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**STUDIO**  
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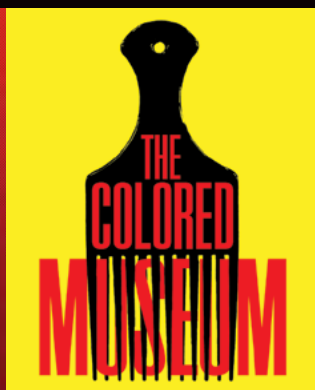
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# FRIENDS,

This is the third Mike Bartlett play we've produced at Studio, after *Contractions* (2012), and *Cock* (2014 and 2021). It's also the third play of his that I've directed, after *Cock* and *King Charles III*. That earns us a couple of distinctions—Studio for being the leading presenter of his work in America, and me for being the American to have directed the greatest number of his plays.

What accounts for this kinship between playwright, institution, and director? Three characteristics of his plays that I'm drawn to leap to mind: the quality of the writing—its confidence, economy, and rhythm; the way in which the deeply personal meets the national and international; and the breathtaking marriage of form and content. Mike finds an interesting, charged thing to explore, and then he invents a theatrical container suited to that theme. A play about competition among lovers staged without any props in a metaphorical cockfighting arena. A play about reality TV and voyeurism staged behind plexiglass. A play about the British monarchy that takes the form of a Shakespearean history, written (quite skillfully) in iambic pentameter.

This play pits generations against each other and asks probing questions about parental responsibility. Its form is a recognizable one, but a first for Mike: proscenium-style realism. I'll be vague about the particulars and let you see for yourself, except to say that I find it remarkable how well a play written a decade ago speaks to our current economic moment.

The designers and actors who brought this production to life are rock stars. The process reminded me daily how lucky I am to work for an institution that artists like them pass through. I invite you to buckle your seatbelts and enjoy the fruits of their labor.

Yours,

**DAVID MUSE**  
ARTISTIC DIRECTOR

For a note from the Dramaturg and more background information on British cultural history, please visit [studiotheatre.org/love-love-love](http://studiotheatre.org/love-love-love)



# STUDIO THEATRE

**DAVID MUSE**  
ARTISTIC DIRECTOR

## PRESENTS

# LOVE, LOVE, LOVE

BY  
**MIKE BARTLETT**

DIRECTED BY  
**DAVID MUSE**

"Love, Love, Love" is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint.

*Love, Love, Love* was originally commissioned and co-produced by Paines Plough and the Drum Theatre Plymouth.

It was first performed on October 7, 2010, at the Drum Theatre Plymouth.

Originally Produced in New York City by Roundabout Theatre Company (Todd Haimes, Artistic Director; Harold Wolpert, Managing Director; Julia C. Levy, Executive Director; Sydney Beers, General Manager) at the Harold and Miriam Steinberg Center for Theatre/ Laura Pels Theatre on October 19, 2016



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

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 scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829 of the IATSE

**REBECCA ENDE  
LICHTENBERG**  
EXECUTIVE DIRECTOR

SET DESIGNER  
**ALEXANDER WOODWARD**

COSTUME DESIGNER  
**MONTANA LEVI BLANCO**

LIGHTING DESIGNER  
**CHA SEE**

SOUND DESIGNER  
**MATTHEW M. NIELSON**

DIALECT COACH  
**LISA BELEY**

PROPS DESIGNER  
**AMY KELLETT**

DRAMATURG  
**ADRIEN-ALICE HANSEL**

PRODUCTION STAGE MANAGER  
**LEIGH ROBINETTE**

DIRECTOR OF PRODUCTION  
**JEFFERY MARTIN**

TECHNICAL DIRECTOR  
**CHRISTOPHER MCDONNELL**

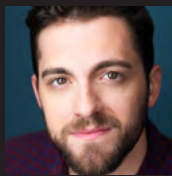
CASTING BY  
**KATE MURRAY, CSA**

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

## CAST



**KENNETH**  
MAX GORDON  
MOORE\*



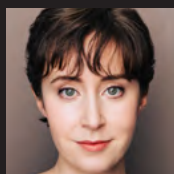
**HENRY**  
HUNTER  
HOFFMAN\*



**SANDRA**  
LIZA J.  
BENNETT\*



**JAMIE**  
MAX  
JACKSON\*



**ROSE**  
MADELINE  
SEIDMAN\*

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## UNDERSTUDIES

**KENNETH**  
HUNTER HOFFMAN\*

**HENRY**  
SAMUEL RICHIE

**SANDRA**  
PATRICIA HURLEY\*

**JAMIE**  
BOWEN FOX

**ROSE**  
ASHTON FORTUNE



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

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# PLAYWRIGHT



MIKE BARTLETT

**MIKE BARTLETT** is an award-winning playwright whose plays include: *Scandaltown* at Lyric Hammersmith; *The 47th* at the Old Vic; *Mrs. Delgado* at the Old Fire Station; *Vassa*, adapted from Maxim Gorky's play *Vassa Zheleznova*, at the Almeida; *Snowflake* at the Old Fire Station and Kiln Theatre; *Albion* at the Almeida; *Wild* at Hampstead Theatre; *Game* at the Almeida; *King Charles III* at the Almeida, West End, and Broadway (Critics' Circle Award for Best New Play); *An Intervention* at Paines Plough and Watford Palace Theatre; *Bull* at Sheffield Theatres and Off Broadway (TMA Best New Play Award); *Medea* at Glasgow Citizens with Headlong Theatre Company; *Chariots of Fire*, based on the film, at Hampstead and the West End; *13* at the National Theatre; *Love, Love, Love* at Paines Plough, Plymouth Drum, Royal Court, and Off Broadway (TMA Best New Play Award); *Earthquakes in London* at the National Theatre with Headlong Theatre Company; *Cock* at the Royal Court and Off Broadway (Olivier Award for Outstanding Achievement in an Affiliate Theatre); *Artefacts* at the Nabokov and Bush; *Contractions and My Child* at the Royal Court. Mike was Writer-in-Residence at the National Theatre in 2011, and the Pearson Playwright-in-Residence at the Royal Court Theatre in 2007. He has written several plays for BBC Radio, winning the Writers' Guild Tinniswood and Imison prizes for *Not Talking*. His work for television includes *Press* for BBC One, *Trauma* for ITV, two series of *Doctor Foster* for BBC One (Best New Drama at the National Television Awards), and *The Town* for ITV1.



DAVID MUSE

# DIRECTOR

**DAVID MUSE** is in his fourteenth season as Artistic Director of Studio Theatre, where he has directed *Fun Home*; *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*. Previously, he was Associate Artistic Director of the Shakespeare Theatre Company, where he has directed nine productions, including *Richard III*, *Henry V*, *Coriolanus*, and *King Charles III* (a co-production with American Conservatory Theater and Seattle Rep). Other directing projects include *Frankie and Johnny in the Clair de Lune* at Arena Stage, *The Bluest Eye* at Theatre Alliance, and Patrick Page's *Swansong* at the New York Summer Play Festival. He has helped to develop new work at numerous theatres, including New York Theatre Workshop, Geva Theatre Center, Arena Stage, New Dramatists, and The Kennedy Center. David has taught acting and directing at Georgetown, Yale, and the Shakespeare Theatre Company's Academy of Classical Acting. A nine-time Helen Hayes Award nominee for Outstanding Direction, he is a recipient of the DC Mayor's Arts Award for Outstanding Emerging Artist and the National Theatre Conference Emerging Artist Award. David is a graduate of Yale University and the Yale School of Drama.

# ACTORS

**MAX GORDON MOORE's** (Kenneth) appearances on Broadway include *The Nap* and *Saint Joan* with Manhattan Theatre Club, as well as *Indecent* at the Cort Theatre and *Relatively Speaking* at the Brooks Atkinson Theatre. Off Broadway appearances include *The Trees* at Playwrights Horizons, *Golden Shield* at Manhattan Theatre Club, *Man From Nebraska* at Second Stage, *Describe the Night* at Atlantic Theater Company, *Coriolanus* at The Public Theater's Shakespeare in the Park, *The Master Builder* at the Brooklyn Academy of Music, *Mothers* at The Playwrights Realm, and *Man and Superman* and *It's a Wonderful Life* at the Irish Repertory Theatre. He appeared in the film *Here Today* and his television appearances include *New Amsterdam* on NBC; *East New York*, *NCIS: New Orleans*, *Instinct*, *Madam Secretary*, and *The Good Wife* on CBS; and *Succession* on HBO. Max is a graduate of Sarah Lawrence College and the Yale School of Drama.

**HUNTER HOFFMAN** (Henry) is an actor and musician born and raised in the DMV and currently based in Sacramento, California. *Love, Love, Love* marks his debut at Studio Theatre. Broadway credits include *Sweat* and the most recent tour of *Oklahoma!* Off Broadway credits include *Troilus and Cressida* at The Public Theater's Shakespeare in the Park. Select regional credits include *Sweat* with the Public Theater's Mobile Unit National Tour; *Jump*, *The Last Wide Open*, and *Insertion* at B Street Theatre; *Clarkston* at Boise Contemporary Theater; and *Shakespeare in Love* at New Stage Theatre. Hunter holds a B.A. in Theatre from Principia College and is a graduate of The Neighborhood Playhouse School of the Theatre. On social media @thelostwayne (Instagram). [hunter-hoffman.com](http://hunter-hoffman.com)

**LIZA J. BENNETT** (Sandra) is an actor and writer based in New York City. After graduating from the Juilliard School's Drama Division, she began her career with The Public Theater's *The Merchant of Venice*, starting at Shakespeare in the Park and later at Broadway's Broadhurst Theatre. Some of her other theater credits include *A Winter's Tale* at The Public Theater's Shakespeare

in the Park, *Other Desert Cities* at Bucks County Playhouse, and *Break* at NYC Fringe. She has worked extensively across film and television including Steve McQueen's *12 Years a Slave*, *The Leftovers* on HBO, *Chicago Fire* on NBC, *Billions* on Showtime, *The Blacklist* and *Elementary* on CBS, and the upcoming feature *Our Son*. In addition to the Juilliard School, she is a proud graduate of the South Carolina Governor's School for the Arts and Humanities.

**MAX JACKSON** (Jamie) began acting professionally in Washington, DC at age 11 in *To Hell and Back* at Active Cultures Theatre, going on to spend his teen years appearing in shows such as *Henry IV*, *Part 2* with Shakespeare Theatre Company; *The Full Monty* at The Keegan Theatre; *A Christmas Carol* at Ford's Theatre; *The Water Engine* at Spooky Action Theater; *Jonkonnu* at Howard University; as well as *Arcadia* and *The Rocky Horror Show* at Central Square Theater in Cambridge, Massachusetts. He trained as an actor in London, graduating from the Royal Academy of Dramatic Art in summer 2022, where he appeared professionally the following spring in *Company*.

**MADLINE SEIDMAN** (Rose) is grateful to be making her DC debut. Her recent Off Broadway credits include *Partnership* and *Becomes a Woman* at the Mint Theater Company. Her regional theater credits include *Who's Afraid of Virginia Woolf?* and *The Christians* at Chautauqua Theater Company, as well as the self-written solo show *Kitchen of Truth* at Yale Cabaret. She has acted in readings at the Eugene O'Neill Theater Center, Rattlestick Playwrights Theater, Fault Line Theatre, New York Theatre Workshop, Urban Stages, and Clubbed Thumb. She was featured on television in *A League of Their Own* for Amazon and in the short films *Olive and Lynn* and *CRAM*. She will next be seen in the feature film *Music for the Requiem Mass*. Madeline is a graduate of Williams College and earned her MFA at Yale School of Drama, where she was the recipient of the Herschel Williams Prize for an Actor with Outstanding Ability.



# PRODUCTION

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**ALEXANDER WOODWARD** (Set Designer) is a New York-based multi-hyphenate designer, organizer, and artist focused in scenic and costume design for live performance in theatre, opera, and dance. They previously designed the set for Studio's production of *White Noise*. Broadway credits include the premiere of *The Sound Inside*. Regional credits include the ballet *Their Eyes Were Watching God* at Collage Dance Collective. In addition to their design work, Alexander is a co-founder of "In The Wings a Design & Tech Showcase" for young artists at the Williamstown Theatre Festival and serves as the Area Head of the BFA & MFA Design and Technical Theatre program at the University of Connecticut. As a designer and educator, Alexander is an avid proponent for advancing arts advocacy, exploring all aspects of our medium as a form for social change and a tool to shape the environment around us. In recent years, Alexander has served on the executive board for Wingspace, a non-profit organization that promotes conversation on design, our community, and furthers activism within the industry. MFA Yale School of Drama, United Scenic Artists Local 829. On social media @alexanderwoodwarddesign (Instagram). [alexanderwoodward.com](http://alexanderwoodward.com)

**MONTANA LEVI BLANCO** (Costume Designer) made his Broadway debuts in 2022 with *The Skin of Our Teeth* and *A Strange Loop*, the former earning him a Tony Award. His designs have appeared Off Broadway at The Public Theater, Lincoln Center Theater, Soho Rep, Signature Theatre Company, Playwrights Horizons, Theatre for a New Audience, Atlantic Theater Company, Roundabout Theatre Company, and the Shed; regionally at the Guthrie Theater, Berkeley Repertory Theatre, Goodman Theatre, Woolly Mammoth Theatre Company, and the Yale Rep Theatre. Montana has also designed for opera, including works at the Metropolitan Opera, Houston Grand Opera, Minnesota Opera, and the Glimmerglass Festival. In addition to

a Tony Award, he is the recipient of a Sam Norkin Special Drama Desk, a Lucille Lortel, two Obies, and two Henry Hewes Design Awards. Montana is a graduate of Oberlin College and Conservatory of Music, Brown University and the Yale School of Drama. [montanaleviblanco.com](http://montanaleviblanco.com)

**CHA SEE** (Lighting Designer) is a lighting designer from Manila, Philippines and based in NYC. She is a Drama Desk, Lucille Lortel, and Obie Award grantee. Off Broadway credits include *You Will Get Sick* at Roundabout Theatre Company; *The Seagull/Woodstock, NY* and *one in two* at The New Group; *Wet Brain* at Playwrights Horizons; *The Fever* and *Lucy* at Audible Theater; *Exception to the Rule* at Roundabout Underground; *What to Send Up When It Goes Down* at Playwrights Horizons/Brooklyn Academy of Music (BAM); *soft* at MCC Theater; and *As You Like It* at La Jolla Playhouse, among others. Cha's designs will soon be featured in *Babbitt* at La Jolla Playhouse, *Becoming A Man* at American Repertory Theater, and *Is It Thursday Yet?* at the Perelman Center. Cha received her MFA from NYU Tisch. On social media @seethruuu. [seelightingdesign.com](http://seelightingdesign.com)

**MATTHEW M. NIELSON** (Sound Designer) returns to Studio, where his design and composition credits include *Hand to God*, *Clyde's*, *The Remains*, *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 Guthrie Theater, 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 credits include *Those Who Wait*, *Elbow*

# PRODUCTION

*Grease*, and *From Hell to Here*, with TV/commercial credits including *The Hero Effect* on OWN and other work for the Discovery Channel, National Geographic, and Delivery.com. Matthew has received several Helen Hayes, regional theatre, and film festival awards for his sound design and composition work. [curiousmusic.com](http://curiousmusic.com)

**LISA BELEY** (Dialect Coach) is a voice actor and vocal/text/dialect specialist. She returns to Studio after serving as dialect coach for *Espejos: Clean* earlier this season. She is the Head of Voice and Text at the Shakespeare Theatre Company and full-time faculty with the company's MFA Academy at George Washington University. Her credits at STC include *King Lear*, *Much Ado About Nothing*, *Our Town*, *Hamlet*, *The Oresteia*, and *Richard III*. Her film and television credits include *The Good Doctor* on ABC, *Bates Motel* on A&E, *Alcatraz* on FOX, and *Supernatural* on the WB. As a voice-over artist, Lisa can be heard in several series, features, and commercials. Select animation series include: *Inhumans*, *Exosquad*, *Iron Man: Armored Adventures*, *Mobile Suit Gundam 00: A Wakening of the Trailblazer*, and *Death Note*.

**AMY KELLETT** (Props Designer, she/her) is a freelance props designer; she is also a puppeteer, puppet builder, and scenic charge. Regional credits include *Fun Home* and *The Hot Wing King* at Studio Theatre; *Incendiary* at Woolly Mammoth Theatre Company; *Look Both Ways*, a co-production between Theater Alliance and the Kennedy Center; *Falsettos* and *Things That Are Round* at Rep Stage; *Do You Feel Anger?*, *The Blackest Battle*, and *Day of Absence* at Theater Alliance; *The Mamalogues* at 1st Stage; *Moon Man Walk*, *Orlando*, and *Once On This Island* at Constellation Theatre Company; *An Act of God* at NextStop Theatre Company; *Dreamgirls* and *Rent* at ArtsCentric; *Visions of Love*, *Rite of Spring*, *Don Cristobal*, and *King Ubu* at Pointless Theatre Company; *Príncipe y Príncipe* and *Que Las Hay, Las Hay* at Gala Hispanic Theatre; *The Burn*, *The Late Wedding*, and

*Peekaboo!* at The Hub Theatre; *The Three Musketeers* and *A Tale of Two Cities* at Syntetic Theater; and *Young Playwrights Festival 2022* (set and props) at Baltimore Center Stage.

**ADRIEN-ALICE HANSEL** (Dramaturg; she/her) is the Literary Director at Studio, where she has dramaturged the world premieres of *Good Bones*, *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 *Fat Ham*, *Fun Home*, *English*, *Heroes of the Fourth Turning*, *The Hot Wing King*, *Flow*, *2.5 Minute Ride*, *Translations*, *Curve of Departure*, *Wig Out!*, *Straight White Men*, *Hedda Gabler*, *Jumpers for Goalposts*, *Bad Jews* (twice), *The Apple Family Cycle*, *Invisible Man*, *Sucker Punch*, and *The New Electric Ballroom*, among others. Prior to joining Studio, she spent eight seasons at the Actors Theatre of Louisville, where she headed the literary department and coordinated project scouting, selection, and development for the Humana Festival of New American Plays. She is the co-editor of eight anthologies of plays from Actors Theatre and editor of 12 editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

**LEIGH ROBINETTE** (Production Stage Manager) previously worked at Studio Theatre on *English*. Off Broadway, she worked on *Dear Evan Hansen*. Her DC credits include *The Winter's Tale* and *A Midsummer Night's Dream* with Folger Theatre; *Incendiary*, *There's Always the Hudson*, *Describe the Night*, *Gloria*, *Botticelli in the Fire*, *Familiar*, *The Arsonists*, and *An Octoroon* at Woolly Mammoth Theatre Company; *Angels in America, Part One: Millennium Approaches*, *Holiday*, *Change Agent*, *The Originalist*, *Dear Evan Hansen*, *Fiddler on the Roof*, and *Mother Courage and Her Children* at Arena Stage; *Love Sick* and *The Jewish Queen Lear* with Theater J; and *The Second City's Love*, *Factually* at

The Kennedy Center. She has also worked with Capital Concerts, Live Nation, the Huntington Theatre Company in Boston, and the Hangar Theatre in Ithaca, NY. She is a graduate of Boston University.

**KATE MURRAY, CSA** returns to Studio having cast *People, Places & Things; Pipeline; Kings;* and *The Hard Problem* here. Kate is a Casting Director at The Public Theater/New York Shakespeare Festival in New York City.

Broadway credits include *Suffs* (upcoming); *Fat Ham; Ain't No Mo'; for colored girls who have considered suicide / when the rainbow is enuf; The Crucible;* and *A View From the Bridge*. Additional selected credits include work with Arena Stage, BAFTA, Baltimore Center Stage, Bedlam, Center Theatre Group, Cherry Lane Theatre, Hudson Valley Shakespeare Festival, New Georges, TheaterWorks Hartford, and Two River Theater.

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## PRODUCTION STAFF

ASSISTANT STAGE MANAGER  
**LUCAS GOMES**

TAKEOVER ASSISTANT  
STAGE MANAGER  
**GENEVIEVE DORNEMANN**

ASSISTANT DIRECTOR  
**CLEOPATRA MAVHUNGA**

MOVEMENT CONSULTANT  
**TONY THOMAS**

ASSOCIATE COSTUME DESIGNER  
**JESSICA TEAIRA CRAWFORD\***

FIGHT COACH/  
SEASON INTIMACY CONSULTANT  
**JENNY MALE**

ASSISTANT SCENIC DESIGNER  
**ZACH FARMER**

ASSISTANT LIGHTING DESIGNER  
**JOSHUA HEMING**

ASSISTANT DRAMATURG  
**DI CAREY**

ASSISTANT COMPANY MANAGER  
**RANTEÁ THOMPSON**

CASTING ASSOCIATE  
**ASHLEY MAPLEY-BRITTLE**

DRESSER  
**KACIE PIMENTEL**

PRODUCTION ASSISTANT  
**DELANEY DUNSTER**

LIGHT AND SOUND BOARD  
OPERATOR  
**ELLIOT LANES**

PROGRAM GRAPHIC DESIGNER  
**BILL GEENEN**

PRODUCTION MENTAL  
HEALTH SUPPORT  
**SARA MINDEL, LICSW**

# 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 40 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.



# 2023-2024 APPRENTICE PROGRAM



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THE 2023-2024 CLASS OF APPRENTICES  
(left to right): Ranteá Thompson,  
Di Carey, Tyandria Jaaber, Mae  
Mironer (standing), Alexa Locarno,  
Josh Morales, Cleopatra Mavhunga  
(standing), Malaika Fernandes,  
Lucas Gomes, Niara Richards, and  
David Plumer

Studio Theatre's Apprentice Program is designed to nurture a new generation of theatre leaders. Since its creation in 2006, the program has provided on-the-job training for over 150 early-career directors, production and technical staff, and arts administration professionals in development, marketing and communications, finance, and general management. Apprentices spend a full season at Studio, during which time they receive a weekly stipend and live together in Studio housing a few blocks from the theatre. With their dedicated support, our Apprentice Program sponsors are helping Studio make this professional development experience possible.

## PROGRAM SPONSORS

SUSAN AND DIXON BUTLER  
SARI HORNSTEIN  
AMY WEINBERG AND  
NORBERT HORNSTEIN

With additional support from  
Paul M. Angell Family Foundation,  
Share Fund, and Jeffrey Bauman  
and Linda Feinberg





# STAFF

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## ARTISTIC

### DANILO GAMBINI

Associate Artistic Director

### ADRIEN-ALICE HANSEL

Literary Director

### CLEOPATRA MAVHUNGA

Directing Apprentice

### MALAIKA FERNANDES

Producing and Community  
Engagement Apprentice

Commissioned Artists

### SIVAN BATTAT

### RAYMOND CALDWELL

### SARAH DELAPPE

### ERIKA DICKERSON- DESPENZA

### MIRANDA HAYMON

### MOLLY SMITH METZLER

### TYNE RAFAELI

### GEOFF SOBELE

Readers Circle

### DOM OCAMPO

### FRANCESCA SABEL

---

## PRODUCTION

### JEFFERY MARTIN

Director of Production

### KIERAN KELLY

Senior Facilities Manager

### CLARICE BERARDINELLI

Rentals & Events Manager

### MADISON BAHR

Assistant Production  
Manager

### BRANDEE MATHIES

Costume Shop Manager

### CHRISTION JONES

Lighting & Sound Supervisor

### CHRISTOPHER

MCDONNELL  
Technical Director

### RHI SANDERS

Shop Supervisor

### DI CAREY

Sound & Projection  
Apprentice

### JOSH MORALES

Electrics Apprentice

### LUCAS GOMES

Stage Management Apprentice

### MAE MIRONER

Technical Direction Apprentice

### TYANDRIA JAABER

Production & Events  
Management Apprentice

---

## DEVELOPMENT

### BIANCA BECKHAM

Director of Development

### HANNAH HESSEL RATNER

Associate Director of  
Development

### TOBIAS FRANZÉN

Development Operations  
Manager

### KATIE FLEET

Membership Coordinator

### NIARA RICHARDS

Development Apprentice

---

## GENERAL MANAGEMENT

### KATHRYN HUEY

General Manager

### AMANDA ACKER

Business Director

### LINDSEY MADSEN

Company Manager

### CARMEN PIERCE

Management Associate

### ALEXA LOCARNO

Business Apprentice

### RANTEÁ THOMPSON

Company Management  
Apprentice

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## MARKETING AND COMMUNICATIONS

### HILARY JUDIS

Director of Marketing and  
Communications

### REBECCA FISCHLER

Associate Director of Marketing  
and Communications

### GABBY WOLFE

Marketing Insights Manager

### AVI LITTKY

Digital Marketing Associate

### DAVID PLUMER

Marketing Apprentice

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## AUDIENCE SERVICES

### SHANE OLIVER

Audience Services Director

### JEFF KLEIN

Box Office Supervisor

Lead Box Office Associates

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# 2024 ANNUAL BENEFIT

FEATURING  
JELANI ALLADIN

**MONDAY, MARCH 4**

YOU'RE INVITED TO **CELEBRATE WITH STUDIO'S SUPPORTERS** AT THIS YEAR'S ANNUAL BENEFIT, WHICH WILL FEATURE A **ONE-NIGHT-ONLY PERFORMANCE BY JELANI ALLADIN** (FROM STUDIO'S PRODUCTION OF *CHOIR BOY*, 2015), WHO RECENTLY **STARRED AS KRISTOFF IN *FROZEN*** ON BROADWAY AND THE TITULAR ROLE OF **HERCULES AT THE PUBLIC THEATER** IN NEW YORK CITY.

**JOIN US FOR A SEATED DINNER** WITH OTHER STUDIO SUPPORTERS, FOLLOWED BY **A LIVE AUCTION** AND **JELANI'S EXTRAORDINARY PERFORMANCE.**

**INDIVIDUAL TICKETS** START AT \$500  
**SPONSORSHIPS** AT \$2,500

**READ MORE AND BUY TICKETS AT**  
<https://www.studiotheatre.org/2024benefit>



JELANI ALLADIN IN *CHOIR BOY*.  
PHOTO CREDIT: IGOR DIMITRY



Julia May Jonas and David Muse at the 2023 ADC Dinner.

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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BY BRYNA TURNER  
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