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STUDIO
T H E A T R E

ENGLISH BY SANAZ TOOSI
DIRECTED BY KNUD ADAMS

UP NEXT

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

MARCH 1 – APRIL 2, 2023

**“THE FUNNIEST NEW PLAY TO HIT
BROADWAY IN YEARS”**

—THE WALL STREET JOURNAL



At her greasy truck-stop sandwich joint, Clyde gives former convicts a second chance... but she knows what they owe her and holds that power tight. Her line cooks might be stuck, but their hopes haven't flickered out yet, fed by tentative connections and a fierce competition to create the perfect sandwich. This sweet and savory comedy trades in wonder, Wonder Bread, and the healing powers of food.

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FRIENDS,

English is a play that shouldn't seem so remarkable. Its characters are recognizable, everyday people, presented three-dimensionally. Its spirit is comic. Its classroom setting is familiar. Its concerns are more personal than political. What makes it remarkable: it's a play with those characteristics, and it's set in Iran. By placing geopolitics in the background, by steering clear of trauma, and by embracing the playful more than the bleak, Sanaz Toossi does a quietly radical thing: present a corrective to the dominant narratives about the Middle East we typically receive.

English is culturally specific and thematically universal. Among its preoccupations: how language and identity relate; how personality can dissolve in a foreign tongue; how a new language can both expand one's horizons and diminish one's sense of self; and how language is one of the places where cultural dominance asserts itself. Anyone who has struggled to learn a foreign language—or who has travelled the world as an English speaker—can relate.

Among the visiting artists bringing this production to our stage, only one has worked at Studio before. That's unusual for us, and exhilarating. It is also worth noting that this is an all-Persian cast. For those artists in particular, spending every day with a play about Iran at the present moment is a charged thing, and I salute the fortitude and vulnerability it has taken to work on it.

I'm glad that you're here today to experience this play. Enjoy.

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.

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STUDIO THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

**REBECCA ENDE
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EXECUTIVE DIRECTOR

PRESENTS

ENGLISH

BY
SANAZ TOOSI

DIRECTED BY
KNUD ADAMS

English is presented by arrangement
with Concord Theatricals on behalf
of Samuel French, Inc.
www.concordtheatricals.com

World Premiere Presented By Atlantic
Theater Company and Roundabout Theatre
Company New York City, 2022

In 2020, *English* received the
L. Arnold Weissberger Award for
Playwrighting, jointly administered by
the Anna L. Weissberger Foundations
and Williamstown Theatre Festival

SET DESIGNER
AFSOON PAJOUFAR

COSTUME DESIGNER
DINA EL-AZIZ

LIGHTING DESIGNER
MINJOO KIM

SOUND DESIGNER
KENNY NEAL

VIDEO DESIGNER
ZAVIER AUGUSTUS LEE TAYLOR

PROPS DESIGNER
RHIANNON SANDERS

LANGUAGE, CULTURAL, AND
CASTING CONSULTANT
ANA BAYAT

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGER
LEIGH ROBINETTE*

DIRECTOR OF PRODUCTION
JEFFERY MARTIN

TECHNICAL DIRECTOR
CHRISTOPHER MCDONNELL

CASTING BY
JZ CASTING

**GEOFF JOSSELSO, CSA & KATJA
ZAROLINSKI, CSA**

UNDERWRITTEN BY
**ALBERT G. LAUBER AND
CRAIG HOFFMAN**

SETTING

SPRING 2009. KARAJ, IRAN

CAST

ELHAM

TARA GRAMMY*

GOLI

NARGES KALOGLI*

MARJAN

NAZANIN NOUR*

OMID

MABOUD EBRAHIMZADEH*

ROYA

NINA AMERI*

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

“It’s a huge thing to learn a different language,” says playwright Sanaz Toossi. “A huge thing to give up that ability to fully express yourself.” She wrote *English* in 2017, in the wake of the Trump administration’s travel ban from Muslim countries. Frustrated by Americans’ lack of understanding about the toll of immigration—the full lives people leave behind, the cost of fitting oneself into a new language—she imagined a Test of English as a Foreign Language (TOEFL) class, with four students and a teacher, each of whom has a different relationship to English. “Giving up your mother tongue can be an immensely painful experience for so many people, and I wanted to capture that, but I also wanted to honor how funny, textured, and sometimes contradictory Iranians (and all of us) can be.”

Toossi builds this world of familiarity and estrangement through an elegant linguistic device: When her characters are speaking Persian, their language is idiomatic, fluid, unaccented. When they speak English, their language is accented and halting. The newer the character is to English, the further apart these two modes of expression are.

Some characters are preparing to live a life in translation, others are recognizing ways that living in English has already changed their voice. The play is a rigorous and thoughtful look at identity and loss, it is simultaneously a play full of language games, petty squabbles, and very, very funny characters. “I’m not a political writer,” says Toossi. “I’m not a public intellectual. I am, at my core, someone who loves a cheap laugh. Politics come into the room, and you’re still trying to make your best friend laugh, or you’re still annoyed that you periodod on the couch—it’s all happening at once.”

Sanaz premiered the play in February 2022, developing the piece with director Knud Adams, who directs Studio’s production as well. Toossi and Adams shifted the setting of this production from its initial timeframe of 2008 to spring 2009, during the early stages of the presidential campaign of reformist candidate Mir Hossein Mousavi, who pledged to support women’s and other civil rights. Coming after four years of hardliner rule, increased arrests of students and professors, sanctions-driven inflation, and a massive exodus of the educated classes, it was a spring when many Iranians were feeling hopeful about staying to build a freer Iran. The incumbent conservative president would claim a landslide victory in June 2009, after the events of the play, leading to the Green Movement, the then-largest protest movement since the 1979 revolution.

Setting the play in the just-before moment, when a generation was remaking their assumptions about their future and country, this production of *English* finds Toossi’s characters walking the line between hope and anger, their ambivalence about the opportunities English offers and the need to leave Iran to pursue them.

ADRIEN-ALICE HANSEL DRAMATURG

For more information on the Green Movement, the current civil rights protest movement in Iran, and links to social media from some of the Iranian artist/activists involved in this production of English, please visit Studio Theatre’s play page for English.

TIMELINE OF IRANIAN PROTESTS: 1978-2023

This timeline is indebted to the writing of Abbas Milani, Director of the Iranian Studies program at Stanford University, and Karim Sadjapour, senior fellow at the Carnegie Endowment for International Peace.

1963-1978: Shah Mohammad Reza Pahlavi, who had ruled Iran since 1941, institutes the White Revolution, an aggressive urbanization program that took land from the rural populations and disproportionately distributed benefits to the upper class. Under the rule of the Shah, Iranians were free to wear whatever styles they wished; many women in the larger cities dressed and wore their hair in Western styles.

1978: A broad coalition of secular and religious groups came together to overthrow the Shah's rule—some objected to his economic policies, some to what they saw as the westernization of Iran's society.

1979: Ayatollah Ruhollah Khomeini secured power, creating the Islamic Republic of Iran (IRI). Instead of promoting civil liberties, as he'd promised, he formalized Islamization programs—including enforced veiling for women, state control of media, and outlawing movies and other popular culture from the West.

Spring 2009: This production of *English* is set in spring 2009, during the campaign of reform candidate Mir Hossein Mousavi, and its action ends just after the June 2009 election.

June 12, 2009: Incumbent conservative President Mahmoud Ahmadinejad claimed a landslide victory. Mousavi supporters protested on the street chanting, "Where's my vote?" despite the IRI's longstanding ban on mass protests.

June 2009-February 2010: Ongoing protests across Iran, calling for civil rights and the democratic process many sought in the 1979

revolution. These protests, which came to be known as the Green Movement after the color Mousavi used during his campaign, reached 3 million people at their height and were the most significant protest movement since the 1979 revolution.

As the protests continued, the IRI took control of internet use and shut down Facebook, although most Iranians maintained access through proxy servers. The IRI also arrested, tortured, and forced public confessions from members of the Green Movement. In February 2010, leaders of the Green Movement called off a planned protest after a violent crackdown from the state police, marking the end of the active phase of their protests.

September 16, 2022: 22-year-old Kurdish Iranian woman Zhina Mahsa Amini died from injuries inflicted by the IRI's morality police for improperly wearing her headscarf; although she and others thought she was in compliance. The protests of her death across Iran—led by women and girls—have come to encompass call for democracy, freedom of speech, an end to gender apartheid, and civil rights for women, religious and ethnic minorities and LGBTQ people in Iran. They are the largest sustained protest movement since the Green Movement of 2009.

December 16, 2022: As of this date, the IRI has arrested more than 18,000 protestors, killed at least 475, sentenced 11 people to death, and executed at least two protestors after trials widely denounced for their lack of due process. Several of the actors in Studio's production of *English* are amplifying the voices of Iranians without the same freedoms to protest.

A more extensive timeline is available on Studio Theatre's website.

PLAYWRIGHT

SANAZ TOOSI is an Iranian-American playwright from Orange County, California. Her plays include *English* (New York Times Critics Pick; Weissberger New Play Award) co-produced by Atlantic Theater Company and Roundabout Theatre Company, and *Wish You Were Here* at Playwrights Horizons and Williamstown Theatre Festival (available to stream on Audible). She is currently under commission at Atlantic Theater Company (Launch Commission; Virginia B. Toulmin Foundation grant), Roundabout Theatre Company, Williamstown Theatre Festival, Manhattan Theatre Club, South Coast Repertory, and Oregon Shakespeare Festival (American Revolutions Cycle). For television, Sanaz was a staff writer on *Invitation to a Bonfire* (AMC), *A League of Their Own* (Amazon), and *5 Women* (Marielle Heller/Big Beach), and sold an original idea, *The Persians*, to FX with Joe Weisberg and Joel Fields attached as Executive Producers. Sanaz is a member of Youngblood, the Middle Eastern American Writers Lab at the Lark, and an alum of Clubbed Thumb's early-career writers' group. She was the 2019 Page 73 Playwriting Fellow and a recipient of the 2020 Steinberg Playwright Award. She holds an MFA from NYU's Tisch School of the Arts.



SANAZ TOOSI

DIRECTOR



KNUD ADAMS

KNUD ADAMS is a Brooklyn-based director of artful, innovative new plays. His world-premiere production of *English* in NYC was cited as one of the best plays of 2022 by *The New York Times*, *The New Yorker*, *Time Out New York*, and *Slant Magazine*. His other recent premiere productions include *I'm Revolting* and *Paris* at Atlantic Theatre Company, *Bodies They Ritual* with Clubbed Thumb, *Private* with Mosaic Theatre Company, *The Headlands* at LCT3, *Notes on My Mother's Decline* with The Play Company, and *The Workshop* with softFocus. He also directed a radio play, *Vapor Trail*, which premiered at the 2022 Tribeca Film Festival and was distributed by Playwrights Horizons. This spring, he will direct *Primary Trust* with Roundabout Theatre Company, starring William Jackson Harper. Knud is an alumnus of the Drama League Stage Directing Fellowship, the Soho Rep Writer Director Lab, the Playwrights Horizons Directing Residency, and Kenyon College. He is deeply honored to have been selected by Sanaz to premiere her play and continue its journey with this new production.

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2022-2023 SEASON

CLYDE'S

BY LYNN NOTTAGE DIRECTED BY CANDIS C. JONES

MAR 1 – APR 2, 2023

At her greasy truck-stop sandwich joint, Clyde gives former convicts a second chance... but she knows what they owe her and holds that power tight. This sweet and savory comedy trades in wonder, Wonder Bread, and the healing powers of food.

GOOD BONES

BY JAMES IJAMES
DIRECTED BY PSALMAYENE 24

MAY 10 – JUN 11, 2023

This Studio-commissioned play by 2022 Pulitzer Prize winner James Ijames is a look at gentrification and belonging, displacement and upward mobility, and being haunted by a legacy you're only just beginning to understand.

FUN HOME

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

JUN 28 – JUL 30, 2023

With a score that ranges from exuberant 70s pop to aching melodies and dissonant harmonies of characters longing to be known, this Tony Award-winning musical is the joyful and bittersweet story about a daughter and father, about coming out and coming to terms with a life shaped by a family's secrets.

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ACTORS

We, the cast of *English*, stand in solidarity with the fearless people of Iran as they fight for their freedom. We support the revolution to overthrow this authoritarian, tyrannical, and murderous regime.

Woman, Life, Freedom.

ما بازیگران نمایش انگلیسی، از ایرانیان شجاعی که برای آزادی می‌جنگند تمام‌قد حمایت می‌کنیم.
ما حامی این انقلاب و براندازی این رژیم تمامیت‌خواه، مستبد و جنایتکاریم.
زن، زندگی، آزادی.



TARA GRAMMY (Elham) is an actor, writer, and producer. Her theatre credits include her one-woman show *Mahmoud* (Best of Toronto Fringe and Patron's Pick Winner, Fringe NYC Encore Series and Excellence in Solo Performance Award), which she co-wrote, produced, and starred in. *Mahmoud* was published by Playwrights Canada Press and was nominated for the Governor General's Award (the highest honor in Canadian dramatic literature), as well as a Dora Mavor Moore award for Best Performance. Tara is one of the hosts of *Persia's Got Talent* (MBC Persia), part of the *Got Talent* franchise. She recently starred in the hit romantic comedy *A Simple Wedding* (dir. Sara Zandieh) opposite Maz Jobrani, Rita Wilson, and Shohreh Aghdashloo. She can also be seen as a series regular in the TBS sketch show *2042* and in episodes of *S.W.A.T.* (CBS), and *Jimmy Vestvood: Amerikan Hero*. She holds a BA in Theatre Performance from the University of Toronto.



NARGES KALOGLI (Goli) is an actor and filmmaker. Her theatre credits include *The Last Days of Judas Iscariot* at The New School of Drama, *Crossroads* at Stanford University, and *Tarabnameh* at Visual and Performing Arts Center at De Anza. She recently served as assistant director for *Band Bazi*, the first musical reality show in Iran. Her short film *Sokoutée* received the Best Documentary Award from the Berlin Flash Film Festival. Narges holds a BFA in Theatre and Performance Studies from UC Berkeley, where she received The Mark Goodson Prize for Distinguished Artistic Talent, and an MFA in Acting from The New School. On social media @narguesskh (Instagram) NargesKalogli.me



NAZANIN NOUR (Marjan) is an actor, writer, voice-over artist, and host. Her theater credits include *Wish You Were Here* at Playwrights Horizons, *Pack of Lies* at The Little Theatre of Alexandria, and *Othello* at Vpstart Crow Productions. Television credits include roles on *Madam Secretary*, *Political Animals*, and appearing as a judge on *Persia's Got Talent*. Nazanin can currently be seen in the Showtime film *A Thousand Little Cuts*, and voices multiple characters in an upcoming episode of Netflix's *Big Mouth*.



MABOUD EBRAHIMZADEH (Omid) is an Iranian actor and filmmaker whose previous work at Studio includes *People, Places & Things*; *Water by the Spoonful*; and *Edgar & Annabel*. Additional theatre credits include *Disgraced* and *Murder on the Orient Express* at McCarter Theatre; *Disgraced* at Milwaukee Rep; *The Invisible Hand* at Theatre Exile (Barrymore Award for Outstanding Lead Actor); *Murder on the Orient Express* at Hartford Stage; *The Price* at Arena Stage; *Oslo*, *Small Mouth Sounds*, *The Book of Will*, and *Bengal Tiger at the Baghdad Zoo* at Round House Theatre (Resident Artist); *Mockingbird* at The Kennedy Center; *1 Henry IV*, *King John*, *Timon of Athens*, and *Julius Caesar* at Folger Theatre. He's also worked with People's Light, Theater J, Olney Theatre Center, Gulfshore Playhouse, Pennsylvania Shakespeare Festival, Taffety Punk, Baltimore Center Stage, and others. Film and television credits include *Jessica Jones*, *Imperium*, *Sally Pacholok*, and *Homebound*. On social media @mindthechasm (Instagram and Twitter) maboudebrazimzadeh.com



NINA AMERI (Roya; she/her) is an Iranian born actress who was raised in Los Angeles, CA. Her theater credits include *The Festivities*, *The Wedding Reception*, and *The Shadow* at Artworks Theatre; and *La Gioconda* at The Stages Theatre Center (Ovation Award for Best Ensemble Cast). She can be seen as a multi-season recurring guest star on Netflix's *Atypical*. She is trained in the American Meisner Method and graduated from the Barron Brown Studio in Los Angeles. On social media @ninaameri (Instagram)

PRODU

AFSOON PAJOUFAR (Set Designer) is a New York based designer of stage and environment for plays, operas, and other live performances. Afsoon's artistic practice is often focused on the intersection of space and new technologies including XR and live video. Her recent works include *Molière's Dom Juan* (Fisher Center at Bard SummerScape 2022), *Lady M* (HeartBeatOpera) *MJINIY [MORNING//MOURNING]*, *Mad Forest* (Theatre for a New Audience and Fisher Center at Bard), *Word. Sound.Power* (Brooklyn Academy of Music), *Will You Come With Me* (The Play Company), *ICONS/IDOLS: IN THE PURPLE ROOM* (New Ohio Theatre), *s.i.n.s.o.f.u.s* (Harvard University), and *The Silence* (Massachusetts Institute of Technology). She is a proud member of USA829. afsoonpajoufar.com

DINA EL-AZIZ (Costume Designer; she/her) is a costume designer and artist based in New York. Her theater credits include *Selling Kabul* at Seattle Rep; *Unseen* at Oregon Shakespeare Festival (OSF); *When Monica Met Hillary* at Miami New Drama; *This is Who I Am*, a virtual play in collaboration with OSF, Woolly Mammoth Theatre Company, Guthrie Theater, American Repertory Theater, and PlayCo; *9 Parts of Desire* at Portland Center Stage; and *King Lear* at Northern Stage. NYC credits include *Weightless* at WP Theater; *The Vagrant Trilogy* at The Public Theater; *Spindle Shuttle Needle* at Clubbed Thumb; and *Heartland* for Geva Theatre Center at 59E59. Dina often collaborates with the Brooklyn-based Target Margin Theater on multi-year projects such as *One Night*, a nine-hour theatrical event. Her awards include The Heilman and Haver Theatre Award for Best Costume Design in a play. Dina has an MFA in Design for Stage and Film from NYU's Tisch School of the Arts. dinae.me

MINJOO KIM (Lighting Designer) is an international lighting designer. Her credits include *The Great Leap* (Round House Theatre), *Twelfth Night* (Synetic Theater), *Henry V* (Chesapeake Shakespeare Company), *The Royale* (KCRep), *The Chief* (Pittsburgh Public Theater), *A Few Good Men* (Bristol Riverside Theatre), *Sh-Boom! Life Could Be A Dream* (Sierra Rep), *Life Sucks* (Cygnet Theatre), *One in Two* (Diversionsary Theatre), *Bette Davis Ain't for Sissies* (Mile Square Theatre), *Qulili* (Blindspot Collective). International credits include *The Two* (The Space Aul), *Crimson Girl* (Dongsoong Art Center), *Die or Not* (Seoul Art Space Mullae) in South Korea, and *Mask on/off* (Shanghai Dramatic Arts Centre) in China. Her work *The Royale* was selected in the National Exhibit at Prague Quadrennial in 2023. minjoo-design.com

KENNY NEAL (Sound Designer) is a Helen Hayes Award recipient (*The Royale* at Olney Theatre Center/1st Stage) and seven-time Helen Hayes-nominated sound designer, composer and arranger. At Studio, Kenny has designed *Straight White Men*, *Jumpers for Goalposts*, and *Choir Boy*. Other area credits include *Dance Nation* and *Oil* (Olney Theatre Center); *She A Gem* and *Digging Up Dessa* (The Kennedy Center); *The Upstairs Department*, *Daphne's Dive*, *Heisenberg*, *John*, and *The Gulf* (Signature Theatre); *Recent Tragic Events* (Prologue Theatre); *The Master and Margarita* (Constellation Theatre Company); *Klytemnestra: An Epic Slam Poem* (Theater Alliance); *Airness*, *columbinus*, *Jesus Hopped the 'A' Train*, *Well*, *Floyd Collins*, and *Bat Boy: The Musical* (1st Stage); *Agnes of God* (Factory 449); *Pramkicker* and *Mom Baby God* (Taffety Punk Theatre Company); as well as productions for NextStop Theatre Company, Avant Bard, The Welders, Rorschach Theatre, Imagination Stage, and Adventure Theatre

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MTC. Kenny has a BA in Music History & Composition from St. Mary's College of Maryland.

ZAVIER AUGUSTUS LEE TAYLOR (Video Designer) is a multimedia artist and designer with a focus on interactive and impactful video design for live performance. Xavier specializes in the creation of experimental artwork, motion graphics, short films, videography, photo-editing, and interactive media systems. His work has been seen on stages at Studio, The Apollo Theater, Guthrie Theater, PlayMakers Repertory Company, Theater J, The Classical Shakespeare Theatre of Harlem, Arena Stage, and Baltimore Center Stage. Xavier also operates a multimedia production company known as ZALT Productions. ZALT Productions is a creative entity that enables people and businesses to fully realize their potential through design. Xavier is eager to connect with and build a network of creatives locally, nationally, and abroad. Learn more about Xavier and his previous work by searching #ZALTproductions. On social media @zaltproductions (YouTube) @zaltslaw (Instagram) zavier.myportfolio.com

RHIANNON SANDERS (Props Designer) is a designer, craftsperson, and storyteller from Virginia. This is her first production at Studio since her internship where she assisted on *Wig Out!* and *Skeleton Crew*. Other theatre credits include *A Christmas Carol* (2020 and 2021); *Macbeth*; *Henry V*; *All's Well That Ends Well*; *Twelfth Night*; and *Thrive, or What You Will* at the American Shakespeare Center. She recently served as Interim Assistant Technical Director on *A Midsummer Night's Dream* presented by the Folger Shakespeare Library at the National Building Museum.

ANA BAYAT (Language, Cultural, and Casting Consultant) is the award-winning creator of

the critically acclaimed multilingual show *Mimi's Suitcase* (recipient of the Neda Nobari Foundation Grant in Innovative Arts; nominated for a Freedom of Expression Amnesty International Award at 70th Edinburgh Festival Fringe) with over three decades of experience in theatre, film, voiceover, and language/dialect coaching worldwide. Thanks to her multicultural and multilingual upbringing, Ana is fluent in Spanish, UK and US English, French, and Persian, and proficient in German, Italian, and Catalan. An accomplished linguist, Ana coaches actors in feature films, television series, and stage plays. She recently coached Glenn Close in speaking Persian for *Tehran* (Apple TV+). anabayat.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 *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*; *Invisible Man*; and *Sucker Punch*; 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.

PRODUCTION

LEIGH ROBINETTE (Production Stage Manager) makes her Studio Theatre debut. Off Broadway: *Dear Evan Hansen*. DC credits include *Holiday*, *Change Agent*, *The Originalist*, *Dear Evan Hansen*, *Fiddler on the Roof*, and *Mother Courage and Her Children* at Arena Stage; *A Midsummer Night's Dream* at Folger Theatre; *The Second City's Love*, *Factually* at The Kennedy Center; *Love Sick* and *The Jewish Queen Lear* at Theater J; and *There's Always the Hudson*, *Describe the Night*, *Gloria*, *Botticelli in the Fire*, *Familiar*, *The Arsonists*, and *An Octoroon* at Woolly Mammoth Theatre Company. She has also worked with the Huntington Theatre Company in Boston, MA and the Hangar Theatre in Ithaca, NY. She is a graduate of Boston University.

JZ CASTING (Casting) Geoff Josselson, CSA and Katja Zarolinski, CSA are New York-based casting directors, handling productions for theater, film, and television. Theatre credits include Broadway, Off Broadway, and regional productions at Alley Theatre, Arena Stage, Baltimore Center Stage, Cape Playhouse, Denver Center, The Irish Repertory Theatre, The Kennedy Center, Merrimack Rep, Oregon Shakespeare Festival, Pasadena Playhouse, Pittsburgh CLO, Pittsburgh Public Theater, Repertory Theatre of St. Louis, Round House Theatre, Seattle Repertory Theatre, Signature Theatre, Studio Theatre, Theaterworks Hartford, Weston Playhouse and Woolly Mammoth Theatre Company. jz-casting.com.

PRODUCTION STAFF

ASSISTANT STAGE MANAGERS

DELANEY DUNSTER
PHOEBE SWEATMAN

ASSISTANT DIRECTOR

EMILY ABRAMS

VOICEOVER ACTORS

AMIR M. KORANGY
PEGAH RASHTI

ASSISTANT SET DESIGNER

SARAH BETH HALL

WARDROBE

ILEANA BLUSTEIN

LIGHT BOARD OPERATOR

ARIANA COLLIGAN

SOUND BOARD OPERATOR

ELLIOT LANES

COMPANY MANAGER ASSISTANTS

PARKER NOLAN
DELANEY DUNSTER
CLARICE BERARDINELLI

PROGRAM GRAPHIC DESIGNER

BILL GEENEN

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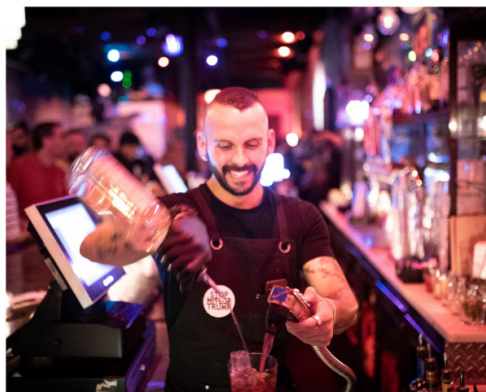
For more information visit studiotheatre.org/rentals or email events@studiotheatre.org

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 *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 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.

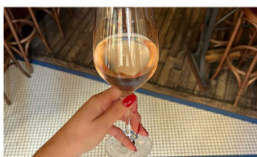


DINNER & A SHOW

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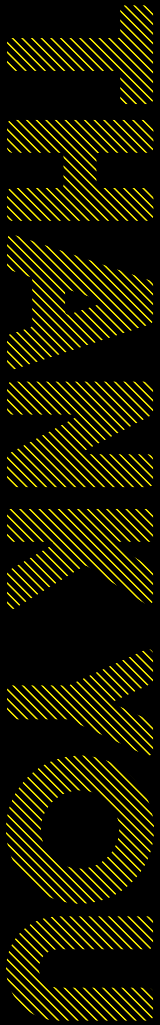
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Teagle F. Bougere in *Invisible Man*. Photo credit: Astrid Riecken.

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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Cast in *Admissions*. Photo credit: Astrid Riecken.

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