

WHITE PEARL



A US PREMIERE BY **ANCHULI FELICIA KING**

DIRECTED BY **DESDEMONA CHIANG**

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DEAR FRIENDS,

It's a genuine pleasure to introduce you to playwright Anchuli Felicia King, a unique and fascinating writer in the middle of an astonishing breakout year. A half-Thai, half-Australian millennial who has lived in the Philippines, Thailand, Australia, and New York City, Felicia goes through the world with a kind of liminal cultural identity—and writes about it. Her writing is confident, muscular, smart, and surprising. She has her eyes and her ears trained on cultural trends that are very now: linguistic hybrids, rapid globalization, rapid digitalization, the ways systems like capitalism shape individual behavior, and the complexities of race in the face of all of that. It feels absolutely right that she is in the middle of a global emergence, a year that will see major productions of her plays in London, Melbourne, Sydney, and Washington, DC.

Appropriate to her interests, *White Pearl* is set in Singapore, a global nexus in the midst of hyper-rapid change, one of those places that has, in Felicia's words, digested Western capitalism and spat out a hyperactive version of it. Singapore is also a place where cultures slam into each other, making it an ideal place to situate a play about intra-Asian racism. One can call *White Pearl* a comedy—a generation Y Asian corporate black comedy. It's a comedy in the sense that it uses recognizable ugliness to generate laughs of recognition. It is not a comedy in the more classical sense in which the world rights itself and all is well. That kind of resolution would feel phony to Felicia, a writer who describes the millennial condition as being trapped into lousy systems that came before you. Hers is not a worldview without hope, though: with characteristic directness and incision, Felicia says, "You have to recognize the shithole you're in, to climb out."

Bringing this fresh play to life is a team of fresh faces: among the cast and creative team, all but three are Studio newcomers. I hope you'll join me and the Studio staff in extending to them a proper Studio welcome.

Now, *White Pearl*. Fasten your seatbelts. (Or if you prefer a blunter formulation, listen for what the play's Thai-Californian tells everybody to hold onto in her first scene!)

YOURS,

DAVID MUSE
ARTISTIC DIRECTOR

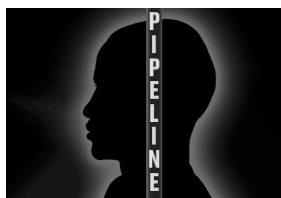


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BY **DOMINIQUE MORISSEAU**
DIRECTED BY **AWOYE TIMPO**
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BY **ANTOINETTE NWANDU**
DIRECTED BY **PSALMAYENE 24**
BEGINS MAR 4

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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Apply the value of your ticket to tonight's performance of *White Pearl* toward any subscription package through Studio's Ticket Turnback program. Inquire at the Box Office.

STUDIO

THEATRE

DAVID MUSE
ARTISTIC DIRECTOR
REBECCA ENDE LICHTENBERG
MANAGING DIRECTOR
PRESENT

WHITE PEARL

BY **ANCHULI FELICIA KING**

DIRECTOR
DESEMONA CHIANG

SET DESIGNER
DEBRA BOOTH

COSTUME DESIGNER
HELEN HUANG

LIGHTING DESIGNER
WEN-LING LIAO

SOUND DESIGNER
MELANIE CHEN COLE

PROJECTION DESIGNER
RASEAN DAVONTE JOHNSON

DRAMATURG
ADRIEN-ALICE HANSEL

DIALECT CONSULTANT
LEIGH WILSON SMILEY

PROPERTIES DESIGNER
MATT CARLIN

PRODUCTION STAGE MANAGER
MADISON BAHR*

DIRECTOR OF PRODUCTION
JOSH ESCAJEDA

TECHNICAL DIRECTOR
JEFFERY MARTIN

White Pearl is generously underwritten by
Steve and Linda Skalet and
Bobbi and Ralph Terkowitz

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

White Pearl premiered in May 2019 at the Royal Court Theater, London (Vicky Featherstone, Artistic Director; Lucy Davies, Executive Producer), directed by Nana Dakin.

White Pearl is presented by agreement with Yellow Creative Management.

Begins November 6, 2019 in the Milton Theatre.



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In order of appearance

Priya Singh | **SHANTA PARASURAMAN***

Sunny Lee | **JODY DOO***

Ruki Minami | **RESA MISHINA**

Built Suttikul | **DIANA HUEY***

Soo-Jin Park | **NAREA KANG***

Xiao Chen | **JENNA ZHU***

Marcel Benoit | **ZACHARY FALL***

White Pearl will be presented without an intermission.

SETTING

Clearday™ Headquarters, Singapore. Present Day.

UNDERSTUDIES

Priya Singh | **SANJANA TASKAR ***

Sunny Lee | **CRISTINA M. IBARRA ***

Ruki Minami | **ASHLEY D. NGUYEN ***

Built Suttikul | **STEFANY PESTA ***

Soo-Jin Park | **KYOSIN KANG ***

Xiao Chen | **REBECCA KISER ***

Marcel Benoit | **BRICE GUERRIERE ***

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+Equity Membership Candidate

CAST



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Anchuli Felica King's *White Pearl* raises questions about large-scale systems—global capitalism, beauty standards, corporate culture—and the individuals trying to ride the riptides. King began writing her brash and bleak comedy in 2016, after two ads for skin-whitening creams and another for laundry detergent went viral on YouTube for their shocking anti-Blackness. These ads prompted international outrage and thinkpieces about the legacy of British racism in China and the hypocrisy of the West objecting to racist imagery overseas while perpetuating racist social structures in their own countries.

Several things about the coverage struck Thai-Australian King, who was raised in the Philippines, Thailand, and Australia. The first is that she grew up seeing ads like these without any controversy and that businesses now operate in a global context. She also realized that writing about skin-whitening creams would let her comment on the money being made around the world by selling whiteness as a beauty standard. And these ads and their controversy offered King an opportunity to write complex Asian characters, and a way to trouble Western images of Asian cultures and people as a monolith of 'Asianness.'

The management team at Singapore-based cosmetics start-up Clearday is comprised of six Asian women with different home countries, backgrounds, and relationships to the English language. King sets them against each other in dialogue that is both taut and rhythmic. Some of the play's dynamics are specific to non-American sensibilities, but its corporate-speak is a globally accessible phenomenon, and the shame that fuels the beauty industry is a common language, if one with localized vernaculars. Late-stage capitalism is gruesome and unforgiving—and so are some of these characters—but King has crafted a play as smart as it is grotesque, honoring the complexities of its characters' identities and motivations without hesitating to call them out.

In this utopian capitalist all-female workplace, which CEO Priya founded as an "alternative to Asian corporate culture. Which is just—it's just so toxic," power seems lodged in certain monstrous behaviors—the best English, the most ruthless takedown, the most aggressive behavior. But the play also challenges the dominance of dominating, and as Priya slashes and burns through her staff and their goodwill to protect her brand and livelihood, other alliances—some forged in actual kindness, some growing from a kinship in speaking a language beyond the clipped English of monolingual Priya's education—suggest an alternative to the brutalities of Clearday's capitalism.

Because in the end, King thinks her generation, the millennials, aren't quite the pessimists they sometimes play. "I write pessimistic plays, but they're not pessimistic about human beings; they're pessimistic about conditions. Our generation feels the real disjunct between the glossy utopian surface and the reality of our daily lives. How can you be human in this world?"

—Adrien-Alice Hansel

PARTNER SPOTLIGHT EMBASSY OF AUSTRALIA

Thank you to the Embassy of Australia for supporting new work here at Studio. Studio R&D, our incubator program for new plays, new relationships, and new modes of collaboration. Studio's production of Anchuli Felicia King's *White Pearl* resulted from such a collaboration between Studio Theatre and the Embassy of Australia.

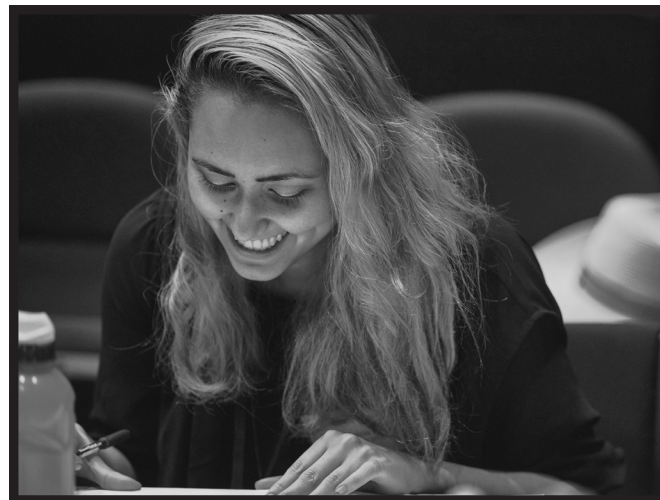
In the summer of 2018, Bec Allen, Cultural Program Manager with the Embassy of Australia, and Studio's Literary Director Adrien-Alice Hansel, began a partnership that would involve the Embassy underwriting a Studio commission featuring a new Australian playwright.

In consultation with many cultural partners both here in the US and abroad, Hansel found a writer to commission—Australian playwright, screenwriter, and performer Kate Mulvany, who is working on a piece about communal failure (first draft coming in mid-December). While in the US in September having wrapped filming for a Netflix series, Mulvany came to Studio for a tour of our spaces and an introduction to our artistic team and staff. Mulvany will continue writing her Studio commissioned piece over the winter (her summer!) and hopefully return in the spring for a workshop.

From her initial research on Australian playwrights, Hansel discovered an interesting young writer on the rise whose work was ready for this season: Anchuli Felicia King and her new play *White Pearl*, sent to Hansel when King had not booked any full productions of her work, although she will premiere three plays on three continents in 2019. The Embassy of Australia graciously subsidized King's travel to the US so that she might see firsthand the work's US premiere.

This type of cross-continental theatrical collaboration is precisely what Studio envisioned when the commissioning program was created by Artistic Director David Muse in 2012. By inviting new and established writers from the US and beyond to develop work specifically for Studio's intimate spaces, we continue to redefine and reimagine our audience's relationship with the innovative work on our stages.

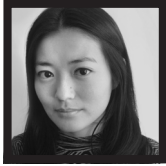
You too can help support Studio's new works initiatives! Join the Artistic Director's Circle and help support crucial programs like Studio R&D. For more information, **contact Bianca Beckham, Director of Development, at 202.232.7267 x484 or at bbeckham@studiotheatre.org.**



ANCHULI FELICIA KING is a multidisciplinary artist of Australian-Thai descent who works primarily in live theatre. Felicia had her professional playwriting debut with *White Pearl* at London's renowned Royal Court Theatre in May 2019 directed by Nana Dakin. The same play debuted in Australia at Sydney Theatre Company/ National Theatre of Parramatta in October 2019 and is published by Samuel French. Felicia's play *Golden Shield* premiered in August 2019 at Melbourne Theatre Company and *Slaughterhouse* had its world premiere at Belvoir's 25A independent program in October 2019. Felicia was the projection designer on both *Slaughterhouse* and *White Pearl* in Sydney. Felicia's play *Keene* was announced as a winner of the Shakespeare's New Contemporaries competition at the American Shakespeare Center and will receive a workshop ahead of a full production in 2020. Felicia has worked as a writer, dramaturg, sound designer, projection designer, and creative consultant with a wide range of companies, including Punchdrunk, PlayCo, Roundabout Theatre, 59E59, Ars Nova, the Obie Awards, The Builders Association, Ensemble Studio Theatre, Red Bull Theater, Playwriting Australia, Yellow Earth Theatre, House of North and SHIFT Festival in Shanghai. Felicia is currently under commission for new plays with Melbourne Theatre Company and the Royal Court Theatre.



SHANTA PARASURAMAN (Priya Singh) recently appeared as #8 in *The Wolves* at Studio Theatre. Other productions include the national tours of *The Buddy Holly Story* and *Remarkably Normal*, *Outside of Eden* at the New Ohio Theatre, *Yentl* at Theater J, and *Not Enuf Lifetimes* with The Welders. Shanta received a BA in Theatre/Drama and Telecommunications from Indiana University and was an Allen Lee Hughes Artistic Development Fellow at Arena Stage.



JODY DOO (Sunny Lee) is a born and raised Singaporean. She has appeared as Jocasta in *Oedipus* at the American Theatre of Actors. Other productions include Gabriele in *Bitter Tears of Petra von Kant*, Lady Nijo in *Top Girls*, and two years as a comedic actor at Universal Studios Singapore. She's also appeared on Syfy, Oxygen Channel, Comedy Central, and in international commercials for Maybelline, Huawei, and L.L. Bean. This summer, Singapore's top radio channel, Kiss92fm, invited her to talk about her career and life. Jody graduated from Circle in the Square's Professional Workshop and has a BA from University at Buffalo.



RESA MISHINA (Ruki Minami) makes her Studio Theatre debut with *White Pearl*. She is a proud native of Yokohama, Japan, and spent her childhood years in Singapore. Theatre credits include *You're a Good Man Charlie Brown*, *Annie*, *Joseph and the Amazing Technicolor Dreamcoat*, *9 to 5*, and *The Music Man* at Flat Rock Playhouse; *Priscilla, Queen of the Desert* at Slow Burn Theatre Company; *Miss Saigon* at Interlakes Summer Theatre; and *TEXAS!* at Texas Musical Drama. Resa has a BFA in Musical Theatre from Rider University.



DIANA HUEY (Built Suttikul) most notably played Ariel in the first National Tour of Disney's *The Little Mermaid*, where she made international headlines for facing racism over her casting as an Asian-American actor and her activism for diversity in the arts. Other favorite productions include Kim in *Miss Saigon* at Signature Theatre and Flat Rock Playhouse, Sherrie in *Rock of Ages* at 5th Avenue Theatre, Kira in *Xanadu* at Hangar Theatre, and originating the role of Spider in Pasek and Paul's *James and the Giant Peach* at Seattle Children's Theatre. She has also appeared on TNT's *Leverage*, *The Glee Project*, and Netflix's *It's Bruno!*. Diana is the proud recipient of a Helen Hayes Award for *Miss Saigon* and a Gregory Award for *The Little Mermaid*.

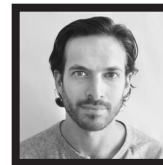


NAREA KANG (Soo-Jin Park) makes her Studio Theatre debut with *White Pearl*. New York credits include Maria in *Twelfth Night* at Dumb Theatre Co., *The Drinking Bird* at New Ohio Theatre, *Madonna col Bambino* at Ars Nova and New Ohio Theatre; and *Salty* at Lyra Theater. Select regional credits include *Caught* at Intiman Theatre; *The Hard Problem*, *A Christmas Carol*, and *John* at American Conservatory Theater; and *The Tempest* at Livermore Shakespeare Festival. Television credits include *Blue*



Bloods and upcoming HBO series *Betty*. Narea holds an MFA from the American Conservatory Theater.

JENNA ZHU (Xiao Chen) was last seen in *BAD NEWS! i was there* directed by JoAnne Akalaitis at NYU Skirball in cooperation with the Guthrie Theater. She has also appeared in *You Across From Me*, *The Rust Belt Bronies Meetup Group for Adult Fans of My Little Pony*, *The Soul of the World*, *Spell It Out*, *The Sandwich and the Rock*, *Pyrphóros*, and *Persuasion* at the Actors Theatre of Louisville. Additional recent credits include *In Someone Else's Shoes* at the Oculus, *American Scoreboard* at HB Playwrights Theatre, *The Crucible* and *Titus Andronicus* at Bedlam, and readings/workshops for Lincoln Center, Manhattan Theatre Club, Playwrights Horizons, The New Group, Clubbed Thumb, The Drama League, Musical Theatre Factory, The Lark, The Juilliard School, and The Kennedy Center, among others. Jenna has a BA from Swarthmore College with High Honors in Political Science and Psychology and is a proud alumna of the Professional Training Company at the Actors Theatre of Louisville (2017-2018).



ZACHARY FALL (Marcel Benoit) recently appeared in the award-winning *Subject Mater* at the Edinburgh Fringe Festival. Other UK stage credits include *Tartuffe* at the Theatre Royal Haymarket in London's West End, a trilogy of Tennessee Williams plays entitled *Kingdom of Earth* at the Rosemary Branch Theatre, and Jean Anouilh's *Antigone* at the Barons Court Theatre. French stage credits include *Richard III* with La Manufacture touring France and Switzerland and *Dans La Foule* with Adesso e Sempre (currently in pre-production). Television credits include *Poldark*, *Versailles*, *Genius: Picasso*, *Guilt*, *Crossing Lines*, *Immortality*, and *Reinas*. Film and gaming credits include *Allies*, *The Division 2*, and *A Plague Tale: Innocence*. His production company, Woven Voices, won a Scotsman Fringe First Award for its production of *Subject Mater*. Zachary received a BA in Acting from the Drama Centre London.

SELLING WHITENESS: COLORISM, COLONIALISM, AND COSMETICS

“One white can cover three uglinesses.”

—common translation of Chinese saying

White Pearl takes a critical look at the legacies of classism, colonialism, and colorism behind the anti-black messages and imagery used by the skin-whitening industry. The play was inspired by the global outcry over several ads that went viral in 2016. Although the ads were fueled by racist imagery—a woman whose skin darkens to her horror, a young Black man washed “clean” and appearing as a light-skinned Asian man—each company offered the defense that playing into customers’ desire for fairer skin is a question of *culture*, not racism. In the words of one PR statement, the company “never thought about the issue of racism” as they developed the segment.

So how have anti-Black images become dissociated enough from the lives of actual Black people in parts of the world, acceptable to use as an offhand joke or culminating pitch for skin cream? As Anchuli Felicia King began work on *White Pearl*, she was struck by how many factors



feed colorism in Asia: Classism, that historically linked the more desirable paler skin with less outdoor manual labor. Colonialism, as Western countries brought anti-Blackness with their other systems and culture. Capitalism, which spreads images and ideas proven to motivate sales to the broadest range of consumers. Skin lightening products are due to hit \$23 billion in sales annually in 2020, propelled by markets across both Africa and Asia.

But of course, Asia isn't a monolith. In talking with women from Asian and African diasporas, King found that while they all had experience with skin-whitening, these experiences were also culturally specific. “You couldn't talk about skin whitening in a country without talking about the colonial history of that country or the core structures of that country,” says King. “And obviously Western influence is hugely different in different Asian countries. So I realized how potent a metaphor [skin whitening] actually was for a bunch of different things—for the beauty industry more broadly and how it monetizes women's shames and insecurities. It's a good catalyst for talking about global unity but also global difference.”

Colorism across Asia, in all its specific iterations, springs from many traditions of organizing power along skin tone—power that replicates itself, shape-shifting and taking no prisoners, especially with its promise to cover the one hundred uglinesses it created itself.

DESDEMONA CHIANG (Director) is a stage director based in Seattle, WA and Ashland, OR, and is co-founder of Azeotrope (Seattle). Her recent directing credits include *Vietgone* (Alley Theatre), *M Butterfly* (South Coast Repertory), *The Great Leap* (Guthrie Theater), *Caught* (Intiman Theatre), *The Winter's Tale* (Oregon Shakespeare Festival), *Pride and Prejudice* (Pittsburgh Public Theater), *King of the Yees* (ACT Theatre, Baltimore Center Stage), *As You Like It* (California Shakespeare Theater), *Constellations* (Seattle Rep), *The Crucible* (PlayMakers Repertory Company), *Smart People* (Long Wharf Theatre), *The Journal of Ben Uchida* (Seattle Children's Theatre), *The Comedy of Errors* (American Shakespeare Center), and *The Merchant of Venice* (Seattle Shakespeare Company), among others. She is an adjunct faculty member at Cornish College of the Arts. Her awards and honors include the Princess Grace Award, the Vilcek Prize for Creative Promise, the Gregory Award for Outstanding Direction, a Stage Directors and Choreographers Society Sir John Gielgud Fellowship, a Drama League Directing Fellowship, and she is a Young Leader of Color (Theatre Communications Group). She is affiliated with Lincoln Center Theater Directors Lab and Directors Lab West. She earned a BA at the University of California, Berkeley and an MFA in directing from the University of Washington School of Drama.

DEBRA BOOTH (Set Designer) has a long history with Studio, where she has designed *If I Forget*, *Translations*, *The Wolves*, *The Father*, *The Hard Problem*, *Moment*, *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, Debra's credits include *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 Theatre; *Trying*, *The Illusion*, and *Happy Days* at Portland Stage Company; the New York premiere of *Angels in America* at The Juilliard School; *Broken Glass* at Philadelphia Theatre Company (Barrymore Award nomination); and *Moon for the Misbegotten* at Yale Repertory Theatre. Debra is the recipient of the 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.

HELEN HUANG (Costume Designer) designs her 29th production at Studio with *White Pearl*. Her regional credits include *Alice in Wonderland* at Oregon Shakespeare Festival; *The Great Leap* at the Guthrie Theater; *Matilda the Musical* at The Children's Theatre, Minneapolis; and *Miss Bennet and Christmas at Pemberley* at Cincinnati Playhouse in the Park. DC-area credits include *JQA* at Arena Stage; *A Doll's House, Part 2* at Round House; *Fences* at Ford's Theatre; *Me...Jane* at The Kennedy Center; and *Fickle: A Fancy French Farce* at Olney Theatre Center. She has received a Helen Hayes Award and an Ivey Award. Helen is a professor of MFA Costume Design at University of Maryland, College Park.

WEN-LING LIAO (Lighting Designer) makes her Studio Theatre debut with *White Pearl*. Her selected credits include *The Boy Who Danced on Air* with Abingdon Theater Company (Off Broadway); *House of Joy* and *Quixote Nuevo* with Cal Shakes; *Vietgone* with A.C.T.; *Chill* with Merrimack Repertory

Theater; *Milk Like Sugar* with Huntington Theatre Company; *Sense and Sensibility* with Dallas Theater Center; *The Chinese Lady*, *Oedipus El Rey*, *The Resting Place*, and *Reel to Reel* with Magic Theater; *Dance Nation*, *Significant Other*, *King of the Yees*, and *Barbecue* with San Francisco Playhouse; *The Who and The What*, *The Wickhams: Christmas at Pemberley*, and *I and You* with Marin Theater Company; *The Importance of Being Earnest* with Aurora Theater Company; *Appropriate* with SpeakEasy Stage Company; and *A Nice Indian Boy* with East West Players. Her selected international credits include *Scarlet Stone* at Tirgan Festival in Toronto, *BodyPart* and *In Spite of It* at TANZINOLTEN Festival in Switzerland, *Riz Flambe* and *Riz Souffle* at Avignon Off-Festival in France, and *Toi* at Taipei Fringe Festival in Taiwan. Wen-Ling earned her MFA from The University of California, San Diego and BA from National Taiwan University.

MELANIE CHEN COLE (Sound Designer) is a San Diego-based freelance sound designer. Her recent regional credits include *Noura* at The Old Globe, *Silent Sky* at Tantrum Theatre/Ohio University, the 2019 WOW Festival *PDA* and 2019 POP Tour *Light Years Away* at La Jolla Playhouse, and *Buzz* (world premiere) and *Romeo & Juliet* at Alabama Shakespeare Festival. Other regional credits include Dallas Theater Center and PlayMakers Repertory Company. Melanie holds an MFA in Sound Design for Theatre & Dance from UC San Diego.

RASEAN DAVONTE JOHNSON (Projections Designer) is a Chicago-based video artist and theatrical designer. He has had the opportunity to work regionally with institutions such as Woolly Mammoth, Olney Theatre Center, Steppenwolf, Yale Repertory Theatre, Geva Theatre Center, Berkshire Theatre Group, McCarter Theatre Center, Alliance Theatre, Drury Lane Theatre, Court Theatre, The Kitchen Theatre, Writers Theatre, Manual Cinema, and internationally with the Edinburgh Fringe Festival, Ningbo Song and Dance Company (China), and B-Floor Theatre (Thailand). Additionally, his video and installation work has been seen at the Yale University Art Gallery, The Bridgeport Film Festival, and the Logan Center for the Arts. He holds an MFA from the Yale School of Drama.

ADRIEN-ALICE HANSEL (Dramaturg) is the Literary Director at Studio, where she has dramaturged the world premieres of *Queen of Basel*, *The Remains*, *No Sisters*, *I Wanna Fucking Tear You Apart*, *Animal*, *Laugh*, *Red Speedo*, *Dirt*, *Lungs*, and *The History of Kisses* as well as productions of *Cry It Out*, *Translations*, *Curve of Departure*, *The Effect*, *Wig Out!*, *Straight White Men*, *Cloud 9*, *Hedda Gabler*, *Jumpers for Goalposts*, *Bad Jews* (twice), *Invisible Man*, *Sucker Punch*, *The Golden Dragon*, and *The New Electric Ballroom*, among others. Prior to joining Studio, she spent

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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 exclusive opportunities to experience our work unlike any other of our giving circles including automatic membership in the Inside Studio membership program, invitations to all Artistic Director's Circle engagement opportunities, such as the annual Artistic Director's Circle Dinner, and the opportunity to customize additional artistic engagements with Studio's artists and leadership. Gain more access to the making of the art on our stages and become a member today!

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eight seasons at the Actors Theatre of Louisville, where she headed the literary department and coordinated project scouting, selection, and development for the Humana Festival of New American Plays. She also served as production dramaturg on roughly 50 new, contemporary, and classic plays there, including premieres by Naomi Wallace, Gina Gionfriddo, Kirk Lynn and Rude Mechs, Rinne Groff, The Civilians, Anne Bogart and SITI Company, Jordan Harrison, and John Belluso. She is the co-editor of eight anthologies of plays from Actors Theatre and editor of ten editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

LEIGH WILSON SMILEY (Dialect Consultant)'s regional voice, dialect, and text direction credits include Ivo van Hove's *A View from the Bridge* and *Blues Journey* at The Kennedy Center; *Fences*, *Who's Afraid of Virginia Woolf*, *Ragtime*, *The Glass Menagerie*, *110 in the Shade*, *Freedom Song*, *Carpetbagger's Children*, and *A Christmas Carol* at Ford's Theatre; *Cabaret*, *Xanadu*, *The Lieutenant of Inishmore*, and *Happy Time* at Signature Theatre; *Intelligence* and *Hot & Throbbing* at Arena Stage; *OVO* for Cirque du Soleil; *On the Eve of Friday Morning* at Shakespeare Theatre Company; *The Comedy of Errors*, *The Tempest*, *As You Like It*, and *Arcadia* at Folger Shakespeare Theatre; and numerous shows at Shakespeare & Company in Massachusetts. She hosts the Visual Accent and Dialect Archive, a web based, crowd-resourced dialect and accent site, and is

a member of Actors Equity, Screen Actors Guild, American Federation of Television and Radio Artists, and the Voice and Speech Trainers Association. Leigh has served as Director of the University of Maryland School of Theatre, Dance, and Performance Studies for eight years and teaches Acting, Voice, and Speech.

MATT CARLIN (Properties Designer)'s regional credits include *FAME en Español* at GALA Hispanic Theatre. Off Broadway credits include props for *Happy Birthday*, *Wanda June* at The Duke on 42nd Street. Other New York credits include props for *Spring Awakening* at Gallery Players, *The Sea Concerto* with Flux Theatre Ensemble and *Beauty and the Beast* at White Plains Performing Arts Center. New York set design credits include *Worse Than Tigers* at The New Ohio Theater, *So Happy Together* at Bristol Valley Theater, and *The Wild Party* at Schaeberle Studio Theater.

MADISON BAHR (Production Stage Manager)'s Studio Theatre productions include *Queen of Basel*, *The Remains*, *Moment*, *Murder Ballad*, *Chimerica*, and *The Torch Song Trilogy*. Other regional credits include *Cabaret* at Olney Theatre Center; *Billy Elliot: The Musical* at Signature Theatre; *Charlotte's Web* and *The Little Mermaid* at Imagination Stage; *Kiss and Guards at the Taj* at Woolly Mammoth; *Our Suburb* at Theater J; *ReEntry*, *Next Fall*, and *Glengarry Glen Ross* at Round House Theatre; and *In The Heart Of America* at Rep Stage. Madison holds a BA in Theatre with a focus in Stage Management from the University of Maryland (College Park).

CHARLES CICCHINO (Assistant Stage Manager) previously served as the assistant stage manager of *Doubt: A Parable* at Studio Theatre, as well as the ASM 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, choreographer, and playwright. Her recent directing credits include *The Wolves*, *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/avant-garde performance at Bard College Berlin.

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

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

ACKNOWLEDGEMENTS

Studio Theatre would like to thank Mei Ann Teo and Eleanor Huang for their help with this production.

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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 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.

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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