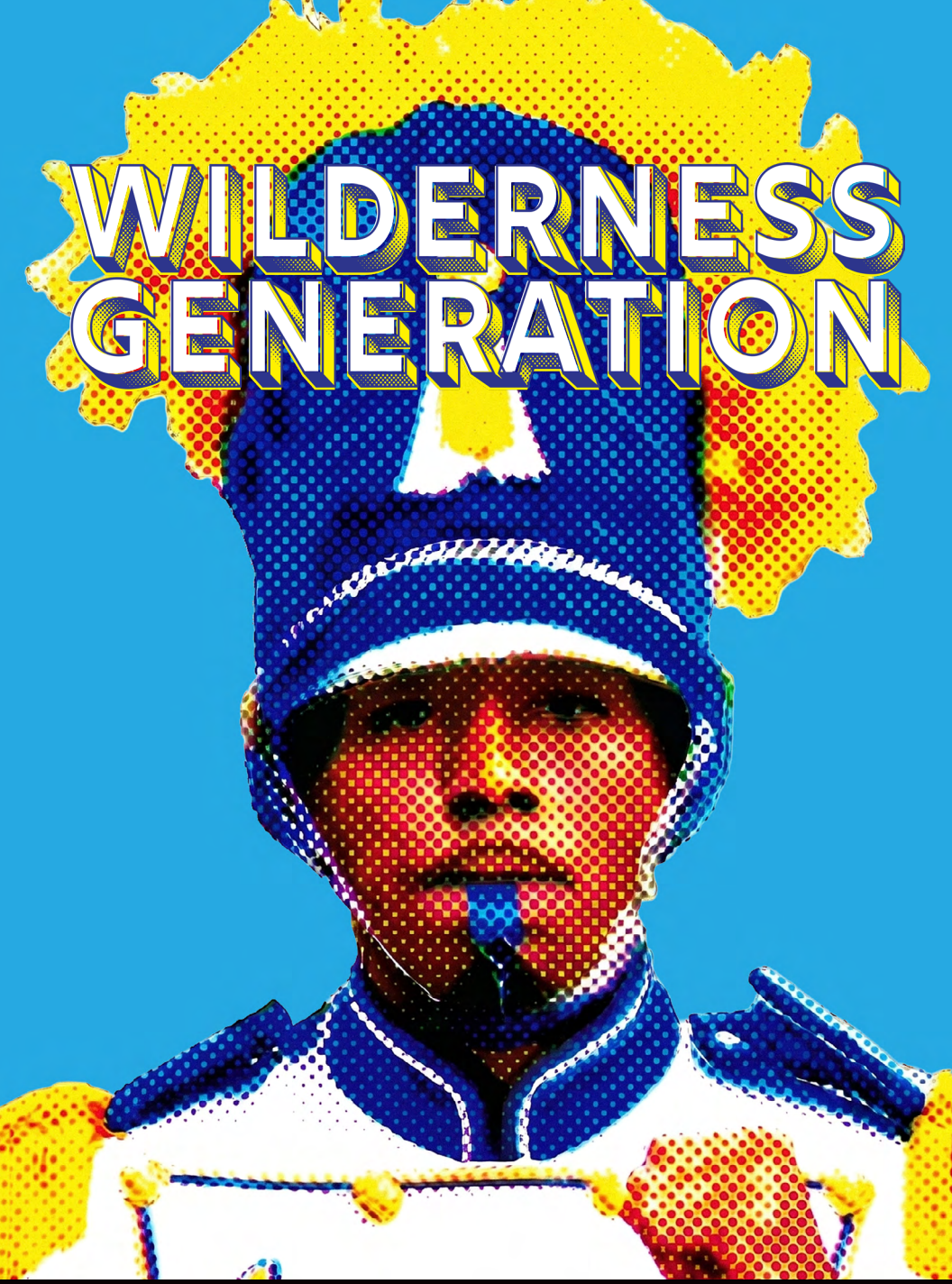


STUDIO



FRIENDS,

The “wilderness generation” of the Hebrew Bible is stuck in the middle. Born in the desert, they did not experience Egyptian slavery firsthand, but they have not yet entered the Promised Land. Playwright James Ijames sees something of his generation in them, Black Americans who grew up after the hard-fought victories of the Civil Rights Movement and inherited the exhausting task of navigating the transition between historical anguish and true freedom. This Gen X / Millennial generation can be stuck in the wilderness emotionally, too, as the inheritors of their elders’ progress, but also of their cultural and family trauma.

This play brings that grand cultural metaphor down to human scale. Four cousins gather to clear out their grandmother’s home and, surrounded by physical remnants of the past, they are forced to confront the trauma, the survival tactics, and the joy that they have inherited. Like their Biblical counterparts, they are forced to ask, “Where do we go from here?” Ijames is asking a lot of his generation: to honor the wisdom and pain they have inherited, but also to transcend it. The wilderness is a place of wandering and of reckoning, but it can also be a crucible where a fractured people forge a new collective identity and use one another to heal.

This is the third play by James Ijames that Studio has produced, after *Fat Ham*, which hit Studio Theatre like a meteor and become our second-highest-grossing production, and *Good Bones,* a Studio commission that premiered here in 2023. *Good Bones* grew out of visits during which James soaked up the spirit of Studio Theatre and its surrounding neighborhoods, which inspired him to write his first realistic, kitchen-sink type play. Apparently he was bitten by the realism bug, as *Wilderness Generation* sees him return to the form, this time with more ambition: a house-on-stage drama with debts to writers like Chekhov, Lorraine Hansberry, and Tracy Letts.

James used its first production at Philadelphia Theatre Company to develop the play, and he retooled it throughout this process, too. He is supported by director Taibi Magar, making her Studio debut, and a ludicrously talented design team and cast. Both their sense of play and their seriousness of purpose have infected Studio Theatre for the last month, and we’re proud to share their work with you.

Yours,

David

David Muse
Artistic Director

DRAMATURG’S NOTE:

Learn more about James Ijames and *Wilderness Generation* as a love letter to (and fix-it project for) messy family dramas.

STUDIO THEATRE

DAVID MUSE
ARTISTIC DIRECTOR

REBECCA ENDE LICHTENBERG
EXECUTIVE DIRECTOR

PRESENTS

WILDERNESS GENERATION

BY
JAMES IJAMES

DIRECTED BY
TAIBI MAGAR

SET DESIGNER
MATT SAUNDERS

COSTUME DESIGNER
KARA HARMON

LIGHTING DESIGNER
THOM WEAVER

SOUND DESIGNER
CHRISTOPHER DARBASSIE

PROJECTION DESIGN
KELLY COLBURN

ORIGINAL PROP DESIGN
EMILY SCHUMAN

FIGHT AND INTIMACY CHOREOGRAPHER
GERRAD ALEX TAYLOR

DRAMATURG
ADRIEN-ALICE HANSEL

PRODUCTION STAGE MANAGER
JUANCARLOS CONTRERAS*

DIRECTOR OF PRODUCTION
JEFFERY MARTIN

TECHNICAL DIRECTOR
RHIANNON SANDERS

CASTING
KATJA ZAROLINSKI, CSA

UNDERWRITTEN BY
CRAIG PASCAL

Wilderness Generation received its World Premiere at Philadelphia Theatre Company in Philadelphia, Pennsylvania, April 15 - May 3, 2026. Taibi Magar and Tyler Dobrowsky, Co-Artistic Directors; Margo Moskowitz, Managing Director.

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

The scenic, costume, lighting and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA829 of the IATSE.

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

CAST



RAMONA
NIKKOLE SALTER*



SMITTY
JUSTIN WEAKS*



NICOLE
NADIA BROWN*



MICAH
JABEN EARLY*



DONAVAN
KHIRY WALKER*

UNDERSTUDIES

RAMONA
AJA GOODE

MICAH & SMITTY
EDWIN BROWN III*

NICOLE
JAZMYN JA'NET

DONAVAN
DOMINIQUE GRAY

SETTING

Grandma Bobbie's house in the Tidewater region of Virginia.

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PLAYWRIGHT



JAMES IJAMES is a Pulitzer Prize-winning playwright, director, and educator. James' plays have been produced on Broadway, off Broadway, and across the country by theatres including Orbiter 3, The National Black Theatre, The Public Theater, and Steppenwolf Theatre Company. His awards and honors include the 2011 F. Otto Haas Award for an Emerging Artist, the 2015 Pew Fellowship for Playwriting, the 2015 Terrence McNally New Play Award, the 2017 Whiting Award, the 2019 Kesselring Prize, the 2020 Steinberg Prize, and the 2022 Pulitzer Prize in Drama for the Tony-nominated *Fat Ham*. James is an associate professor at Columbia University, where he serves as head of the playwriting concentration.

DIRECTOR



TAIBI MAGAR is the Co-Artistic Director of Philadelphia Theatre Company. Select New York credits include productions with New York Theatre Workshop, LCT3, Signature Theatre Company, The Shed, Atlantic Theater Company, Soho Rep, and Ars Nova. Select Regional credits include productions with American Repertory Theatre, Center Theatre Group, Yale Repertory Theatre, Shakespeare Theatre, Alley Theatre, Guthrie Theater. International credits include Hamburg Theater Festival, Edinburgh Festival Fringe, Malthouse Theatre (Melbourne), and Soho Theatre (London). Awards and Nominations include an Obie Award, Drama Desk Award and Lucille Lortel Award. She holds an MFA from Brown University.

ACTORS

NIKKOLE SALTER (Ramona) is an actor, playwright, and director. She was previously seen at Studio in *Jitney*. Her other credits include *The Great Society* (Lincoln Center Theater); *In the Continuum* (Primary Stages and Perry Street Theatricals); *Stick Fly* (Arena Stage and Huntington Theatre Company); *Head of Passes* (Berkeley Repertory Theatre); *Macbeth* (Shakespeare Theatre Company); and *Our Daughters, Like Pillars* (Huntington Theatre Company). On television, she can be seen in *New Amsterdam* (NBC) and *Godfather of Harlem* (MGM+) and in the films *Pride and Glory* and *Last Night*. Nikkole co-wrote and co-performed *In the Continuum*, receiving an OBIE Award and the Outer Critics Circle's John Gassner Award, as well as Helen Hayes and IRNE Award nominations for acting. She holds a BFA in Theatre Arts from Howard University and an MFA from NYU's Graduate Acting Program. She is a professor and coordinator of the BFA Acting program at Howard University. www.nikkolesalter.com.

JABEN EARLY (Micah) is a theatre practitioner who has previously appeared at Studio in *Fucking A*. Other credits include *The Great Society* (Lincoln Center Theatre); *Guess Who's Coming to Dinner* and *We Are Proud to Present...* (Guthrie Theater); *Toni Stone, Junk, The Great Society, All the Way*, and *Ruined* (Arena Stage); *Death of a Salesman* (Ford's Theatre); *Measure for Measure* and *Julius Caesar* (Folger Theatre); *Macbeth* (Shakespeare Theatre Company); *Father Comes Home From the Wars (Parts 1, 2, & 3)* (Round House Theatre); *Unexplored Interior* (Mosaic Theater Company); *The Convert* (Woolly Mammoth Theatre Company); *Mondo Andronicus* (Molotov Theatre Group); *Native Son* (American Century Theater); *The Convert* (Marin Theatre); and *The Death of Bessie Smith* (Liberty Free Theatre). He holds an MFA from Sarah Lawrence College and a BFA from Morehouse College. He also studied at the British American Drama Academy at Magdalen College, University of Oxford. On social media @jabenearly.

NADIA BROWN (Nicole) is a New York-based actress. Her theatre credits include *Harry Potter and the Cursed Child* (Broadway and first national tour), *The Devil's Disciple* (Gingold Theatrical Group), and *Godspeed* (Denver Center for the Performing Arts). Nadia can also be seen on television episodes of *NCIS: New York* (CBS), *Chicago Med* (NBC), *Law & Order* (NBC), *Succession* (HBO), and *New Amsterdam* (NBC). She received her BFA from Marymount Manhattan College and studied abroad at the Royal Academy of Dramatic Art in London, U.K. On social media @naughtya_or_nice.

JUSTIN WEAKS (Smitty) was most recently seen in the premiere of his solo show *A Fine Madness*, which toured with Woolly Mammoth Theatre Company in the summer of 2026. His Studio Theatre credits include *Pipeline, Curve of Departure,* and *Flow.* Off Broadway, his credits include *i need space* (The New Group). His regional credits include *Primary Trust* (Barrington Stage Company, TheaterWorks Hartford); *Angels in America* (Arena Stage); *There's Always the Hudson, Gloria,* and *BLKS* (Woolly Mammoth Theatre Company, where he is also a company member); *Gem of the Ocean* (Round House Theatre); *one in two* (Mosaic Theater Company); *Word Becomes Flesh* (Theater Alliance); and *A Christmas Carol* (Cincinnati Playhouse in the Park). A theater maker and artist educator, he has worked with organizations such as SAY (Stuttering Association for the Young), YPT (Young Playwrights Theater), and Shakespeare Theater Company. Justin has received three Helen Hayes Awards for his work on Washington, DC stages. He holds a degree from Greensboro College. On social media @keithweaks.

KHIRY WALKER (Donavan) is an actor and movement teacher from Brooklyn, New York. His theatre credits include *Sally & Tom* and *Much Ado About Nothing* (The Public Theater), *King James* (Pioneer Theatre Company), *Godspeed* (Denver Center for the Performing Arts), and *Blues for an Alabama Sky* (Keen Company). Khiry can also be seen on television in episodes of *9-1-1 Nashville* (ABC/Hulu), *Beyond the Gates* (CBS), *The Chair Company* (HBO/MAX), and *Law & Order: Organized Crime* (NBC). On social media @khirywalker.

PRODUCTION

MATT SAUNDERS (Set Designer) is a Philadelphia-based designer and the Associate Artistic Director of the OBIE Award-Winning experimental theatre company New Paradise Laboratories. Saunders has designed over 150 works of theater, opera, dance, and film. He has worked internationally in London, Barcelona, Rotterdam, Bruges, Malmo, and Bochum Germany. In the U.S., Matt has designed for such theaters as Lincoln Center, The Public Theater, Signature Theatre Company (NYC), Playwrights Horizons, American Repertory Theater, Mark Taper Forum, Berkeley Repertory Theatre, Goodman Theatre, Guthrie Theater, The Glimmerglass Festival, The Wilma Theater, Philadelphia Theatre Company, Alliance Theatre, The Kennedy Center, Los Angeles Philharmonic, New York Philharmonic, and the Apollo Theater. Saunders holds an MFA in Design from the Yale School of Drama and is an Associate Professor of Design in the Department of Theater at Swarthmore College. www.mattsaunders.net.

KARA HARMON (Costume Designer)'s Off Broadway credits include *The Other Americans* and *Cullud Wattah* (The Public Theater), *The Great Privation (How to flip ten cents into a dollar)* (Soho Rep), *Watch Night* (Perelman Performing Arts Center),*The Niceties* (Manhattan Theatre Club), and *Dot* (Vineyard Theatre). Her DC-area credits include *We Are Gathered* (Arena Stage), *I & You: The Musical* (Olney Theatre Center and McCarter Theatre Center), and *The Wiz* (Ford's Theatre; Helen Hayes Award). Her regional credits include *Of Mice and Men* (Houston Grand Opera), *The Penelopiad* (Goodman Theatre), *The Three Musketeers* (Oregon Shakespeare Festival), *42nd Street* (Goodspeed Musicals; CT Critics Circle Outstanding Costume Design Award), *Choir Boy* (Steppenwolf Theatre Company), *Diary of a Wimpy Kid the Musical* (Children's Theatre Company), *Hometown to the World* (Santa Fe Opera), *Shutter Sisters* (The Old Globe), *Guys and Dolls* (Guthrie Theater), *The Purists* (Huntington Theatre Company), and *Barbecue* (Geffen Playhouse; NAACP Award). KaraHarmonDesign.com

THOM WEAVER (Lighting Designer) is making his Studio debut. His Off Broadway credits include *Penelope* (Classic Stage Company); *Sandra* (Vineyard Theatre); *The Total Bent* (The Public Theater); *Kingdom Come* (Roundabout Theatre Company); *Exit Strategy* (Primary Stages); *King Hedley II, How I Learned What I Learned,* and *The Liquid Plain* (Signature Theatre Company); and *Teller's Play Dead* (The Players Theater). Regional credits include productions with Folger Theatre, Round House Theatre, Shakespeare Theatre Company, Olney Theatre Center, Alliance Theatre, Huntington Theatre Company, Alley Theatre, The Arden Theatre Company, The Wilma Theater, Philadelphia Theatre Company, Milwaukee Rep, Chicago Shakespeare Theater, Children's Theatre Company, Geva Theatre, Cleveland Play House, Portland Center Stage, Asolo Repertory Theatre, Hangar Theatre,

CenterStage, California Shakespeare Theater, Syracuse Stage, Berkshire Theatre Festival, Williamstown Theatre Festival, Spoleto Festival USA, Lincoln Center Festival, City Theatre (Pittsburgh), Pittsburgh Public Theater, and Yale Repertory Theatre, as well as numerous designs with Pilobolus. He is the recipient of a Helen Hayes Award, two Jeff Awards, six Barrymore Awards, and two AUDELCO Awards. He holds degrees from Carnegie Mellon and Yale. On social media @thomweaverdesign.

CHRISTOPHER DARBASSIE (Sound Designer)'s Off Broadway credits include *the ripple, the wave that carried me home; The Antiquities;* and *Amusements* (Playwrights Horizons); *The Counter* (Roundabout Theatre Company); *Caroline* and *Table 17* (MCC Theater; winner, NAACP Theatre Award), *Six Characters* (LCT3); *Grangeville, A Bright New Boise,* and *A Case for the Existence of God* (Signature Theatre Company [NYC]); *The Apiary, Camp Siegfried*, and *Patience* (Second Stage); *I'm Almost There* (Brooklyn Academy of Music and Audible Theater); *This Beautiful Future* (Cherry Lane Theatre); *Heaux Church* and *P.S.* (Ars Nova); *Tru* (House of the Redeemer); *Marina* (Little Island); *I'm Not Even Half* and *Black Exhibition* (The Bushwick Starr); *Uncle Vanya* and *Color Theories* (Performance Space New York; winner, Henry Hewes Design Award); and work at Petzel Gallery, Indiana Repertory Theatre, Goodman Theatre, Alliance Theatre, Philadelphia Theatre Company, Playmakers Repertory Company, The Brooklyn Museum, The Studio Museum, and more.

KELLY COLBURN (Projection Designer; she/they/k) is a multidisciplinary artist working in the DC Area (Piscataway/Nacotchtank lands). Her Studio Theatre credits include *The Colored Museum, Pipeline,* and *P.Y.G. Or The Mis-Edumacation of Dorian Belle*. Her Off Broadway credits include *american (tele) visions (*New York Theatre Workshop). Her recent regional credits include *The World to Come* (Woolly Mammoth Theatre Company/ Theater J), *Eureka Day* (Theater J), *Please Underestimate Me* and *Some Like It Hot* (Olney Theatre Center), and *My Favorite Sociopath* and ¡VOS! (Contemporary American Theater Festival). She is a Media/Projections faculty member at The University of Maryland College and a two-time Helen Hayes recipient. She has been nominated for the Helen Hayes Awards, Philadelphia's Barrymore Awards, Lucille Lortel Awards, and Henry Hewes Awards. She holds a BFA from NYU Tisch and an MFA from the University of Maryland. kellycolburn.com. On social media @kellycolburndesign.

GERRAD ALEX TAYLOR (Fight and Intimacy Choreographer; he/him/his) is an award-winning director and actor based out of the DMV. He is the current Co-Artistic Director of Perisphere Theater in Bethesda and serves as an Assistant Professor in the Department of Theatre at the University of Maryland, Baltimore County (UMBC). He has directed and choreographed fights and intimacy at theatres and educational institutions across the country including Studio Theatre, Perisphere Theater, Chesapeake Shakespeare Company, Olney Theatre Center, Arena Stage, Everyman Theatre, Constellation Theatre Company, Imagination Stage, A Common Thread Theatre Company, North Carolina A&T, UMBC Department of Theatre, Morgan State University, and Johns Hopkins University Department of Theatre. He is a member of the Actors' Equity Association and an advanced actor combatant with the Society of American Fight Directors. He holds a B.A. in Neuroscience from Johns Hopkins University and an MFA in Performance from the University of Nevada, Las Vegas.

ADRIEN-ALICE HANSEL (Dramaturg) is the Literary Director at Studio, where she oversees new work development, supports season planning, and has served as the dramaturg on roughly 70 plays, including world premieres of *Good Bones*, *John Proctor is the Villain*, *I Hate it Here*, *Red Speedo*, and *Lungs*, among

others, and productions of *Purlie Victorious*; *The Heart Sellers*; *Summer, 1976*; *The Colored Museum*; *Fun Home*; *English*; *Curve of Departure*; *Wig Out!*; and *The New Electric Ballroom.* Her recent freelance work includes projects for Solas Nua, Musical Theatre Factory, and Young Artists of America. Prior to joining Studio, she spent eight seasons as a member of and then running the Literary Department at the Actors Theatre of Louisville and its Humana Festival of New American Plays. Adrien-Alice holds an MFA from the Yale School of Drama.

JUANCARLOS CONTRERAS (Production Stage Manager; he/him) is a recent transplant to the DMV after splitting time between the Hudson Valley and Oregon. Local credits include *Ma Rainey's Black Bottom* and *The Inheritance, Parts One* and *Two* (Round House Theatre); *Akira Kurosawa Explains His Movies and Yogurt (with Live & Active Cultures!)* (Woolly Mammoth Theatre Company); *Kunene and the King* (Shakespeare Theatre Company); and *And Then There Were None* (Everyman Theatre). Other regional credits include *Furlough's Paradise* (Geva Theatre); *Lizard Boy, Romeo and Juliet,* and *unseen* (Oregon Shakespeare Festival); *Jacob Marley's A Christmas Carol* (Fulton Theatre); *Spring Awakening* (Northern Stage); and *An Iliad, Little Shop of Horrors,* and *Peter and the Starcatcher* (Creede Repertory Theatre).

KATJA ZAROLINSKI, CSA is serving as the Studio Theatre NYC Casting Director for the 2026-2027 season. Katja is a New York-based casting director handling productions for theater, film, and television. Previous casting work includes Broadway, Off Broadway, and regional productions including Alley Theatre, Arena Stage, American Players Theatre, Asolo Repertory Theatre, Baltimore Center Stage, Barrington Stage Company, City Theatre, Contemporary American Theater Festival, Crossroads Theatre Company, Everyman Theatre, George Street Playhouse, Goodspeed Musicals, Guthrie Theater, Kansas City Repertory Theatre, Merrimack Repertory Theatre, Milwaukee Repertory Theatre, Mosaic Theater, Oregon Shakespeare Festival, People's Light, Pittsburgh Civic Light Opera, PlayMakers Repertory Company, Pittsburgh Public Theatre, Repertory Theatre of St. Louis, Seattle Repertory Theatre, Shakespeare Theatre Company, Signature Theatre, South Coast Repertory Theatre, Theaterworks Hartford, Virginia Stage Company, Virginia Theatre Festival, and many more.

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HANNAH REBECCA KELLY

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ASSISTANT STAGE MANAGER
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AIOFE CREIGHTON

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PERI WALKER

TAKEOVER ASSISTANT STAGE MANAGER
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SPECIAL THANKS

The production would like to thank Mia Toliver, Vania LaCarte, Austin Blankson, and Michael Caleb Ofori for their contributions to the projection videos.

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The Department of Theatre Arts at Howard University
Howard University's Department of Theatre Arts, housed within the Chadwick A. Boseman College of Fine Arts, is dedicated to advancing the artistic expression, cultural traditions, and lived experiences of the African Diaspora through the study and practice of theatre. Offering undergraduate training in Acting, Dance, Musical Theatre, Theatre Arts Administration, and Theatre Technology, the Department cultivates creativity, critical inquiry, and artistic excellence while empowering students to develop their distinctive voices. Rooted in a rich cultural legacy, the Department prepares the next generation of artists, innovators, and cultural leaders to shape the future of theatre and the performing arts.

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This list represents contributions of $500 or more made to the annual fund as of November 2, 2026. Every effort has been made to ensure the accuracy of this listing. For more information, please contact the Development Department at 202.919.3712.



ABOUT STUDIO

Our mission is to produce exceptional contemporary theatre in deliberately intimate spaces, fostering a more thoughtful, more empathetic, and more connected community, in Washington, DC and beyond.

Over nearly 50 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 core distinguishing characteristics: intimacy, excellence in acting and design, and seasons that feature many of the most significant playwrights of our time.

AT STUDIO, WE:

- Make remarkable theatre
- Identify and nurture visionary artists and plays
- Cultivate future generations of theatre professionals
- Dismantle barriers that exclude people from joyful participation in our art form
- Embed ourselves in our community, connecting the work on our stages to people's lives and the concerns of the broader DC community



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FELLOWS-IN-RESIDENCE PROGRAM

The Studio Fellows-in-Residence program prepares future artists and administrators for a successful career in the arts through a rigorous, hands-on training experience over the course of a full theatrical season.

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UP NEXT

WE HAD A WORLD

FROM THE PLAYWRIGHT OF *BAD JEWS* AND *ADMISSIONS*



Photo Credit: Sarah Marshall

BY **JOSHUA HARMON**
DIRECTED BY **JESS CHAYES**

BEGINS JANUARY 13

Joshua's grandmother calls with a mission: She's dying, he's a playwright, and it's time for him to write about the family. She has one request: "Make it as bitter and vitriolic as possible." Joshua Harmon casts his comic eye close to home in this sharp-tongued play about mothers and daughters, legacy and addiction, fierce cruelty and extraordinary love. The writer of two of Studio's biggest hits returns with a daringly personal play.

TICKETS