

STUDIO
T H E A T R E

GOOD BONES BY JAMES IJAMES
DIRECTED BY PSALMAYENE 24

good
bones

UP NEXT

**“GORGEOUSLY WROUGHT AND
EMOTIONALLY OVERWHELMING”**

–CHICAGO TRIBUNE

“A DEEPLY MOVING TRIUMPH”

–ASSOCIATED PRESS



FUN HOME

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

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

TICKETS ON SALE NOW
PERFORMANCES START JUNE 28

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FRIENDS,

Studio commissioned James Ijames to write this play not long before the pandemic. At the time he was an up-and-coming playwright that the theatre world outside of Philadelphia was beginning to notice. A few years later, he's a Pulitzer winner whose Broadway production was just nominated for the Best Play Tony, and he's sure to be one of the most produced playwrights in America next season. So, our timing was good.

Both the style and the content of *Good Bones* were inspired in large part by time James spent with us in DC working on his commission. Studio's theatre spaces and our production history provoked him to try writing a play whose style is mostly realism—a stylistic departure from his previous plays. And his time spent in the neighborhoods around Studio, along with his experiences living for years in Philadelphia, inspired him to write about gentrification and displacement.

The animating idea of *Good Bones* is at once simple and brilliant: it's play about gentrification in which all the characters are Black. That notion immediately upends expectations, and challenges any notion that Black people are a monolith, inviting us to focus on dividing lines of class, education, and attitude within the Black community.

Director Psalmayene 24, who has become a very familiar face around Studio, directed an early reading of the play here, and has watched it develop and deepen ever since. I find Psalm and James to be kindred artistic spirits. Both acknowledge and dramatize the realities of living in the world today and of America's fraught relationship with race, but both are also ultimately motivated by art's power to bring people together. You'll see that community-minded spirit show up in *Good Bones*, which turns out to be a play as much about living together as neighbors as about things that divide.

This cast and creative team have worked together as a true ensemble and infused our building with warmth and laughter. I hope that a little of their spirit rubs off on you, too. We're happy that you've chosen to sit in community with us at Studio and look forward to your return.

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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Bobbi and Ralph Terkowitz
Mark Tushnet and Elizabeth Alexander
Amy Weinberg and Norbert Hornstein
Robert H. Winter* and Carole Winter

*In memoriam

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STUDIO THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

**REBECCA ENDE
LICHTENBERG**
EXECUTIVE DIRECTOR

**PRESENTS
THE WORLD PREMIERE OF**

GOOD BONES

**BY
JAMES IJAMES**

**DIRECTED BY
PSALMAYENE 24**

Commissioned & Developed by
Studio R&D, our new work incubator.

David Muse, Artistic Director;
Rebecca Ende Lichtenberg,
Executive Director.

SET DESIGNER
MISHA KACHMAN

COSTUME DESIGNER
MOYENDA KULEMEKA

LIGHTING DESIGNER
WILLIAM D'EUGENIO

SOUND DESIGNER
MEGUMI KATAYAMA

PROPS DESIGNER
ROSE TALBOT

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGERS
JULIA SINGER*
LAUREN PEKEL*

CHOREOGRAPHY CONSULTANT
TONY THOMAS

DIRECTOR OF PRODUCTION
JEFFERY MARTIN

TECHNICAL DIRECTOR
CHRISTOPHER MCDONNELL

CASTING BY
JZ CASTING
**GEOFF JOSSELSO, CSA &
KATJA ZAROLINSKI, CSA**

UNDERWRITTEN BY
**SARI HORNSTEIN AND
AMY WEINBERG AND NORBERT
HORNSTEIN**

CAST

AISHA

CARA RICKETTS*

TRAVIS

JOEL ASHUR*

EARL

JOHNNY RAMEY*

CARMEN

DEIDRE STAPLES*

UNDERSTUDIES

AISHA

SIMONE BROWN

TRAVIS AND EARL

OBINNA NWACHUKWU

CARMEN

JORDAN SHARBER

SETTING

The kitchen of a townhome in a city not unlike Washington, DC or Philadelphia, PA or New York, NY or San Francisco, CA. An American city that is now too expensive for most people to live.

This production will be presented without an intermission.



This project is supported in part by the National Endowment for the Arts. To find out more about how the National Endowment for the Arts grants impact individuals and communities, visit www.arts.gov.



*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.

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.

GHOST BUILDINGS OF 14TH STREET

“I called the play *Good Bones* in order to evoke the people who live there, the bones of the people who lived there before—and then before that, and then before that, back to the first people who set foot on this land. Whenever you enter a place—if it’s a city or a neighborhood or a house, there’s an energy you are entering into.” —James Ijames



Top and above: At 14th and R NW, two blocks north of Studio: DC’s oldest social service institution, Central Union Mission, and the luxury apartment building The Mission that opened in the building in 2015. (Photos Wikimedia Commons and *Politico*)



Northeast corner of 14th and Q NW, as a dry cleaner’s and as Le Diplomate Brasserie, which opened in 2013. (Photos Wikimedia Commons and *TimeOut Magazine*)

A NOTE FROM THE DRAMATURG

ADRIEN-ALICE HANSEL

Good Bones was built from several sources, including the ghosts of Studio's neighborhood—the buildings and community that have changed over the past 45 years of Studio's history. James Ijames had a few ideas in mind when he came to DC in June 2019 for a writer's retreat to work on a newly commissioned play for Studio Theatre. One was a thriller about a couple new to a rapidly changing neighborhood, so Studio arranged a tour of the Shaw / U Street neighborhood with Shellée M. Haynesworth, historian and producer of the multimedia piece *Black Broadway on U*.

On the tour, Ijames noted a few things that would shape *Good Bones*: The proximity of newly restored row houses and the nearly anonymous concrete public housing. The number of 'used to bes': the restaurant that used to be a laundromat; the former homeless shelter that is now a set of condos called The Mission. His play would be, at its core, a ghost story: "*Good Bones* is really a play about haunting," Ijames says. "You displace people. That history is still there. The energy of that community that used to be here is still there."

Good Bones follows Aisha, a civil engineer who is renovating a house in the neighborhood she grew up in, having moved cross-country to land a few blocks from the public housing she was raised in. As she and her husband try to finish the renovation before their first child is born, their contractor Earl challenges them on the difference between buying a house and joining a community. He grew up in the same buildings that Aisha did but never left the neighborhood, and has a different perspective on the ways it's changed.

Part of Ijames's project was to keep his focus among Black people, looking at questions about what communities need and how to integrate into an existing system rather than dictate new terms for a neighborhood. Drawing on his own experiences as a new-to-the-neighborhood homeowner in South Philadelphia, Ijames is looking for models of interdependence instead of extraction or displacement. "I hope the play doesn't just become just about gentrification in a pure sense," Ijames says. "It's about shifting how we think about neighborhoods and belonging."

Because right now, he sees a lot of cities haunted by a history that's been disappeared. "What does it mean when you just remove people?" Ijames asks. "It's how we've answered problems in this country, historically: We remove things that we don't want to think about—or we set up conditions in which we don't have to think about the things we do." Instead, his play offers a way to imagine ways for new community members to interlace themselves with the neighborhood's history. *Good Bones* unspools its story of a complicated homecoming in the neighborhood that shaped it, among audiences who include some of the same ghosts that inspired the play.

PLAYWRIGHT



JAMES IJAMES

JAMES IJAMES is a Pulitzer Prize-winning playwright, a director and educator. James' plays have been produced by Flashpoint Theatre Company, Orbiter 3, Theatre Horizon, Wilma Theater, Theatre Exile, Azuka Theatre (Philadelphia, PA), The National Black Theatre, JACK, The Public Theater (NYC), Hudson Valley Shakespeare Theater, Steppenwolf Theatre, Definition Theatre, TimeLine Theatre (Chicago, IL), Shotgun Players (Berkeley, CA), and have received development with PlayPenn New Play Conference, The Lark, Playwright's Horizon, Clubbed Thumb, Villanova Theatre, Wilma Theater, Azuka Theatre and Victory Gardens Theater. James is the 2011 F. Otto Haas Award for an Emerging Artist recipient, and has received two Barrymore Awards for Outstanding Direction of a Play for *The Brothers Size* with Simpatico Theatre and *Gem of the Ocean* with Arden Theatre Company. James is a 2015 Pew Fellow for Playwriting, the 2015 winner of the Terrance McNally New Play Award for *WHITE*, the 2015 Kesselring Honorable Mention Prize winner for *....Miz Martha*, a 2017 recipient of the Whiting Award, a 2019 Kesselring Prize recipient for *Kill Move Paradise*, recipient of a 2020 and 2022 Steinberg Prize and of the 2022 Pulitzer Prize in Drama. James was a founding member of Orbiter 3, Philadelphia's first playwright producing collective. He received a B.A. in Drama from Morehouse College in Atlanta, GA and a M.F.A. in Acting from Temple University in Philadelphia, PA. James is an Associate Professor of Theatre at Villanova University. He resides in South Philadelphia.

DIRECTOR

PSALMAYENE 24 is an award-winning director, playwright, and actor. Directing credits include *Flow* and *Pass Over* at Studio Theatre, *Necessary Sacrifices: A Radio Play* at Ford's Theatre, *Native Son* at Mosaic Theater Company, *Word Becomes Flesh* at Theater Alliance, *Cinderella: The Remix* at Imagination Stage, and *Not Enuf Lifetimes* at The Welders. Playwriting credits include *Dear Mapel* and *Les Deux Noirs: Notes on Notes of a Native Son* at Mosaic Theater Company, *The Frederick Douglass Project* co-written with Deirdre Kinahan at Solas Nua, and *Zomo the Rabbit: A Hip-Hop Creation Myth* at Imagination Stage. His solo play, *Free Jujube Brown!* is published in the anthology *Plays from the Boom Box Galaxy: Theater from the Hip Hop Generation*. Acting credits include *Ruined* at Arena Stage, *Free Jujube Brown!* at The African Continuum Theatre Company, and HBO's *The Wire*. He is the writer/director of the short film *The Freewheelin' Insurgents*. Psalm is the host of *Psalm's Salons* at Studio, an interview-based cultural series that celebrates theatre and community through a Black lens. He is the recipient of a Helen Hayes Award for Outstanding Direction of a Play and has received the Imagination Award from Imagination Stage. His work has received grants from the Doris Duke Charitable Foundation and the Walt Disney Corporation. Psalm is currently the Andrew W. Mellon Foundation Playwright in Residence at Mosaic Theater Company. He is a member of the Stage Directors and Choreographers Society, Dramatists Guild, and Actors' Equity Association. On social media at @psalmayene24 (Instagram).



PSALMAYENE 24

ACTORS



JOEL ASHUR (Travis) is making his Studio Theatre debut. His recent credits include *How the Light Gets In* at 1st Stage, *Bars and Measures* at Mosaic Theater Company, *Nollywood Dreams* at Round House Theatre, *Sweat* at Fulton Theatre, *Sister Act* at North Carolina Theatre, *Lombardi* at Actors Theatre of Indiana, and *A Friend of a Friend* at Capital Repertory Theatre.



JOHNNY RAMEY (Earl) is an accomplished Juilliard-trained performer. He won the Robert Prosky - Helen Hayes Award for Outstanding Lead Actor for performing in *Superior Donuts* at Studio Theatre. Johnny has many credits that span stage, film and television. His next project to be released shortly is the feature film *Rustin* for Netflix, directed by George C. Wolfe. *Rustin* is a biopic of civil rights leader Bayard Rustin produced by Higher Ground Productions, a company founded by the Obamas.



CARA RICKETTS (Aisha) has performed in both Canada and the US, including *Time and the Conways* on Broadway, several seasons as a leading lady at Canada's Stratford Festival, and Isabella in *Measure for Measure* with Theatre for a New Audience in New York. Cara played Rose in 20th Century Fox's *The Resident*. She also appeared as Mary in the CBC/Netflix series *Anne with an E*, winning the ACTRA Award for this performance. Guest appearances include WB's DC series *Titans* and BBC America's Emmy Award-winning series *Orphan Black*. Video game performances include Mickey in *Far Cry New Dawn* and Sayla in *Far Cry Primal*.



DEIDRE STAPLES (Carmen; she/her) is an actor and writer. Her Studio Theatre credits include *John Proctor is the Villain* and *The Wolves* (understudy). Selected regional theatre credits include *My Body, No Choice* at Arena Stage; *Daphne's Dive* at Signature Theatre (understudy); *The Skin of Our Teeth* at Everyman Theatre; and *Twelfth Night*, *The Crucible*, and *Around the World in 80 Days* with the National Players Tour 70. She wrote and performed *White-ish* at the Atlas Intersections Festival which is being produced at the Different Strokes Performing Arts Collective in Asheville, NC. Awards: Helen Hayes nomination for Outstanding Supporting Performing in a Play. She has a Bachelor of Fine Arts from Howard University. www.deidrestaples.com.

PRODU

MISHA KACHMAN (Set Designer, he/him) has worked at Arena Stage, Asolo Repertory Theatre, Baltimore Center Stage, Berkeley Repertory Theatre, Children's Theatre Company of Minneapolis, Cincinnati Playhouse in the Park, Cleveland Playhouse, Court Theatre, The Kennedy Center, Olney Theatre Center, Opera Lafayette, Opera Royal Versailles, Pasadena Playhouse, Portland Center Stage, Round House Theatre, Seattle Opera, Seattle Rep, Shanghai Dramatic Arts Center, Signature Theatre, Syracuse Stage, Theater J, Theatre for a New Audience, The Wilma Theater, 59E59 Theaters, and Woolly Mammoth Theatre Company, among many other companies in the United States and abroad. Misha is a recipient of the 2013 Helen Hayes Award and a Company Member at Woolly Mammoth, as well as an Associate Artist at Olney Theatre Center. Mr. Kachman has graduated from the St. Petersburg Theatre Arts Academy. He serves as Professor and Head of MFA in Design at University of Maryland. For more information visit www.mishakachman.com.

MOYENDA KULEMEKA (Costume Designer) has worked at Studio Theatre previously on *John Proctor is the Villain*. Regionally, she has worked on *Tiny Beautiful Things* at Baltimore Center Stage; *Selling Kabul*, *Daphne's Dive*, and *Detroit '67* at Signature Theatre; *Jump* at Everyman Theatre; *Radio Golf* (upcoming) at Round House Theatre; *Gloria: A Life* and *Intimate Apparel* at Theater J; *Dance Nation* at Olney Theatre Center; *Bars and Measures*, *In His Hands*, *Marys Seacole*, and *Fabulation, Or The Re-Education Of Undine*

at Mosaic Theater Company; *Mlima's Tale*, *The Phlebotomist* and *The Brothers Size* at 1st Stage; *A Chorus Within Her* at Theater Alliance; *Cinderella* at Synectic Theater; *La Tia Julia Y El Escribidor*, *Exquisita Agonia*, and *En el Tiempo de las Mariposas* at GALA Hispanic Theatre. She received her B.A. at the University of Maryland and is a member of United Scenic Artists, Local 829, IATSE.

WILLIAM D'EUGENIO (Lighting Designer; he/him) is a lighting & sound designer based out of Washington, D.C. Recent favorite lighting credits include *Love Like Tuesday* with Faction Of Fools; *In His Hands* at Mosaic Theater Company; *The Brothers Size* at 1st Stage, for which he received a Helen Hayes Award; *Cinderella* at Imagination Stage; *Mnemonic*, *Still Life with Rocket*, and *Word Becomes Flesh*, for which he received a Helen Hayes Award, with Theater Alliance; and *Long Way Down* at The Kennedy Center. His television credits include *Ukrainian Freedom Orchestra*, *Let My Children Hear Mingus*, and *A Joni Mitchell Songbook*, among others on PBS from The Kennedy Center. More recent concerts include *The Ice Cream Truck Is Broken! & Other Emotional Arias*, *An Evening with Ne-Yo*, *Ben Rector & Cody Fry*, *Robert Glasper's Black Radio - 10th Anniversary*, *Robert Glasper & Jason Moran*, and *Ledisi Sings Nina* at The Kennedy Center. You can see his work onstage again for *What's Going On NOW w/ the NSO* at The Kennedy Center. William is a proud member of United Scenic Artists, Local USA 829.

MEGUMI KATAYAMA (Sound Designer) is a NY-based designer. She has previously

DUCTION

worked at Studio Theatre on *Pass Over*. New York credits include *Regrettably*, *So the Birds Are* at Playwrights Horizons; *The Nosebleed* at Lincoln Center LCT3; *For Colored Girls Who Have Considered Suicide / When the Rainbow Is Enuf* at The Public; *The Life* at City Center Encores!; *Our Brother's Son* at Signature; *Generation Rise* at Ping Chong and Company/New Victory; and *The Gett* at Rattlestick Theater. Regional credits include Arena Stage, Everyman Theatre, Alley Theatre, Geva Theatre Center, Long Wharf Theatre, Yale Rep, Two River Theater, Woolly Mammoth Theatre Company, Cincinnati Playhouse in the Park, Kansas City Rep, Center Theatre Group, Berkley Rep, Virginia Stage Company, Dorset Theatre Festival, Chautauqua Theater Company, Skylight Music Theatre, and more. MFA Yale School of Drama. Member of IATSE USA 829.

ROSE TALBOT (Props Designer; she/her) is a designer and performer. Her theatrical credits include designing props for *Desdemona*, a play about a handkerchief and *La Llorona* with *We Happy Few*; and performing annually in *The Nutcracker* with The Puppet Co. Playhouse in Glen Echo. Rose designed costumes for the short film *Lay Me Down*, and has appeared in several TV shows and movies including *The Blacklist*, *House of Cards*, *VEEP*, and *Madeleine: the Noor Inayat Khan Story*.

ADRIEN-ALICE HANSEL (Dramaturg; she/her) is the Literary Director at Studio, where she has dramaturged 58 productions, including 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*; *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..

LAUREN PEKEL (Production Stage Manger; she/her) returns to Studio Theatre after last stage managing *People, Places & Things*. Some of her favorite Studio credits include *Doubt*, *Cry It Out*, *Vietgone*, *P.Y.G.* or *the Mis-Education of Dorian Belle*, *Skeleton Crew*, *The Father*, and *No Sisters*. Her DC theatre credits include productions with Woolly Mammoth Theatre Company, Signature Theatre, Shakespeare Theatre Company, Theater J, Mosaic Theater Company, Theater Alliance, and The Kennedy Center. Regionally, she has worked with the San Francisco Opera's Merola Opera Program, the American Conservatory Theater in

PRODUCTION

San Francisco, and Skylight Music Theatre in Milwaukee, among others. Lauren is an alumna of the University of Wisconsin Milwaukee's Theatre Program, with a BFA in Stage Management, and is a proud member of Actors' Equity Association.

JULIA SINGER (Production Stage Manager) is working at Studio for the first time. Her theatrical credits include: the first national tour of *Come From Away*, *The Trip to Bountiful*, *My Lord What a Night*, *Silent Sky*, *Twelve Angry Men*, *Born Yesterday*, and *Who's Afraid of Virginia Woolf* at Ford's Theatre, *Into the Woods* and *She Loves Me* at Signature Theatre, *The Mortification of Fovea Munson*, *Acoustic Rooster's Barnyard Boogie*, *Don't Let the Pigeon Drive the Bus*, *Me...Jane*, and *Elephant & Piggie's "We Are in a Play!"* in the Family Theatre at The Kennedy Center, and *Love's Labor's Lost* and *The Winter's Tale* at Folger Theatre.

TONY THOMAS (Choreography Consultant; he/him) is a director, choreographer, and interior architect. His most recent credits include *People, Places & Things*, *White Noise*, *Pass Over*, *FLOW*, and *P.Y.G. or the Mis-Education of Dorian Belle* at Studio Theatre; *Naked Mole Rat Gets Dressed* and *P.Nokio: A Hip-Hop Musical* at Imagination Stage; *The Freewheelin' Insurgents* at Arena Stage; *Native Son* at "Mosaic Theater Company; as well as *Mysticism and Music* and *The Last Five Years* at Constellation Theatre Company. Tony is also active in pre-professional education and private professional level artist coaching and technique. In education, Tony has worked

with ATC Academy, Strathmore—SCC, Levine Music Theatre Productions, Landon School for Boys, Connelly School of the Holy Child, Georgetown Prep, Holton-Arms School, and actively leads numerous workshops and coaching circuits between New York, DC, and Los Angeles. *Tony Thomas Designs* was developed in 2004, featuring *Tio Diaz Studio* as a premiere design house in residential and commercial design.

JZ CASTING (Casting) 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 MANAGER
DELANEY DUNSTER

ASSISTANT DIRECTOR
ASHLEY MAPLEY-BRITTLE

LIGHT/SOUND BOARD OPERATOR
ELLIOTT LANE

WARDROBE/DRESSERS
JAY BROADNAX

RUN CREW
**LOGAN FILLIZOLA,
SAMANTHA SMITH**

SCENIC ARTIST
SHERRI HOWELLS

PROGRAM GRAPHIC DESIGNER
BILL GEENEN

SPECIAL THANKS

Studio Theatre would like to thank Shellée Haynesworth, Sabiyha Prince, and Briana Thomas for their help with this production.

This Theatre operates under an agreement between the League of Resident Theatres and Actors' Equity Associations, the Union of Professional Actors and Stage Managers in the United States.

The videotaping or making of electronic or other audio and/or visual recordings of this production and distributing recordings or streams in any medium, including the internet, is strictly prohibited, a violation of the author(s)'s rights and actionable under United States copyright law.



YOUR BODY IS NOT A
"FIXER
UPPER"



balance gym

**WORK HARD.
PLAY HARDER.**



FREE WEEK

Studio Theatre-goers get 7 days free to try Balance Gym. Join Now!

We embrace you just the way you are, and take gym members at any stage of their fitness journey. Come join the welcoming community of Balance Gym and sign up today!



DC'S BEST GYM FOR A DECADE

**THIS FALL, STUDIO IS COOKING UP
ANOTHER JAMES IJAMES PLAY**

WINNER OF THE 2022 PULITZER PRIZE
TONY AWARD NOMINEE FOR BEST PLAY

FAT HAM

BY JAMES IJAMES | DIRECTED BY TAYLOR REYNOLDS

PERFORMANCES BEGIN OCTOBER 2023

TICKETS ON SALE SOON

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.

IN MEMORIAM BRUCE A. COHEN

AUGUST 22, 1947-NOVEMBER 11, 2022



STUDIO THEATRE DEDICATES THIS PRODUCTION OF *GOOD BONES* IN HONOR OF BRUCE A. COHEN.

Bruce's passing is a loss for the entire DC arts community. He was a stalwart supporter of Studio, sponsoring *Constellations* (2016), *Translations* (2018), and *Pass Over* (2020). As a dedicated patron of the arts, he also served on the council of Theater J, and was a supporter of Woolly Mammoth Theatre Company and Signature Theatre.

Born and raised in Charleston, WV, Bruce moved to Washington to attend The American University, Washington College of Law. Following law school, he worked on the Hill for Rep. Philip Ruppe and Sen. Philip Hart, both of Michigan. The bulk of Mr. Cohen's legal career was spent at the Department of Labor, Office of the Solicitor, from which he retired in 2006. Bruce served on the board of Family and Child Services (Washington, DC) and was a volunteer at Children's National Medical Center, where he interacted with infants in the Neonatal Intensive Care Unit. Bruce was predeceased by his parents Saul Cohen and Helen L. Marshall and his adored brother-in-law, the late Judge Robert E. Ginsberg. He is survived by his sister Gail Ginsberg, nieces Deborah and Dana Ginsberg, grand-nephew David Ginsberg and grand-niece Aurora Buntain as well as "dozens of cousins" and innumerable dear friends.

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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*In memoriam

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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.

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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.

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 Studio-commissioned world premiere *Good Bones* by Pulitzer Prize-winning playwright James Ijames.



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

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