

# PRESS RELEASE

**STUDIO**

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DATE: February 16, 2021

**CAST ANNOUNCED FOR *COCK*, FIRST PRODUCTION IN STUDIO THEATRE'S ALL-DIGITAL 2020-2021 SUBSCRIPTION SEASON**

***Cock***

Written by **Mike Bartlett**  
Directed by **David Muse**  
Streaming at [studiotheatre.org](http://studiotheatre.org) from March 26 – April 18, 2021  
Press streaming begins March 25, 2021—RSVP for link to access

"A sizzling seriocomedy...a crackling play, staged with acerbic brio at Studio Theatre."  
—*The Washington Post*

"Hilarious...one can sense the playwright in the center of the ring, slyly asking, are you not entertained?"  
—*Washington City Paper*

"*Cock*, the pugilistic, punch-drunk comedy...sears you with snark while ripping your heart out."  
—*DC Theatre Scene*

**Studio Theatre** returns after a yearlong hiatus from producing theatre with the first production in its 2020-2021 subscription season, **Mike Bartlett's** "sizzling seriocomedy" ***Cock***, directed by Artistic Director **David Muse**. The production features **Randy Harrison** (*Queer as Folk*) as John, a man wrestling with his sexual identity and the paralysis of choice, as two love interests—"M" (**Scott Parkinson**) and "W" (**Kathryn Tkel**)—vie for his affection. **Alan Wade** returns to Studio, playing M's father, "F." *Cock* will be available to stream on-demand through Studio's website ([studiotheatre.org](http://studiotheatre.org)) from **March 26 – April 18, 2021**.

Studio's original production of *Cock*, produced in 2014 and also directed by Muse, received the Helen Hayes award for Outstanding Play. Multiple cameras will capture this reimagined digital version, staged "in the room" in Studio's raw Stage 4 space, blending theatrical and cinematic qualities. The play's minimalist quality was key to Studio's ability to produce the multi-character drama during the coronavirus pandemic—the play uses the characters' dialogue to establish the setting and action, allowing actors to portray deeply intimate situations without being physically close to one another.

"In revisiting *Cock*, I'm not setting out to stage a play and then capture it well on film. I want to experiment with the different artistry inherent in these two mediums in ways that enhance the story," said Studio Artistic Director David Muse. "The play distills the mess of human existence by removing all the clutter of props and a set—even the dialogue is taut and acerbic—which made it ideally suited to these unusual pandemic-related constraints. I'm excited to welcome artists and audiences back to Studio with this production."

### **About *Cock***

John breaks up with his boyfriend of many years. A few weeks later, he's desperate to be taken back—but can't stop sleeping with the woman he started seeing in their weeks off. In a world with so many ways to be happy, how do you know the right thing when you have it? A sexy, conflicted look at attraction, ambivalence, and commitment. David Muse remakes his 2014 Helen Hayes Award winning production for the camera.

### **About Mike Bartlett**

Mike Bartlett's television credits include *Life* (Drama Republic/BBC), *Press* (Lookout Point/BBC), *Trauma* (ITV), *King Charles III* (Drama Republic/BBC), *Doctor Foster* (Drama Republic/BBC), and *The Town* (Big Talk Productions). His plays for the theatre include *Vassa*, *Albion*, and *Game* at the Almeida Theatre; *Wild* and *Chariots of Fire* at Hampstead Theatre and *Chariots of Fire* when it transferred to the West End; *Snowflake* at Arts at the Old Fire Station; *King Charles III*, which started at the Almeida before heading to the West End and Broadway; *An Intervention* with Paines Plough and on the West End; *Bull*, which played at Sheffield Theatres, Off Broadway, and at the Young Vic; *Medea*, co-produced by Headlong Theatre, Glasgow Citizens, Watford Palace Theatre, and Warwick Arts Centre; *13* at the National Theatre as well as *Earthquakes in London* (co-produced with Headlong Theatre); *Love, Love, Love* co-produced by Paines Plough, Theatre Royal Plymouth, and the Royal Court Theatre before running on Broadway with Roundabout Theatre Company; *Cock*, *Contractions*, and *My Child* also at the Royal Court Theatre; *Decade* with Headlong Theatre (co-writer); and *Artefacts* co-produced by The Bush Theatre and Nabokov. Directing credits include *Medea*, co-produced by Headlong Theatre, Glasgow Citizens, Watford Palace Theatre, and Warwick Arts Centre; and *Honest* at Theatre Royal Northampton. Awards include Best New Drama at the 2016 National Television Awards, Best Drama Series at the 2016 Broadcast Awards, and Outstanding Newcomer for British Television Writing at the British Screenwriting Awards for *Doctor Foster*; Olivier Awards for Best New Play for *King Charles III*, and Outstanding Achievement in an Affiliate Theatre for *Bull* and *Cock*; and Best New Play at the Theatre Awards UK for *Love, Love, Love*. Mike has been nominated for three BAFTAs: Best Single Drama for *King Charles III* in 2017, Best Mini-Series for *Doctor Foster* in 2015, and Breakthrough Talent for *The Town* in 2012.

### **About David Muse**

David Muse (director) is in his eleventh season as Artistic Director of Studio Theatre, where he has directed *The Children*, *The Remains*, *The Effect*, *The Father*, *Constellations*, *Chimerica*, *Murder Ballad*, *Belleville*, *Cock*, *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.

### About the Cast

**Randy Harrison** (John) previously appeared at Studio Theatre in *The Habit of Art*. He made his Broadway debut as Boq in *Wicked* and more recently starred as the Emcee in Roundabout Theatre Company's national tour of *Cabaret*. Off Broadway credits include *Harbor* at Primary Stages; Craig Lucas' *The Singing Forest* at The Public Theater, developed at New York Stage and Film; *Antony and Cleopatra* at Theatre for a New Audience; and *Edward the Second* at Red Bull Theater. Regional credits include *Angels in America: Parts 1 and 2* at Berkeley Repertory Theatre; *Sunday in the Park with George* and *The Glass Menagerie* at the Guthrie Theater; *POP!* at Yale Repertory Theatre; *Red* at George Street Playhouse and Cleveland Play House; *Twelfth Night* at Shakespeare Theatre Company; and *Amadeus*, *The Who's Tommy*, *Waiting for Godot*, and *Ghosts* at the Berkshire Theatre Festival. Randy's film credits include *Bang Bang You're Dead*, *Such Good People*, and *Gayby*. His television credits include Harry in USA Network's *Mr. Robot* and Justin Taylor on five seasons of Showtime's *Queer as Folk*.

**Scott Parkinson** (M) returns to Studio to reprise his Helen Hayes-nominated performance in *Cock*. He also appeared at Studio in *An Iliad*. He was in *The Coast of Utopia* at Lincoln Center Theater and the national tour of *The 39 Steps*, as well as several Off Broadway productions, including an appearance as the Stage Manager in David Cromer's *Our Town*. His regional theatre work includes appearances at Shakespeare Theatre Company, Olney Theatre Center, The Old Globe, The Mark Taper Forum at Center Theatre Group, La Jolla Playhouse, Goodman Theatre, Court Theatre, Northlight, TimeLine Theatre Company, Cincinnati Playhouse in the Park, Hartford Stage, and 16 productions with Chicago Shakespeare Theater. He has also appeared numerous times at the Writers Theatre, where his stage adaptation of E.M. Forster's *Maurice* debuts later this season, directed by David Cromer. Scott has been nominated for five Jeff Awards and won for his performance in *Rose Rage*. On Instagram at @thelegitscottparkinson.

**Kathryn Tkel** (W) has appeared in Washington, DC area productions of *The Wanderers* at Theater J; *An Octoroon* at Woolly Mammoth Theatre Company; *Sense and Sensibility* and *Timon of Athens* at Folger Theatre; *Jefferson's Garden*, *The Guard*, and *Death of a Salesman* at Ford's Theatre; *A Doll's House, Part 2*, *The Curious Incident of the Dog in the Night-Time*, and *Miss Bennet: Christmas at Pemberley* at Round House Theatre; *Fickle: A Fancy French Farce* at Olney Theatre Center; *Promised Land* at Mosaic Theater Company; *The 39 Steps*, *Venus in Fur*, and *Hunting and Gathering* at Rep Stage; and *By the Way, Meet Vera Stark* at Everyman Theatre. Her other regional credits include *Henry IV, Part 1* at the Pennsylvania Shakespeare Festival; *Amadeus* at North Coast Repertory Theatre; *Miss Bennet: Christmas at Pemberley* at Cincinnati Playhouse in the Park; *Cyrano de Bergerac* at Perseverance Theatre; *Romeo and Juliet* at Arizona Theatre Company; *Secret Order* and *Legacy of Light* at San Jose Rep; and *The Story* and *Den of Thieves* at San Francisco Playhouse. She can also be seen in the film *Harriet*. She received her MFA from The Academy for Classical Acting. [kathryntkel.com](http://kathryntkel.com).

**Alan Wade** (F) previously appeared at Studio in *Someone Who'll Watch Over Me*, *Imagine Drowning*, and as Mr. Pendleton in *Choir Boy*, a role he reprised for San Francisco's Marin Theatre Company. Off Broadway he appeared in *Scenes from an Execution* at Atlantic Theater Company. Regionally, he performed his one-man show *I: From the Prose of Samuel Becket* at Chicago's Victory Gardens Theater. In the DC/Baltimore area, he was a company member at Baltimore Center Stage, and has appeared at Olney Theatre Center (where he has also directed), Arena Stage, MetroStage, Washington Stage Guild, and Potomac Theatre Project (Helen Hayes nomination). His film and television credits include *The Pelican Brief*, *Major League II*, *House of Cards*, *Homicide*, *A Man Called Hawk*, and *Robert F. Kennedy and His Times*. He is Emeritus Professor of Theatre, The George Washington University, and has lectured in the UK and China. He earned his PhD from Northwestern University. [alan-wade.com](http://alan-wade.com).

### About the Creative Team

**Wes Culwell** (Director of Video) is an award-winning producer and director. He founded Studiio Box in 2012 and has been committed to creating visibility around social justice issues as well as establishing Studiio Box as a premier creative agency in the greater Washington, DC area. Wes has spent more than 20 years in production, including nine years Story and Field Producing for networks such as Bravo, NBC, Oxygen, VH1, TLC, and National Geographic. During this challenging year for the arts, Wes has focused his energies on assisting theatrical companies to bring their visions to the digital screen in new and inventive ways. He received a BA in Drama from the University of California, Irvine and an MFA in Cinema from San Francisco State University. [studioboxdc.com](http://studioboxdc.com).

**Colin K. Bills** (Lighting Designer) (he/him/his) returns to Studio, where he designed the stage productions of *Cock*, as well as *An Iliad*, *Lungs*, *Circle Mirror Transformation*, *The Year of Magical Thinking*, *Stoop Stories*, *Radio Golf*, *Contractions*, *POP!*, *That Face*, *Autobahn*, *The Death of Meyerhold*, *Tommy*, *Four*, and *Bat Boy*. He is a Company Member and Board Member at Woolly Mammoth Theatre Company, where he has designed over 50 productions, including the recent streaming production of *Hi, Are You Single?*, and is a member of the company's EDI Working Group. He was a founding member of the devised theatre troupe dog & pony dc, serving as director, writer, actor, and designer for a dozen new works, including *A Killing Game* and *Beertown*. Colin is the recipient of a Princess Grace Award and three Helen Hayes Awards. He has taught design at Howard University and is a graduate of Dartmouth College.

**James Bigbee Garver's** (Sound Cue Design) previous designs for Studio include the 2014 production of *Cock*, *The Hard Problem*, *Mary Kate Olsen is in Love*, *Moth*, *Skin Tight*, *2-2 Tango*, *Contractions*, *Lungs*, and assistant design for the Enda Walsh Festival (2011). In Washington, DC, his work has been heard at Signature Theatre, Woolly Mammoth Theatre Company, Folger Theatre, Round House Theatre, Theater J, Chamber Dance Project, and Georgetown University, among others. His Off Broadway credits include work at Theatre Row, Ballet Hispanico at The Apollo Theatre, Brooklyn Academy of Music, PS-122, Harkness Dance Center at the 92nd Street Y, Joyce SoHo, Japan Society, and Robert Wilson's The Watermill Center. His installation and sound artwork have been on view at three Smithsonian museums (the Hirshhorn, National Museum of American History, and National Museum of Natural History), Lincoln Center's Dance on Camera Festival, and the Bowdoin College Museum of Art. [www.bigbee.org](http://www.bigbee.org).

**Elizabeth Forte Alman** (Text and Dialect Coach) returns to Studio after last coaching *Cloud 9* and *The Hard Problem*. A voice, speech, text, and dialect coach in the Washington, DC area for 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 currently teaches in the School of Theater at George Mason University and has taught at University of Maryland, Catholic University, the Academy of Classical Acting, and University of Maryland, Baltimore County. 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. [spielllc.com](http://spielllc.com).

**Adrien-Alice Hansel** (Dramaturg) is the Literary Director at Studio, where she has dramaturged the world premieres of *I Hate it Here*, *Queen of Basel*, *The Remains*, *No Sisters*, *I Wanna Fucking Tear You Apart*, *Animal*, *Red Speedo*, *Dirt*, *Lungs*, and *The History of Kisses*, as well as productions of *Cry It Out*, *Translations*, *Curve of Departure*, *The Effect*, *Wig Out!*, *Straight White Men*, *Cloud 9*, *Hedda Gabler*, *Constellations*, *Jumpers for Goalposts*, *Bad Jews* (twice), *The Apple Family Plays*, *Invisible Man*, *Sucker Punch*, *The Golden Dragon*, 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 eight editions of plays through Studio. Adrien-Alice holds an MFA from the Yale School of Drama.

**Allie Roy** (Production Stage Manager) returns after stage managing Studio's first audio play, *Kings*. Her other Studio credits include *Admissions*, *If I Forget*, *Translations*, *Curve of Departure*, *Straight White Men*, *Murder Ballad*, *Silence! The Musical*, and the world premiere of *Animal* for the Women's Voices Theater Festival. Regional credits include *West Side Story* in concert with the National Symphony Orchestra and *Love, Factually* at The Kennedy Center; the world premieres of *Mrs. Miller Does Her Thing* and *Diner* as well as *A Chorus Line*, *Grand Hotel*, *The Scottsboro Boys*, *West Side Story*, and *Elmer Gantry* at Signature Theatre; the world premiere of *After the War* as well as *When January Feels Like Summer* and *Ulysses on Bottles* at Mosaic Theater Company; and *The Originalist* at Arena Stage.

**Lücién Reubens** (Production Assistant) is a queer actor, technician, activist, art maker, and creator. Studio's production of *Cock* is their first time serving as production assistant. They have worked on lights for *Doubt* and *Pipeline* at Studio and *The Bodyguard* at Toby's Dinner Theatre, and worked in sound for *A Sign of Rain* at Studio, Disney's *Newsies* at Arena Stage, and Arbat's *Bremenskie Muzikanty* at the F. Scott Fitzgerald Theatre. They began working in professional theatre at Olney Theatre Center, assisting with lighting for the regional premieres of *Elf the Musical*, *Once*, *Matilda*, and *Tiger Style!*, as well as the North American premieres of *Labour of Love*, *Oil*, and *Mary Stuart*. Lücién graduated with a BFA in Theater from Colgate University. On Instagram and Twitter at @livinpoetry.

## INFORMATION

Available to stream from [studiotheatre.org](http://studiotheatre.org) on-demand from March 26 – April 18, 2021

5-Play Digital Subscriptions: \$220

Single tickets on sale later this month: \$37, plus service fees

## ABOUT STUDIO THEATRE

Studio Theatre is Washington's premier venue for contemporary theatre, "where local audiences will find today's edgiest playwrights" (*Variety*). One of the most respected midsized theatres in the country, Studio produces exceptional contemporary drama in deliberately intimate spaces. Drawing inspiration from great ensembles—where people work together with a spirit of generosity and professional rigor—Studio brings characteristic thoughtfulness and daring to its work onstage and off, through its new work

incubator and engagement, education, and workforce training initiatives. Studio serves nearly 75,000 people each year, including more than 1,000 youth and young adults through community engagement initiatives. Founded in 1978, the quality of Studio's work has been recognized by sustained community support, as well as 72 Helen Hayes Awards for excellence in professional theatre.

**CONTACT INFORMATION**

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