

# PRESS RELEASE

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## 2021-2022 SEASON ANNOUNCEMENT

- \$20 million Open Studio capital project nears completion as Studio welcomes audiences back for in-person performances
- Studio produces winner of the **2021 Pulitzer Prize for Drama**, *The Hot Wing King* by Katori Hall, with original director **Steve H. Broadnax III**
- After pandemic postponement, Studio presents the **world premiere** of *John Proctor is the Villain*, a high school coming of age story—with a town scandal and a little music by Lorde—by **Kimberly Belflower**
- **Duncan Macmillan's** expansive *People, Places & Things* inaugurates the new Victor Shargai Theatre, showcasing its full technical capabilities and versatility
- A radical social experiment pushes friendships to the brink in *White Noise* by Suzan-Lori Parks
- The graphic novel becomes three dimensional in *Flight*, a moving theatrical installation about refugee brothers on an epic journey across Europe

**Studio Theatre** returns to producing in-person theatre in the 2021-2022 season by turning a page in its history—when it welcomes audiences back to its four-theatre complex in Logan Circle, the building will be in the finishing stages of a nearly \$20 million renovation, including the complete reengineering of its flagship theatre. The eclectic five-play season includes fresh stories from ascendant talent, poignant productions from titans of the field, and shows that challenge Studio to use its spaces—whether familiar or newly renovated—in brand new ways.

“After weathering an incredibly precarious year for theatre, it feels good to welcome audiences back in a triumphant way, with a new building and a dynamic season of powerhouse plays,” said Studio Artistic Director **David Muse**. “From the intimate viewing experience of *Flight* to Katori Hall’s *Hot Wing King* and the world premiere of *John Proctor is the Villain*, this season is all about theatre in exciting scale, whether it’s telling momentous stories in innovative ways or staging big, elaborate productions.”

“After being dark for so long and away from the audiences that bring life to our building, we’re so pleased to invite our community back with a very different Studio experience following our extensive Open Studio renovations,” said Managing Director **Rebecca Ende Lichtenberg**.

The season begins in December 2021 with *Flight*, directed by Candice Edmunds and Jamie Harrison, who created the magic effects and illusions for Broadway’s *Harry Potter and the Cursed Child*. This epic story about two brothers on a cross-continental odyssey from Syria to safety in the UK unfolds like a three-dimensional graphic novel, through richly detailed miniatures and a rotating, hand-made diorama. No

live actors are present, and audiences watch from their own personal viewing booths with headphones. The hybrid theatre/installation piece offers an in-person experience with enough distance for patrons to be comfortable. *Flight* comes to Studio for a twelve-week engagement and is being shipped from the UK following a run at Bridge Theatre co-presented by the Barbican.

By January 2022, renovations will be complete and audiences will enjoy seated, live performances again beginning with ***White Noise***, the provocative comedy about race, identity, and friendships pushed to their limits, by **Suzan-Lori Parks** (*Topdog/Underdog*). The new, state-of-the-art Victor Shargai Theatre will be inaugurated with **Duncan Macmillan**'s sprawling addiction and recovery drama ***People, Places & Things***. Equally ambitious in scale is the world premiere of ***John Proctor is the Villain*** by **Kimberly Belflower**, an exuberant, empowering post-#MeToo play that centers on small town scandal and teenagers studying *The Crucible* who end up questioning all the ways they've been told that power has to operate.

The season culminates with the jubilant, stirring winner of the **2021 Pulitzer Prize for Drama**, ***The Hot Wing King*** by **Katori Hall**, with **Steve H. Broadnax III** of the lauded New York premiere directing this play about dreams, achieving deep-fry perfection, and the crew that makes the risks worthwhile.

#### **TICKET AFFORDABILITY**

To make its work more widely accessible to members of the community, Studio is expanding its affordability initiatives and discount programs. Studio has partnered with community organizations like the DC Public Library to assist with targeted distribution of free and low-cost tickets to the audiences they serve throughout the city. Additionally, Studio has increased the number of affinity groups eligible for ticket discounts, to include members of the military, students, first responders, educators, arts practitioners, and patrons 30 years old and younger. Additionally, beginning in the 2021-2022 season, Studio will host an Industry Night on the first preview performance of each production with \$20 tickets available to patrons who identify themselves as part of the greater theatre industry.

#### **OPEN STUDIO**

Announced in 2020 and delayed nearly a year by the coronavirus pandemic, Open Studio is a \$20 million investment in Studio's future, including significant renovations to its complex in Logan Circle. Studio broke ground on the project in March 2021; renovations will be complete by early 2022.

A focal point of the renovations is the complete reengineering of Studio's flagship theatre, renamed the Victor Shargai Theatre. A blank canvas for artists and directors, the space will be capable of myriad configurations, from thrust to end-stage, in the round, cabaret, and traverse, allowing artists to create a completely customizable experience tailored to individual productions. Like Studio's other fixed seat venues, the Victor Shargai Theatre will seat over 200 people. A suite of state-of-the-art technology will enhance the work on stage, such as a new full tension wire grid, and new lighting, sound, and projection equipment. Other building updates include renovated lobbies, a new street-facing box office, and upgraded HVAC systems.

Another major component of Open Studio is the addition of a day-to-night café and bar. Studio has partnered with woman-owned, Virginia-based RĀKO Coffee Roasters to operate a 1,100 square foot café in what is currently the first floor Mead Bar and lobby area, with direct access to P Street NW and a 66-seat patio. The company will also operate concessions for Studio. The café will serve rotating single

origin pour overs and unique handcrafted espresso-based drinks by day, and natural wines, craft beer, and cocktails by night, as well as a seasonally rotating food program sourced from local women, BIPOC, and zero-waste focused specialty food makers.

Full details on the scope of the renovation are available at [openstudiocampaign.org](https://openstudiocampaign.org).

### **ABOUT THE 2020-2021 SEASON** *(listed chronologically)*

#### ***Flight***

by **Vox Motus**

based on the novel *Hinterland* by **Caroline Brothers**

adapted by **Oliver Emanuel**

directed by **Jamie Harrison** and **Candice Edmunds**

December 2021

Stage 4

Tickets starting at \$65; low-cost ticket options and discounts available

"Pulse-pounding, immersive storytelling. Strange and exquisite and intensely affecting."

—*The New York Times*

With their small inheritance stitched into their clothes, two children set off on an epic journey across Europe— orphaned brothers on a desperate odyssey to freedom and safety. Wearing headphones and viewing a handcrafted diorama from a personal booth, audience members are plunged into the brothers' story of hope and survival, playing out in breathtaking, intimate miniature. *Flight* is an immersive installation created by Scottish innovators Vox Motus and designed by Jamie Harrison (*Harry Potter and the Cursed Child* magic effects and illusions designer). An invitation to bear witness to the personal stories of two of the 300,000 displaced children who make unaccompanied journeys every year.

*There are no live actors in this production. Audience members will arrive at staggered times and view the play from individual booths with headphones.*

#### ***White Noise***

by **Suzan-Lori Parks**

directed by **Reginald L. Douglas**

January 2022

Milton Theatre

Tickets starting at \$65; low-cost ticket options and discounts available

**2019 Outer Critics Circle Award for Outstanding New Play**

"Enthrillingly thought-packed! In burrowing deep into what one character calls 'the worm hole' of how we talk—and think—about race, Ms. Parks isn't cutting anyone any slack. Herself included."

—*The New York Times*

Leo, Dawn, Ralph, and Misha are four longtime friends and sometimes lovers who are coming into their own in the city, until a violent police encounter prompts Leo to suggest an audacious experiment that unmasks long-simmering secrets among the group. Pulitzer Prize-winning playwright Suzan-Lori Parks

brings her bold sense of humor and history to a story about four thirtysomethings in a not-at-all post-racial world.

***People, Places & Things***

by **Duncan Macmillan**

directed by **David Muse**

Spring 2022

Victor Shargai Theatre

Tickets starting at \$65; low-cost ticket options and discounts available

“The self-destructive spiral of abuse has fuelled infinite plays and films, yet *People, Places and Things* is distinguished by its central question about what any of us chooses to find real, and how that choice either benefits or destroys those around us.”

—*Time Out* (London)

Emma is an actress. She also has an addiction, and it’s trying to kill her. In rehab, but not ready for recovery, Emma just wants to escape—through drugs, through performing, through anything that lets her make her own reality. David Muse inaugurates the Victor Shargai Theatre with a production that evokes the vivid and disorienting world of intoxication and lies as Emma decides whether to fight for her recovery and the people, places, and things she’ll face there.

***John Proctor is the Villain***

by **Kimberly Belflower**

directed by **Marti Lyons**

**World Premiere**

Spring 2022

Mead Theatre

Tickets starting at \$65; low-cost ticket options and discounts available

***Supported by Studio R&D, Studio Theatre’s new works initiative***

Things are unsettled at Helen County High in rural Georgia—rumors are swirling around a student’s dad, another student blew up her life and left for Atlanta, and Mr. Smith’s junior English class has to make it through sex ed before they can finally start *The Crucible*. But what one man calls a witch hunt, a young woman calls the truth, and when the teens start questioning what really happened in Salem, everything threatens to change. A new play from a major new voice, *John Proctor is the Villain* captures a generation in mid-transformation, running on pop music, optimism, and fury—writing their own coming of age story.

***The Hot Wing King***

by **Katori Hall**

directed by **Steve H. Broadnax III**

Summer 2022

Victor Shargai Theatre

Tickets starting at \$65; low-cost ticket options and discounts available

***2021 Pulitzer Prize for Drama***

It’s August in Memphis, time to crown the new Hot Wang King. Backed by his best friends and boyfriend Dwayne, who serve as his fry crew The New Wing Order, Cordell has a feeling that this is his year. But

then a family emergency throws Dwayne's nephew into the house on prep night, one of his crew starts messing with the seasoning, and suddenly Cordell's facing a future in danger of going up in flames. Winner of the 2021 Pulitzer Prize for Drama, Katori Hall (*The Mountaintop*) has written a fresh and fierce comedy about the risk and rewards of celebrating who you are.

#### **SEASON ARTIST BIOS** (*listed alphabetically*)

**Kimberly Belflower** is a playwright and educator originally from a small town in Appalachian Georgia. She is currently developing a new play, *Saint Pigtail*, commissioned by Studio Theatre. Her play *Lost Girl* premiered at Milwaukee Rep and is published by Concord Theatricals. Kimberly's other work has been produced, developed, and commissioned by South Coast Rep, Manhattan Theatre Club, Alliance Theatre, and the Ojai Playwrights Conference, among others. She received The Kennedy Center's 2018 Darrell Ayers Playwriting Award and was on the 2019 Kilroys List. Kimberly has also worked as a narrative lead for Meow Wolf, where she wrote a short film with original music by Beach House. She holds an MFA from the University of Texas at Austin and is a Playwriting Fellow at Emory University.

**Steve H. Broadnax III's** directing credits include Katori Hall's Pulitzer Prize winning *The Hot Wing King* at Signature Theatre Company (world premiere), Lee Edward Colston II's *The First Deep Breath* at Chicago's Vineyard Theatre (premiere and winner of Best New Work by the Jeff Awards), Dominique Morisseau's *Blood at the Root* at the National Black Theatre (winner of The Kennedy Center's Hip Hop Theater Creator Award), and William Jackson Harper's *Travisville* at Ensemble Studio Theatre (NYC premiere). He has also directed at Actors Theatre of Louisville, Hattiloo Theatre, Syracuse Stage, Chautauqua Theater Company, People's Light, New York's Apollo Theatre, Classical Theatre of Harlem, Atlantic Theater Company, Detroit Public Theatre, Baltimore Center Stage, Cleveland Play House, Black Theatre Troupe (Phoenix, AZ), Arkansas Repertory Theatre, Seattle Theatre Group's Moore Theatre, Market Theatre (Johannesburg, SA), The Edinburgh Fringe Festival, National Arts Festival in South Africa, and Adelaide Festival in Australia.

*The Hip Hop Project*, an award-winning, full-length original play that Steve conceived, directed, and choreographed, has toured nationally and was showcased at The Kennedy Center. His musical play, *Bayard Rustin: Inside Ashland*, will premiere at People's Light in their 2021-2022 season.

**Caroline Brothers** is a writer who is interested in how individuals cope in the aftermath of violence, after the world's attention has moved on. Her award-winning first novel, *Hinterland* (Bloomsbury), dramatized by Vox Motus as *Flight*, grew out of her reporting into lone foreign children adrift across Europe; it was described by critics as "stark and unsentimental," "visceral and moving." Her second novel, *The Memory Stones*, explores the search for the stolen children of the disappeared in Argentina through the experience of an exiled grandfather. Brothers spent many years working as a correspondent in Europe and Latin America for Reuters and the on the international Desk for *The New York Times*, reporting from London, Brussels, Amsterdam, Belfast, and Paris, and from various locations in Mexico and Central America. She is the author of a nonfiction book, *War and Photography*, based on her doctoral research into the Spanish Civil War. Born in Australia, she is still striving to rein in her nomadic existence, and now divides her time between Paris and London.

**Oliver Emanuel** has written for most of the major theatre companies in Scotland and his work has been seen across the UK, Ireland, Europe, Canada, US, and China. He is currently under commission to the Traverse Theatre, the Unicorn Theatre, and BBC Radio. In 2020 *Tiger is Out*, an extract from *I Am Tiger*, directed by Lu Kemp and starring Ava Hickey, was broadcast on BBC as part of National Theatre of

Scotland's Scenes for Survival. Awards include: the Tinniswood Award (2019) for *When The Pips Stop*; the BBC Audio Drama Award for Best Original Series or Serial (2019) and the ISNTD Festival AUDIO Award (2018) for *The Truth About Hawaii*; a Herald Angel as part of the Edinburgh International Festival (2017) for *Flight*; a BBC Audio Drama Award for Best Adaptation (2017) for *Emile Zola: Blood, Sex & Money*; the People's Choice Victor Award at IPAY (2015) for *Titus*; Best Show For Children and Young People at the UK Theatre Awards (2014) for *Dragon*; and nomination for a Sony Radio Academy Award for Best Drama (2010) for *Daniel And Mary*. Theatre credits include: *The Monstrous Heart, The 306:Dawn, The 306:Day, The 306: Dusk, The Day I Swapped My Dad For Two Goldfish, Flit* (National Theatre of Scotland); *Flight* (Vox Motus); *The Adventures Of Robin Hood, John, Ship Of Shadows* (Visible Fictions); *The Little Boy That Santa Claus Forgot, Titus* (Macrobert); *Dragon* (National Theatre of Scotland/Tianjin People's Arts Theatre, China); *End Of The World* (Red Note Ensemble); *Random Objects Flying Through The Air* (Royal Conservatoire of Scotland); *Spirit Of Adventure, One Night In Iran, Videotape* (Oran Mor); *Henry And Ingrid* (Tron Theatre); *Magpie Park* (West Yorkshire Playhouse); *Man Across The Way, Bella & The Beautiful Knight, Iz* (Silver Tongue Theatre). Radio projects include *Lanny* (adapted from the novel by Max Porter), *The Tenderness of Boys, When The Pips Stop, The Truth About Hawaii, Transformations, Emile Zola (Series 1-3); Blood, Take Me To Necropolis, Albion Street, The Spare Room, The Other One, 13 Minutes In Cairo, Ancient Greek, Songbirds, Everything, The Vanishing, Elvis In Prestwick* (BBC Radio 4); *One Night In Iran* (BBC Radio 3); *Daniel And Mary* (BBC Radio Scotland).

**Reginald L. Douglas** is a director, producer, and advocate dedicated to creating new work and supporting new voices. This is his second season as Studio's Associate Artistic Director. He has directed work at the Eugene O'Neill Theater Center, Audible, TheaterWorks, CATF, Everyman Theatre, La Jolla Playhouse, McCarter Theatre, Weston Playhouse, Pittsburgh CLO, Arizona Theatre Company, Cape Cod Theatre Project, Barrington Stage, TheatreSquared, Playwrights' Center, Profile Theatre, The Playwrights Realm, The Kennedy Center, Florida Repertory Theatre, Cygnet Theatre, Third Rail, Luna Stage, Harlem Stage, wild project, The Pershing Square Signature Center, Drama League, The Lark, New York Theatre Workshop (where he was an inaugural 2050 Directing Fellow), and City Theatre, where he served as Artistic Producer from 2015-2020.

Reginald has developed and directed plays and musicals by Dominique Morisseau, Cori Thomas, Angelica Chéri, Lynn Nottage, Nikkole Salter, Kemp Powers, Jen Silverman, Ngozi Anyanwu, Brian Quijada, Matt Schatz, Amy Evans, R. Eric Thomas, Zakiyyah Alexander, Imani Uzuri, Dave Harris, Francisca Da Silveira, Khalil Kain, Chisa Hutchinson, Tarrance Arvelle Chisholm, Josh Wilder, Larry Powell, Harrison David Rivers, Donja R. Love, Nick Malakhov, Herb Newsome, Craig "muMs" Grant, Korde Arrington Tuttle, a.k. payne, Jessica Dickey, Laura Brienza, Kevin R. Free, Brent Askari, and Micah Ariel Watson. He currently serves on the Executive Committee of the Board of Directors of the National New Play Network and is on the faculties of the O'Neill's National Theater Institute and his alma mater, Georgetown University. Reginald is the recipient of the National Theatre Conference's 2020 Emerging Professional Award. [reginalddouglas.com](http://reginalddouglas.com).

**Candice Edmunds** is co-Artistic Director of award-winning theatre company Vox Motus, and a director and dramaturg for theatre and dance.

For Vox Motus, Candice has co-created and directed all of the company's productions. Recent successes include *Flight* (Vox Motus, Edinburgh International Festival, Beacon Arts Centre), *Dragon* (Vox Motus, National Theatre of Scotland, Tianjin Peoples' Arts Theatre China), and *The Infamous Brothers Davenport* (Vox Motus, Royal Lyceum Theatre). Other credits with Vox Motus include *The Not-So-Fatal Death of Grandpa Fredo, Bright Black, Slick, How to Steal a Diamond, and Interference*. Their productions tour

internationally and been nominated for and won numerous awards, including a UK Theatre Award for *Dragon* and a Herald Angel for *Flight*.

Directing credits include *Carmen* (Oper Wuppertal) and her adaptation *Dance of Death* in association with The Citizens' Theatre, Glasgow. Candice has collaborated with Barrowland Ballet on *Wolves*, *Whiteout*, *A Conversation with Carmel*, and *The River* (for the Glasgow Commonwealth Games Cultural Program).

Laurence Olivier Award-winning and two-time Tony-nominated Memphis native **Katori Hall** is the book writer and co-producer of the West End and Broadway hit *Tina: The Tina Turner Musical*. She's also the creator of *P-Valley*, the breakout Starz drama based on her play *Pussy Valley*. Katori's latest piece, *The Hot Wing King*, premiered in Spring 2020 at Signature Theatre Company, rounding out her three-play residency there and winning her the 2021 Pulitzer Prize for Drama. Her play *The Mountaintop*, which fictionalizes the last night in Martin Luther King, Jr.'s life, won the Olivier Award for Best New Play in 2010 before opening on Broadway in October 2011 to critical acclaim. Katori's other works include the award-winning *Hurt Village*, *Hoodoo Love*, *Saturday Night/Sunday Morning*, *Our Lady of Kibeho*, and *The Blood Quilt*. She is also the director of the award-winning short, *Arkabutla*. Katori is an alumna of Columbia University, American Repertory Theater at Harvard University, and Juilliard. She's a graduate of the Sundance Episodic Lab's inaugural class, the Sundance Screenwriters Lab, and Ryan Murphy's Half Foundation Directing Program. In addition to her Olivier Award, Katori has won the Susan Smith Blackburn Prize, The Lark's Playwrights of New York (PoNY) Fellowship, two Lecomte du Nouy Prizes from Lincoln Center, the Fellowship of Southern Writers Bryan Family Foundation Award for Drama, a New York Foundation for the Arts Fellowship, the Columbia University John Jay Award for distinguished professional achievement, National Black Theatre's August Wilson Playwriting Award, and the Lorraine Hansberry Playwriting Award.

**Jamie Harrison (Director)** is co-artistic director of award-winning theatre company Vox Motus, for which he has co-directed and designed all of the company's work to date. These projects include: *Dragon* (Vox Motus, National Theatre of Scotland, Tianjin people's Art Theatre, China), *The Infamous Brothers Davenport* (Vox Motus, Royal Lyceum), *The Not-So-Fatal Death of Grandpa Fredo* (Vox Motus, ATT Fife), *Bright Black* (Vox Motus, Platform), *Slick* (Vox Motus, Tron), and *How to Steal a Diamond* (Vox Motus).

In addition to Vox Motus's creations Jamie has worked on numerous other theatre productions in various roles, including director, designer, illusion designer, and puppet designer. In 2016 he created the magic and illusion for *Harry Potter and the Cursed Child* (Sonia Friedman Productions) at the Palace Theatre, London. Jamie also designed the puppets and illusions for *Charlie and the Chocolate Factory the New Musical* (Warner Brothers/Neal Street Productions) at the Theatre Royal Drury Lane, London, directed by Sam Mendes.

Other recent designs include: *Tomorrow* (Design, Vanishing Point, Brighton Festival, Cena Contemporanea, Brazil), *The Wheel* (Illusion Design, National Theatre of Scotland), *1000 Paper Cranes* (Illusion Design, Catherine Wheels), *A Conversation with Carmel* (Design, Barrowland Ballet), *Peter Pan* (Illusion Design, Barbican, National Theatre of Scotland), *What We Know* (Illusion Design, Traverse), *The Last Witch* (Magic Consultant, Edinburgh International festival), *A Christmas Carol*, *The Cherry Orchard*, and *The Visit* (Magic Consultant, Dundee Rep Ensemble), *Mary Queen of Scots Got Her Head Chopped Off* (Magic Consultant, National Theatre of Scotland), *Frankenspine* (Magic Consultant, Damfino, Bristol Old Vic), *Pinocchio* (Illusion Design, Royal Lyceum), *The Wolves in the Walls* (Magic/Illusion Consultant,

National Theatre of Scotland, Improbable), *Jerusalem* (Magic consultant, West Yorkshire Playhouse) and *A Brief History of Time* (Magic consultant, Vanishing Point).

Jamie trained at the Royal Scottish Academy of Music and Drama. He is a trustee of Puppet Animation Scotland and a board member of Edinburgh International Magic Festival.

**Marti Lyons** returns to Studio, where she previously directed *The Wolves* by Sarah DeLappe and both the stage and audio productions of *Kings* by Sarah Burgess. Marti most recently directed *I, Banquo* by Tim Crouch at Chicago Shakespeare Theater and will direct *Cymbeline* at American Players Theatre. Marti's other productions include *How to Defend Yourself* by Liliana Padilla (a Victory Gardens and Actors Theatre of Louisville co-production), *Cambodian Rock Band* by Lauren Yee (Victory Gardens, City Theatre in Pittsburgh, and Merrimack Repertory Theatre), *Witch* by Jen Silverman (Geffen Playhouse in Los Angeles and Writers Theatre in Chicago), *The Niceties* by Eleanor Burgess (Writers Theatre), *Native Gardens* by Karen Zacarias (Victory Gardens), *Botticelli in the Fire* by Jordan Tannahill (Woolly Mammoth Theatre Company), *Guess Who's Coming To Dinner* (Court Theatre), *The Merry Wives of Windsor* (Montana Shakespeare in the Parks), *Short Shakes! Macbeth* and *Short Shakes! Romeo and Juliet* (Chicago Shakespeare Theater), *Wit* (The Hypocrites), and *The City of Conversation* by Anthony Giardina (Northlight Theatre). Other projects include *Wondrous Strange* by Meg Miroshnik, Martyna Majok, Jen Silverman, and Jiehae Park as part of the 2016 Humana Festival; *Title and Deed* by Will Eno at Lookingglass Theatre Company; Laura Marks' *Bethany*, Marks' *Mine*, and Will Nedved's *Body + Blood* at The Gift Theatre; Catherine Treischmann's *Hot Georgia Sunday* and Theresa Rebeck's *Seminar* at Haven Theatre; *Prowess* by Ike Holter, *The Peacock* by Calamity West, and *The Last Duck* by Lucas Neff at Jackalope Theatre; *Give It All Back* by Calamity West, *9 Circles* by Bill Cain, and *Maria/Stuart* by Jason Grote at Sideshow Theatre Company. Marti is an ensemble member at The Gift Theatre, an Artistic Associate with Sideshow Theatre Company, and a proud member of Stage Directors and Choreographers Society. [martilyons.com](http://martilyons.com)

**Duncan Macmillan** is a playwright, director, screenwriter, and Studio Cabinet member. His play *Lungs* received its world premiere at Studio in 2011, and he directed the US premiere of Mike Bartlett's play *Contractions* at the Theatre in 2013. Studio also presented Olney Theatre Center's production of his play *Every Brilliant Thing* in 2019. His production of *1984*, which he co-adapted and co-directed with Robert Icke, played at the Hudson Theatre on Broadway in 2017, after three runs on the West End and multiple national and international tours, including to the Shakespeare Theatre Company in Washington, DC. *People, Places & Things* premiered at the National Theatre in 2015, before touring the UK and transferring to the West End the following year. It was subsequently revived at St. Ann's Warehouse in New York. Both that play and *1984* were nominated as Best New Play at the Laurence Olivier Awards, and Duncan's adaptation of Henrik Ibsen's *Rosmersholm*, which played in the West End in 2019, was nominated for Best Revival. His work has been performed throughout the world, including at the Old Vic, Royal Court Theatre, Almeida Theatre, Barbican Centre, Barrow Street Theatre, Melbourne Theatre Company, Berliner Ensemble, Deutsche Schauspielhaus (Hamburg, Germany), Schauspiel Köln (Cologne, Germany), Burgtheater (Vienna, Austria), Vesturport (Reykjavik, Iceland), Kansallisteatteri (Helsinki, Finland), Nationaltheatret (Oslo, Norway), and in the repertory of the Schaubühne (Berlin), as well as the Edinburgh Festival, Manchester International Festival, Salzburg Festival, Festival d'Avignon, and Theatertreffen. He has collaborated with orchestras and DJs and co-authored a book on climate science with Professor Chris Rapley. His screen work has appeared on BBC, HBO, Netflix, and at the London and Berlin Film Festivals.

**David Muse** (director) is entering his twelfth season as Artistic Director of Studio Theatre, where he has directed *Cock* (the in-person and digital productions), *The Children*, *The Remains*, *The Effect*, *The Father*, *Constellations*, *Chimerica*, *Murder Ballad*, *Belleville*, *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*. As Studio's Artistic Director, he has produced 105 productions; established Studio R&D, its new work incubator; significantly increased artist compensation; created The Cabinet, an artist advisory board; and overseen Open Studio, a \$20M expansion and upgrade of Studio's four-theatre complex. Previously, he was Associate Artistic Director of the Shakespeare Theatre Company, where he has directed nine productions, including *Richard III*, *Henry V*, *Coriolanus*, and *King Charles III* (a co-production with American Conservatory Theater and Seattle Rep). Other directing projects include *Frankie and Johnny in the Clair de Lune* at Arena Stage, *The Bluest Eye* at Theatre Alliance, and Patrick Page's *Swansong* at the 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, New Dramatists, 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.

**Suzan-Lori Parks** is a multi-award-winning American playwright and the first African American woman to receive the Pulitzer Prize in Drama for her Broadway hit *Topdog/Underdog*. Parks' adaptation of The Gershwin's *Porgy and Bess* won the 2012 Tony Award for Best Revival of a Musical. Her other works include *The Book of Grace*, *Unchain My Heart: The Ray Charles Musical*, *In the Blood*, *The Death of the Last Black Man in the Whole Entire World*, *The America Play*, *Father Comes Home From the Wars (parts 1, 2, and 3)* and *Fucking A*. Her project *365 Days/365 Plays*—where she wrote a play a day for an entire year—was produced in over 700 theatres worldwide, creating one of the largest grassroots collaborations in theatre history. A MacArthur "Genius" Fellow, her novel *Getting Mother's Body* is published by Random House. She also works extensively in film and television, most recently as the screenwriter for *The United States vs. Billie Holiday* and, also premiering earlier this year, as showrunner/executive producer/head writer for *Genius: Aretha*. In her spare time, she writes songs and fronts her band Sula & The Noise.

**Vox Motus** is an award-winning Glasgow-based theatre company—a theatre of storytelling visuals, transformational design, and, most importantly, thrills. The stories they produce offer audiences opportunities to engage in experiences that may in small (or large) ways enhance or challenge their understanding of the world.

Vox Motus is a sociable creature and for each project, collaboration with other artists—composers, writers, designers, illustrative artists, and choreographers—is at the heart of the work. Artistic Directors Jamie Harrison and Candice Edmunds conceive, direct and design Vox Motus's productions. They continue to dream up new works of increasing imagination and endeavor to take to the widest possible audience—nationally and internationally—Vox Motus's unique brand of Scottish theatre. Their work has toured the UK, Europe, US, Australia, China, and the Middle East.

Their production *Flight* (originally commissioned by the Edinburgh International Festival) has toured to international festivals and venues across the world to wide critical acclaim. *Dragon* (Vox Motus/National Theatre of Scotland/Tianjin People's Arts Theatre) toured the UK and China, winning the UK Theatre Award for *Best Production for Children and Young People*.

Previous works include: *Slick* (2013 and 2008); *The Infamous Brothers Davenport* (Royal Lyceum Theatre, 2011); *The Not So Fatal Death of Grandpa Fredo* (2010), and *Bright Black* (2009).

## **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 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. Studio serves nearly 75,000 people each year, including more than 1,000 youth and young adults through community engagement initiatives. Founded in 1978, the quality of Studio's work has been recognized by sustained community support, as well as 72 Helen Hayes Awards for excellence in professional theatre.

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