

STUDIO
THEATRE

BY
**DOMINIQUE
MORISSEAU**

DIRECTED BY
AWOYE TIMPO

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DEAR FRIENDS,

It's been a full two years for Dominique Morisseau since Studio produced her *Skeleton Crew*—she received the MacArthur "genius" grant, secured a Tony nomination, was produced at theatres across the country, and cemented her place as one of America's leading contemporary dramatists.



But the core characteristics of her work haven't changed. She continues to write plays that combine an ear for the everyday lyricism of real folk with a probing social conscience. Like many Studio favorites, Dominique is interested in how the systems that surround us play out in the lives of real people, characters into whom she pours her passion and her heart.

Unlike the Detroit Project, a trilogy of plays that vaulted her to national attention, *Pipeline* is set in an unspecified urban location. That decision is deliberate. The barbed questions she is raising about race, class, and the state of American education affect parents, students, and teachers in districts throughout the country, most definitely including Washington DC.

I was myself a high school teacher in DC before I chose to pursue theatre professionally, and I've long been struck by how few thoughtful and realistic portrayals of those environments are out there. Maybe most striking and recognizable to me about *Pipeline* is Dominique's treatment of the fatalism that takes hold of urban educators and parents as they struggle daily to deal with systems that seemed stacked against the young people in their charge. So this one is personal for me—and for Dominique, whose mother was a Detroit public school teacher for 40 years.

This is the second of three productions in a row that welcomes a new director and mostly new cast and creative team to Studio. It's made for an exhilarating winter for our staff, and I trust that you'll feel that spirit as well. Thank you for joining us as we head into another decade of drama and adventure.

YOURS,

David

DAVID MUSE
ARTISTIC DIRECTOR

OUR 2019-20 SEASON

PERSONAL. POLITICAL. PLAYS FOR TODAY.



Shannon Dorsey and Jason Bowen, in *Skeleton Crew*,
by Dominique Morisseau, 2017. Photo by Teresa Wood.

COMING UP



BY ANTOINETTE NWANDU
DIRECTED BY PSALMAYENE 24
BEGINS MAR 4

A show about the dreams of generations of young Black men marooned in a cycle of violence and yearning for the promised land.



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

A musical about coming out and coming to terms with a life shaped by a family's secrets.



BY ABE KOOGLER
DIRECTED BY LES WATERS
BEGINS JUN 24
WORLD PREMIERE

A fast-paced and darkly comedic thriller about the poisonous appeal of believing that the best ideas win, and that winners know best.

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STUDIO

THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

REBECCA ENDE LICHTENBERG
MANAGING DIRECTOR

PRESENT

PIPELINE

**BY DOMINIQUE
MORISSEAU**

DIRECTOR

AWOYE TIMPO

SET DESIGNER

ARNULFO MALDONADO

COSTUME DESIGNER

SARITA FELLOWS

PROPERTIES DESIGNER

PATTI KALIL

LIGHTING DESIGNER

JESSE BELSKY

SOUND DESIGNER

FAN ZHANG

PROJECTION DESIGNER

ALEXANDRA KELLY COLBURN

DRAMATURG

LAUREN HALVORSEN

PRODUCTION STAGE MANAGER

SARAH ELIZABETH FORD*

DIRECTOR OF PRODUCTION

JOSH ESCAJEDA

TECHNICAL DIRECTOR

JEFFERY MARTIN

Originally produced by
Lincoln Center Theater in
2017, New York City.

Pipeline was commissioned
by Steppenwolf Theatre
Company, Chicago; Martha
Lavey, Artistic Director,
David Hawkanson, Executive
Director.

Begins January 15, 2020
in the Mead Theatre

Pipeline is
presented by special
arrangement with
Samuel French, Inc.



Pipeline is generously underwritten by
Joan and David Maxwell

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Actors and Stage Managers in the United States

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Nya | **ANDREA HARRIS SMITH***

Omari | **JUSTIN WEAKS***

Jasmine | **MONICA RAE SUMMERS GONZALEZ***

Xavier | **BJORN DuPATY***

Laurie | **PILAR WITHERSPOON***

Dun | **RO BODDIE***

Pipeline will be presented without an intermission.

UNDERSTUDIES

Nya | **MARY MILLER-BOOKER***

Omari | **DAKS McCLETTIE II**

Jasmine | **SELENA CLYNE-GALINDO***

Xavier | **BAAKARI WILDER**

Laurie | **EMILY WIDENHOFER**

Dun | **JASON JONES***

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+Equity Membership Candidate

CAST

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Dominique Morisseau's distinctive, lyrical dramas chronicle the systems, legacies, and forces that have impacted African-American lives. But while her plays tackle complex subjects—class, race, education, justice—she resists hard statistics in favor of emotional immersion, exploring resilient individuals and makeshift families grappling with instability and tension in their ever-shifting world. "For me as a storyteller," she says, "my job is to illuminate the humanity behind the social issue."

In *Pipeline*, Morisseau delves into the school-to-prison-pipeline, described by the writer Ijeoma Oluo as "the alarming number of black and brown children who are funneled directly and indirectly from our schools into our prison industrial complex, contributing to devastating levels of mass incarceration that lead to one in three black men and one in six Latino men going to prison in their lifetimes."

Morisseau was inspired by Michelle Alexander's *The New Jim Crow* (2010), an explosive examination of how the American criminal justice system targets Black men, and by two real-life incidents: the online pitchfork mob endured by her surrogate-nephew after an incident at his school and the heavily biased "he-was-no-angel" press coverage following the murder of Michael Brown. She reflects, "It shocked me and concerned me how quickly we criminalize and don't give second chances to young men of color, and particularly young African-American men."

Morisseau also drew on her two decades of experience as an educator in public and private schools, and her mother's 40 years of teaching in Highland Park, Michigan, one of the most economically devastated cities in the country. "In public schools, we often see infrastructural failures. In private schools, we see cultural failures—a lack of understanding about barriers related to a student's background," she says. "Cultural bias is hard to solidify and pin down. I want to give voice to that issue."

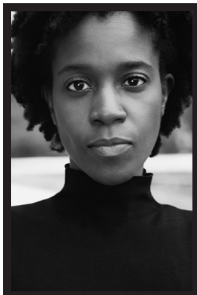
Pipeline captures the complications of the American educational ecosystem and the ferocity of a parent's love—but at its core, it's an exploration of the humanity of young Black men. "Omari represents so many young men in schools, public and private, who are trying to navigate their emotions, at a moment in our nation when they have a lot of social vulnerability and fragility," says Morisseau. How can these students manage the day-to-day reality of living within oppressive structures without losing the capacity for imagination? How can teachers and parents meaningfully support their growth and development? *Pipeline* doesn't provide easy solutions—they don't exist in our world—which is why, still, we fight to make a more humane one.

—Lauren Halvorsen

SPOTLIGHT: NEW DIRECTORS AT STUDIO



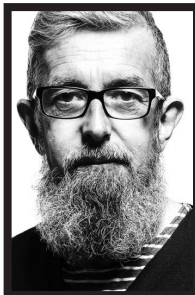
Desdemona Chiang



Awoye Timpo



Psalmayene 24



Les Waters

Studio Theatre is proud to welcome four directors making their Studio debut this season: **Desdemona Chiang** for *White Pearl* (a big, extended hit), *Pipeline*'s **Awoye Timpo**, **Psalmayene 24** for *Pass Over*, and **Les Waters**, directing the world premiere of *Aspen Ideas*. These directors join us from across the United States with a series of impressive directing credits, and we are honored to be a part of their journey as they make their mark as simultaneously emerging and in-demand directors in the American Theatre.

In the spirit of investing in the vitality, diversity, and ingenuity of American Theatre in the 21st century, Studio looks to provide these newcomer directors with an especially warm welcome and support system during their time with us. Believing that theatre endures in part because it innovates, we aim to provide a home where these artists can showcase their best work, ushering them toward sustainable success.

Thank you to Artistic Director's Circle members Susan and Dixon Butler for underwriting the experience of our new directors during the 2019-2020 season! Their support enables Studio to bring top-tier talent to direct our productions, including travel and housing costs, director fees, casting support, workshops, and the scouting efforts to find new and diverse talent. Studio Theatre applauds Susan and Dixon for sharing in our belief that working with such new and emerging artists is critical to both the work on our stage as well as the cultivation of the future artists of the American Theatre.

Feeling Generous? Join the **Artistic Director's Circle** and help support crucial initiatives like welcoming new directors to Studio. For more information, contact **Bianca Beckham, Director of Development**, at **202.232.7267 x484** or at **bbeckham@studiotheatre.org**.



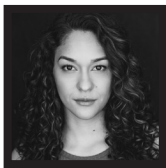
DOMINIQUE MORISSEAU is the author of The Detroit Project (A 3-Play Cycle) which includes the following plays: *Skeleton Crew* (Atlantic Theater Company), *Paradise Blue* (Signature Theatre), and *Detroit '67* (The Public Theater, Classical Theatre of Harlem, and National Black Theatre). Additional plays include *Pipeline* (Lincoln Center Theater), *Sunset Baby* (LAByrinth Theatre), *Blood at the Root* (National Black Theatre), and *Follow Me To Nellie's* (Premiere Stages). She is also the book writer on the new musical *Ain't Too Proud – The Life and Times of the Temptations* (Broadway/Berkeley Rep). Dominique is an alumna of The Public Theater Emerging Writer's Group, Women's Project Lab, and Lark Playwrights Workshop and has developed work at Sundance Lab, Williamstown Theatre Festival, and Eugene O'Neill Playwrights Conference. Her work has been commissioned by Steppenwolf Theatre, Women's Project, South Coast Rep, People's Light, and Oregon Shakespeare Festival/Penumbra Theatre. She most recently served as Co-Producer on the Showtime series *Shameless*. Awards include: Spirit of Detroit Award, PoNY Fellowship, Sky-Cooper Prize, TEER Trailblazer Award, Steinberg Playwright Award, Audelco Awards, NBFT August Wilson Playwriting Award, Edward M. Kennedy Prize for Drama, Obie Award, Ford Foundation Art of Change Fellowship, and being named one of *Variety's* Women of Impact (2017-18).



ANDREA HARRIS SMITH (Nya) makes her Studio debut with *Pipeline*. Local and regional credits include *Theory* with Mosaic Theater Company; *Small Mouth Sounds* at Round House Theatre; *Our Town* at Olney Theatre Center; *A Midsummer Night's Dream*, *Pericles*, *Les Blancs*, and *Chicago* at Oregon Shakespeare Festival; *Mules* at Magic Theatre, San Francisco; and *Blues for an Alabama Sky* (Critics Circle Award) at TheatreWorks Silicon Valley. International credits include *Katrina* at Jericho House, London; *A Midsummer Night's Dream*, *Hamlet*, and *Love's Labour's Lost* with The Royal Shakespeare Company at Stratford-upon-Avon and West End; *To Kill a Mockingbird* at Birmingham Rep/West Yorkshire Playhouse. Film and television credits include *Last Chance Harvey*, *Hamlet* (RSC/BBC), *Doctor Who* (BBC), and *Casualty* (BBC). Andrea holds an MFA from American Conservatory Theater and trained at Bristol Old Vic Theatre School in the UK.



JUSTIN WEAKS (Omari) returns to Studio Theatre after appearing in *Curve of Departure* during the 2017-2018 season. He was most recently seen in *Fences* at Ford's Theatre. Selected local credits include *BLKS*, *Gloria*, and *Describe the Night* at Woolly Mammoth; *Long Way Down* at The Kennedy Center; *Gem of the Ocean* at Round House Theatre; *The Christians* at Theater J; *Word Becomes Flesh* and *Still Life With Rocket* at Theater Alliance; and *Charm* at Mosaic Theater Company. Additional regional and New York credits include work with Ensemble Studio Theatre, New York Theatre Workshop, Cincinnati Playhouse in the Park, Shakespeare & Company, and Barter Theatre. Justin holds a Helen Hayes Award for Outstanding Supporting Actor and Ensemble for *Word Becomes Flesh* at Theater Alliance, as well as three additional nominations. He is a teaching artist in the DMV area and a company member at Woolly Mammoth. He holds a BA in Theatre from Greensboro College.



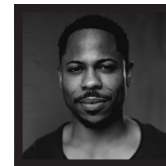
MONICA RAE SUMMERS GONZALEZ (Jasmine) makes her Studio Theatre debut with *Pipeline*. Her New York credits include *The Siblings Play* at Cherry Lane Theatre, *Ten Days in a Mad-House* with Strangemen Theatre Co., *Cost/Benefit* with F* It Club, and *Tally Ho!, or Navigating the Future* at Theater for the New City. Regional credits include *Scapino* at Gulfshore Playhouse, and *Native Gardens* at Syracuse Stage, Geva Theatre, and Portland Center Stage. Television credits include *Orange is the New Black*, *Bull*, and *Shades of Blue*. Monica was nominated for Best Leading Actress in a Play in the 2019 SALT Awards. She holds a BFA in Acting from the Conservatory of Theater Arts at SUNY Purchase College.



BJORN DuPATY (Xavier)'s New York credits include *MLIMA* in *Mlima's Tale* at the Public Theater, *Two Mile Hollow* with Women's Project Theater, and *Carnaval* with the National Black Theatre. National tour credits include *Julius Caesar* and *Comedy of Errors* with The Acting Company. Regional credits include *Mud Row* with People's Light, *Fairfield* at the Cleveland Play House, *Do You Feel Anger* in the Humana Festival at the Actors Theatre of Louisville, *A Raisin in the Sun* at the Crossroads Theatre Company, and *Clybourne Park* at the Pittsburgh Public Theater. His film and television credits include *Demolition*, *Alpha House*, *Sleepy Hollow*, *The Blacklist*, *Person of Interest*, *Zero Hour*, and *All My Children*. Bjorn holds an MFA from the Mason Gross School of the Arts at Rutgers University.



PILAR WITHERSPOON (Laurie)'s international credits include Tsiana in *The Doctor and the Patient* at Theatre Lluire Barcelona and the Rezo Gabriadze Theatre in Tbilisi, Georgia. She appeared on Broadway in *The Father* with Frank Langella. Her Off Broadway credits include *Lear/Goneril* in *Storm Still* at the Sheen Center, *Nia* in *Fighting Words* at Playwright's Horizons/Underwood Theatre, *Sandra* in *Beautiful Thing* at the Cherry Lane Theatre, *Adele* in *Far and Wide*, and *Clara* in *The Widowing of Mrs. Holroyd* at Mint Theater. Select regional credits include *Othello*, *Macbeth*, and *Henry V* with Shakespeare Theatre Company; *Twelfth Night* at Alabama Shakespeare Festival; *Other Desert Cities* at the Pittsburgh Public Theater; *All's Well that Ends Well* at PlayMakers Repertory Theatre; and *Bus Stop* at Baltimore Center Stage. Film credits include *Lust Life* with Bill Irwin, *Custody*, *The Taking of Beslan*, *Ten Stories Tall*, and *Warlord*. Television credits include *Lincoln*, *Instinct*, *Sneaky Pete*, *The Good Wife*, *Blue Bloods*, *The Big C*, *Law & Order*, *Law & Order: SVU*, and *Third Watch*. Pilar is a recipient of the Fox Foundation Fellowship and is a graduate of The Juilliard School.



RO BODDIE (Dun) returns to Studio Theatre for the fourth time, where he previously appeared in *Dirt*, *Three Sisters*, and *No Sisters*. Off Broadway credits include *Socrates* at The Public Theater, *Appomattox* at 59E59 Theaters, and the upcoming production of *A Play is a Poem* at Atlantic Theater Company. Select regional credits include *A Play is a Poem* at the Mark Taper Forum, *Blueprints to Freedom* at La Jolla Playhouse, *Skeleton Crew* at The Old Globe, *The Mountaintop* at Cleveland Play House, *Ma Rainey's Black Bottom* at Baltimore Center Stage, and *The Whipping Man* at Milwaukee Repertory Theater. Television credits include *The Good Wife*, *Elementary*, *Person of Interest*, and *Unforgettable*. Ro is an alumnus of University of the North Carolina School of the Arts. Awards: San Diego Critics Circle Award.

GWENDOLYN BROOKS AND "WE REAL COOL"



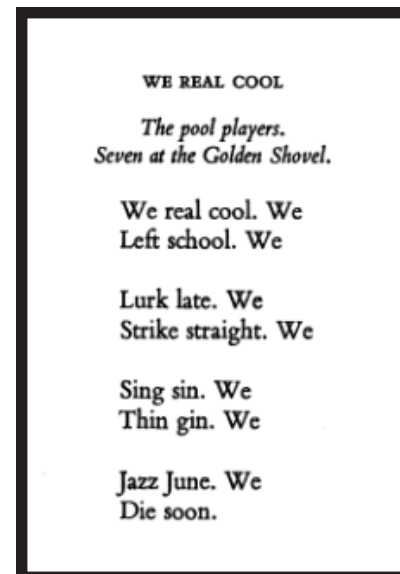
The influential poet Gwendolyn Brooks' work illuminated the African-American experience in the 20th century. She published over twenty volumes of poetry in her lifetime—ranging from her early poems chronicling the everyday struggles and triumphs of working-class Black people in her Chicago neighborhood, to more politically conscious work in the wake of the Civil Rights Movement. In 1950, she became the first Black author to win the Pulitzer Prize. As Langston Hughes once wrote, "The people and poems of Gwendolyn Brooks are alive, reaching, and very much of today."

Her terse and rhythmic "We Real Cool" features prominently in *Pipeline*. The famed poem, with its lean compression and punchy staccato, describes a group of boys that Brooks observed at her neighborhood pool hall on a weekday afternoon. Rather than questioning why they were skipping school, she asked, "I wondered

how they feel about themselves. And, just perhaps they might have considered themselves contemptuous of the establishment, or at least they wanted to feel that they were."

In *Pipeline*, Nya references two different editions of the poem in her English class, shown here: one by Harper Collins, a commercial white-owned publisher; one released by Broadside Press, an independent Black press in Detroit, that embraced the poem's insouciant rule-breaking with a graffiti-style font. The discrepancy between the two versions illustrates how presentation affects perception, especially when whiteness absorbs or appropriates Blackness.

Like Nya, Dominique Morisseau often used "We Real Cool" when she was teaching. "I used to write it on the board when I walked into a classroom and just let it live there," she says. "There's some kind of ancestral power in it when I see it written. It's magic to me."



AWOYE TIMPO (DIRECTOR)'s Off Broadway directing credits include *In Old Age* at New York Theatre Workshop, *Good Grief* at Vineyard Theatre, *The Revolving Cycles Truly and Steadily Roll'd* at The Playwrights Realm, and *The Homecoming Queen* at Atlantic Theater Company. Regionally she has directed *Everybody Black* at Actors Theatre of Louisville and *Paradise Blue* at Long Wharf Theatre. Additional credits include *Carnaval* at the National Black Theatre, *Sister Son/ji* at The Billie Holiday Theatre, *The Vanished* (site-specific), *Skeleton Crew* at Chester Theatre Company, and *Ndebele Funeral* at 59E59 Theaters, Edinburgh Festival/Summerhall, and the South African tour. She is the Producer of CLASSIX, a series exploring classic plays by Black playwrights.

ARNULFO MALDONADO (Set Designer)'s Off Broadway credits include *Power Strip* and *The Rolling Stone* at Lincoln Center Theater, *Sugar in Our Wounds* (Lucille Lortel Award) at Manhattan Theatre Club, *School Girls...* and *Charm* at MCC Theater, *A Strange Loop* and *Dance Nation* at Playwrights Horizons, *Usual Girls* at Roundabout Underground, *The Underlying Chris* at Second Stage, and *Fires in the Mirror* at Signature Theatre. Regional design credits include Alley Theatre, Berkeley Rep, Baltimore Center Stage, Dallas Theater Center, Guthrie Theater, Humana Festival, Long Wharf Theatre, The Old Globe, Two River Theater, and the Williamstown Theatre Festival. Tour credits include *The Magnetic Fields: 50 Song Memoir* (BAM Next Wave, International). Arnulfo is a Clubbed Thumb Affiliated Artist, a recipient of a Princess Grace Fabergé Theater Award, and a multiple Henry Hewes Design nominee. He holds an MFA in Set/Costume Design from NYU's Tisch School of the Arts.

SARITA FELLOWS (Costume Designer)'s selected credits include *A Bright Room Called Day* with The Public Theater; *Native Son* with The Acting Company; *Original Sound* with Cherry Lane Theatre; *Hatef**k* with The Women's Project; *Macbeth*, *The Winter's Tale*, and *Measure for Measure* with the Classical Theatre; *A Chronicle of the Death of Two Worlds* with New York Theater Workshop; *Fur*, *MUD*, *Prospect*, and *Fabuloso!* with Boundless Theater Company; and *Paradise Blue*, *Forbidden City*, *Golden Boy*, and *Hoodoo Love* at The Juilliard School. Her regional credits include *Top Girls* and *Her Portmanteau* at ACT; *The Royale* at the Arizona Theater Company; *Ain't Misbehavin'* at Signature Theatre; *School Girls...* with the Pittsburgh Public Theater; *Haunted Life* at Merrimack Repertory Theatre; *Two Trains Running* at the Weston Playhouse; *Berta Berta* and *A Late Morning*

with *Reagan* at Contemporary American Theatre Festival; and *Having Our Say* with the Philadelphia Theater Company. Her film and television credits include *Sight Pictures*, *Everybody Dies*, *Afronauts* (by Frances Bodomo, premiere SWSX 2016), and *Dirt* (by Darius Clark Monroe, premiere Sundance 2016). Sarita is a Lecturer at Princeton University and an Associate Professor at NYU @ Playwrights Horizons. She holds an MFA from NYU's Tisch School of the Arts.

PATTI KALIL (Properties Designer)'s makes her Studio Theatre debut with *Pipeline*. Her selected credits include *Love Factually* and *Twist Your Dickens* with The Second City at The Kennedy Center; *Dante's Inferno*, *Peter Pan*, and *Titus Andronicus* with Synetic Theater; *Still Life with Rocket* and *Going to a Place* at Theater Alliance; *Where Words Once Were* and *How to Catch a Star* at The Kennedy Center Theatre for Young Audiences; *Don Cristobal* and *Minnie the Moocher* with Pointless Theatre; *Tour 71* with The National Players at Olney Theatre Center; and *Que Las Hay* at GALA Hispanic Theatre. Patti is the Co-Founder/Artistic Director of DC-based Pointless Theatre Co. and a graduate of the Juilliard School Professional Internship program. She earned her MFA from the Maryland Institute College of Art and BA from The University of Maryland, College Park.

JESSE BELSKY (Lighting Designer) previously designed *P.Y.G. or The Mis-Education of Dorian Belle*, *The Remains*, *The Effect*, *Three Sisters*, *No Sisters*, and *Animal* at Studio Theatre. Regional credits include *The Magic Play* at Portland Center Stage, Syracuse Stage, and Actors Theatre of Louisville; *Lydia* and *Rough Crossing* at Yale Rep; and *The Year of Magical Thinking* at PlayMakers Repertory Company. DC designs include *Who's Afraid of Virginia Woolf?* at Ford's Theatre; *J.Q.A.* and *The Year of Magical Thinking* at Arena Stage; *Oslo*, *Handbagged*, and *Book of Will* at Round House Theatre; *The Mystery of Love & Sex* at Signature Theatre; *Henry IV Pt 1*, *The Winter's Tale*, *Sense & Sensibility*, and *A Midsummer Night's Dream* at Folger Theatre; and *Labour of Love*, *The Invisible Hand*, and *The Magic Play* at Olney Theatre Center. Jesse holds a BA from Duke University and an MFA from the Yale School of Drama, and he has taught lighting design at Connecticut College and UNC Greensboro.

FAN ZHANG (Sound Designer)'s Off Broadway designs include *Paris* at Atlantic Theater Company, *Our Dear Dead Drug Lord* with Second Stage & WP Theater, *Pumpgirl* at Irish Repertory Theatre, *Suicide Forest* at Ma-Yi Theater Company, *Molly Sweeney* at Theatre Row, *Round Table* at 59E59 Theaters, *Behind the Sheet* at Ensemble Studio Theatre, *The Trail of the Catonsville Nine* at Transport Group, *Scissoring* at INTAR, *Beautiful Day Without You* at West End Theatre, *Three Girls Never Learnt the Way Home* at Cherry Lane Theatre, *Tania in the Getaway Van* at New Georges, *The Mecca's Tale* at The Sheen Center, and *Interstate* at New York Musical Festival. Regional work includes *Yasmina's Necklace* at Premiere Stages, *Seven Guitars* at Yale Rep, *Redeem* at Cincinnati Ballet, *The Revolutionists* at City Theatre (Pittsburgh), and *Red Maple* at Capital Rep. She holds an MFA from the Yale School of Drama.

ALEXANDRA KELLY COLBURN (Projections Designer) is a DC-based freelance interdisciplinary artist working as a director and projections & multimedia designer. Select design credits include *P.Y.G. or The Mis-Education of Dorian Belle*, *The Hard Problem*, and *If I Forget* with Studio Theatre; *Small Mouth Sounds* with Round House Theatre; *The Invisible Boy* with Children's Theatre of Charlotte; The 2019 Shakespeare Theatre Gala with Shakespeare Theatre Company; *The Fantasticks* with Infinity Theatre Company; *Kiss* with Woolly Mammoth; *Blood at the Root* with Theater



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Alliance; *Of Equal Place* with Dance Exchange; and *The Royale* at Olney Theatre Center. Kelly was a 2017-2018 NextLOOK Resident Artist and a recipient of the 2018 Jim Henson Puppetry Grant. She holds a BFA from NYU's Tisch School of the Arts (2011) and an MFA from the University of Maryland (2018).

LAUREN HALVORSEN (Dramaturg) is in her ninth season as Studio's Associate Literary Director. Her dramaturgy credits here include *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.

SARAH ELIZABETH FORD (Production Stage Manager) returns to Studio after *Constellations* and *The Father*. After a decade in New York City, Sarah moved to Boston to work as the Associate Producer at Boston Conservatory at Berklee College of Music. Recent projects include Ivo van Hove's *The Damned* at the Park Avenue Armory, the United Nations General Assembly's Sustainable Development Goals project presentations, and Global Citizen's #ShowUpVote campaign. Other New York credits include *Ugly Lies the Bone* with Roundabout Underground, the Bridge Project (*As You Like It* and *The Tempest*), Ridge Theater's *Lightning at Our Feet* and *Shelter*, Paul Simon's *American Tunes* and *Songs from the Capeman* (Brooklyn Academy of Music), and various productions with 24 Hour Plays. Touring and regional credits include *Fela! The Concert* at the Adelaide and Auckland arts festivals; *Venus in Fur* with Singapore Repertory Theatre, where she also worked as Assistant Production Manager for the 2013-2014 season; new works with New York Stage and Film; *Traveling Lady* at the French Institute Alliance Française New York City and Cité Internationale Universitaire de Paris; *Voices of Strength* with MAPP International Productions; and *The Nutcracker* with Connecticut Ballet. Sarah is a member of Actors' Equity Association.

CHARLES CICCHINO (Assistant Stage Manager) previously served as the Assistant Stage Manager of *Doubt: A Parable* and *White Pearl* 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.

MARIELLE BURT (Assistant Director) is a director and choreographer. Her recent directing credits include *The Wolves*, *The Helens of Troy* New York, and *Psychopsychotic* at Brown University. Marielle has previously worked in the artistic departments of Trinity Repertory Company, the New York International Fringe Festival, and Nightdrive Theatre Company. She recently graduated from Brown University with a BA in Gender Studies and Literature. Marielle also studied directing at The National Theatre Institute at the Eugene O'Neill Theater Center and devised performance at Bard College Berlin.

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 Production Assistant **DIARRA FIELDS**
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For additional members of the production staff, please see the full staff listing.

ACKNOWLEDGEMENTS

Special thanks to Hayes Davis, Deirdre DeLoatch, Caitlin Manleigh, and Martin Young for sharing their experience and expertise with the cast and artistic team.



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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 392 nominations and 72 Helen Hayes Awards for excellence in professional theatre.

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*In Memoriam



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 and on the Steering Committee of ArtsActionDC. 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.**

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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.

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Alexander Strain in *Every Brilliant Thing*. Photo: C. Stanley Photography.

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