.](#)

There is no processing fee to purchase online.

American Theatre Magazine features our play!

This month's [American Theatre Magazine](#) features an article about A. Rey Pamatmat's new play, *after all the terrible things I do*, being presented this weekend as a staged reading at Silk Road Rising. Here's the article in its entirety:

A. Rey Pamatmat feels like a bit of a phony. When his play [after all the terrible things I do](#), which explores the aftereffects of bullying, premiered at Milwaukee Repertory Theater last fall, many audience members came up to him and shared their own experiences.

"I feel like such a fraud, because all of these people are coming and telling me this personal stuff," says the playwright, who confesses to never having been bullied as a gay kid. "I came out in high school," he says with a shrug and a smile, "and it was fine!"

The truth is that his play, which runs at Boston's Huntington Theatre Company May 22–June 21,



makes someone become a bully in the first place. In Pamatmat's research on the subject, one particular case—in which a young gay boy committed suicide as a result of bullying—stood out, as hints in the press coverage of the incident revealed that the boy's parents didn't seem to have approved of his sexuality. "The play started with this idea: What is it like to be that boy's mother?" Pamatmat says.

The play follows a recent college grad who takes a job at a local bookstore owned by a Filipina émigré; tensions heighten when the pair realizes they have more in common than they might think. However, while Pamatmat is Filipino and gay, he doesn't want people to look at the play and assume it's his story.

"When you see plays by people of color or by people who are queer, a lot of times the play is about race or about sexuality—but in the stuff I write, it's not that those elements are ever absent, but that's just not usually what the play is about. It's just a significant aspect of the action."

Pamatmat was worried that Milwaukee audiences wouldn't be on board, but they were. Now he has a different concern for Boston: Will the over-educated, liberal East Coast audience see these topics as old hat?

Luckily, Boston audiences will have a chance to experience two of Pamatmat's plays for simultaneous reference—Company One is producing *Edith Can Shoot Things and Hit Them* June 4–27 (the two productions are part of a celebration of the playwright's work between the two companies). Each play demands very different things of the viewer.

"*Edith* asks the audience to be open and earnest, like the characters are onstage, as they learn to trust each other," Pamatmat explains. "Conversely, [after all the terrible things I do](#) asks them to question what they're seeing and then to question their own lives—to be suspicious of the stories we all tell."

Article written by Suzy Evans

Silk Road Rising Celebrates Asian-Pacific American Heritage Month



Silk Road Rising celebrates Asian-Pacific American Heritage Month with this [Salute Video](#). Representing scenes from productions and interviews with artists, the video showcases Silk Road Rising's contributions to making the arts in Chicago truly representative and reflective of our beautiful diversity.

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