

THE HOT
WING
KING

STUDIO
T H E A T R E

THE HOT WING KING
BY KATORI HALL
DIRECTED BY STEVE H. BROADNAX III

2022-2023 SEASON

STUDIO

HEROES OF THE FOURTH TURNING

BY WILL ARBERY DIRECTED BY SIVAN BATTAT

PEOPLE, PLACES & THINGS

BY DUNCAN MACMILLAN
DIRECTED BY DAVID MUSE

ENGLISH

BY SANAZ TOOSI

CLYDE'S

BY LYNN NOTTAGE

GOOD BONES

BY JAMES IJAMES
DIRECTED BY PSALMAYENE 24

FUN HOME

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

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FRIENDS,

The Hot Wing King is the product of a collaboration—and a friendship—between two artists whom Studio is showcasing for the first time: playwright Katori Hall and director Steve H. Broadnax III. They share a lot in common. Both are Black. Both grew up in the South and found their way into the theatre. Both trained as actors before branching out. And both have infectious, buoyant spirits. Their kinship is so close that Katori calls Steve the doula of her play—a lovely compliment that Steve is pleased to accept.

Like many of Katori's plays, *The Hot Wing King* is set in her hometown of Memphis. But this play is lighter and more joyful than her earlier Memphis plays, part of a conscious attempt to focus on Black life rather than Black trauma.

For reasons both personal and political, Katori is also interested in focusing on gay Black men—a marginalized subset of a larger marginalized community. She is quite deliberately challenging conventional notions of Black masculinity and fatherhood, and highlighting the many forms modern family can take.

The pandemic cut short the play's initial run in New York. But the play's spirit is irrepressible—*The Hot Wing King* won the Pulitzer for Drama about a year later, and now, a year after that, it inaugurates our newly transformed theatre space, the Victor Shargai Theatre. One of the many things the Shargai can do: house a play that wants an end-stage orientation like this one.

This production's director and its rock star company of actors have infected those of us who work here with joy. I trust that it will rub off on you, too. Welcome to *The Hot Wing King*.

Yours,

DAVID MUSE
ARTISTIC DIRECTOR

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STUDIO THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

PRESENTS

THE HOT WING KING

BY
KATORI HALL

DIRECTED BY
**STEVE H.
BROADNAX III**

World Premiere produced by
Signature Theatre, New York City
Paige Evans, Artistic Director;
Harold Wolpert, Executive Director

**REBECCA ENDE
LICHTENBERG**
EXECUTIVE DIRECTOR

SET DESIGNER
MICHAEL CARNAHAN

COSTUME DESIGNER
IVANIA STACK

LIGHTING DESIGNER
ALAN C. EDWARDS

SOUND DESIGNER
CURTIS CRAIG

PROPS DESIGNER
AMY KELLETT

DIALECT COACH
CAROLINE STEFANIE CLAY

INTIMACY CHOREOGRAPHER
RAJA BENZ

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGER
RICKY RAMÓN*

CASTING BY
STEWART/WHITLEY

DIRECTOR OF PRODUCTION
JOSHUA MARCHESI

TECHNICAL DIRECTOR
DEVIN MAHONEY

Underwritten by
**ALBERT G. LAUBER &
CRAIG HOFFMAN**

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This production will have
one 15-minute intermission.

CAST

CORDELL
BRIAN MARABLE*

DWAYNE
BLAKE MORRIS*

ISOM
MICHAEL KEVIN
DARNALL*

BIG CHARLES
BJORN DUPATY*

EVERETT "EJ"
DERRICK SANDERS III

TJ
JABEN EARLY*

SETTING

Memphis. The night before
the Hot Wing Festival.

UNDERSTUDIES

CORDELL/TJ
JOE MARSHALL

DWAYNE
TUNDÉ SHO

ISOM
REGINALD RICHARD

BIG CHARLES
JONATHAN MOSLEY-PERRY*

EVERETT "EJ"
JARED SMITH



*Appearing through an Agreement between this theatre, Studio Theatre, and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Director is a member of Stage Directors and Choreographers Society, a national theatrical labor union.

**INVITATION
TO PARTICIPATE**

**WELCOME
BACK.**

Studio Theatre produces work that examines what it feels like to be alive right now. Some of the plays we produce will reflect your personal experiences. Others will offer insight into experiences beyond your own. Studio’s work celebrates both our differences and our shared experiences.

We want to ensure that everyone, no matter their age, race, economic status, religion, or gender, feels welcome at Studio. Come as you are: casual or dressed up, you belong here.

We ask you to help create an environment where you—and every other audience member—feel at home when seeing a play in our space.

We are all here to experience live theatre together. Whether this is your first time or you’ve been with us for decades, we’re happy you’ve joined us.

**HERE’S WHAT ENGAGEMENT
CAN LOOK LIKE:**

- Be yourself. Just make sure you are being respectful of others sharing the space with you.
- We invite you to laugh, cry, cheer... and do it all out loud. Our actors feed on your energy, so feel free to respond, so long as it doesn’t disrupt the production.
- Everyone experiences theatre differently; please respect other audience members’ reactions.
- Theatre is designed to challenge us. It’s ok to be uncomfortable for a little bit; if you’re feeling it, others are too. Engage with the work and see where it takes you.

Studio is working to become a more inclusive institution that actively implements anti-racism practices and where all feel welcome. To learn more about our values and our work in this area, visit studiotheatre.org/values

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**NOTE
FROM THE
DRAMATURG**

Fitting for a play about friendships solidified through cooking, the spark for *The Hot Wing King* came during a conversation between playwright Katori Hall and director Steve H. Broadnax III over breakfast sandwiches. They were in rehearsal for Katori’s *The Mountaintop*, which Steve was directing, when Katori brought up her brother and his partner, two Black men living in Memphis who were starting a life together in midlife after one had left a marriage to a woman. “That’s your next play!” Steve said. Several years, many emails, a production at Signature Theatre Company in New York that Steve directed, and a Pulitzer Prize later, *The Hot Wing King* comes to Studio Theatre, once again under Steve’s direction.

Set the night before the Hot Wing Festival in Memphis, *The Hot Wing King* follows Cordell, who’s just moved from St. Louis to live with his boyfriend of five years, leaving a wife who hasn’t signed their divorce papers and two sons in their early 20s. He’s been living with his partner Dwayne for two months and tonight is a break from the stress of job-hunting and settling in; tonight is prep night for The New Wing Order, the wing team that Cordell leads with Dwayne and two of their friends. As Cordell tries to keep his friends on task—practicing their speed-round recipe, not watching the basketball playoffs—Hall shows a group of six Black men bumping up against traditional definitions of family, fatherhood, and manhood.

The play unspools in physical comedy, cooking, one-on-one basketball, and the pointed and believable banter of friends who share memories and inside jokes—as well as a few insights on the ways each friend can be his own worst enemy. The ease of their everyday talk and casual intimacy stands in contrast to the minefields in their pasts, the shame and needs that Cordell and Dwayne are still learning to articulate to each other.

But for the complexities of relationships in *The Hot Wing King*, the play celebrates friendship and love in their many forms—especially forms that aren’t always celebrated in mainstream culture, in the South and beyond. “My brother and his partner had a very hard process in becoming a couple,” Hall says. “I wanted everyone to see their love, to be in the room with it. The play is very personal and very political, all wrapped into one. It’s almost like a quiet revolution to just see these men gather and be their beautiful, loud selves.”

ADRIEN-ALICE HANSEL
DRAMATURG

PLAYWRIGHT



KATORI HALL

Pulitzer and 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 Institute 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.

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STEVE H. BROADNAX III's directing credits include *Thoughts of a Colored Man* on Broadway, the world premiere of Katori Hall's *The Hot Wing King* at Signature Theatre Company (winner, 2021 Pulitzer Prize for Drama), the premiere of Lee Edward Colston's *The First Deep Breath* at Chicago's Victory Gardens Theater (winner, Best New Work from 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 the premiere of William Jackson Harper's *Travisville* at Ensemble Studio Theatre in New York. Steve wrote *Bayard Rustin Inside Ashland* and directed its world premiere at People's Light in May 2022. He is an Ensemble Studio Theatre member, serves as the Associate Artistic Director at People's Light, and is a Professor of Theatre at Penn State University, where he is the co-head of MFA Directing.



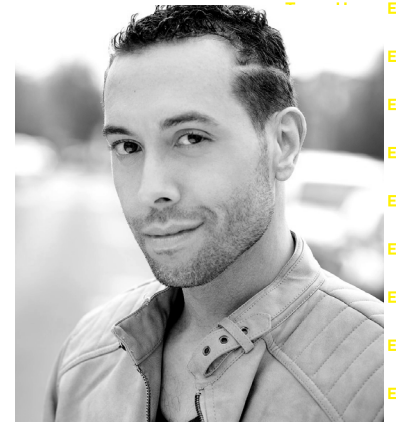
STEVE H. BROADNAX III

DIRECTOR

BRIAN MARABLE (Cordell; he/him) is a native Detroiter. He is a father, a son, and a brother. Theatre credits include *Detroit '67* at Baltimore Center Stage and Detroit Public Theatre; *Skeleton Crew* at Old Globe Theatre, People's Light, Detroit Public Theatre, and Ensemble Theatre Cincinnati; *Pipeline* and *Paradise Blue* at Detroit Public Theatre; and, most recently, *Thurgood* at Chautauqua Theater Company and Detroit Public Theatre. He is a graduate of Cass Tech Performing Arts Department and attended the Wayne State University Theatre program.



MICHAEL KEVIN DARNALL (Isom) returns to Studio Theatre having appeared in *Wig Out!* and *Animal*. Other theatre credits include *Jitney* at Cincinnati Playhouse in the Park; *One Man, Two Guvvners* at Chautauqua Theater Company; *Jefferson's Garden* and *A Christmas Carol* at Ford's Theatre; and *Father Comes Home From the Wars (Parts 1, 2, & 3)* at Round House Theatre. Other credits include *The 39 Steps* at RhinoLeap Productions, *Ulysses on Bottles* at Mosaic Theater Company, and *Yentl* at Theater J. Michael is a frequent collaborator with MetroStage and Constellation Theatre Company, and a company member at The Hub Theatre. On television, he appeared in HBO's *The Wire*. Michael is a five-time Helen Hayes Award nominee and received his BFA in Acting at SUNY Purchase Conservatory of Theatre Arts.



ACTORS



BLAKE MORRIS (Dwayne) is a Brooklyn-based storyteller from the South Side of Chicago. His theatre credits include *Ain't No Mo'* at The Public Theater; *48Hours in...™Harlem* at the National Black Theatre; *Byhalia, Mississippi* at The Kennedy Center; *King Hedley II* at Two River Theater; *On the Grounds of Belonging* at Long Wharf Theatre; *Kings of Harlem* at The Kelly Strayhorn Theater, as well as various new play festivals and workshops throughout New York City. He also appears in episodes of *POSE*, *Jessica Jones*, *Chicago Fire*, *Chicago PD*, *Law & Order: SVU*, *The Good Fight*, and *Blue Bloods*. Voice work includes Marvel's *Wastelanders: Old Man Star-Lord* and *Crowded Hours*, both available on Audible. Blake received his MFA in Acting from University of California, Irvine and is represented by A3 Artists Agency.



BJORN DuPATY (Big Charles) is a New York-based actor born and raised in Chicago who last appeared at Studio in *Pipeline*. New York theatre credits include the Broadway production of *Thoughts of a Colored Man*, *Mlima's Tale* at The Public Theater, and *Travisville* at Ensemble Studio Theatre. Regional theatre credits include *The Bluest Eye* at Huntington Theatre Company, *Pipeline* and *Fairfield* at Cleveland Play House, *Mud Row* at People's Light, *Do You Feel Anger?* at Actors Theatre of Louisville, *Julius Caesar* and *The Comedy of Errors* at Guthrie Theater, and *Clybourne Park* at Pittsburgh Public Theater. Film and Television credits include *Alpha House* (Amazon), *Sleepy Hollow* (FOX), *Blacklist* (NBC), and *Demolition*. He has an MFA from the Mason Gross School of the Arts at Rutgers University.

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DERRICK SANDERS III (Everett “EJ”; he/him) is an actor, creator, and working artist. His credits include *The Curious Incident of The Dog in the Night-Time* and *Blood at the Root* at Penn State University and *The Crucible*, *Sweeney Todd*, and *The Drowsy Chaperone* at Lehigh Valley Charter High School for the Arts. Derrick is making his professional debut in *The Hot Wing King* at Studio. On social media at @_d3rrick_ (Instagram).

JABEN EARLY (TJ) is a theatre practitioner who was last seen at Studio in *F*cking A*. Credits include *All the Way* at Lincoln Center Theater; *Guess Who’s Coming to Dinner* and *We Are Proud to Present...* at The Guthrie Theater; *Toni Stone, Junk*, *The Great Society*, and *Ruined* at Arena Stage; *Death of a Salesman* at Ford’s Theatre; *Macbeth* at Shakespeare Theatre Company; *Father Comes Home From the Wars (Parts 1, 2, & 3)* at Round House Theatre; *The Convert* at Woolly Mammoth Theatre Company; *Julius Caesar* at Folger Theatre; *Titus Andronicus* at Molotov Theatre Group; *Native Sun* at American Century Theater; *The Convert* at Marin Theatre Company; and *The Death of Bessie Smith* at Liberty Free Theatre. He has an MFA from Sarah Lawrence College; a BFA from Morehouse College; and studied with the British American Drama Academy at Magdalen College, University of Oxford. On social media at @jabenearly (Instagram).



PRODUCTION

MICHAEL CARNAHAN’s (Set Designer) previous credits include *Skeleton Crew* (Tony nomination) and *Lackawanna Blues* on Broadway; *The Hot Wing King*, *The Piano Lesson*, and *The First Breeze of Summer* at Signature Theatre Company; *Skeleton Crew* at Atlantic Theater Company; *I and You* at 59E59; and *The Happiest Song Plays Last* at Second Stage. International credits include *Charlie and the Chocolate Factory* and *Billy Elliot: The Musical* at Atelier de Cultura in Brazil. Touring credits include *Cheers Live On Stage* and *A Christmas Story: The Musical*. Regional theatre credits include productions with Apollo Theater, Arena Stage, American Conservatory Theater, The Kennedy Center, McCarter Theatre, Williamstown Theatre Festival, Baltimore Center Stage, Actors Theatre of Louisville, Pasadena Playhouse, and Two River Theater. michaelcarnahandesign.com. On social media at @Carnypics (Instagram) and @mike_carnahan (Twitter).

IVANIA STACK (Costume Designer; she/her) previously designed several productions at Studio Theatre including *I Wanna F***ing Tear You Apart* and *Water by the Spoonful*. Ivania designs for many regional and DC-area theatres including Arena Stage, McCarter Theatre, Woolly Mammoth Theatre Company (Company Member), Seattle Rep, Ford’s Theatre, Round House Theatre (Resident Artist), The Kennedy Center, Baltimore Center Stage, Philadelphia Theatre Company, Everyman Theatre, The Second City, Signature Theatre, Imagination Stage, and Olney Theatre Center. She has an MFA in design from the University of Maryland.

ALAN C. EDWARDS (Lighting Designer) was the associate to Jennifer Tipton on *The Testament of Mary* on Broadway. His work Off Broadway includes the world premiere of *Harry Clarke* (Lucille Lortel Award) at The

Vineyard Theatre; *Fires in the Mirror* (Lucille Lortel nomination), *Twilight: Los Angeles, 1992*, and *The Hot Wing King* at Signature Theatre Company; the world premiere of *Kill Move Paradise* (Drama Desk nomination) at the National Black Theatre; and *Bluebird Memories* featuring Common for Audible Theater. Regional work includes *Pipeline* and *Skeleton Crew* at Actors Theatre of Louisville; *Paradise Blue* at Geffen Playhouse; *Detroit ’67* at Chautauqua Theater Company; *Twisted Melodies* at Baltimore Center Stage; and *Lights Out: Nat King Cole* at the Geffen Playhouse in Los Angeles as well as its world premiere at People’s Light. He is a graduate of the Yale School of Drama, where he is also an assistant professor of lighting. alancedwards.com.

CURTIS CRAIG (Sound Designer) is making his Studio debut with *The Hot Wing King*. This year he has designed the world premieres of Dominique Morisseau’s *Confederates* at Signature Theatre Company and Steve H. Broadnax III’s *Bayard Rustin Inside Ashland* at People’s Light, in addition to composing and designing *The Three Musketeers* at Cleveland Play House. He recently collaborated on the world premieres of *Mud Row* at People’s Light and Lauren Yee’s *The Great Leap* at the Denver Center for the Performing Arts. He has designed and composed a variety of shows for the Classical Theatre of Harlem, Syracuse Stage, Lantern Theater Company, Philadelphia Theatre Company, Actors Theatre of Louisville, Seattle Rep, Detroit Public Theatre, Chautauqua Theater Company, Dallas Theater Center, and the New York International Fringe Festival. His composition and sound design for the American premiere of *Frankenstein* will be exhibited at the World Stage Design Expo in Calgary, Canada. He is an Associate Professor of Sound Design at Penn State University. curtiscraig.com.

PRODUCTION

AMY KELLETT (Props Designer; she/her) is a freelance props designer; she is also a puppeteer, puppet builder, and scenic charge. Regional credits include *Things That Are Round* at Rep Stage; *The Blackest Battle*, *Day of Absence*, and *Do You Feel Anger?* at Theater Alliance; *The Mamalogues* at 1st Stage; *Moon Man Walk* at Constellation Theatre Company; *An Act of God* at NextStop Theatre Company; *Dreamgirls* at ArtsCentric; *Visions of Love*, *Rite of Spring*, *Don Cristobal*, and *King Ubu* at Pointless Theatre Company; *Que Las Hay*, *Las Hay* at GALA Hispanic Theatre; *American Spies and Other Home-grown Fables*, *The Burn*, *Secrets of the Universe and Other Songs*, *The Late Wedding*, and *Peekaboo!* at The Hub Theatre; *The Three Musketeers* and *A Tale of Two Cities* at Synetic Theater; the 2016 New Play Festival at YPT, and the 2022 Young Playwrights Festival at Baltimore Center Stage.

CAROLINE STEFANIE CLAY (Dialect Coach; she/her) is an actress, director, playwright, and vocal coach. On Broadway, she has appeared in Tony Award winning productions, including *The Little Foxes*, *Doubt*, *The Royal Family*, and *Drowning Crow*. She served as the dialect coach for the pilot episode of *P-Valley* by Katori Hall on Starz and is currently the dialect coach for the upcoming film *Flint Strong* written by Oscar-winning writer/director Barry Jenkins (*Moonlight*). A native Washingtonian, Caroline is a graduate of the Duke Ellington School of the Arts. She has a BFA in Theatre Arts from the University of the Arts and an MFA in Performance from the School of Theatre, Dance, and Performance Studies at the University of Maryland. She has taught acting intensives at Georgetown University, Howard University, Ford's Theatre, Bowie State University, University of Maryland, and Duke University. She is an Assistant Professor of Acting at the University of Iowa, Department of Theatre Arts.

RAJA BENZ (Intimacy Choreographer; she/her) is a transgender, Filipina-American theatre educator, intimacy professional, and cultural consultant based in Richmond, Virginia. Recent credits include *Daphne's Dive* at Signature Theatre and *Seven Deadly Sins (Pride)* with the Tectonic Theater Project. Raja is an assistant faculty member with Theatrical Intimacy Education, where she designed and teaches "Working with Trans and Non-Binary Artists". Raja works full-time as the Community Engagement and Outreach Manager for the Richmond Triangle Players and holds an MFA from Virginia Commonwealth University, where she is the inaugural Post-Masters Teaching Fellow.

ADRIEN-ALICE HANSEL (Dramaturg, she/her) is the Literary Director at Studio, where she has dramaturged the world premieres of *John Proctor is the Villain*, *I Hate it Here*, *Queen of Basel*, *No Sisters*, *I Wanna Fucking Tear You Apart*, *Red Speedo*, *Dirt*, *Lungs*, and *The History of Kisses*, among others, as well as productions of *White Noise*, *Tender Age*, *Flow*, *Until the Flood*, *2.5 Minute Ride*, *Cry It Out*, *Translations*, *Curve of Departure*, *Wig Out!*, *Straight White Men*, *Hedda Gabler*, *Jumpers for Goalposts*, *Bad Jews* (twice), *The Apple Family Plays*, *Invisible Man*, *Sucker Punch*, *The Golden Dragon*, and *The New Electric Ballroom*, among others. Prior to joining Studio, she spent 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 is the co-editor of eight anthologies of plays from Actors Theatre and editor of 11 editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

RICKY RAMÓN (Stage Manager) is an Actor's Equity member, originally from Pearsall, Texas. He has directed and stage managed over 60 plays and musicals at Adventure Theatre MTC, Atlantic Theater Company, Arena Stage, Signature Theatre, Theater Alliance, Rorschach Theatre, Imagination Stage, Woolly Mammoth Theatre Company, and Teatro Vivo. Ricky earned an MED in Arts in Education from Harvard, an MFA in Acting and Directing from Texas Tech University, and an MA in Performance Studies from NYU's Tisch School of the Arts. He received a BA in Theatre and English from the University of Notre Dame. Ricky currently teaches theatre in the Department of Theatre Arts in the Chadwick A. Boseman College of Fine Arts at Howard University.

STEWART/WHITLEY (Casting), Duncan Stewart CSA and Benton Whitley CSA, is a casting agency whose credits include Broadway and New York works: *Paradise Square*, *Hadestown* (Artios Award), *Chicago the Musical*, *Rock of Ages*, *The Lightning Thief*, *The Great Comet of 1812*, *Elf*, *On the Town*, *Pippin*, *La Cage aux Folles*, and the *Radio City Christmas Spectacular*. TV and Film credits include work with Netflix, 20th Century Fox, NBC, Lionsgate, and Disney Channel. West End/UK work includes *Hadestown*, *Thriller Live*, and projects with Menier Chocolate Factory. The firm has also worked with tours of *Hadestown*, *Hairspray*, *Waitress*, *Charlie and the Chocolate Factory*, *Finding Neverland*, *Into the Woods*, and *We Will Rock You*. Stewart/Whitley has worked with regional clients including American Repertory Theater, Berkeley Rep, Alley Theatre, Bay Street Theatre, For The Record, Theatre Under the Stars, Hollywood Bowl, McCarter Theatre, Signature Theatre, and Royal Caribbean Cruises. stewartwhitley.com. On social media at [@stewartwhitley](https://www.instagram.com/stewartwhitley) (Instagram).

SIGNATURE THEATRE is an artistic home for storytellers. By producing several plays from each Resident Writer, Signature offers a deep dive into their bodies of work. Founded by James Houghton, Signature is led by Artistic Director Paige Evans and Interim Executive Director Timothy J. McClimon. Signature conducts its unique residency programming at the Frank Gehry-designed Pershing Square Signature Center. Since its founding, Signature has received over 100 awards and in 2014 became the first New York theatre to receive the Regional Tony Award.

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Studio Theatre's 2021–2022 season is made possible through the generosity of our Season Sponsors. This dynamic group of individuals understands the value of producing powerful contemporary work in intimate spaces and invests in Studio's innovative projects and initiatives. We are grateful for their generosity and investment in Studio.

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PRODUCTION STAFF

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KACIE PIMENTEL
- PRODUCTION ASSISTANT
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FRANCESCA SABEL
- ASSISTANT COSTUME DESIGNER
REBECCA ANNE JANNEY
- ASSISTANT LIGHTING DESIGNER
LUIS GARCIA
- BASKETBALL COACH
**HOWARD UNIVERSITY
WOMEN'S BASKETBALL TEAM**
- COOKING COACH
**CHINA "CHEF CHI" ADDERLEY
(THE KITCHEN JERK)**
- LEAD CARPENTER
CHRISTOPHER McDONNELL
- SCENIC CHARGE ARTIST
MEGAN HOLDER
- SOUND BOARD OPERATOR
MICHAEL WINCH
- COVID SAFETY MANAGER
LINDSEY MADSEN
- COVID SAFETY COORDINATOR
CORY McCONVILLE
- CASTING
STEWART/WHITLEY
- DUNCAN STEWARD, CSA
- BENTON WHITLEY, CSA
- JOEY MONTENARELLO, CSA
- MICAH JOHNSON-LEVY
- PATRICK MARAVILLA
- SAMANTHA WALSH

ACKNOWLEDGEMENTS

- LIZZIE LOTTERER
- MAYA LAWRENCE AND AIERELLE JACOB AT THE ALLIANCE THEATRE
- EMBODIED PSYCHOTHERAPY AND SARA MINDEL
- SAME DAY HEALTH AND MITCHEL VICTOR



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

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

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THE HOT WINGS OF MEMPHIS

“Buffalo may have created hot wings,” says *Memphis Travel Magazine*, “but Memphis perfected them.” Growing from the city’s barbecue culture that helped define Southern cuisine writ large, Memphis’s hot wing habit is broadly and deeply established. With more than 200 wing establishments—from food trucks to fine(ish) dining—Memphis calls itself the Hot Wing Capital of the World.

So perhaps it’s no surprise that when Katori Hall set a fourth play in her hometown, she chose Memphis’s food culture as the backdrop for her look at chosen family and the Black men in love. Like the three-part taste profile of the most noteworthy wings—the tang of the marinade, the smoke in the cooking, the sweet-spicy or spicy-sweet finishing sauces—*The Hot Wing King* is multi-layered and deeply pleasing.

In the play, Cordell is whipping his crew into shape to compete in the annual Hot Wing Festival. In the real Memphis, 2022 marks the 20th anniversary of the city’s World Championship Hot Wing Contest and Festival. With over 100 teams competing for top scores, it’s a contest that has started arguments, expanded the taste profile of hot wings, and launched, if not a thousand, than dozens of the city’s wing joints.

For the general public, the Festival is a chance to listen to music, wander outside, and gorge on \$1-a-plate wings. (Over the past 19 Festivals, WCHWCF has raised more than \$300,000 for Ronald McDonald House charities in the area.) For cooks with a dream, though, it’s the entry point to more permanent opportunities. And although Cordell’s restaurant isn’t even a dream, for a new-to-town cook with a solid crew behind him, the Festival is a contest—and crown—that could change what’s possible.



The Unusual Saucespects on competition day

Visitors to the World Championship Hot Wing Contest and Festival



Photos of teams lined up for competition day



Aerial photo of the 2021 World Championship Hot Wing Contest and Festival at Tiger Lane

HONORING VICTOR SHARGAI

The Hot Wing King inaugurates the transformed Victor Shargai Theatre, renamed to commemorate a vibrant champion of DC theatre. Victor, who passed away in 2019, was instrumental in supporting the Helen Hayes Awards in the 1980s and the industry organization Theatre Washington. In addition to serving as the longtime chair of the Helen Hayes Awards and Theatre Washington, Victor also served on the boards of the Washington Ballet, Signature Theatre, and Studio, among others.

Born in 1936 in New York, Victor found a home in theatre at an early age. With characteristic verve, he moved from acting and tap dance lessons to appearances on the popular TV variety series *The Eddie Fisher Show*; then studied drama at Bristol Old Vic, where he worked with Peter O'Toole and had Jerry Silberman—more popularly known as Gene Wilder—as a classmate. At Silberman's recommendation, he wrote to Bertolt Brecht and received an invitation from the visionary theatre artist to study with him in Berlin.

When Victor returned to America, he became interested in costume design, a passion that brought him to interior design. In 1973, he started Victor Shargai and Associates, Inc. in Washington, DC. Throughout its four decades, the company maintained a reputation for being one of the city's top design firms, propelled by Victor's singular talent and boundless energy.

While working in design, Victor remained devoted to the stage. Outgoing and warm, he quickly became known among the District's creative leaders. As Betti Brown told *DC Metro Scene*, Victor heard about her plans to form an organization that would serve as DC's theatre awards. He told her: "We have to talk." Their resulting conversations generated the Helen Hayes Awards, named after the acclaimed actress who grew up in Washington.

The Helen Hayes Awards embody the goal of Victor's advocacy efforts: to bring together local theatre lovers and support DC theatres, from legacy institutions to newly launched ventures. Writing for *The Washington Post*, theatre critic Peter Marks recalls Victor as "a theatrical bulwark...who reserved some of his most persistent lobbying for the youngest and most fragile of theater companies" in the District.

"Theatre was his oxygen, both the performances and the people," said Craig Pascal, his husband. With the opening of the Victor Shargai Theatre, Studio is honored to share Victor's legacy with artists and audiences. His enduring faith in theatre and in our city lights the way forward.



The new Victor Shargai Theatre will be Studio's home for our most innovative productions; this is the theatre's newly installed tension grid.



Victor Shargai (right) with his widower Craig Pascal on vacation.

ABOUT STUDIO

Studio Theatre is a longstanding Washington cultural institution dedicated to the production of contemporary theatre. We are a community of artists and audience members who believe in the power of theatre to help us understand the world, engage with some of the most important ideas and issues of the day, and affirm our common humanity.

Over 42 years and more than 350 productions, Studio has grown from a company that produced in a single rented theatre to one that owns a multi-venue complex stretching half a city block, but we have stayed committed to our core distinguishing characteristics: deliberately intimate spaces; excellence in acting and design; and seasons that feature many of the most significant playwrights of our time. Each season, we present a diverse roster of thought-provoking contemporary plays, featuring local, national, and international artists. We also invest in the incubation

and development of new work and nurture the next generation of arts leaders. Studio is a values-focused organization that pursues artistry and inclusion, and brings characteristic thoughtfulness and daring to our efforts, onstage and off. We are committed to anti-racism and make a concerted effort to proactively dismantle barriers that have excluded people from joyful participation in our art form.

Rooted in our mission to foster a more thoughtful, empathetic, and connected community, Studio strives to welcome a wide and diverse audience. Our community engagement efforts include access and affordability initiatives, a growing community partner program, free student matinees, and a commitment to opening up our building as a hub for our neighborhood and city. In all that we do, Studio endeavors to make an essential contribution to the vitality of our nation's capital.



Rendering of building exterior.

DAVID MUSE in 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.



REBECCA ENDE LICHTENBERG is the Executive Director at Studio Theatre, where she has led the institution for three seasons. 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 previously served as the President of the Board of Forum Theatre, the Chair of the Adjudication Committee for theatreWashington, and 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.

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MEMBERS MAKE THINGS HAPPEN AT STUDIO

Inside Studio is a dedicated group of individuals who contribute to the success of Studio's mission to share the best in contemporary theatre.

Memberships begin at \$150. To learn more about joining, call 202.919.3712 or visit studiotheatre.org/membership.

INSIDE STUDIO MEMBERS INVEST IN

BOLD ARTISTRY

Our uncommonly rich repertoire of provocative work from around the world is marked by extraordinary writing, sophisticated design, and passionate performance.

COMMUNITY

Studio opens its doors to students and underserved neighborhoods through our Student Matinee program and ticket affordability partnership with DC Public Library.

WRITERS

Studio supports new writing from inception to production by commissioning new works, hosting residencies for emerging writers, and supporting public readings of works in process.

TO SHOW OUR APPRECIATION,

Inside Studio members are invited to get a behind-the-scenes **Inside Look** into the creation and artistry of our work. Join today and receive an invitation to a special members-edition backstage tour next season. Led by our production team, you will be treated to a rare glimpse of our shops, hear about the technical skills needed to bring our stories to life, and learn what's behind-the-scenes of an upcoming Studio production.



Jelani Alladin in *Choir Boy*. Photo credit: Igor Dmitry.

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Teagle F. Bougere in *Invisible Man*. Photo credit: Astrid Riecken.

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. Members of the Artistic Director's Circle receive exclusive opportunities to experience our work unlike any other of our giving circles.

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