



STUDIO
T H E A T R E

CLYDE'S BY LYNN NOTTAGE
DIRECTED BY CANDIS C. JONES

UP NEXT

GOOD BONES BY JAMES IJAMES
DIRECTED BY PSALMAYENE 24

MAY 10 - JUNE 11, 2023

A WORLD PREMIERE BY THE PULITZER PRIZE-WINNING PLAYWRIGHT OF FAT HAM

Aisha's moved back to the block, but the neighborhood's changed. Renovating a townhouse that's seen better days, her homecoming becomes even more complex when her contractor is caught up in an act of violence a block away. This new play explores gentrification and belonging, displacement and upward mobility, and being haunted by a legacy you're only just beginning to understand.

good
bones

TICKETS ON SALE NOW

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FRIENDS,

Lynn Nottage needs no introduction for most, but let me give one anyway. She is quite simply one of the most important and celebrated dramatists of our time. A MacArthur “Genius” Fellow and the only woman to have won the Pulitzer Prize for Drama twice, she is produced regularly throughout America and around the world. Nottage’s plays are diverse in style and subject, but two things that most of them share are particularly richly drawn characters and an emphasis on working-class people, particularly working-class people who are Black. *Clyde’s* marks the first time that Studio has produced one of her plays.

Clyde’s is set in the same area as, and even shares a character with, her play, *Swear*. But *Clyde’s* is tonally quite different; it’s lighter and more buoyant. This is play about serious things: poverty, drugs, predatory capitalism, racism, the economic predicament of the formerly incarcerated. But rather than dwelling there, the play instead makes space for community, creativity, and the possibility of redemption. This play acknowledges the tough stuff but doesn’t wallow in it, which makes it feel to me like a terrific play for right now. Perhaps that helps explain why *Clyde’s* is the most produced play in the United States this season.

This is the rare Studio production in which the director and the entire cast are making their Studio debuts. I invite you to send welcoming vibes their way. This play will send them right back.

Yours,

DAVID MUSE
ARTISTIC DIRECTOR

SPONSORS

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Studio Theatre's 2022–2023 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.

2022-2023 SEASON SPONSORS

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STUDIO THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

**REBECCA ENDE
LICHTENBERG**
EXECUTIVE DIRECTOR

PRESENTS

CLYDE'S

BY
LYNN NOTTAGE

DIRECTED BY
CANDIS C. JONES

CLYDE'S is presented by special arrangement with Dramatists Play Service, Inc., New York

World Premiere by the Guthrie Theater.
Originally commissioned by Joe Dowling and produced by Joseph Haj, Artistic Directors

Broadway Premiere Produced by Second Stage Theatre, New York, 2021
Carole Rothman, Artistic Director,
Khady Kamara, Executive Director

SET DESIGNER
JUNGHYUN GEORGIA LEE

COSTUME DESIGNER
DANIELLE PRESTON

LIGHTING DESIGNER
COLIN K. BILLS

SOUND DESIGN/ORIGINAL MUSIC
MATTHEW M. NIELSON

PROPS DESIGNER
DEB THOMAS

WIGS ASSISTANT
DAPHNE EPPS

INTIMACY CHOREOGRAPHER
RAJA BENZ

SENSORY CONSULTANTS
**MIRIAM SONGSTER
KATE MCLEAN**

SANDWICH CONSULTANT
BEN'S CHILI BOWL

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGER
BECKY REED*

DIRECTOR OF PRODUCTION
JEFFERY MARTIN

TECHNICAL DIRECTOR
CHRISTOPHER MCDONNELL

CASTING BY
**CALLERI JENSEN DAVIS:
JAMES CALLERI, ERICA JENSEN
& PAUL DAVIS**

UNDERWRITTEN BY
**DR. MARK EPSTEIN AND
AMORETTA HOEBER**

SETTING

A TRUCK STOP SANDWICH SHOP

CAST

CLYDE

DEE DEE BATTEAST*

LETITIA

KASHAYNA JOHNSON*

JASON

QUINN M. JOHNSON

RAFAEL

BRANDON OCASIO*

MONTRELLOUS

LAMONT THOMPSON*

UNDERSTUDIES

CLYDE

ANDREA GERALD

LETITIA

GAELYN D. SMITH

JASON

NICHOLAS GERWITZ

RAFAEL

MARLOWE VILCHEZ

MONTRELLOUS

JASON B. MCINTOSH*

This production will be presented
without an intermission.



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



The Director and/or Choreographer is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

NOTE FROM THE DRAMATURG

Lynn Nottage has set three plays—including *Clyde's*—in Reading, Pennsylvania. When she first arrived in January 2012, she came with a question: *The New York Times* had just reported that Reading was the poorest city in the United States. How had this 20th-century industrial powerhouse rusted so quickly? *Sweat*, the play that came from that initial investigation, followed a community of steelworkers locked out of their factory, making sense of their radically changing lives in the face of NAFTA and shifting demographics. The play won the 2017 Pulitzer Prize for Drama and was praised for its powerful look at a cratering way of life. After *Sweat*, Nottage created a dance / theater piece, *This is Reading*, built from the interviews she'd conducted; it was performed in a rehabilitated train station in the center of Reading.

But Nottage didn't feel quite finished looking at Reading as a city capable of regeneration. If the question of *Sweat* is, 'What happened?', the question of *Clyde's* is, 'What might happen next?' Or as Nottage characterizes the play: "[*Clyde's*] is the grace note in the Reading trilogy. It's about formerly incarcerated people who have been marginalized and are unsure if they can reintegrate into society. They struggle until they realize they have all the tools necessary to rebuild their lives."

Set in the kitchen of a truck stop overseen by one of the best bad bosses of the American stage, *Clyde's* plays out in Nottage's distinctive blend of comedy and empathy. Nottage doesn't deny the difficulties of finding housing, work, or community after time in prison; she layers her characters' struggles alongside one-liners and the comedic rhythm of a kitchen in full swing. "Humor is disarming," Nottage says. "When [an audience is] laughing...they're more ready

and willing to engage with complicated ideas." Nottage invites her audience to reimagine our current systems of punishment and restitution: Can individuals acknowledge the harm they have done without being cut off from a community that can support them and that they can care for in return?

One vision for this kind of restorative justice comes from Montrellous, whose dreams of a new menu bring him into conflict with the force of nature that is Clyde, the restaurant's owner and fast-and-processed-food enforcer. For Montrellous, creativity through food is a life force, a reminder of a shared humanity that society so often denies the formerly incarcerated. He challenges his colleagues to dream for themselves: to describe their perfect sandwich, and then trust themselves to make it. In learning to articulate their own appetites, what else can they name? What could they imagine beyond the systems that control and belittle them? Could they create a new menu altogether?

ADRIEN-ALICE HANSEL
DRAMATURG

JOIN US FOR THE 2023 ANNUAL BENEFIT

MONDAY, APRIL 24

ONE-NIGHT ONLY PERFORMANCE BY MICHAEL CERVERIS



Join us for Studio Theatre's Annual Benefit. The evening will include a seated dinner and a performance by two-time Tony Award-winning actor Michael Cerveris, celebrating and raising funds for everything Studio does to present, advance, and promote exemplary contemporary theatre in the nation's capital.

Special Thanks to our Host Committee:

Marc Albert

Sherri Blount and Edward W. Gray Jr.

The Honorable Ann Brown

Susan and Dixon Butler

Jinny and Michael Goldstein

Meg and John Hauge

Belinda and Gregory Nixon

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Single tickets \$375

Sponsorships begin at \$2,500

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PLAYWRIGHT

LYNN NOTTAGE is a playwright and a screenwriter, and the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Recent work includes the book for *MJ the Musical* (Broadway), the libretto for the *Intimate Apparel* Opera (LCT), and *Clyde's* (Broadway, 2ST, Goodman Theater), and co-curating the performance installation *The Watering Hole* (Signature Theater). Past work includes *Sweet; Ruined*; the book for *The Secret Life of Bees*; *Mlima's Tale*; *By the Way, Meet Vera Stark*; *Intimate Apparel*; *Fabulation*, or the *Re-Education of Undine*; *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*. She has also developed *This is Reading*, a performance installation in Reading, Pennsylvania. Ms. Nottage is a member of the Theater Hall of Fame, and the recipient of a MacArthur "Genius Grant" Fellowship (among other awards). She is also an Associate Professor at Columbia University School of the Arts, and is a member of the Dramatists Guild.



LYNN NOTTAGE

DIRECTOR



CANDIS C. JONES

CANDIS C. JONES is a New York-based theater director and former Washingtonian. Her selected credits include *Cullud Wattah* and *Shadow/Land* at The Public Theater, *School Girls; Or, The African Mean Girls Play* at Cincinnati Playhouse in the Park, *Detroit '67* at Signature Theatre, *Celebrating the Black Radical Imagination: Nine Solo Plays* at Williamstown Theatre Festival, *53% Of* at the Alliance Theatre, *Bitch* at Page 73 Productions, *Everybody* at NYU's Tisch School of the Arts, *The House of the Negro Insane* at the Bay Area Playwrights Festival, *Pipeline* at Detroit Public Theatre, *The Wolves* at American Academy of Dramatic Arts, *Brother Rabbit* at the New Black Fest, *Name Calling* at The Kennedy Center Page to Stage Festival, *Morning in America* at Primary Stages, and *TEMBO!* at the Zanzibar International Film Festival. She recently served as the Associate Director of *Dear Evan Hansen* on Broadway. She is an alumna of Duke Ellington School of the Arts and New York University. candiscjones.com.

COMING THIS JUNE TO STUDIO



FUN HOME

The Tony Award-winning musical about coming out and coming to terms with a life shaped by a family's secrets.

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

JUNE 28 – JULY 30, 2023



Ben's Chili Bowl is a beloved DC institution, and we at Studio are excited to partner with them on this production of *Clyde's*.

In 2010, the company established a foundation to further support the communities where they live and do business. The Ben's Chili Bowl Foundation is constantly striving to make a difference. Support their foundation by visiting benschilibowlfoundation.org

Studio patrons can present their *Clyde's* ticket stubs at Ben's for a
15% DISCOUNT!

WELCOME

INVITATION TO PARTICIPATE

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 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. Come as you are: casual or dressed up, you belong here.

HERE'S WHAT ENGAGEMENT CAN LOOK LIKE:

- Be yourself! And be 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 performance.
- 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.

We want to ensure that everyone—no matter their age, race, economic status, religion, or gender—feels welcome at Studio. As part of that commitment, we ask our community to treat each other with empathy and decency.

- Be considerate of those around you: respect physical boundaries and address others thoughtfully.
- Photography and/or videos of the performance are not allowed. If you see an artist after the performance and would like to take a picture with them, ask their permission.
- For the safety and enjoyment of the performance, please follow the guidance of house management.

If you have questions or concerns, ask for the Manager on Duty, or email Studio's patron services team at housemanagement@studiotheatre.org.

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 www.studiotheatre.org/values.

ACTORS



DEE DEE BATTEAST's (Clyde; she/her) recent regional credits include *A Christmas Carol* and *Ohio State Murders* at the Goodman Theatre; and *Detroit '67* at the Clarence Brown Theatre, Virginia Stage Company, Illinois Shakespeare Festival, Farmers Alley Theatre, and Indiana Repertory Theatre. Television credits include *Chicago Fire*, *Shining Girls*, and *Chicago Med*. She is currently adjunct acting faculty for Ball State University's BFA program, where she teaches courses in beginning acting, auditioning, and one-person shows. She is also a proud alumni of Ball State (2007). In addition to acting, Dee Dee is a writer: her self-produced one-woman show *No AIDS, No Maids* enjoyed a successful run at the Capital Fringe Festival, where it received the Capital Fringe Honors for Favorite Show of Fringe and Favorite Solo Performance. Dee Dee received her MFA in acting from the University of North Carolina at Chapel Hill, where she spent three years as a company member of PlayMakers Repertory Company.



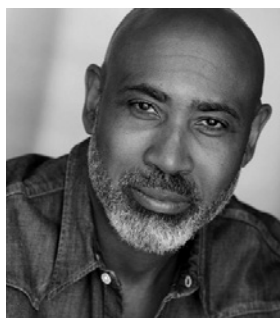
KASHAYNA JOHNSON (Letitia; she/her) is an actress, writer, and artist educator who is making her Studio Theatre debut. Her theater credits include *School Girls; Or, The African Mean Girls Play* at Round House Theatre; *Junk* at Arena Stage; *She A Gem* at The Kennedy Center; *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* at Theater Alliance; and *Romeo and Juliet* at Prince George's Shakespeare in the Parks. She can also be seen in season two of the Epix series *Godfather of Harlem*. Kashayna is a two-time Helen Hayes nominee who has trained with The Theatre Lab School of the Dramatic Arts (DC), British American Dramatic Academy (England), and most recently with Lena Waithe's production company. Hillman Grad (LA), as a Class of 2022 Acting Mentee through their Mentorship Lab. On social media @ShayLa_vie (Instagram).



QUINN M. JOHNSON (Jason) is a DC-based actor and artist. His theatre credits include *Much Ado About Nothing*, *Our Town*, and *The Merchant of Venice* at the Shakespeare Theatre Company (STC); *Red* at Theatre Artists Studio; *The Glass Menagerie* at Fountain Hills Theater; *Mother Courage and Her Children*, *The Changeling*, and *The Bacchae* at The Royal Academy of Dramatic Art (RADA), and *Hedda Gabbler* at The Academy at STC. Quinn is an alum of RADA and The Academy at STC. On social media @q.m.johnson (Instagram) quinnmjohanson.com.



BRANDON OCASIO (Rafael) is an actor and creator based out of Queens, New York, who is making his theatrical debut in *Clyde's* at Studio. He graduated from LaGuardia Arts High School and received his BFA in Acting from the Purchase College Conservatory. Brandon is an alumni of the National YoungArts Foundation and also of the Michael Feinstein Great American Songbook Initiative. Brandon can be seen on television in episodes of *Blue Bloods*, *New Amsterdam*, and *Lioness*. Brandon can also be seen in a national television commercial for Navy Federal Credit Union. On social media @brandonocasio (Instagram and Facebook).



LAMONT THOMPSON (Montrellous) is making his Studio Theatre debut. Lamont currently resides in San Francisco but began his acting career in Atlanta with Jomandi Production Inc. He has worked in theatres all around the country including Cal Shakes, San Diego Repertory Theatre, Milwaukee Rep, Indiana Repertory Theatre, Penumbra Theatre, Mixed Blood Theatre, First Stage (Milwaukee), and The Robey Theatre Company. His most recent work was playing Memphis in *Two Trains Running* at The Marin Theatre Company. Lamont has also spent two decades working in television. Television credits include *The Resident*, *The Upshaws*, *The Lincoln Lawyer*, *Miracle Workers*, *68 Whiskey*, *Snowfall*, and *NCIS: Los Angeles*. He is an alumni of the American Musical and Dramatic Academy. His performance is dedicated to all those who aren't "scared to make the hard choices" and to Miss Nadia, who inspires him every day to put happiness at the center of his choices.

PRODU

JUNGHYUN GEORGIA LEE (Set Design) is a Korean-born New York-based scenic and costume designer. Previous theatre credits include *Kristina Wong*, *Sweatshop Overlord* for New York Theatre Workshop (Drama Desk Nomination); and *The Chinese Lady* at The Public Theater. She has designed for Ma-Yi Theater Company, National Asian American Theatre Company (NAATCO), Soho Rep, the Play Company, The Alley Theatre, Guthrie Theater, Hartford Stage, Huntington Theatre Company, Cincinnati Playhouse in the Park, PlayMakers Repertory Company, and the Acting Company. She earned her MFA at the Yale School of Drama.

DANIELLE PRESTON (Costume Designer) is a costume designer based in Washington DC. She previously worked at Studio on *P.Y.G. or the Mis-Education of Dorian Belle*. Off Broadway credits include *Where Words Once Were* at the Lincoln Center. Recent regional credits include *Locomotion* at Children's Theater Company; *School Girls*; *Or, the African Mean Girls Play* and *The REALNESS* at the Hangar Theatre; *Quamino's Map* at Chicago Opera Theater; *B.R.O.K.E.N. code B.I.R.D. switching* at Berkshire Theatre Group; *The Till Trilogy*, *Private*, and *Dear Mapel* at Mosaic Theater Company; and *The Joy That Carries You* at Olney Theatre Center. Danielle received the 2022 OPERA America Tobin Director-Designer Prize for her costume design of *Sweeney Todd*. She holds an MFA in Costume Design from the University of North Carolina School of the Arts. She is a proud member of United Scenic Artists Local 829. daniellepreston.com
On social media at [@danielleprestondesign](https://www.instagram.com/danielleprestondesign) (Instagram).

COLIN K. BILLS (Lighting Designer; he/him) returns to Studio where he designed both the film and stage productions of *Cock* as well as *An Iliad*, *Lungs*, *Circle Mirror Transformation*, *The Year of Magical Thinking*, *Stoop Stories*, *Radio Golf*, *Contractions*, *POP!*, *That Face*, *Autobahn*, *The Death of Meyerhold*, *The Who's Tommy*, *Four*, and *Bat Boy: The Musical*. He is a Company Member and Board Member at Woolly Mammoth Theatre Company where he has designed over 50 productions including the recent production of *Ain't No Mo'*. He was a founding member of the devised theater troupe dog & pony dc, serving as a director, writer, actor, and designer for a dozen new works including *A Killing Game* and *Beertown*. Colin is the recipient of a Princess Grace Award and three Helen Hayes Awards. He has taught design at Howard University and is a graduate of Dartmouth College.

MATTHEW M. NIELSON (Sound Design/ Original Music) returns to Studio, where his design and composition credits include *The Remains*, *Hand to God*, *MotherStruck*, *The Real Thing*, and *Venus in Fur*. DMV-area credits include Arena Stage, Ford's Theatre, the Kennedy Center, Woolly Mammoth Theatre Company, Signature Theatre, Olney Theatre Center, Theater Alliance, Contemporary American Theater Festival, and The Smithsonian. Off Broadway credits include The Public Theater, Lincoln Center Theater, and 59E59 Theaters. Regional credits include Denver Center for the Performing Arts, Cincinnati Playhouse, Milwaukee Rep, Portland Center Stage, Actors Theatre of Louisville, Philadelphia Theatre Company, and Barrington Stage Company. Film and TV credits include *Those Who Wait*, *The Hero Effect*, *Elbow Grease*, *From Hell to Here*, Discovery Channel, National Geographic, and Delivery.com. Matthew has received several

JCTION

Helen Hayes, regional theatre, and film festival awards for his sound design and composition work. curiousmusic.com

DEB THOMAS (Props Designer) was the Props Director at Studio Theatre from 2009 to 2019. Studio credits include set design for *Terminus*, assistant set design for *Bloody Bloody Andrew Jackson*, and props design for *Heroes of the Fourth Turning*, *John Proctor is the Villain*, and *Pass Over*, among others. Additional credits include *Bars and Measures*, *The Till Trilogy*, *Marys Seacole*, *Birds of North America*, *Eureka Day*, and *Milk Like Sugar* at Mosaic Theater Company; and *The Tale of The Allergist's Wife* and *Freud's Last Session* at Theater J. She was a sculptor and sculpture consultant for TLC's *DC Cupcakes*, a set designer for the Washington Bureau of TV Tokyo, and did the original set design for Discovery Channel's *Puppy Bowl*. In addition to working for all national networks, her work includes production design for *Dolley Madison* and art direction for *Alexander Hamilton* (both *PBS American Experience*), and set design for Discovery Channel's *Moments in History*, "Jamestown: Against All Odds."

RAJA BENZ (Intimacy Choreographer; she/her) is a transgender, Filipina-American theatre educator, intimacy professional, and cultural consultant. As an Intimacy Professional, she has worked on *Swagger* (Apple TV+), and with numerous theatres including Studio Theatre, Signature Theatre, Tectonic Theater Project, and Virginia Repertory Theatre. Raja is an assistant faculty member with Theatrical Intimacy Education, where she designed the courses "Working with Trans and Non-Binary Artists" and "Staging Intimacy Beyond the Binary". Raja currently works full-time as the Community Engagement and Outreach Manager for the

Richmond Triangle Players and holds a MFA in Performance Pedagogy from Virginia Commonwealth University, where she now teaches coursework in movement, devising, and queer theatre.

DAPHNE EPPS (Wigs Assistant) is a member of IATSE Local 798, wig designer, hairstylist, and natural hair and braid consultant. Her theatre credits include *People, Places & Things* at Studio; *Nine Night*, *The Great Leap*, and *Quixote Nuevo* at Round House Theatre; *Ain't Misbehavin'* at Toby's Dinner Theatre; *Into the Woods* and *The Wiz* at Ford's Theatre; *The Color Purple*, *Rent*, and *Masterpieces of the Oral and Intangible Heritage of Humanity* at Signature Theatre; *Beauty and the Beast*, *The Music Man*, *Matilda The Musical*, *A.D. 16*, and *Sweeney Todd* at Olney Theatre Center. Her film credits include *Without Remorse*, *The Comey Rule*, and *Rustin* (Netflix); *The White House Plumbers* (HBO); and *Fellow Travelers* (Showtime). Education includes Aveda Institute and The Wigs and Makeup Studio.

MIRIAM SONGSTER (Sensory Consultant) is enthusiastic about smelling things and about the role that scent can play in creating meaning. As an artist, she frequently uses scent in her installations and performances, such as *GhostFood*, *At Home with Fox and Beaver*, *the Animal in general*, and *Stop and Smell the ____*. While her most memorable shared scent experience was sleuthing with her dad to locate mold in a carpet, she promises not to use this odor in any of her art. Miriam's work has been shown in the US and internationally. Learn more about her practice at songster.net.

KATE MCLEAN (Sensory Consultant) is a designer, artist and mapper of human-experienced smellscapes. Her cartography

PRODUCTION

(with accompanying smells) artworks include *Smells of Auld Reekie*, *Scentscape Singapore*, and *Spring Scents & Smells of the City of Amsterdam*. Her artwork has been exhibited internationally including the Cooper Hewitt, Smithsonian Design Museum; National Library of Scotland, and la Musée de la Main Lausanne. On social media @flakybrit (Instagram) and @katemclean (Twitter). sensorymaps.com.

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 *English*; *People, Places & Things*; *Heroes of the Fourth Turning*; *The Hot Wing King*; *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 Cycle*; and *Invisible Man*; 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.

BECKY REED (Production Stage Manager) is returning to Studio Theatre for her fourth production. Previous credits at Studio are *P.Y.G.* or *The Mis-Edumacation of Dorian Belle*, *The Effect*, and *No Sisters*. Select DC area credits include *Sanctuary City* at Arena

Stage; *P.Nokio: A Hip-Hop Musical* at Imagination Stage; *The Cerulean Time Capsule* and the national tours of *Elephant & Piggie's "We Are In A Play!"* and *Me...Jane: The Dreams & Adventures of Young Jane Goodall* with the Kennedy Center Theater for Young Audiences; *Marjorie Prime* and *I And You* at Olney Theatre Center; *Ain't Misbehavin'* at Signature Theatre; and *Becoming Dr. Ruth*, *Everything Is Illuminated*, and *Copenhagen* at Theater J. Select regional credits include *The Crucible*, *Murder on the Orient Express*, and *August: Osage County* at the Resident Ensemble Players; *American Buffalo* and *A Skull in Connemara* at Baltimore Center Stage; and *Grey Gardens*, *Dividing the Estate*, and *The 39 Steps* at Playhouse on the Square. Becky is a graduate of Auburn University.

CALLERI JENSEN DAVIS (James Calleri, Erica Jensen, Paul Davis; Casting Directors) is a creative casting partnership of over 20 years. Current & Recent Broadway credits include *Topdog/Underdog*, *The Piano Lesson*, *For Colored Girls....*, *Thoughts of a Colored Man*, *Burn This*, *Hedwig and the Angry Inch*. Recent television credits include *Love Life*, *Queens*, *Dickinson*, and *The Path*. Recent regional casting includes Yale Rep, Hudson Valley Shakespeare Festival, Theatre Under the Stars, McCarter Theatre Center & Bard at the Gate, and La Jolla Playhouse. They have received 16 Artios Awards for Outstanding Achievement in Casting. callerijensendavis.com

PRODUCTION STAFF

ASSISTANT STAGE MANAGER
PHOEBE SWEATMAN

SOUND BOARD OPERATOR
MICKEY PARTLOW

ASSISTANT DIRECTOR
EMILY ABRAMS

LIGHT BOARD OPERATOR
LOGAN FILLIZOLA

PRODUCTION ASSISTANT
RYAN WARRINER

PROGRAM GRAPHIC DESIGNER
BILL GEENEN

WARDROBE
ILLEANA BLUSTEIN

SPECIAL THANKS

Sonya Ali

Dom Ocampo

Vera J. Katz

Courtney Baker Oliver & Restoration Stage

Kenneth Johnson

Maya Louise Shed

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HUNGRY FOR LIFE?



**WORK HARD.
PLAY HARDER.**

balance gym

Take on the **#balancelife**



FREE WEEK

Find balance with your food and your workout.

Balance Gym is offering Studio Theatre goes 7 days for free, plus you can use our offer code **BALANCEGYM** for \$100 off your first four meals along with free delivery from Mighty Meals.



DC'S BEST GYM FOR A DECADE

HAVE YOUR NEXT EVENT AT STUDIO



Studio Theatre offers exceptional spaces for events, such as weddings, meetings, or birthday parties. Our venues range in size and capacity and are perfect for any occasion.

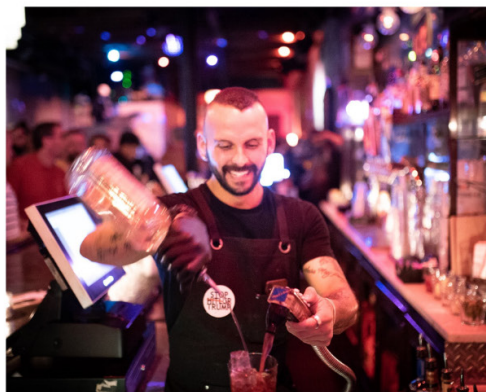
For more information visit studiotheatre.org/rentals or email events@studiotheatre.org

LEADERSHIP

DAVID MUSE is in his thirteenth season as Artistic Director of Studio Theatre, where he has directed *People, Places & Things*; *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 107 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 the Associate Artistic Director of the Shakespeare Theatre Company, where he 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 *Swanson* 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.



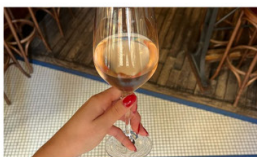
REBECCA ENDE LICHTENBERG is the Executive Director at Studio Theatre, where she has led the institution for four seasons. She served as the Managing Director of Theater J for eight seasons, during which time she led the theatre through an Artistic Director transition and was instrumental in growing income 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 Theatre Washington, 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.



DINNER & A SHOW

THE LOGAN CIRCLE DINING GUIDE

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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.



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

INSIDE STUDIO MEMBERS INVEST IN

BOLD ARTISTRY

With the addition of the new Victor Shargai Theatre brings the opportunity to enhance our storytelling, design, and performance creativity in a newly renovated and fully adaptable space.

COMMUNITY

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

NEW WORK

Through Studio R&D, Studio invests in the cultivation and creation of new work and emerging artists. Starting with Rachel Bonds's *The Wolf Twins* in 2014, Studio has produced at least one world premiere each season, with the most recent examples being the 2022 world premiere of Kimberly Belflower's *John Proctor is the Villain* and the upcoming Studio-commissioned world premiere *Good Bones* by Pulitzer Prize-winning playwright Jame Ijames.



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

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