



PEOPLE,



PLACES



& THINGS

STUDIO
T H E A T R E

PEOPLE, PLACES & THINGS
BY **DUNCAN MACMILLAN**
DIRECTED BY **DAVID MUSE**

UP NEXT

ENGLISH BY SANAZ TOOSI
DIRECTED BY KNUD ADAMS

JAN 11 - FEB 12, 2023

“A rich new play, both contemplative and comic.”

- THE NEW YORK TIMES

ENGLISH

انگلیسی

Playing out in awkward lessons of word games and mistranslation, *English* is both a comedy of miscommunication and a look at the ways speaking a new language can expand your world and change your voice. A hit in its 2021 New York premiere, Studio presents playwright Sanaz Toossi in her Washington, DC debut.

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FRIENDS,

The reasons that compelled me to produce this play are numerous. Among them: its writer, Duncan Macmillan, is a friend of ours at Studio—he’s a skilled craftsman, bold with content and with form; it’s a play about addiction and recovery that, in its honesty and avoidance of a tidy ending, transcends the clichés of that genre; the play’s subject touches pretty much everyone, whether through direct personal experience or connection to a loved one who has struggled with substance abuse; its broader preoccupations—about part-playing and about the courage it takes to envision and pursue a different future for yourself—make the play even more universal; our country is in the middle of an overdose epidemic; and it’s a play for theatre people that wisely maps the similarities between acting and addiction/recovery.

It also affords Studio the chance to showcase our new Victor Shargai Theatre. The space lets us create a bespoke seating configuration for every production we produce in it, and it is outfitted with new toys—more advanced lighting, projection, and sound technology than we’ve had before. You’ll see all of it on display. This is a play that I wouldn’t have produced before we rebuilt this room.

Directing this play has been a challenge and a joy. I’ve been moved by the honesty of individuals in recovery who visited our rehearsal room, and by the generosity and good spirits of this terrific ensemble, who supported one another every day.

I offer a warm welcome to you all, and especially to those whose journey has made the play’s title particularly familiar and meaningful.

Yours,

A handwritten signature in cursive script that reads "David".

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

PRESENTS

PEOPLE, PLACES & THINGS

BY
**DUNCAN
MACMILLAN**

DIRECTED BY
DAVID MUSE

People, Places & Things is presented by special arrangement with Dramatists Play Service, Inc., New York.

People, Places & Things was first produced by Headlong Theatre Company and the National Theatre at the Dorfman Theatre on September 1, 2015, after which it transferred to Wyndham's Theatre in the West End of London on March 15, 2016.

**REBECCA ENDE
LICHTENBERG**
EXECUTIVE DIRECTOR

SET DESIGNER
DEBRA BOOTH

COSTUME DESIGNER
HELEN Q HUANG

LIGHTING DESIGNER
ANDREW CISSNA

ORIGINAL MUSIC AND
SOUND DESIGN
LINDSAY JONES

PROJECTIONS/MEDIA
ALEX BASCO KOCH

VOICE, TEXT,
AND DIALECT COACH
ELIZABETH FORTE ALMAN

MOVEMENT/CHOREOGRAPHER
TONY THOMAS

INTIMACY DIRECTOR
CHELSEA PACE

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGER
LAUREN PEKEL*

ASSISTANT STAGE MANAGER
STEPHEN BUBNIAK*

DIRECTOR OF PRODUCTION
JEFFERY MARTIN

CASTING BY
KATE MURRAY, CSA

UNDERWRITTEN BY
JOAN AND DAVID MAXWELL

CAST

EMMA

KRISTEN BUSH*

DOCTOR/OTHERS

JEANNE PAULSEN*

PAUL/OTHERS

DAVID MANIS*

FOSTER

NATHAN WHITMER*

MARK/OTHERS

JAHİ KEARSE*

CHARLOTTE/OTHERS

LISE BRUNEAU*

LAURA/OTHERS

TESSA KLEIN*

SHAUN/OTHERS

DEREK GARZA*

JODI/OTHERS

LYNNETTE R. FREEMAN*

T/OTHERS

MABOUD EBRAHIMZADEH*

ENSEMBLE

EMILY ERICKSON

UNDERSTUDIES

EMMA

TESSA KLEIN*

DOCTOR/OTHERS

LISE BRUNEAU*

PAUL/OTHERS

DAVID BRYAN JACKSON*

FOSTER/SHAUN/T

KEITH RUBIN

MARK/OTHERS

DEREK GARZA*

CHARLOTTE/LAURA/JODI

EMILY ERICKSON

ENSEMBLE

JORDAN CROW

This production will have
one 15-minute 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

Writing *People, Places & Things*, Duncan Macmillan was aware of the challenges of portraying addiction and recovery—as well as the many ways that theatre, film, and TV have gotten those experiences entirely wrong. “The reality of recovery is that it’s a daily struggle for your whole life,” he’s said. “That seemed to me to be a provocative challenge as a writer—to create something without [using a] narrative structure that would render its content inaccurate or exploitative.”

One way he met this challenge was to place the audience squarely in its central character’s perspective. Using the technical elements of theatre-making—lights, sound, and projections—Macmillan charts reality as Emma experiences it, from intoxication to the intensity of medical withdrawal to the disorientation of beginning inpatient rehab.

And while he exploits the reality-torquing capacity of theater to explore Emma’s addiction and recovery, Macmillan also underscores theater’s potential for enabling addictions as well. Emma is an actress, and by creating false worlds to evoke an audience’s real emotions, she feels able to control her otherwise chaotic world. Emma’s doctor tells her when she enters rehab, “You have to be completely truthful or the process won’t work,” but Emma has come to rely on both theater and intoxication to make herself feel real. “Acting gives me the same thing I get from drugs and alcohol,” she says. “If I’m not in character I’m not sure I’m really there.”

In finding a path for Emma through the play, Macmillan came to reinvest in his belief in the power of theater to bring people closer to truths about the world, rather than hide from them. “Theatre is artificial, fake, ridiculous, and irresponsible in some ways,” says Macmillan, but in working on *People, Places & Things* and partnering with recovery programs, he’s come to believe “there’s something very worthwhile about sharing stories and taking ourselves seriously. At its best, [theatre] expands our emotional and intellectual vocabulary.”

ADRIEN-ALICE HANSEL DRAMATURG

Studio has partnered with Whitman-Walker Health and staff members from their Substance Use Treatment Programs for this production of People, Places & Things. If you are interested in learning more about these services, please visit their website at Whitman-Walker.org.

Do You Need Support Now?

- 988 Suicide and Crisis Lifeline: 988 | 988lifeline.org/chat
 - Trans Lifeline: 1-877-565-8860
 - Crisis Text Line: text “GO” to 741741
 - DC Mental Health Access Line: 1-888-793-4357
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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 want to ensure that everyone—no matter their age, race, economic status, religion, or gender—feels welcome at Studio. Come as you are: casual or dressed up, you belong here. We ask you to help create an environment where you, and every other audience member, feel at home when seeing a play in our space.

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.

HERE'S WHAT ENGAGEMENT CAN LOOK LIKE:

- Be yourself. Just make sure you are being 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 production.
- 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.

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 studiotheatre.org/values.

PLAYWRIGHT

DUNCAN MACMILLAN is an award-winning playwright and director. His play *Lungs* received its world premiere at Studio in 2011, and he directed the US premiere of Mike Bartlett's play *Contractions* at Studio in 2013. Studio also presented Olney Theatre Center's production of his play *Every Brilliant Thing* in 2019. Duncan's production of *1984*, which he co-adapted and co-directed with Robert Icke, played on Broadway in 2017, after three runs in the West End. *People, Places & Things* premiered at the National Theatre in 2015, before touring the UK and transferring to the West End the following year. It was subsequently revived at St. Ann's Warehouse in New York. Both *People, Places & Things* and *1984* were nominated as Best New Play at the Laurence Olivier Awards, and Duncan's adaptation of Henrik Ibsen's *Rosmersholm*, which played the West End in 2019, was nominated for Best Revival.



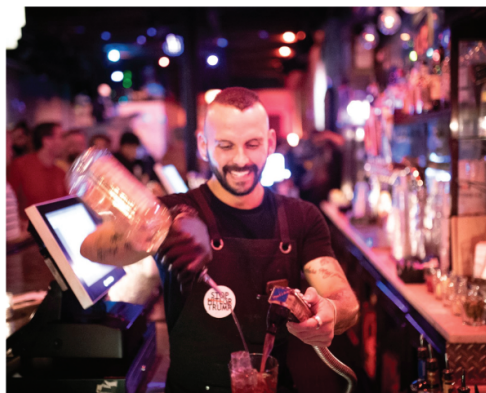
**DUNCAN
MACMILLAN**

DIRECTOR



DAVID MUSE

See Leadership for biography (pg 19).

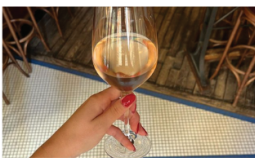
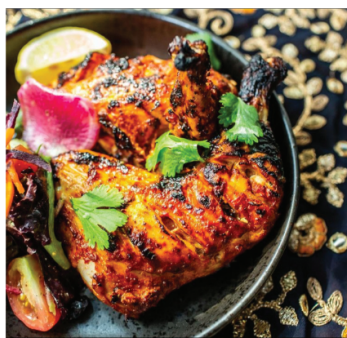


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2022-2023 SEASON

ENGLISH

BY **SANAZ TOOSI** DIRECTED BY **KNUD ADAMS**

JAN 11 – FEB 12, 2023

A comedy of miscommunication and a look at the ways speaking a new language can both expand your world and change your voice.

CLYDE'S

BY **LYNN NOTTAGE** DIRECTED BY **CANDIS C. JONES**

MAR 1 – APR 2, 2023

Pulitzer Prize-winner Lynn Nottage's 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 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

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ACTORS



KRISTEN BUSH's (Emma) selected New York credits include *Dan Cody's Yacht* and *Taking Care of Baby* at Manhattan Theatre Club, *The City of Conversation* at Lincoln Center Theater, *The Common Pursuit* at Roundabout Theatre Company, *Kin* at Playwrights Horizons, *King Lear* at The Public Theater, and *Isaac's Eye* and *Photograph 51* at the Ensemble Studio Theatre. Selected regional credits include *Proof* at the McCarter Theatre Center and *Uncle Vanya* at the Goodman Theater (Jeff Award Nomination). Selected film and television roles include *Paterno*; *American Parent*; *Slumber*; *Synecdoche, NY*; *Liberal Arts*; *The Affair*; *Law & Order: Special Victims Unit*; *NCIS*; *The Good Wife*; *Blue Bloods*; *Unforgettable*; *Suits*; *Elementary*; and *The Following*.



JEANNE PAULSEN (Doctor/Others) was last seen at Studio as Hazel in *The Children*, directed by David Muse. Broadway credits include *The Kentucky Cycle* (Tony nomination for Best Featured Performance) and *The Crucible* with Liam Neeson and Laura Linney, directed by Richard Eyre. Select regional theatre credits include Emily Reed in *Alabama Story* at Repertory Theatre of St. Louis; Erma Bombeck in *Erma Bombeck: At Wit's End* at Arizona Theatre Company; Camilla in *King Charles III*, directed by David Muse, a co-production at American Conservatory Theater in San Francisco, Seattle Rep and Shakespeare Theatre Company; Hazel in *The Children* at Seattle Rep; Patty in *One House Over* at Milwaukee Rep; Rosie in *Holy Days* at South Coast Rep, for which she received an LA Drama Critic's Circle Award for Lead Performance; numerous roles at Denver Center, A Contemporary Theatre and Intiman Theatre in Seattle; and seven seasons at the Oregon Shakespeare Festival.



DAVID MANIS (Paul/Others) appeared on Broadway in *To Kill a Mockingbird*, *The Curious Incident of the Dog in the Night-Time*, *Straight White Men*, *War Horse*, *Exit the King*, *The Coast of Utopia*, *A Free Man of Color*, *The Rivals*, *Henry IV* with Kevin Kline, *Morning's at Seven*, *Arcadia*, and *Abe Lincoln in Illinois*. Off Broadway credits include David Cromer's *Our Town* and four shows with The Public Theater's Shakespeare in the Park. Regional appearances include the Guthrie Theater, Shakespeare Theatre Company, Mark Taper Forum, Denver Center, Hartford Stage, Actors Theatre of Louisville, The Old Globe, and many others, beginning with three years on the road with The Acting Company. Television credits include *The Blacklist*, *The Good Fight*, *Bull*, *Dickinson*, *Frasier*, *The King of Queens*, and a telekinetic weatherman on *The X-Files*. As a playwright: *Pretending to Be Danish*, *Words Fail Me*, and *Romeo Rosaline Potpan Juliet*.



NATHAN WHITMER (Foster) is making his Studio Theatre debut. DC credits include *The Heiress* at Arena Stage and *Candida* at Washington Stage Guild. Some favorite regional credits include *Macbeth*, *Love's Labour's Lost*, and *The Comedy of Errors* at The Old Globe; *Measure for Measure* with Globe for All; *A Christmas Carol*, *Reckless*, and *Ace* at Cincinnati Playhouse in the Park; and *Company* at Virginia Theatre Festival. As a Resident Artist at Barter Theatre, he has appeared in over 25 productions including *Cabaret*, *The 39 Steps*, *The Glass Menagerie*, Disney's *Beauty and The Beast*, *Age of Arousal*, and *It's a Wonderful Life*. A passionate teaching artist, Nathan has worked in the classroom with Shakespeare Theatre Company, The Theatre Lab, The Barter Players, Live Arts, Alaska Theatre of Youth, and others. He has an MFA from the University of San Diego and is a graduate of Ohio University. nathanwhitmer.com.



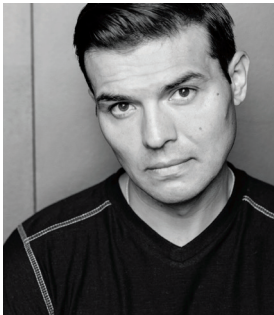
JAHI KEARSE (Mark/Others) is an actor, singer, musician, creator, activist, and father, returning to the Studio Theatre stage after previously appearing in *Slam!*, *Topdog/Underdog*, *Fucking A*, *In the Red and Brown Water*, and *The Motherfucker with the Hat*. Jahi's Broadway credits include *Ain't Too Proud: The Life and Times of The Temptations* at the Imperial Theatre, *Holler If Ya Hear Me* at the Palace Theatre, and *Baby It's You!* at the Broadhurst Theatre. His Off Broadway and regional credits include *The Fortress of Solitude* and *The Total Bent* at The Public Theater; *Lungs*, *Bars and Measures*, and *Satchmo at the Waldorf* at B Street Theatre; *A Christmas Carol* at Dallas Theater Center; and *Woody Guthrie's American Song*, *Soul Possessed*, and *Seussical* at the Alliance Theatre. On social media @jahikearse (Facebook and Instagram).



LISE BRUNEAU (Charlotte/Others) is an actor, director, and New York-to-DC transplant who is making her Studio debut. She appeared on Broadway in *The Cherry Orchard* with Roundabout Theatre Company. Additional New York credits include *Hamlet* and *The Oresteia* at the Park Avenue Armory. DC credits include *Watch on the Rhine*, *Junk*, and *Legacy of Light* at Arena Stage; *Othello* (Emilia), *Hamlet*, and *The Winter's Tale* at Shakespeare Theatre Company; and *Broken Glass* and *Brighton Beach Memoirs* (Helen Hayes Nomination) at Theater J. Regional credits include *Heartbreak House* (Hesione; Henry Award) at Denver Center, *Sweat* at American Conservatory Theater, and *The Revolutionists* at Cincinnati Playhouse in the Park. She has directed productions for Chesapeake Shakespeare Company, the Academy for Classical Acting, and MetroStage, while continuing to cause trouble at Taffety Punk leading the Riot Grrrls and Bootlegs. Lise trained at the Royal Academy of Dramatic Art and is proud to be a Taffety Punk.



TESSA KLEIN's (Laura/Others) Studio Theatre credits include *Cry It Out*, *The Hard Problem* (Helen Hayes Nomination – Best Actress in a Play), and *Chimerica*. On Broadway and Off Broadway she has appeared in *War Horse* at Lincoln Center Theater; *The Weir* and *Philadelphia, Here I Come!* at The Irish Repertory Theatre; and *A Touch of the Poet* at the 14th Street Theatre. DC and regional credits include *Labour of Love* at Olney Theatre Center, *The Curious Incident of the Dog in the Night-Time* at Round House Theatre, *An Ideal Husband* and *Argonautika* at Shakespeare Theatre Company; *Argonautika* at McCarter Theatre and Berkeley Repertory Theatre; *The Wanderers*, *The Call*, and *The Rise and Fall of Annie Hall* at Theater J; and *The Approach* at the Capital Fringe. Film and television credits include *The Whitest Kids U' Know*, *Disappearances*, and *Peter and John*. She studied at Moscow Art Theatre and received a BFA from Carnegie Mellon University. www.tessaklein.com.



DEREK GARZA (Shaun/Others; he/him) is a Native American/Latino DC-based actor. Recent theatre credits include *The Swindlers* and *Our Town* at Baltimore Center Stage; *Between Two Knees* at Yale Rep; *Mother Road* at Arena Stage; *Othello*, *Romeo and Juliet*, *As You Like It*, and the world premiere of *Between Two Knees* at Oregon Shakespeare Festival. His credits include work with Native Earth, American Repertory Theater, TimeLine Theatre, Victory Gardens, Chicago Dramatist, Video Cabaret, and Steppenwolf, to name a few. Television and film credits include ABC's *Betrayal*, NBC's *Chicago Fire*, *Jimortal* (Pilot), *Power Book II: Ghost*, and *Canal Street*. He received an MFA in acting from Penn State University. www.derekgarza.com.



LYNNETTE R. FREEMAN (Jodi/Others) is a Jamaican/Black-American actor, narrator/voice-over artist, doula, teaching artist, and dialect coach. Credits include *Sweat* at the Guthrie Theater; *Hindsight* at Fault Line Theatre; *The White Card* at Penumbra Theatre; *By the Way, Meet Vera Stark* at Colorado Springs Fine Arts Center; *The Skin of Our Teeth* and *Lost Lake* at Berkshire Theatre Group; *An Act of God* at Wellfleet Harbor Actors Theater; *Travisville* and *Kentucky* at Ensemble Studio Theatre and The Actors' Center; and *A Raisin in the Sun* at the Arkansas Repertory Theatre and Trinity Rep. Lynnette is a member of Ensemble Studio Theatre. Her voice can be heard narrating Charmaine Wilkerson's bestselling book *Black Cake*. You can find more of Lynnette's narration performances on Audible or wherever audiobooks are sold. On social media at @lynnettefreeman (Twitter) and @lynnetterfreeman (Facebook and Instagram).



MABOUD EBRAHIMZADEH (T/Others) is an Iranian actor and filmmaker whose previous work at Studio includes *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; and *Shakespeare in Love* and *A Christmas Carol* at People's Light. He's also worked with 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 as @mindthechasm (Instagram and Twitter) and at maboudebrazimzadeh.com.



EMILY ERICKSON (Ensemble) is an actor, teaching artist, voice coach, and multi-instrumentalist based in DC and New York. Her recent credits include *Our Black Death* at Taffety Punk, *Much Ado About Nothing* at Chesapeake Shakespeare Company, *Man Covets Bird* at Spooky Action Theater, *Richard II* at Her Majesty & Sons, *This Beautiful Future* at Theaterlab, *Fantastagirl* and the *Math Monster* at Adventure Theatre MTC, *Julius Caesar* at the Academy for Classical Acting, and *Working: A Musical* at Labor Heritage Foundation. Emily serves on the National Theater Institute faculty at the Eugene O'Neill Theater Center and works as a teaching artist at Shakespeare Theatre Company and Round House Theatre. Proud MFA graduate of The Academy for Classical Acting at Shakespeare Theatre Center/George Washington University and BFA from NYU. emilynerickson.com. On social media at @emierickson (Instagram).

PRODU

DEBRA BOOTH (Set Designer) has a long history with Studio, where she has set designed *Pass Over*, *Translations*, *The Wolves*, *The Father*, *The Hard Problem*, *Constellations*, *The Apple Family Cycle*, *Jumpers for Goalposts*, *Belleville*, *Cock*, *Bachelorette*, and many others. Regional credits include *Sooner/Later* and *Vicuña & The American Epilogue* at Mosaic Theater Company; *Small Mouth Sounds* at Round House Theatre; *Richard III*, *The Collection*, and *The Lover* at the Shakespeare Theatre Company; *Marisol* at Hartford Stage and The Public Theater; *Trying*, *The Illusion*, and *Happy Days* at Portland Center Stage; the New York premiere of *Angels in America* at The Juilliard School; *Broken Glass* at Philadelphia Theatre Company (Barrymore Award nomination); and *A Moon for the Misbegotten* at Yale Rep. Debra is the recipient of a DC Commission on the Arts and Humanities Artist Fellowship and a National Endowment for the Arts design grant. She is a graduate of the Yale School of Drama.

HELEN Q HUANG (Costume Designer) has consistently designed at Studio Theatre over the last 29 seasons. Regional credits include Oregon Shakespeare Festival, The Alley Theatre, Denver Center, Guthrie Theater, Arena Stage, Ford's Theatre, Round House Theatre, Utah Shakespeare Festival, Children's Theatre Company, Classic Stage Company, Disney Entertainment, and The Washington Ballet. International credits include set and costume design for the China National Opera House and China Central Television. She is a Helen Hayes Award and Ivey Award winner, a Professor of Costume Design at the University of Maryland, and the author of *Character Sketch: A Drawing Course for Costume Designers*.

ANDREW CISSNA (Lighting Designer) is based in Washington, DC where he teaches lighting and multimedia design and technology at the University of Maryland. At Studio Theatre he has designed *Queen of Basel*, *Murder Ballad*, *Silence! The Musical*, and *I Wanna Fucking Tear You Apart*. Other DC credits include *John* and *Sex with Strangers* at Signature Theatre, *Cat on a Hot Tin Roof* at Round House Theatre, and *1984* at Catalyst Theater Company, all of which received Helen Hayes Award nominations. Other DC credits include *Fences* at Ford's Theatre and *Me...Jane* at The Kennedy Center. Regionally, Andrew has designed *Jitney* at Cincinnati Playhouse in the Park, *Noises Off* and *Harvey* at Milwaukee Rep, *God of Carnage* at the Cape Playhouse, and *Noises Off* (again) at Perseverance Theatre Company. Andrew holds a BFA from the University of North Carolina School of the Arts and an MFA from the University of Maryland.

LINDSAY JONES' (Original Music and Sound Design) work on Broadway includes *Slave Play* (Tony nominations - Best Score and Best Sound Design of a Play), *The Nap*, *Bronx Bombers*, and *A Time to Kill*. Off Broadway work includes *Privacy* (The Public Theater), *Bootycandy* (Playwrights Horizons), *Feeding the Dragon* (Primary Stages), and many others. His work has been heard in numerous regional theatres in America including Guthrie Theater, Baltimore Center Stage, Hartford Stage, Alliance Theatre, Goodman Theatre, and Steppenwolf Theatre. Internationally, his work has been heard at the Stratford Festival in Canada, Royal Shakespeare Company in England, and in many other countries around the world. His work in podcasts includes shows for Marvel, Audible, and the award-winning *The Imagine Neighborhood*, produced by the Committee for Children. He has scored over 35 films

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including HBO's *A Note of Triumph*, which received the 2006 Academy Award for Best Documentary. Lindsay is the co-chair of Theatrical Sound Designers and Composers Association (TSDCA). lindsayjones.com.

ALEX BASCO KOCH (Projections/Media) is a Drama Desk and Lucille Lortel-nominated projection & media designer for plays, musicals, films, and immersive art events. He created four hours of original video and animation to play alongside the Magnetic Fields' international tour *50 Song Memoir* and released a dozen music videos, using that footage, through Nonesuch Records. Alex's projection design work was featured in two films that premiered at the Sundance Film Festival: *Norman Lear: Just Another Version of You* directed by Academy Award nominated filmmakers Heidi Ewing and Rachel Grady, and *Miles Ahead* directed by and starring Don Cheadle. Alex is a founding member and current producer of Staging Film, an experimental film and theater project that has featured original work from Leigh Silverman, Heidi Rodewald, and Chisa Hutchinson, among many others. He has led the creative direction of video for brands such as Tyra Banks' Modelland, Benjamin Moore, and Target. alexbascokoch.com.

ELIZABETH FORTE ALMAN (Voice, Text, and Dialect Coach) returns to Studio Theatre after last coaching *Cock*, *Cloud 9*, and *The Hard Problem*. A voice, speech, text and dialect coach in the DC area for over 20 years, she has coached productions at The Kennedy Center, Shakespeare Theatre Company, Round House Theatre, Rep Stage, and Everyman Theatre. She is the founder and CEO of Spiel, a corporate training, private coaching, and executive development consulting firm. She is the Head of Theatre Studies in the School of Theatre at George Mason University. She has taught at the

University of Maryland, Catholic University, and the Academy of Classical Acting. She is a Shakespeare's Globe Fellow, a Cosmos Club Scholar, and an Associate Teacher of Fitzmaurice Voicework®. Elizabeth holds a PhD in Theatre and Performance Studies from the University of Maryland, an MFA from the Alabama Shakespeare Festival/ University of Alabama Professional Actor Training Program, and a BA from Illinois State University.

CHELSEA PACE (Intimacy Director; she/her) is an intimacy choreographer, intimacy coordinator, and consultant. Following *John Proctor is the Villain* last this season, this is Chelsea's third show at Studio, where she also serves as the Resident Intimacy Consultant and Choreographer. Theatre credits include *A Strange Loop* currently running on Broadway; *Help* at The Shed; *Bundle of Sticks* at INTAR; *RENT, Detroit '67*, and *Daphne's Dive* at Signature Theatre; and *A Strange Loop* at Woolly Mammoth Theatre Company. She is Resident Intimacy Consultant and Choreographer at Signature Theatre and Resident Intimacy Consultant at Woolly Mammoth. Chelsea's intimacy coordination work for TV and film includes *The Tender Bar* and *Harlem*, and the forthcoming series *A League of Their Own* and *The Best Man: The Final Chapters*. Chelsea is the co-founder of Theatrical Intimacy Education and the author of *Staging Sex: Best Practices, Tools, and Techniques for Theatrical Intimacy*. In 2021, she received the Kennedy Center Gold Medallion for her work in intimacy choreography and building consent-based pedagogies. chelseapace.com.

PRODUCTION

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 *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*, *Sucker Punch*, and *The Golden Dragon*, 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 (Stage Manager; she/her) returns to Studio Theatre after previously stage-managing *Doubt*. Additional Studio credits include *Cry It Out*, *Vietgone*, *P.Y.G. or the Miseducation of Dorian Belle*, *Skeleton Crew*, *The Father*, and *No Sisters*, among others. Her DC theatre credits include productions with Woolly Mammoth 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 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.

STEPHEN BUBNIAK (Assistant Stage Manager; he/him) has previously worked at Studio on *John Proctor is the Villain*, *Queen of Basel*, *Kings*, and *The Effect*. Other regional credits include Leonard Bernstein's *MASS*, *Because*, and *A Wind in the Door* at The Kennedy Center as well as events including the REACH opening parade and *We Are All Connected*; *American Prophet*, *Change Agent*, *Celia* and *Fidel*, *A Thousand Splendid Suns*, *Newsies*, and *Jitney* at Arena Stage; *Rock and Roll Man: The Alan Freed Story* and *Shrek The Musical* at Berkshire Theatre Group; *White Snake* and *The Caucasian Chalk Circle* at Constellation Theatre Company; *Love and Information*, *Building the Wall*, *Dry Land*, and *What Every Girl Should Know* at Forum Theatre. He graduated with a double major in Computer Science and Theatre (Design/Production) from American University.

KATE MURRAY (Casting) is a Casting Director at The Public Theater/New York Shakespeare Festival in New York City. Studio credits include *Pipeline*, *Kings*, and *The Hard Problem*. Selected New York and regional credits include work with Arena Stage, British Academy of Film and Television Arts, Baltimore Center Stage, Bedlam, Center Theatre Group, Cherry Lane Theatre, Hudson Valley Shakespeare Festival, LAByrinth, New Georges, TheaterWorks Hartford, and Two River Theater. As a Casting Associate, Kate's Broadway credits include *The Crucible*, *A View From The Bridge*, *A Delicate Balance*, and *A Raisin in the Sun*.

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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.

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LEADERSHIP

DAVID MUSE is in his thirteenth season as Artistic Director of Studio Theatre, where he has directed *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 105 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.

ABOUT STUDIO

Studio Theatre is a longstanding Washington cultural institution dedicated to the production of contemporary theatre. We are a community of artists and audience members who believe in the power of theatre to help us understand the world, engage with some of the most important ideas and issues of the day, and affirm our common humanity.

Over 42 years and more than 350 productions, Studio has grown from a company that produced in a single rented theatre to one that owns a multi-venue complex stretching half a city block, but we have stayed committed to our core distinguishing characteristics: deliberately intimate spaces; excellence in acting and design; and seasons that feature many of the most significant playwrights of our time. Each season, we present a diverse roster of thought-provoking contemporary plays, featuring local, national, and international artists. We also invest in the incubation

and development of new work and nurture the next generation of arts leaders. Studio is a values-focused organization that pursues artistry and inclusion, and brings characteristic thoughtfulness and daring to our efforts, onstage and off. We are committed to anti-racism and make a concerted effort to proactively dismantle barriers that have excluded people from joyful participation in our art form.

Rooted in our mission to foster a more thoughtful, empathetic, and connected community, Studio strives to welcome a wide and diverse audience. Our community engagement efforts include access and affordability initiatives, a growing community partner program, free student matinees, and a commitment to opening up our building as a hub for our neighborhood and city. In all that we do, Studio endeavors to make an essential contribution to the vitality of our nation's capital.



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

The Artistic Director's Circle is a dynamic group of individuals who support the artistic vision of Studio Theatre. Members understand the value of producing powerful contemporary work in intimate spaces and invest in Studio's innovative projects and initiatives while receiving unparalleled access to the art. Members of the Artistic Director's Circle receive exclusive opportunities to experience our work unlike any other of our giving circles.

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

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

COMMUNITY

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

NEW WORK

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



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

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