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**STUDIO**  
THEATRE

# PASS OVER

WRITTEN BY  
**ANTOINETTE NWANDU**

DIRECTED BY  
**PSALMAYENE 24**



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## DEAR FRIENDS,



To say that the premiere production of *Pass Over* at the Steppenwolf Theatre got people talking is an understatement. A review of the play in the *Chicago Sun-Times* that many felt to be bigoted and unfair created an uproar in Chicago, and theatre-makers across the country felt the ripples of that controversy. Spike Lee heard good buzz about the play, reached out to the playwright, secretly filmed the production, released it on Amazon, and hired the playwright to write for his Netflix series. And the production instantly tagged Antoinette Nwandu as a potent new voice in the American theatre.

The debut of *Pass Over* reminds me of *The Wolves*, which Studio produced in 2018, in that for the first major play from a new writer, it is so bafflingly self-assured and wise. The dialogue, which lies somewhere between vernacular street talk and poetry, is muscular and confident, at once heightened and everyday. The thematic canvas of the play is similarly multiple things at once, offering both detailed particularity and universality, both now-ness and era-hopping.

The friction between two opposing notions gives the play much of its electricity. On the one hand: hope. More specifically, the gospel-inspired promise of release from the burdens of the day, of passing over to the promised land. On the other: hopelessness, despair born of the state of the world today, the way history repeats itself, and the deaths of Black men on the streets of America. *Pass Over* nestles the promise of exodus in a universe suffused with the underlying bleakness of Samuel Beckett. To my mind, one of the most brilliant things about the play is its recognition of a kinship between the vagrants of Beckett's *Waiting for Godot* and young Black men on street corners throughout our nation, both hopeful and somehow blind to the larger predicament that entraps them.

To call this a Black Lives Matter play feels at once reductive and true, for it asks us to consider the value of the lives of young Black men who are normal rather than special, and to ask ourselves why it is that we live in a world that requires these men to prove themselves to the rest of us.

The play is a Studio debut for both Nwandu and for director Psalmayene 24, a real theatre artist who has been making work on stages throughout the region for decades. His grace and openheartedness have warmed our rehearsal spaces, and I'm quite pleased to share the work of Psalm and his collaborators with you all.

YOURS,

*David*

DAVID MUSE  
ARTISTIC DIRECTOR

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GRIPPING."**

—*The New York Times*

The joyful and  
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about a daughter and  
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out and coming to  
terms** with a life shaped  
by a family's secrets.

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BOOK AND LYRICS BY **LISA KRON**  
BASED ON THE GRAPHIC NOVEL BY  
**ALISON BECHDEL**  
DIRECTED BY **DAVID MUSE**  
**BEGINS MAY 13**

## ASPEN IDEAS



**"MR. KOOGLER  
OBSERVES THE  
NUANCES OF UNEQUAL  
RELATIONSHIP[S] WITH  
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STRIKES A FALSE OR  
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—*The New York Times*  
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a fast-paced and darkly  
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**BEGINS JUN 24**  
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**2019-2020 SEASON**



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With an ambitious season of five Main Series shows and two Studio X projects, our programming is the most wide-ranging in the city.

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Studio has grown up in DC's historic 14th Street corridor and is the cultural hub of our energetic and revitalized neighborhood.

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# STUDIO

THEATRE

DAVID MUSE  
ARTISTIC DIRECTOR

REBECCA ENDE LICHTENBERG  
MANAGING DIRECTOR

PRESENTS

# PASSOVER

BY ANTOINETTE  
NWANDU

DIRECTOR

PSALMAYENE 24

SET DESIGNER

DEBRA BOOTH

COSTUME DESIGNER

BRANDEE MATHIES

LIGHTING DESIGNER

KEITH PARHAM

SOUND DESIGNER

MEGUMI KATAYAMA

PROPERTIES DESIGNER

DEBORAH C. THOMAS

MOVEMENT

TONY THOMAS

FIGHT CHOREOGRAPHER

ROBB HUNTER

DRAMATURG

LAUREN HALVORSEN

PRODUCTION STAGE MANAGER

AUTUMN J. MITCHELL\*

CASTING BY

LAURA STANCZYK, CSA

DIRECTOR OF PRODUCTION

JOSH ESCAJEDA

TECHNICAL DIRECTOR

JEFFERY MARTIN

The world premiere of *Pass Over* was produced and presented at Steppenwolf Theatre Company, Chicago, IL; Anna D. Shapiro, Artistic Director and David Schmitz, Managing Director

Produced by Lincoln Center Theater New York City, 2018

Developed by Cherry Lane Mentor Project, Angelina Fiordellisi, Founding Artistic Director

*Pass Over* is presented by special arrangement with Samuel French Inc, a Concord Theatricals Company



\*Member Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

Studio Theatre dedicates the remainder of the **2019-20 season** to the memory of our friend and supporter **Victor Shargai**.



Pictured: Victor Shargai, actor Zack Powell, and Victor's husband Craig Pascal at Studio Theatre's 40th Anniversary Gala. Photo by Vithaya Phongsavan, Washington Life Magazine.

A theatre enthusiast to his core, Victor Shargai began his career onstage, and though professional pursuits took him elsewhere, he never left the theatre. An unwavering ambassador, Victor was a founding board member and, later, Board Chair of theatreWashington, where he was instrumental in elevating our city as a theatre destination. He generously lent his passion to Studio for many years as a board member and patron, in addition to many other cultural organizations across the region. His impact cannot be overstated, and he will be dearly missed.

Moses | **CHRISTOPHER LOVELL\***

Kitch | **JALEN JAMAR GILBERT\***

Mister/Ossifer | **CARY DONALDSON\***

*Pass Over* will be presented without an intermission.

## SETTING

now. right now

but also 1855

but also 13th century BCE

## TIME

a ghetto street. a lamppost. night

but also a plantation

but also Egypt, a city built by slaves

## UNDERSTUDIES

Moses | **TUNDE SHO\***

Kitch | **JOE MARSHALL\***

Mister/Ossifer | **MICHAEL TOPERZER\***

*\*Member Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States*

*\*Equity Membership Candidate*

## SUPPORTERS

*Pass Over* is generously underwritten by **Bruce A. Cohen**.

Additional production support is provided by **Trudy H. Clark** and the **National Endowment for the Arts**.



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CAST & SUPPORT

## SPOTLIGHT: BUILDING NEW AUDIENCES



As part of its mission to foster a more connected community, Studio Theatre has outreach and audience engagement programs to reach audiences across the District. Studio recently received an exciting opportunity to expand those efforts: In February, the Doris Duke Charitable Foundation announced Studio and 13 other theatres as participants in the second round of their Building Demand for the Arts program, which supports artists working with theatres to explore new methods of reaching underserved audiences.

Through the extraordinary funding support of this grant, Studio is able to partner with Psalmayene 24, who will serve as Studio's Artist-in-Residence. Alongside Psalm, the project team will be led

by David Muse and Aurelia Clunie, Community Engagement Manager. Over the 18-month grant period, Studio aims to deepen our artistic engagement with current community partners and forge new relationships that will better connect us with African-American millennials and young people in DC. The first project activity kicks off in April, with a community tour of staged readings and conversations of *Pass Over* at Duke Ellington High School, Howard University, the Shaw and Anacostia branches of the DC Public Library, and Joe's Movement Emporium. Following *Pass Over*, Psalm will continue to facilitate workshops, residencies, and master classes, and will help pilot a program to introduce high school students to professional theatre.

### YOU ARE A PART OF THIS WORK!

The powerful theatre you experience at Studio relies on taking risks and investing in artists. **Your gift to Studio** enables us to continue creating the bold art and programs that impact audiences and the DC community. For more information, contact **Bianca Beckham**, Director of Development, at **202.232.7267 x484** or at **bbeckham@studiotheatre.org**.

Antoinette Nwandu was an adjunct professor at the Borough of Manhattan Community College, teaching public speaking and introductory theatre to mostly Black and Brown students, when George Zimmerman shot and killed Trayvon Martin on February 26, 2012. A year and a half later, a Florida jury found Zimmerman not guilty. The verdict was a formative moment for many young Black Americans, solidifying their sense that Martin's murder wasn't an isolated incident, but part of a greater epidemic of violence against young Black men, and the structural failings of the legal system to deliver them justice.

Nwandu's day job put her in close proximity to that targeted demographic, and she witnessed first-hand the ramifications of unrelenting oppression. Two of her students struck up a friendship, and their lives went in opposite directions over the course of the class: one finished the semester, while the other ended up back in the system after a series of absurd restrictions caused him to violate his parole. Their divergent fates, and the greater political climate, fueled Nwandu to start writing *Pass Over*.

*Pass Over* riffs on two texts—the Exodus story and Samuel Beckett's *Waiting for Godot*—imbuing the inherent intimacy of the play with the weight of history and theatrical tradition. Like the iconic Didi and Gogo of *Godot*, Moses and Kitch are eternally waiting, stuck in a repetitive cycle of existential dread—except they're trapped on their block, living in constant fear of police violence and dreaming of a different future. "How can I keep the surface area of the play small but give it very deep roots?" Nwandu asked herself, "When you compare contemporary young Black men on a street corner to young slaves to young Israelites, what essential truths can we distill from all of these different historical moments?"

Nwandu mines Beckett's dark humor, but a jazzy, joyful energy permeates Moses and Kitch's dynamic. The two men riff, they roast, they dance on the precipice of the abyss with a mix of soaring musicality and gallows humor. "It makes you ask, 'Okay, why are we making jokes right now?' We're making jokes right now to remind ourselves that we're alive, we're together, and we're trying to survive. Survival humor," says Nwandu. "The radical nature of that act, of that choice, is a form of resistance—of continuing to promote and honor your own humanity when every single voice and person says you're not a human."

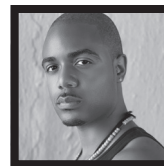
*Pass Over* interrogates the American myth of equal opportunity: Who's actually allowed to get ahead? Who makes the rules in this country? And who passively stands by while injustice accumulates? The play asks its audience to consider how the world ascribes value to Black lives and reveals the harrowing consequences of white people's inaction and paralysis in the face of racist violence. It's a direct confrontation of complicity, but one that's in line with Nwandu's artistic mission: "I'm here to be witness to truth. Full stop. To be a witness to what I see happening in the world today."

—Lauren Halvorsen, *dramaturg*

## PLAYWRIGHT



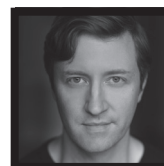
**ANTOINETTE NWANDU** is a New York-based playwright who was born and raised in Los Angeles, CA. Her play *Pass Over* received its New York debut at LCT3/Lincoln Center Theater. A filmed version of the Jeff Award-winning Steppenwolf Theatre production, directed by Spike Lee, premiered at the 2018 Sundance Film Festival and at SXSW, and is currently streaming on Amazon Prime. Victory Gardens Theater produced the world premiere of her play *Breach: a manifesto on race in america through the eyes of a black girl recovering from self-hate* in February 2018. Antoinette is a MacDowell Fellow, a Dramatists Guild Fellow, and an Ars Nova Play Group alum. Honors include the 2018 Whiting Award, the 2017 Paula Vogel Playwriting Award, the Lorraine Hansberry Playwriting Award, the Negro Ensemble Company's Douglas Turner Ward Prize, a Literary Fellowship at the Eugene O'Neill National Playwrights Conference, and spots on the 2016 and 2017 Kilroys lists. Her work has been supported by the Sundance Theatre Lab, Space on Ryder Farm, Ignition Fest, the Cherry Lane Mentor Project, The Kennedy Center, Page 73, PlayPenn, Southern Rep Theatre, The Flea Theater, Naked Angels, The Fire This Time Festival, and The Movement Theatre Company. Antoinette has a BA in English, magna cum laude, from Harvard College; an MS from The University of Edinburgh; and an MFA from NYU's Tisch School of the Arts. Antoinette is a writer on the second season of Spike Lee's *She's Gotta Have It* for Netflix and is under commission from Echo Theater Company, Colt Coeur, Ars Nova, and Audible.



**CHRISTOPHER LOVELL (Moses)** is a multidisciplinary artist—an actor, writer and musician—from Brooklyn, NY, currently residing in Los Angeles, CA. Most recently, his single “Dear God” was released on all digital streaming platforms. He holds a BFA in Acting from Syracuse University and an MFA in Acting from The American Repertory Theatre at Harvard University.



**JALEN GILBERT (Kitch)** makes his Studio Theatre debut in *Pass Over*. He was most recently seen in the world premiere of *The First Deep Breath* at Victory Gardens Theater. Other credits include *Ma Rainey's Black Bottom* at Writers Theatre; *Too Heavy for Your Pocket* at TimeLine Theatre Company; *Mies Julie* at Victory Gardens Theater; and *Hooded, Or Being Black for Dummies* and *Dontrell, Who Kissed the Sea* at First Floor Theater. Television credits include *Shameless* and *Work in Progress* on Showtime, *Chicago Med* on NBC, and *The Exorcist* on Fox. Films include *Knives and Skin* and *Holiday Heist*. Jalen is a graduate of The Theatre School at DePaul University BFA Acting program.



**CARY DONALDSON (Mister/Ossifer)** returns to Studio Theatre after appearing in *Translations* in 2018. He has appeared on Broadway in *Straight White Men* and *Mrs. Warren's Profession*, and Off Broadway in *The Winter's Tale* and *The Merchant of Venice* (The Public Theater's Shakespeare in the Park), *Timon of Athens* (The Public Theater), *The Rivals* and *Major Barbara* (The Pearl Theatre Company), *The Old Boy* (Keen Company), *Hamlet* (Waterwell), and *Romeo and Juliet* (Wheelhouse Theater Company). Regionally, Cary has performed at Williamstown Theatre Festival, The Old Globe, Barrington Stage Company, The Contemporary American Theater Festival, Cincinnati Playhouse in the Park, The Repertory Theatre of St. Louis, Pioneer Theatre Company, and Georgia Shakespeare. His television credits include *The Marvelous Mrs. Maisel*, *Blue Bloods*, *Elementary*, and History's *The Men Who Built America*. He received a BA from Wake Forest University and an MFA from NYU's Tisch School of the Arts.

# INTRODUCING OPEN STUDIO

FOR 40 YEARS, STUDIO THEATRE HAS BEEN A NEIGHBORHOOD ANCHOR IN WASHINGTON, DC...



From our early years as a one-stage space in a former hot dog cart warehouse to our current multi-theatre complex on what is now one of Washington's liveliest corridors, Studio is proud of our community and committed to adding to its vibrancy.

To deliver on this promise, it's time to change. To move us forward, we created the \$20 million Open Studio campaign—a comprehensive, three-pronged strategy to prepare us for the future by investing deeply in artistic innovation, opening our doors to the community, and sustaining our Theatre as a neighborhood landmark.

Construction begins in summer 2020. Studio will continue to operate out of its home at 14th and P Streets NW during the renovation.



As our most versatile space, Stage 4 has been home to some of Studio's most dynamic projects. We will translate this excitement to the first floor by **transforming the Metheny Theatre** into a state-of-the-art, fully flexible space capable of immersive productions. The campaign will also support the development of new work by growing our fund for artistic innovation and building Studio's first fully-equipped rehearsal space.



Renovations will create more **welcoming public gathering spaces throughout the building**, including a first floor **café with outdoor seating**. The Box Office will be relocated to right inside our 14th Street entrance to be more patron-friendly. Updates to the façade of our building will clearly express who we are and reflect the creativity of our work. We will also increase our reach and impact across DC with our first-ever, full-time Community Engagement Manager.



Open Studio will invest in the long-term sustainability of our biggest asset—our building—by **updating critical systems and infrastructure**, some of which haven't been modernized in over 15 years. A new HVAC system and fixtures will lessen our environmental footprint and decrease expenses on utilities, while optimizing their performance in our intimate theatres and throughout the building.

**Be a part of Studio's transformational change.** Become a **Friend of the Campaign** and be recognized permanently on our donor wall with a fully tax-deductible contribution of \$5,000. Join us as a Supporter for \$1,000.

More information about Open Studio and giving opportunities is available at

**[WWW.OPENSTUDIOCAMPAIGN.ORG](http://WWW.OPENSTUDIOCAMPAIGN.ORG)**

Above: Updated façade of Studio Theatre and café with outdoor seating viewed from 14th Street. Opposite page: (top) the new Metheny Theatre; (middle) Box Office relocated to just inside Studio's 14th Street entrance; (bottom) Studio's first dedicated rehearsal space.

# THE STORIES UNDER *PASS OVER*

Antoinette Nwandu layers myth and history in *Pass Over*, weaving Samuel Beckett's *Waiting for Godot* and the Exodus story to place the epidemic of violence against young Black men in a theatrical and historical context. "I'm very drawn to the different ways that we create epic," says Nwandu. "One way is by making a play's surface area vast."

Nwandu recognizes that the two texts are diametrically opposed. "I found myself caught in the middle of both of them," she says. "For a long time I felt like I had to choose sides: promised land or eternal waiting? But now what I'm doing is synthesizing what is cogent in each of these texts with what is happening in our world today."

"FOR A LONG TIME I FELT LIKE I HAD TO CHOOSE SIDES: PROMISED LAND OR ETERNAL WAITING?"

## WAITING FOR GODOT



*Waiting for Godot*, Irish writer Samuel Beckett's first play, was originally written in French and premiered in Paris in 1953. On a country road, with a lonely, barren tree as their post, the tramps Estragon and Vladimir wait for the elusive Godot, staving off boredom with wordplay and repartee. Time passes, yet never seems to accumulate. The play's existential terrain is a paradigm of the human condition, as Beckett contemplates mortality, memory, paralysis, and the occasional flash of hope and wit. (Nwandu was drawn to Beckett's "dark humor and the unflinching barrenness and harshness of his landscapes.")

Initial critical and audience reception of *Waiting for Godot* ranged from bafflement to fury, but the play's economy of language and form was a landmark theatrical event. As Beckett scholar Ruby Cohn writes: "After *Godot*, plots could be minimal, exposition expendable, characters contradictory, settings unlocalised, and dialogue unpredictable. Blatant farce could jostle tragedy."

Pictured above: *Waiting for Godot*, staging by Otomar Krejca, Avignon Festival, 1978

## THE EXODUS SAGA



The Book of Exodus charts the ancient Hebrews' enslavement in Egypt and their subsequent journey to freedom. Concerned that the Jews living in Egypt will soon outnumber his own people, Pharaoh forces them into slavery and decrees that every son born to the Hebrews should be drowned in the Nile. One baby—named Moses—is saved and adopted by Pharaoh's daughter.

When Moses grows up, God tells him to command Pharaoh to let the Jews go. Pharaoh refuses, but God sends down a series of agricultural and supernatural disasters, known as the Ten Plagues, to convince him otherwise. During the final plague, God kills the firstborn of every household, including Pharaoh's son. But the Jews have been told to mark their doors with lamb blood, and so God "passes over" their homes.

Pharaoh initially agrees to free the Jews, then changes his mind. God facilitates their escape by enabling Moses to part the Red Sea, allowing the Jews to safely cross. This act of divine intervention finally leads them to freedom, and (after 40 years in the desert) to the land of Israel.

The Exodus story, commemorated and retold annually in the Jewish Passover, has been a cornerstone of African-American Christianity for centuries. The prominence of this biblical imagery and structure in stories and spirituals, and in speeches from the Civil Rights Movement, are essential elements of Moses and Kitch's vision of their own promised land, grounding their desire for a way out in stories and images from their lives.

**PSALMAYENE 24 (DIRECTOR)** is an award-winning director, playwright, and actor. Directing credits include *Native Son* by Nambi E. Kelley at Mosaic Theater Company, *Word Becomes Flesh* (recipient of five 2017 Helen Hayes Awards, including Outstanding Direction of a Play) by Marc Bamuthi Joseph at Theater Alliance, and *The Shipment* by Young Jean Lee at Forum Theatre. He has received commissions from the African Continuum Theatre Company, Arena Stage, Imagination Stage, The Kennedy Center, Theater Alliance, Solas Nua, and Mosaic Theater Company. His one-man play, *Free Jujube Brown!*, is published in the anthology *Plays from the Boom Box Galaxy: Theater from the Hip-Hop Generation* (TCG).

**DEBRA BOOTH (Set Designer)** has a long history with Studio, where she has designed *White Pearl*, *Translations*, *The Wolves*, *The Father*, *The Hard Problem*, *Constellations*, *The Apple Family Cycle*, *Jumpers for Goalposts*, *Belleville*, *Cock*, *Edgar & Annabel*, *Bachelorette*, *Moonlight*, *Blackbird*, *My Children! My Africa!*, *The Pillowman*, and many others. Her international work includes premiere opera *Marco Polo* (Tan Dun/Martha Clarke) in Munich, Hong Kong, and New York. Regionally, her credits include *Sooner/Later* and *Vicuña & the American Epilogue* at Mosaic Theater Company; *Small Mouth Sounds* at Round House Theatre; *Richard III*, *The Collection*, and *The Lover* at the Shakespeare Theatre Company; *Marisol* at Hartford Stage and The Public Theater; *Trying*, *The Illusion*, and *Happy Days* at Portland Stage; the New York premiere of *Angels in America* at The Juilliard School; *Broken Glass* at Philadelphia Theatre Company (Barrymore Award nomination); and *A Moon for the Misbegotten* at Yale Rep. Debra is the recipient of a DC Commission on the Arts and Humanities Artist Fellowship and a National Endowment for the

Arts design grant. She is a graduate of the Yale School of Drama.

**BRANDEE MATHIES (Costume Designer)** has been Studio's Costume Shop Manager since 1994. He has designed *MotherStruck!*, *This is Our Youth*, *The Year of Magical Thinking*, *Stoop Stories*, *The Rimers of Eldritch*, *A Number*, *The Syringa Tree*, and *Comic Briefs* for Studio Theatre, as well as *Moth*, *Contractions*, *A Beautiful View*, *Crestfall*, and *Polaroid Stories* for Studio 2ndStage. DC-area costume design credits include *Satchmo at the Waldorf*; *Hooded, Or Being Black for Dummies*; *Blood Knot*; *Eureka Day*; *Shame*; *Vicuña & the American Epilogue*; and *Inherit the Windbag* at Mosaic Theater Company; *Black Nativity* and *This Bitter Earth* at Theater Alliance; *Anything Goes* (Costume Designer) and *Spunk* (Assistant Designer) at Howard University; and *The Wiz* at Duke Ellington School of the Arts. Other credits include *Blues for an Alabama Sky* and *Sunday in the Park with George* at Arena Stage (First Hand) and *Black Nativity* at The Kennedy Center (Assistant Designer).

**KEITH PARHAM (Lighting Designer)** returns to Studio Theatre, where he previously designed *Translations*, *Hand to God*, and *The Father*. He designed *Thérèse Raquin* on Broadway for Roundabout Theatre Company. His Off Broadway credits include *Man From Nebraska* at Second Stage; *The Purple Lights of Joppa Illinois* and *Between Riverside and Crazy* at Atlantic Theater Company; *The Model Apartment* at Primary Stages; *Tribes*, *Mistakes Were Made*, and *Red Light Winter* at Barrow Street Theatre; *Stop the Virgins* with Karen O at St. Ann's Warehouse and Sydney Opera House; *Ivanov* and *Three Sisters* at Classic Stage Company; *A Minister's Wife* at Lincoln Center Theater; and *Adding Machine: A Musical* at Minetta Lane Theatre. Recent regional credits include *Father Comes Home from the Wars*, *The Wolves*, and *Uncle Vanya* at the Goodman Theatre; *Wild Goose Dreams* at La Jolla Playhouse; *Carousel* at Arena Stage; and *The Edge of Our Bodies*, *Gentle*, *Music Hall*, and *The Anyway Cabaret* at TUTA. International work includes *Homebody/Kabul* at National Theatre in Belgrade, Serbia. He is the recipient of an Obie Award and a Lucille Lortel Award.

**MEGUMI KATAYAMA (Sound Designer)** is a sound designer, sound artist, and composer based in New York, NY and making her Studio Theatre debut with *Pass Over*. Her recent credits include *For Colored Girls...* at The Public Theater, *Pride and Prejudice* at Long Wharf Theatre, *El Huracán* at Yale Rep/The Sol Project (Connecticut Critics Circle Award Nomination), *Soft* at Williamstown Theatre Festival, *Sense and Sensibility* at Virginia Stage Company, and *Field Guide* for Rude Mechs/Yale Rep (Associate Sound Designer). Megumi holds a BFA from The University of Central Oklahoma and an MFA in Sound Design from the Yale School of Drama.

**DEBORAH C. THOMAS (Properties Designer)** is a props and



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set designer for theatre, television, and film. From 2009 to 2019, she was Studio Theatre's Props Director. Her work at Studio includes *Pass Over*, *Fun Home*, *Love-Valor-Compassion*, *Sylvia*, *Suburbia*, *Slavs!* (properties design), and set design for *Terminus*. Freelance work include properties design for *Eureka Day* and *Milk Like Sugar* at Mosaic Theater Company, and *The Tale of the Allergist's Wife* and *Freud's Last Session* at Theater J; sculptor and sculpture consultant for TLC's *DC Cupcakes* (2011–2013); Washington Bureau set design for TV Tokyo; and *Natty G* pilot set design for National Geographic. In addition to working for all national networks, her work includes production design for PBS American Experience *Dolley Madison*, art direction for PBS American Experience *Alexander Hamilton*, and set and props design for Discovery Channel's Moments in Time *Jamestown: Against All Odds*.

**TONY THOMAS (Movement)** is an independent artist working in a wide range of entertainment mediums. Local credits include *Native Son* at Mosaic Theater Company; *P.Y.G. or the Mis-Education of Dorian Belle* at Studio; *The Caucasian Chalk Circle* and *Aida* at Constellation Theatre Company; *The Freshest Snow* Whyte and *You're A Good Man, Charlie Brown* at Imagination Stage; *Word Becomes Flesh* (2016 Helen Hayes Nominee—Choreography; Helen Hayes Award—Outstanding Production) at Theater Alliance; and *The Shipment* at Forum Theatre. Performance credits include *Black Nativity* (2011 and 2016) at Theater Alliance, *Guys & Dolls* and *A Chorus Line* (2014 Helen Hayes Award Outstanding Musical Production) at Olney Theatre Center, and the *West Side Story* National Tour. He is a part of the creative faculty at Adventure Theatre MTC and Ngoma Center for Dance. As an Interior Architect, Tony Thomas Designs was developed in 2004 as a bi-coastal design practice in residential/hospitality design.

**ROBB HUNTER (Fight Choreographer)** has directed violence for more than 20 Studio productions, including *Vietgone*, *The Effect*, *Hand to God*, *Bad Jews*, *Belleville*, *The Motherfucker with the Hat*, *Reasons to be Pretty*, *Invisible Man*, *Superior Donuts*, *American Buffalo*, *Red Speedo* (Helen Hayes nomination for Choreography), and *The Walworth Farce* (Helen Hayes nomination). He also directs movement/violence for the Shakespeare Theatre Company (Helen Hayes nomination for *Richard III*), Arena Stage, Woolly Mammoth (Helen Hayes Award for HIR and nomination for *An Octoroon*), and Signature Theatre. He is a member of SDC, AEA, SAG/AFTRA, and is a Fight Master for the Society of American Fight Directors. He is on faculty at the Shakespeare Theatre Company's Academy for Classical Acting, is the Fight Choreographer in Residence at American University, and is a teaching artist for the Studio Acting Conservatory.

**LAUREN HALVORSEN (Dramaturg)** is in her ninth season as Studio's Associate Literary Director. Her dramaturgy credits here include *Pipeline*, *Doubt*, *P.Y.G. or the Mis-Education of Dorian Belle*, *Admissions*, *Kings*, *If I Forget*, *Vietgone*, *The Wolves*, *Skeleton Crew*, *The Father*, *Three Sisters*, *The Hard Problem*, *Hand to God*, *Moment*, *Between Riverside and Crazy*, *Chimerica*, *The Wolfe Twins*, *Belleville*, *Water by the Spoonful*, *Tribes*, *The Real Thing*, *The Motherfucker with the Hat*, *The Aliens*, *Bachelorette*, *The Big Meal*, and *Time Stands Still*. Previously, Lauren spent three seasons as Literary Manager of The Alley Theatre. She was the Artistic Associate of the WordBRIDGE Playwrights Laboratory for six years and has worked in various artistic capacities for The Kennedy Center, City Theatre Company, Eugene O'Neill Theater Center, First Person Arts Festival, and The

Wilma Theater. Lauren is a graduate of Bryn Mawr College.

**AUTUMN J. MITCHELL (Production Stage Manager)** (she/her) is a native of the historic city of Savannah, GA. She makes her Studio Theatre debut with *Pass Over*. Notable management credits include *The Wiz* at the Oregon Shakespeare Theatre, *Fences* and *The Man of Destiny* at the American Players Theatre, *Acis and Galatea* and *Face on the Barroom Floor* at Central City Opera, Lucky Plush Productions' *The Better Half* and *Rink Life* at Steppenwolf Theatre, and Step Afrika!'s *Magical Musical Holiday Step Show* at Atlas Performing Arts Center. Autumn is an alumna of Alabama State University and holds a BA in Theatre with a concentration in Stage Management and Technical Theatre. Along with her work as a stage manager, she champions authentic and positive representation of Black and Brown theatre makers in predominantly white institutions.

**LAURA STANCZYK (Casting Director)** is a casting director at Brick Wall Theatrical with Mary Baynard (New York Casting). Broadway, Off Broadway, and tour credits include: Encores! Off-Center, *Side Show*, *After Midnight*, *A Night with Janis Joplin*, *Follies*, *Lombardi*, *Ragtime*, *Impressionism*, *The Seafarer*, *Radio Golf*, *Coram Boy*, *Translations*, *Damn Yankees*, *Dirty Dancing*, *The Woman in Black*, *The Glorious Ones*, *The Cripple of Inishmaan*, *Urinetown*, *All Our Children*, *The Brother/Sister Plays*, and *Fetch Clay, Make Man*. Other theatre credits include Broadway Center Stage at The Kennedy Center and premieres of *Make Believe*, *Harps and Angels*, *Me, Myself and I*, *Gruesome Playground Injuries*, and *The Golden Age*. Regional and international credits include McCarter Theatre Center, Signature Theatre, Studio Theatre, Shakespeare Theatre Company, The Wilma, Hartford Stage, Druid (Galway, Ireland), Theatre Royal Bath (Bath, England), and Hampstead Theatre in London. Winner of an Artios Award for *Follies*.

**CHARLES CICCHINO (Assistant Stage Manager)** previously served as the Assistant Stage Manager of *Pipeline*, *White Pearl*, and *Doubt: A Parable* at Studio Theatre, as well as the Assistant Stage Manager of *The Three Musketeers* at RhinoLeap Productions. His stage management credits include *The Caucasian Chalk Circle*, *Us/Them*, and *Macbeth* from his time at Wake Forest University.

**MEKALA SRIDHAR (Assistant Director)** is a director and producer. Her directing credits include *Salome*, *10708*, and *(re) Move West*. Some of her recent assistant directing credits include *Section 33*, *Light Years Away*, and *What You Are*. In the past, she has worked in the arts engagement and artistic departments of North Coast Repertory Theatre, The Midwives, Blindspot Collective, The Old Globe, and La Jolla Playhouse. Mekala holds a BA in Theatre, Literature, and Psychology from Sarah Lawrence College, and has studied at the Moscow Art Theatre School and Accademia Dell'Arte.

## PRODUCTION STAFF

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For additional members of the production staff, please see the full staff listing.

## ACKNOWLEDGEMENTS

Studio would like to thank Round House Theatre for their help with this production.

Actors' Equity Association ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 professional Actors and Stage Managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions.

Equity is governed by its own members through an elected Council, representing principal actors, chorus actors and stage managers living in three regions: Eastern, Central and Western. Members at large participate in Equity's governance through a system of regional Boards and Committees. Equity has 28 designated area liaison cities with over 100 members each.



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## ABOUT STUDIO THEATRE

Studio Theatre is Washington's premier venue for contemporary theatre, "where local audiences will find today's edgiest playwrights" (*Variety*). One of the most respected midsized theatres in the country, Studio Theatre produces exceptional contemporary drama in deliberately intimate spaces. Drawing inspiration from great ensembles—where people work together with a spirit of generosity and professional rigor—Studio brings characteristic thoughtfulness and daring to its work onstage and off, through its new work incubator and engagement, education, and workforce training initiatives.

Now in its 41st season, Studio looks to honor its history through encouraging a creative culture in which artistry and boldness stem from inclusion, training, stewardship, and the collaborative spirit of the rehearsal room. Every year, Studio serves over 66,000 people, including more than 700 youth and young adults through engagement and education initiatives. Throughout Studio's four decades, the quality of our work has been recognized by sustained community support, as well as 398 nominations and 72 Helen Hayes Awards for excellence in professional theatre.

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**DAVID MUSE (Artistic Director)** is in his tenth season as Artistic Director of Studio Theatre, where he has directed *The Children*, *The Remains*, *The Effect*, *The Father*, *Constellations*, *Chimerica*, *Murder Ballad*, *Belleville*, *Cock*, *Tribes*, *The Real Thing*, *An Iliad*, *Dirt*, *Bachelorette*, *The Habit of Art*, *Venus in Fur*, *Circle Mirror Transformation*, *reasons to be pretty*, *Blackbird*, *Frozen*, and *The Intelligent Design of Jenny Chow*. Previously, he was Associate Artistic Director of the Shakespeare Theatre Company, where he has directed nine productions, including *Richard III*, *Romeo and Juliet*, *Coriolanus*, and *King Charles III* (a co-production of ACT and Seattle Rep). Other directing projects include *Frankie and Johnny in the Clair de Lune* at Arena Stage, *The Bluest Eye* at Theater Alliance, and *Swansong* for New York Summer Play Festival. He has helped to develop new work at numerous theatres, including New York Theatre Workshop, Geva Theatre Center, Arena Stage, Ford's Theatre, and The Kennedy Center. David has taught acting and directing at Georgetown, Yale, and the Shakespeare Theatre Company's Academy of Classical Acting. A nine-time Helen Hayes Award nominee for Outstanding Direction, he is a recipient of the DC Mayor's Arts Award for Outstanding Emerging Artist and the National Theatre Conference Emerging Artist Award. David is a graduate of Yale University and the Yale School of Drama.

**REBECCA ENDE LICHTENBERG (Managing Director)** is in her second season as Managing Director of Studio Theatre. She served as the Managing Director of Theater J for eight seasons, during which time she led the theatre through an Artistic Director transition and was instrumental in growing income by 29 percent. Prior to that, she worked in arts marketing at Sitar Arts Center, Theater J, and Ford's Theatre. She currently serves as the Chair of the Adjudication Committee for theatreWashington. She previously served as the President of the Board of Forum Theatre and as a Helen Hayes Judge. She holds an MA in Arts Administration from Columbia University, a Certificate in Budgeting and Finance from Georgetown University, and is a graduate of Harvard Business School's Strategic Perspectives in Non-Profit Management program.

# JOIN THE ARTISTIC DIRECTOR'S CIRCLE

The Artistic Director's Circle is a dynamic group of individuals who support the artistic vision of Studio Theatre.

Members understand the value of producing powerful contemporary work in intimate spaces and invest in Studio's innovative projects and initiatives while receiving unparalleled access to the art.

## ARTISTIC DIRECTOR'S CIRCLE MEMBERS RECEIVE

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**With a gift of \$15,000 and above, gain more access to the making of the art on our stages and become a member today!**

*For more information on the Artistic Director's Circle and how you can support a production at Studio, please contact Bianca Beckham, Director of Development, at 202.232.7267 x484 or at [bbeckham@studiotheatre.org](mailto:bbeckham@studiotheatre.org).*

Without the generosity of our dedicated supporters, Studio Theatre could not continue to bring the best of contemporary theatre to our nation's capital.

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# THE PASS OVER COMMUNITY TOUR



To share Antoinette Nwandu's stirring drama with more audiences in the DC-metro area, Studio is launching a five-site community tour of *Pass Over*. Developed by Studio and *Pass Over* director Psalmayene 24, these free community events will include complete readings of the play followed by facilitated talkbacks to process and explore the context of Nwandu's work with more depth.

The *Pass Over* Community Tour is supported by a Building Demand for the Arts grant from the Doris Duke Charitable Foundation. With the support of the Foundation, Studio is partnering with Psalmayene 24 on a multi-year effort to connect with new audiences in DC, both in our theatres and in the community.

Join us on the ***Pass Over* Community Tour** by visiting one of our partners:

### DUKE ELLINGTON SCHOOL OF THE ARTS

3500 R St NW  
April 1, 2020

### HOWARD UNIVERSITY

2455 6th Street NW  
April 8, 2020

### ANACOSTIA NEIGHBORHOOD LIBRARY

1800 Good Hope Rd SE  
April 15, 2020

### SHAW NEIGHBORHOOD LIBRARY

1630 7th Street NW  
April 16, 2020

### JOE'S MOVEMENT EMPORIUM

3309 Bunker Hill Road, Mount Rainier, MD  
April 18, 2020



#### \*In Memoriam

This list represents contributions made to special events, special initiatives, and the annual fund received by February 4, 2020. Every effort has been made to ensure the accuracy of this listing. For more information, please contact the Development Office at 202.232.7267x373.

For more information and times, visit

[WWW.STUDIOTHEATRE.ORG/PASS-OVER-COMMUNITY-TOUR](http://WWW.STUDIOTHEATRE.ORG/PASS-OVER-COMMUNITY-TOUR)

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