

FEELING
AFRAID
AS IF SOMETHING
TERRIBLE
IS GOING TO
HAPPEN



STUDIO





FRIENDS,

During my time at Studio, I've made seven pilgrimages to Edinburgh Fringe, and *Feeling Afraid As If Something Terrible Is Going To Happen* is the seventh Fringe production we've imported. The scale and energy of Fringe is hard to convey in words. It's the largest arts festival on the planet. Every available space—church halls, basements, the backs of pubs, shipping containers, rooms that fit twelve people on cushions—becomes a venue for one of the over 3,000 shows that run from early morning to past midnight, every day for three weeks in August. It's exhilarating, chaotic, maddening, and one of my favorite things.

This production brings a good example of Fringe's spirit to Studio. Much like Fringe, *Feeling Afraid As If Something Terrible Is Going To Happen* is raunchy. Showy. Fast-moving. Summertime-spirited. It takes stand-up as its inspiration. (Stand-up is a backbone of Fringe.) Like many Fringe hits, *Feeling Afraid...* has an outrageous and marketable premise.

It's also a work of real theatre, with darker and more heartfelt notes, that explores chronic insecurity, the challenges of vulnerability, and the slippery nature of truth. And it showcases a virtuosic performance from Steven Webb.

The year I saw the play at Edinburgh, there was such a frenzy around it that it was completely sold out, despite added performances. I had to reach out to the producer directly to beg for a single ticket. That producer: Francesca Moody, the renowned talent spotter who was the original producer of both *Fleabag* and *Baby Reindeer*, two small Fringe shows that went on to become global TV sensations. She has good taste.

I first watched this play in a performance tent packed with 168 people in extremely close quarters, pitched temporarily in the small courtyard of a former Edinburgh School of Veterinary Studies. The energy was electric. I hope that we've managed to bottle up some of that spirit and unleash it here in Washington.

This production closes out Studio's 47th season. I hope that you've enjoyed it, and that we'll see you next season for yet another year of provocation, laughter, and tears.

Yours,

David Muse
Artistic Director

Scan to read
more about
Marcelo's
work and the
background for
this play



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A PRODUCTION BY FRANCESCA MOODY PRODUCTIONS

FEELING AFRAID AS IF SOMETHING TERRIBLE IS GOING TO HAPPEN

BY
MARCELO DOS SANTOS

DIRECTED BY
MATTHEW XIA

SET AND COSTUME DESIGNER
KAT HEATH

LIGHTING DESIGNER
ELLIOT GRIGGS

SOUND DESIGNER
MAX PAPPENHEIM

PRODUCTION STAGE MANAGER
MADISON BAHR*

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CASTING BY
JULIA HORAN CDG



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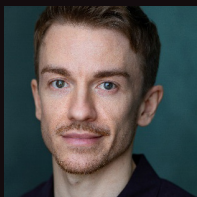
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*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

PERFORMER

THE COMEDIAN STEVEN WEBB



STEVEN WEBB (The Comedian) began his career starring as the titular character in Sam Mendes's West End production of *Oliver!*. Stevie most recently performed in the UK premiere of Tony Award-winning musical comedy *Shucked* at the Regent's Park Open Air Theatre after previously performing in the tour of the Dolly Parton Musical *Here You Come Again*. Other notable performances include the West End run of *The Book of Mormon* and the *The History Boys*. Other theatre credits include *I Want My Hat Back* and *On the Shore of the Wide World* at the National Theatre and *As Is* at Trafalgar Studios, as well as many productions at the Lyric Hammersmith, including seven shows in Sean Holmes' creative ensemble Secret Theatre. His many television credits include the upcoming BBC series *Twenty Twenty Six*, BBC's *Miranda*, E4's *The Inbetweeners*, and ITV's *Believe Me*. On social media at @mrsteviewebb

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PLAYWRIGHT



MARCELO DOS SANTOS is an award-winning Latinx British-Brazilian-Australian writer. He has been a writer on attachment at the National Theatre, the Bush Theatre, the Royal Court Theatre, and the HighTide Festival. Marcelo was also a member of the BBC Drama Room and is developing several television projects with Two Brothers Television and Drama Republic. In 2014, he adapted the critically acclaimed best-selling Zizou Corder novel *Lionboy* for *Complicité* which toured extensively in the UK and internationally, including to the New Victory Theater in New York where it was a New York Times Critic's Pick. In 2022, Marcelo won a *Scotsman Fringe* First award for Excellence in New Writing for his monologue *Feeling Afraid As If Something Terrible Is Going To Happen* starring Tony and Olivier-nominated Samuel Barnett. Marcelo made his West End debut as a writer with *Backstairs Billy*, an original commission from the Michael Grandage Company. The play opened in at the Duke of York's Theatre in the West End in October 2023 starring Penelope Wilton and Luke Evans, directed by Michael Grandage. Previous theatre work includes *Trigger Warning* at Camden People's Theatre, *The End of History* at St Giles, *In The Fields* in Soho, *Open Plan* at the Royal Welsh College of Music and Drama, *Knights* at the Tristan Bates Theatre, *New Labour* at the Royal Academy of Dramatic Art, and *Lovers Walk* at Southwark Playhouse. On social media @marcelo_dos_santos_p

DIRECTOR



MATTHEW XIA is the multi-award-winning Artistic Director of Actors Touring Company. He was previously the Associate Artistic Director at the Royal Exchange Theatre, Manchester, where he established Open Exchange, an artist development scheme for over 400 next generation theatre-makers; a Director-in-Residence at The Liverpool Everyman & Playhouse; and the Associate Director at Theatre Royal Stratford East. He was an Associate Artist at the Nottingham Playhouse alongside James Graham and Amanda Whittington. His directing credits include *Small Island* at Leeds Playhouse/Nottingham Playhouse/Birmingham Rep/Actors Touring Company [ATC]; *Tender* at Soho Theatre; *The Harder They Come*, *Sleeping Beauty*, and *The Blacks* at Theatre Royal Stratford East [TRSE]; *Bodies of Water* with ATC/Greenwich + Docklands International Festival [GDIF]; *Skeleton Crew* at Donmar Warehouse; *The Architect* with GDIF/ATC/Stephen Lawrence Day Foundation; *Tambo & Bones* with ATC/TRSE; the Olivier Award-winning *Hey Duggee – The Live Theatre Show* with Kenny Wax Family Entertainment/Cuffe & Taylor Productions; the Fringe First Award-winning *Feeling Afraid As If Something Terrible Is Going To Happen* with Francesca Moody Productions/Bush Theatre; *Rice* with ATC/Orange Tree Theatre; *The Wiz* with Ameena Hamid Productions/Hope Mill Theatre/BBC Big Night of Musicals; *Family Tree* with GDIF/ATC/Belgrade Theatre/Brixton House; *846Live* at TRSE/GDIF; *Amsterdam* at ATC/Orange Tree/Plymouth Theatre Royal; *Blood Knot* at Orange Tree Theatre; *Eden* at Hampstead Theatre; *One Night In Miami...* at Nottingham Playhouse/Bristol Old Vic/HOME; *Into The Woods* and *Frankenstein* at the Royal Exchange; *Wish List* at Royal Exchange/Royal Court; *Shebeen* at Nottingham Playhouse/TRSE; *Dublin Carol* at Sherman Theatre; *Blue/Orange* and *The Sound of Yellow* at the Young Vic; *Sizwe Banzi is Dead* at the Young Vic/Eclipse; and *I was looking at the ceiling and then I saw the sky* (Co-Director) at TRSE/Barbican.



Kate Eastwood Norris and Holly Twyford in *Summer*, 1976. Photo by Margot Schulman.

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*In Memoriam

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CONTACT BIANCA BECKHAM, DIRECTOR OF DEVELOPMENT,
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PRODUCTION

KAT HEATH (Set and Costume Designer)'s theatre and opera credits include *Madama Butterfly* at the Irish National Opera/Scottish Opera/Bord Gáis; *Dixon and Daughters* at Clean Break/National Theatre; *Typical Girls* at Clean Break/Sheffield Crucible; *Albert Herring* at Scottish Opera; *An Ideal Husband* and *The New Electric Ballroom* at The Gate Theatre Dublin; *Il tabarro* at the Copenhagen Opera Festival; *EXXY* with Dan Daw Creative Projects, International Tour; *The Importance Of Being Earnest* and *The Two Worlds Of Charlie F* at Theatre Royal Haymarket; *Punk Alley* at Moxie Brawl/Southbank Centre; *The Secret Garden* at The Egg Theatre, Bath; *Our Man In Havana* at the Watermill Theatre; and *The Ancient Oak Of Baldor*, *The Bar At The Edge Of Time*, *2065*, *Night Out In Nature*, *Fire Songs*, and *The Isle Of Brimsker* with Frozen Light Theatre, UK Touring.

ELLIOT GRIGGS (Lighting Designer) trained at RADA. Theatre credits include *Man and Boy* at the National Theatre; *Eureka Day* at Nottingham Playhouse; *Blue Mist*, *all of it*, *A Fight Against...* (*Una Lucha Contra*), *On Bear Ridge*, and *Yen* at Royal Court; *English* at Kiln Theatre/Royal Shakespeare Company; *Jitney* at the Old Vic Theatre/Headlong; *The Lonely Londoners* at Kiln Theatre/Jermyn Street; *Something Old, Something New* at Sheffield Theatres; *O Island!* and *Ivy Tiller: Vicar's Daughter*, *Squirrel Killer* at the Royal Shakespeare Company; *The Big Life* and *Beautiful Thing* at Theatre Royal Stratford East; *Sweat, No Pay? No Way!*, *Queens of the Coal Age*, and *The Night Watch* at Royal Exchange; *Amélie the Musical* at Criterion Theatre/UK Tour; *The Wild Duck* at Almeida Theatre; *The Lover/The Collection* at The Harold Pinter Theatre; *Fleabag* at Wyndham's Theatre/International Tour; and *An Octoroon* at National Theatre/Orange Tree Theatre.

MAX PAPPENHEIM (Sound Designer)'s theatre work includes *The Forsythe Saga Part 1 & 2* at the Royal Shakespeare Company/

Park Theatre; *Christmas Day* at the Almeida Theatre; *Noughts & Crosses* and *Twelfth Night* at Regent's Park Open Air Theatre; *A Raisin in the Sun* at Headlong Theatre; *The Night of the Iguana* at Noel Coward Theatre; *The School for Scandal* and *Crooked Dances* at the Royal Shakespeare Company; *Cruise* at Apollo Theatre/Duchess Theatre; *Coram Boy*, and *Macbeth* at the Chichester Festival Theatre; *Shed: Exploded View* at the Royal Exchange Theatre; *A Doll's House, Part 2* and *The Way of the World* at The Donmar Warehouse; *The Cardinal*, *Kiki's Delivery Service*, *Usagi Yojimbo*, *Johnny Got His Gun*, and *Teddy* at Southwark Playhouse; and *Personal Values*, *The Habits*, *The Invention of Love*, *King James*, *Nineteen Gardens*, *Blackout Songs*, *Linck and Mülhahn*, and *Labyrinth* at Hampstead Theatre.

SOPHIE DRAKE (Associate Director) is an award-winning theatre director and dramaturg, and recipient of the 2024 Stage Debut Award for Best Director for *The Bleeding Tree* by Angus Cerini and runner-up for the 2025 RTST Sir Peter Hall Award. Sophie's directing credits include *Victoria: A Queen Unbound* and *Charley's Aunt* at the Watermill Theatre, *Burying Your Brother in The Pavement* at Rose Bruford College, *The Bleeding Tree* at Southwark Playhouse (winner, Best Director at Stage Debut Awards 2024; nominated, Off West End Award, Best Director), *Sea Wall* at The Turner Contemporary/ International Tour; *I Lived for Art* at The Guildhall, Salisbury; *My Boys* at Theatre503; and *Constellations* at Hen & Chickens Theatre/ Banham Theatre. Assistant/Associate Directing credits include *The Hunt* at St. Ann's Warehouse and *Patriots* at Almeida Theatre/West End/Broadway. Dramaturg credits include *The Society for New Cuisine* at Edinburgh Fringe.

MADISON BAHR (Production Stage Manager; she/her)'s Studio Theatre productions include *John Proctor is the Villain*, *White Pearl*, *Queen of Basel*, *Murder Ballad*, and *Torch Song Trilogy*. Other regional credits include

Cabaret at Olney Theatre Center; *Daphne's Dive, Gun & Powder*, and *Billy Elliot: The Musical* at Signature Theatre (DC); *The Little Mermaid* at Imagination Stage; *Kiss and Guards at the Taj* at Woolly Mammoth Theatre Company; *Becoming Dr. Ruth* at Theater J; and *Next Fall* and *Glengarry Glen Ross* at Round House Theatre. Madison holds a BA in Theatre with a focus in Stage Management from the University of Maryland (College Park). Madison is very excited to finally be back at Studio—where she also served as the Assistant Production Manager—after leaving to join the team at Theater J as the Director of Production.

FRANCESCA MOODY PRODUCTIONS is an Olivier Award-winning, Tony-nominated production company whose work in theatre has originated two of the most globally successful television shows of the last decade: *Fleabag* and *Baby Reindeer*.

We make original theatre, television, film, and audio. We believe in finding the right home for the right story and growing it over time: from tiny fringe theatres to the West End, to the next big Amazon television series and beyond.

We're serious about our work, but we don't take ourselves too seriously. We work with leading writers and nurture new talent to produce bold, award-winning shows with huge potential and something to say - be it drama, comedy, horror, or musicals. Our work is itch-scratching, big-swinging and full of heart.

Current & upcoming productions: *Feeling Afraid As If Something Terrible Is Going To Happen* (Studio Theatre, Washington DC); *Relics* (Lyric Hammersmith); *Garry Starr: Classic Penguins* (Pleasance Grand, Edinburgh Fringe); *Crybabies: The Scaring* (Pleasance Two, Edinburgh Fringe); *ROLEPLAY* (Summerhall, Edinburgh Fringe); *Shedinburgh* (Assembly Checkpoint, Edinburgh Fringe & Young Vic, London).

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We offer over 50,000 square feet of both fixed-seat theatres and multi-function spaces across four floors for events of various sizes, Studio Theatre gives your guests the opportunity to connect and celebrate in our unique, intimate spaces. Studio provides the perfect setting for intimate performances and engaging discussions as well as ample space for cocktail hours.

For more information visit studiotheatre.org/rentals
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ABOUT STUDIO

A longstanding Washington cultural institution, Studio Theatre is a national leader in the production of contemporary plays. We are a community of artists and audience members who believe in the power of theatre to stimulate imagination, open minds, build community, and engage with the most important ideas and issues of the day.

Over 48 years and more than 425 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 remained committed to core distinguishing characteristics: deliberately intimate spaces; excellence in acting and design; and seasons that feature many of the most significant playwrights of our time.

Studio is a values-focused organization that brings characteristic thoughtfulness and daring to our efforts, onstage and off. We are committed to inclusion and access, and make a concentrated effort to proactively dismantle barriers that have excluded people from joyful participation in our art form.

Each season, we produce a diverse roster of vital contemporary plays, featuring local, national, and international talent. We also incubate and develop new work, nurture the next generation of arts leaders, and proactively engage with our community through a wide array of initiatives.

In all that we do, Studio endeavors to make an essential contribution to our field and to the vitality of our nation's capital.





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