UPDATED: NEW PLAYS ANNOUNCED FOR STUDIO’S 2016-2017 LINE-UP

- Young Jean Lee’s *Straight White Men* will join Studio’s Main Series
- *Whorl Inside a Loop* is postponed
- *I Wanna Fucking Tear You Apart* and *Wig Out!* round out Studio X

Artistic Director David Muse announced updates to the 2016-2017 season today. *Straight White Men*, previously slotted for Studio X, will now be featured in the Main Series, programmed in place of *Whorl Inside a Loop*. Studio Theatre and the creators of *Whorl Inside a Loop* have decided to postpone the DC premiere to further the show’s commercial prospects on Broadway.

In addition to *MotherStruck* and *No Sisters*, the world premiere of *I Wanna Fucking Tear You Apart*, written and directed by Morgan Gould, joins the Studio X line-up. Tarell Alvin McCraney will reunite with Kent Gash (*Choir Boy*, 2015) for an updated version of McCraney’s *Wig Out!* to complete the Studio X season.

MAIN SERIES

Studio’s five-play Main Series is the core of its programming, offering a repertoire of provocative contemporary writing from around the world and inventive stagings of contemporary classics.

Studio’s Main Series will kick off with British playwright Caryl Churchill’s revolutionary masterwork *Cloud 9*, an exploration of power and perception that bends time, gender, and genre. “Caryl Churchill is one of the most produced playwrights in Studio history, but this is the first time we’ve done *Cloud 9*,” said Artistic Director David Muse. “It is the quintessential Studio...
play: high in literary style and sophistication, with insights into the interplay of gender, desire, and society that remain as thorny and relevant 35 years after its premier."

Sherie Renee Scott and Dick Scanlan’s *Whorl Inside A Loop*, previously announced in the Main Series, will be postponed to advance the show’s commercial potential on Broadway. In its place is *Young Jean Lee’s Straight White Men*, a razor-edge comedy from one of the most daring writers in America that confronts the complexities of identity and privilege. “Lee’s work always pushes boundaries, but *Straight White Men* is a Trojan horse for experiment in style,” said Muse. “On the surface, it plays like a family drama grounded in naturalism—but Lee does a brilliantly compassionate job dismantling our perceptions on identity. It’s sharp, funny, and shrewd—I think it will be an unexpected treat for our subscribers.”

The Main Series continues with *The Hard Problem* by prolific playwright *Tom Stoppard*, a play bristling with intellectual energy and searing wit. “Stoppard’s newest play strikes a captivating balance between the head and the heart,” said Muse. “Its characters wrestle to reconcile science with lived experience; it’s grappling with some of the most deeply embedded moral questions and frustrations of our day. I’m looking forward to having Tom’s work back at Studio again.”

Next in Studio’s Main Series is *Three Sisters* by *Anton Chekhov*, furthering the Studio mission to produce occasional inventive stagings of contemporary classics. *Jackson Gay* will direct Chekhov’s tragicomic masterpiece about life in all its heartbreak and absurdity, produced in association with production company New Neighborhood. It will be augmented by local playwright and director *Aaron Posner*’s latest Chekhovian adaptation *No Sisters*, running in tandem as part of the Studio X programming stream. “Chekhov’s plays are treats for actors, and his experiments in the drama of everyday life forged the naturalistic tradition that underpins most of Studio’s work,” said Muse. “We have the artistic collective New Neighborhood on board, and the caliber and diversity of artists working on this project that spans both of our programming streams is a force to be reckoned with.”

A fifth and final play, to be announced, will round out the Main Series.

**STUDIO X**

The 2016–2017 season will mark the second season of *Studio X*, an umbrella for a wide variety of productions outside of Studio’s Main Series. The work of Studio X will remain purposefully eclectic, encompassing presented work, plays that will benefit from particularly intimate or immersive stagings, and some of Studio’s world premiere projects.

Studio X begins with *MotherStruck*, written and performed by *Staceyann Chin*. In this one-woman show, Chin faces twists of love, biology, and health insurance on her quest to become a single mother as a lesbian performance poet in Brooklyn. “Studio has a long-standing tradition of bringing the art of solo performance to our stages, with works like *Grounded* and *The Night*
Watcher. I feel fortunate to showcase Staceyann, a powerhouse writer and performer, and to share her hilarious and magnetic story with Studio audiences,” said Muse.

Next, playwright and director Morgan Gould will direct the world premiere of her play I Wanna Fucking Tear You Apart, an ode to the complications of friendship in its many messy forms, with a special nod to a kind of love that sometimes looks a lot like rage. “Morgan’s written a very funny, very dark play about friendships. It’s about a certain attractive codependence, and has things to say about the politics of niceness and beauty,” said Muse. “This is Morgan’s first production at a regional theatre, and I’m excited to introduce her brash, theatrical voice to a wider audience.”

Aaron Posner’s latest Chekhovian adaptation No Sisters will be produced in Studio X in association with New Neighborhood. It will run concurrently with Three Sisters in the Main Series—and share a company of actors, many of whom will be performing in both plays at the same time each night. “When Aaron and I entered conversations about continuing his cycle of re-envisioned Chekhov, we were both interested in discovering a new mode for his ongoing experiments,” said Muse. “Aaron has directed here before, and is familiar with the intimacy of our spaces and the unique opportunities of our multiplex theatres. His madcap refraction of Chekhov’s characters and themes becomes even funnier—and more poignant—in direct conversation with a play his characters know they’re performing in.”

Studio favorite Tarell Alvin McCraney will be updating his play Wig Out! for Studio X in Summer 2017. Kent Gash (Choir Boy) will direct this absorbing trip into the heart of African-American drag ball culture about loyalty, belonging, and dominating your doubters. “Tarell Alvin McCraney is a masterful playwright, and his work never fails to resonate with Studio audiences,” said Muse. “Kent’s facility with spectacle and truthful performance is the perfect complement to Tarell’s mesmerizing manifestation of drag competition.”

STUDIO THEATRE MAIN SERIES

Cloud 9
by Caryl Churchill
directed by Michael Kahn

Nearly four decades after its startling debut, Cloud 9’s audacious, playful take on sexual politics resonates anew with its prescient exploration of power and perception. The repression of colonial Africa and the liberation of late-1970s London intersect in Caryl Churchill’s revolutionary masterwork. Bending time, gender, and genre, this nimble modern classic asks: What forces define who we are—and at what cost?

Caryl Churchill wrote her first play, Downstairs, while at Oxford University. It was staged in 1958 and won the award at the Sunday Times National Union of Students Drama Festival. Her plays have been performed on international stages, on the BBC radio, and adapted for BBC television. They include Light Shining in Buckinghamshire, Cloud 9, Fen, Three More Sleepless
Nights, Top Girls, Serious Money (which won the Laurence Olivier/BBC Award for Best New Play), Mad Forest, The Skriker, Far Away, A Number, and a new version of August Strindberg’s A Dream Play. Her plays Drunk Enough to say I Love You?, Love and Information, Ding Dong The Wicked, and Escaped Alone premiered at the Royal Court Theatre, where she served as Resident Dramatist in 1974 and 1975. She lives in London.

Michael Kahn is currently the Artistic Director of the Shakespeare Theatre Company in Washington, DC From 1992-2006, he was the Richard Rodgers Director of the Drama Division of the Juilliard School, where he has been a leading member of the faculty since its founding in 1968. He formerly served as the head of The Chautauqua Conservatory, Artistic Director of The Acting Company, Producing Director of the McCarter Theatre, and the Artistic Director of the American Shakespeare Theatre. Mr. Kahn’s extensive theatrical career includes numerous Broadway, Off-Off Broadway, and regional credits and accolades. For his work, Mr. Kahn has received the Saturday Review Award, multiple Vernon Rice Award nominations, a Tony Award nomination, a MacArthur Award, a Joseph Jefferson Award nomination, two New Jersey Critic’s Awards, the Daily News Critic’s Citation, and multiple Helen Hayes Award nominations and wins.

Straight White Men
by Young Jean Lee

Three brothers and their father gather for Christmas to drink eggnog, play video games, and wrestle. But when one brother seems to buckle under the pressures of achievement, it becomes clear that these men are wrestling with something much larger than each other. From one of the most daring writers in America comes a razor-sharp comedy that confronts the complexities of identity and hypocrisies of privilege.

Young Jean Lee is a writer, director, and filmmaker. She has written and directed ten shows in New York with Young Jean Lee’s Theater Company, and toured her work to over thirty cities around the world. Her plays have been published by Theatre Communications Group (Songs of the Dragons Flying to Heaven and Other Plays; The Shipment and Lear; and We’re Gonna Die) and by Samuel French (Three Plays by Young Jean Lee). She is currently under commission from Lincoln Center Theater and the Oregon Shakespeare Festival, and has written a screenplay commission for Plan B/Paramount Pictures. Her first short film, Here Come the Girls, was presented at The Locarno International Film Festival, Sundance Film Festival, and BAMcinemaFest. Lee is the recipient of a Guggenheim Fellowship, two OBIE Awards, a Prize in Literature from the American Academy of Arts and Letters, a Doris Duke Performing Artist Award, a Doris Duke Artist Residency, a Foundation for Contemporary Arts grant, and the ZKB Patronage Prize of the Zürcher Theater Spektakel.

The Hard Problem
by Tom Stoppard
directed by Matt Torney

Master dramatist Tom Stoppard’s newest play follows Hilary, a young psychology researcher at the prestigious Krohl Institute for Brain Science. As she and her colleagues grapple with the ‘hard problem’ of defining consciousness, a thorny decision from Hilary’s past fuels her controversial stances—and a few suspect choices. Bristling with intellectual energy and searing
wit, *The Hard Problem* explores the difference between our brains and our minds, the nature of belief, and how to reconcile hard science with lived experience.

**Tom Stoppard** is an award-winning playwright and screenwriter. His most recent play is *The Hard Problem*. His plays include *Rosencrantz And Guildenstern Are Dead*, *The Real Inspector Hound*, *After Magritte*, *Jumpers*, *Travesties*, *Every Good Boy Deserves Favour* (with André Previn), *Night and Day*, *The Real Thing*, *Hapgood*, *Arcadia*, *The Invention Of Love*, *The Coast Of Utopia*, *Rock’n’Roll*, *Indian Ink*, *Dirty Linen*, and *Dogg’s Hamlet*, *Cahoot’s Macbeth*. Translations and adaptations include *Tango*, *Undiscovered Country*, *On The Razzle*, *Rough Crossing*, *Dalliance*, *The Seagull*, *Henry IV*, *Ivanov*, *The Cherry Orchard*, *The House Of Bernarda Alba* and *Largo Desolato* (Havel). His radio play *Albert’s Bridge* received an Italia Prize, and his original television play *Professional Foul* won awards from BAFTA and the Broadcasting Press Guild. His most recent work for BBC television was *Parade’s End* (Ford Madox Ford). Screenplays include *Anna Karenina*, *Despair*, *The Romantic Englishwoman*, *The Human Factor*, *Brazil*, *Empire Of The Sun*, *The Russia House*, *Billy Bathgate*, *Poodle Springs*, and *Shakespeare In Love* (with Marc Norman), which won him an Academy Award, a Golden Globe, and the Broadcast Film Critics and American Guild Awards for Best Screenplay 1998. He directed and wrote the screenplay for the film of *Rosencrantz and Guildenstern are Dead*, which won the Prix d’Or at the Venice Film Festival 1990. He has written eight Evening Standard award-winning plays and five of his plays have won Tony Awards.

**Matt Torney** is Studio Theatre’s Associate Artistic Director, where he has directed *Hedda Gabler*, *Jumpers for Goalposts* (nominated for two Helen Hayes Awards including Best Ensemble), *The New Electric Ballroom*, and *The Walworth Farce* (nominated for two Helen Hayes Awards). Prior to his work at Studio, Mr. Torney served as the Director of Programming for Origin Theatre in New York, an Off Broadway company that specializes in European new writing. His New York credits include *Stop the Tempo* and *Tiny Dynamite* (Origin Theatre, Drama Desk Award nominee), *The Twelfth Labor* (Loading Dock), *The Dudleys* (Theatre for the New City), *The Angel of History* (HERE), and *Three Sisters and A Bright Room Called Day* (Atlantic Theatre School). Regional credits include *Sherlock Holmes and the Crucifer of Blood* and *Observe the Sons of Ulster Marching Towards the Somme* (Pittsburgh Irish and Classical Theatre) and *Improbable Frequency* (Solas Nua, Helen Hayes Award nominee for Best Choreography). International credits include *Digging For Fire* and *Plaza Suite* (Rough Magic, National Tour), *Angola* (workshop at the Abbey Theatre), *Paisley and Me* (Grand Opera House, Belfast), *The Last Days of Judas Iscariot* (Making Strange, Irish Theatre Award nominee for Best Director), and *Woyzeck* (Rough Magic, Best Production nominee at the Dublin Fringe Festival). Originally from Belfast, Mr. Torney holds an MFA from Columbia University.

**Three Sisters**
by Anton Chekhov
translated by Paul Schmidt
directed by Jackson Gay
in association with New Neighborhood

Stuck in a backwater town, three sisters and their brother search for meaning amidst missed opportunities and misplaced dreams in the everyday clutter of lackluster birthday presents, pushy in-laws, and underwhelming suitors. *Three Sisters* pitches the sublime against the ridiculous, the romanticized past against an idealized future, and the individual against the
unknowability of life itself in Chekhov’s tragicomic masterpiece about life’s heartbreak and absurdity.

**Anton Pavlovich Chekhov** was a nineteenth century Russian doctor, author, and playwright. Chekhov wrote his first full-length dramatic work, *Ivanov*, in 1887 for production at the Kursk Theatre in Moscow. He was awarded the prestigious Pushkin prize in 1888 for his story *The Steppe*. In 1898, he was approached by writer and critic Vladimir Nemirovich-Danchenko, who hoped to stage *The Seagull* at the new theatre he was opening with theatre director Konstantin Stanislavsky. Chekhov eventually agreed, thus beginning his long-term relationship with Moscow Art Theatre. The productions of Chekhov’s plays produced by the Moscow Art Theatre brought Chekhov his greatest critical success as a playwright. The Moscow Art Theatre would stage all of Chekhov’s plays, following *The Seagull* with *Uncle Vanya* in 1899, *Three Sisters* in 1901, and finally *The Cherry Orchard* in 1904.

**Paul Schmidt** was one of the most influential critics, translators, and playwrights of his time. His translations, including plays by Chekhov, Gogol, Genet, Brecht, and Marivaux, have been produced by such directors as Robert Wilson, JoAnne Akalaitis, and Peter Sellars and have won awards in France, Italy, and the United States. His plays have been performed at the Brooklyn Academy of Music, Thalia Theatre in Hamburg, and Institute for Contemporary Art in London. Dr. Schmidt, who held a Ph.D. in Slavic Literature from Harvard, was a Professor of Russian Literature at the University of Texas and at Wellesley College. He also taught at Harvard, Cornell, and Yale and lectured widely in this country and abroad. His critical essays appeared in *The Nation*, *The New York Review of Books*, and *Delos*. A recipient of a fellowship from the National Endowment for the Arts, Dr. Schmidt was the author of *Meyerhold at Work* and editor of *The Complete Works of Arthur Rimbaud* and *The Collected Works of Velimir Khlebnikov*. His collected translations of Chekhov’s plays were published in 1997.

**Jackson Gay**’s upcoming projects include Shakespeare’s *Much Ado About Nothing* adapted with Kenneth Lin (Cal Shakes), *Transfers* by Lucy Thurber (New York Stage & Film), and Lisa Lampanelli’s *Stuffed* (Women’s Project). Recent projects include: Suzanne Vega’s *An Evening with Carson McCullers* (workshop, Rattlestick and Rattlestick West); George Brant’s *Grounded* (Alley Theatre); Jen Silverman’s *The Moors* (Yale Rep); *These Paper Bullets!* by Rolin Jones with music by Billie Joe Armstrong at Atlantic Theater Company, Geffen Playhouse, and Yale Rep (Critics Pick, *Time Out NY*; Best Production and Adaptation, LA Sage Awards; Best of 2015 *Time Out Los Angeles*, Connecticut Critics Circle Awards for Best Production and Best Director); *I Saw My Neighbor On The Train And I Didn’t Even Smile* by Suzanne Heathcote (world premiere, co-produced by New Neighborhood and Berkshire Theatre Festival); *Elevada* by Sheila Callaghan (Yale Rep); *The Insurgents* by Lucy Thurber (Labyrinth Theater Company); *3C* by David Adjmi (Rattlestick/piece by piece/Rising Phoenix); Lucy Thurber’s *Where We’re Born - The Hilltown Plays* (Rattlestick); Rolin Jones’s *The Jammer* (Atlantic Theater Company) and *The Intelligent Design of Jenny Chow* at Atlantic Theater Company and Yale Rep (Connecticut Critics Circle Award Outstanding Production of a Play); *A Little Journey* at Mint Theater Company (Drama Desk nomination, Outstanding Revival of a Play). *Other Desert Cities, August: Osage County, Red* and Kenneth Lin’s *Intelligence-Slave* (Alley Theatre). Ms. Gay is a founding member of New Neighborhood. She is the Director of Artistic Programming for Fuller Road Artist Residency and teaches directing at Yale College. She holds a BFA from University of the Arts and an MFA from Yale School of Drama. She is from Sugar Land, Texas.
**New Neighborhood** is a theater and television company whose recent theatrical projects and partnerships include *The Petersons: In the Bleak Mid-Winter* at the Cutting Room (NYC), *These Paper Bullets!* by Rolin Jones with music by Billie Joe Armstrong at the Geffen Playhouse (Los Angeles) and Atlantic Theater Company (NYC), and the world premiere of Suzanne Heathcote’s *I Saw My Neighborhood on the Train and I Didn’t Even Smile* (co-produced by Berkshire Theatre Festival and New Neighborhood).

A fifth and final play, to be announced soon, will round out the Main Series.

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**STUDIO X**

*MotherStruck*

written and performed by **Staceyann Chin**

As a teenager in Jamaica, Staceyann Chin lived in fear of an unwanted pregnancy. As a lesbian performance poet in Brooklyn in her ever-later 30s, she craves nothing more than a child...only to face twists of love, biology, and health insurance. A hilarious, intimate, and heart-shaking story of the best-laid plans and hairpin turns with a magnetic performance from Staceyann Chin (*Def Poetry Jam*).

**Staceyann Chin** is widely known as co-writer and original performer in the Tony-Award-winning *Russell Simmons Def Poetry Jam* on Broadway. Her poetry has been featured in Nuyorican Poets’ Café, one-woman shows off-Broadway, and writing workshops in Sweden, South Africa, and Australia. Chin has written three other one-woman shows: *Hands Afire*, *Unspeakable Things*, and *Border/Clash*, all which opened to rave reviews at the Culture Project in New York City. Chin is the recipient of the 2007 Power of the Voice Award from The Human Rights Campaign, the 2008 Safe Haven Award from Immigration Equality, the 2008 Honors from the Lesbian AIDS Project, and the 2009 New York State Senate Award. She is the author of the memoir *The Other Side of Paradise*, and her voice was featured on *The Oprah Show*, where she spoke about her experiences of growing up in Jamaica and the dire consequences of her coming out there. She unapologetically identifies as Caribbean and black, Asian and lesbian, woman and resident of New York City.

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*I Wanna Fucking Tear You Apart*

written and directed by **Morgan Gould**

**World Premiere**

produced as a part of **Studio R&D**, Studio Theatre’s new works initiative

Samantha and Leo are a team—best friends and roommates, fat girl and gay guy against the world—until a new friend upends their cozy co-dependent diet of mutual self-loathing and *Grey’s Anatomy* marathons. An ode to the complications of friendship in its many messy forms, with a special nod to a kind of love that sometimes looks a lot like rage.

**Morgan Gould** most recently directed the world premiere of Leah Nanako Winkler’s *Kentucky* at Ensemble Studio Theatre (co-production with P73) in May 2016. Ms. Gould is a writer/ director who has previously held staff positions at Playscripts, Inc., Lark Play Development Center, Cape Cod Theatre Project, and Young Jean Lee’s Theater Company, where she co-created *Untitled Feminist Show* (BAC/PS 122) and worked alongside Young Jean on the premieres of *Lear* (Soho Rep) and *We’re Gonna Die* (Joe’s Pub/ LCT3) and tours of *Pullman WA* and *The Shipment*. She is
a New Georges affiliated artist, where she was a member of their emerging writer/director lab from 2010-2014, and an alumna of the Target Margin Institute for Collaborative Theater Making Lab, the Lincoln Center Director’s Lab, The Civilians R + D Group, and the Ensemble Studio Theatre and Playwrights Horizons Directing Residency Programs. She was an 11-12 BAX (Brooklyn Arts Exchange) Artist in Residence with playwright Matthew Paul Olmos and a 12-13 Space Grant Recipient. Ms. Gould is the Artistic Director of the theater company Morgan Gould & Friends (founded in 2012), a company of actors and designers who now include Chris Barlow, Lucy DeVito, Christopher Geary, Megan Hill, Anna O'Donoghue, Tom Pecinka, Barbara Samuels, Ryan Seelig, Zack Segel, Nate Trinrud, and Amir Wachterman. MG&F’s work has been featured at Dixon Place, The Brooklyn Lyceum, HERE Arts Center, Ars Nova, CAP21, BAX, New Georges, The Ice Factory Festival/The New Ohio and The Culture Project. Ms. Gould is also the Co-Founder of Stage Partners, a play licensing company specializing in plays for young artists and audiences. She holds a BA in Directing from Fordham College at Lincoln Center and an MFA in Playwriting from Brooklyn College.

**No Sisters**

written and directed by Aaron Posner

**World Premiere**

commissioned as a part of **Studio R&D**, Studio Theatre’s new works initiative **in association with New Neighborhood**

Aaron Posner has crafted his latest re-imagined Chekhov to radically intersect with its Russian progenitor—while *Three Sisters* plays out in one theatre, half the cast is also performing upstairs in another: Same building, different theatre... *No Sisters!* Olga, Masha, and Irina yearn for Moscow while the rest of the household and its hangers-on grapple with their own heartache and longing, bit players in a world whose focus is elsewhere. *No Sisters* explores the screwed up, endlessly fascinating psyches of Chekhov’s lovelorn, world-weary misfits in a wildly funny play about wildly unhappy people.

**Aaron Posner** is a Helen Hayes and Barrymore Award-winning director and playwright. He is a founder and former Artistic Director of Philadelphia’s Arden Theatre, and an Associate Artist at both the Folger Theatre and Milwaukee Repertory Theatre. His adaptations include Chaim Potok’s *The Chosen* and *My Name is Asher Lev* (both of which have enjoyed successful runs at more than 50 theatres across the country and the latter of which ran for ten months Off-Broadway and won both the Outer Circle Critics Award for Best New Off-Broadway play and the John Gassner Award), as well as Ken Kesey’s *Sometimes a Great Notion*, Mark Twain’s *A Murder, A Mystery, and a Marriage*, an adaptation of three Kurt Vonnegut short stories, entitled *Who Am I This Time? (and other conundrums of love)*. His Chekhov inspired *Stupid Fucking Bird* debuted at Woolly Mammoth and won the Helen Hayes Award for Outstanding Resident Play as well as the Charles MacArthur Award for Outstanding Play or Musical. It has received productions and awards from around the country. His second Chekhov adaptation *Life Sucks* premiered at Theater J. His musical for young audiences *The Gift of Nothing* received a Helen Hayes Award for Outstanding Play and Musical Adaptation for its production at the Kennedy Center. Mr. Posner was raised in Eugene, Oregon, graduated from Northwestern University, is an Eisenhower Fellow, and lives near Washington, DC.
Wig Out!
in an updated version by Tarell Alvin McCraney
directed by Kent Gash

When Eric falls for the handsome Wilson on the subway, he doesn’t know what he’s in for. Because Wilson is also Nina, a rising drag star in The House of Light, and when a competing house calls a ball for midnight, Eric is drawn into battle. Part turf war, part pageant, all conquest, Wig Out! is a mesmerizing trip into the heart of African-American drag ball culture by way of Ovid, Jay-Z, and Destiny’s Child. From the acclaimed author of The Brother/Sister Trilogy and Choir Boy comes a dazzling spectacle about the timeless desires to be desired, find your home, and dominate anyone who throws you shade.

Tarell Alvin McCraney is best known for his acclaimed trilogy, The Brother/Sister Plays: The Brothers Size, In the Red and Brown Water, and Marcus; or the Secret of Sweet. They have been performed at McCarter Theater in Princeton, The Public Theater in New York, Steppenwolf Theatre in Chicago, at a trio of theaters in the Bay Area: Marin Theatre Company, ACT, and Magic Theatre, as well as the Young Vic in London (Olivier Award nomination) and around the world. Other plays include Choir Boy, The Breach (Southern Rep, Seattle Rep), Wig Out! (Sundance Theatre Institute, Royal Court, and Vineyard Theatre—GLAAD Award for Outstanding Play), and American Trade (Royal Shakespeare Company/Hampstead Theatre). He is an ensemble member at Steppenwolf Theatre Company, where his commissioned play Head of Passes premiered in the spring of 2013. Mr. McCraney was the Royal Shakespeare Company’s International Playwright in Residence in 2009-2011. He is the recipient of the prestigious Whiting Award and Steinberg Playwright Award, as well as London’s Evening Standard Award for Most Promising Playwright, the inaugural New York Times Outstanding Playwright Award, and the inaugural Paula Vogel Playwriting Award.

Kent Gash directed Tarell Alvin McCraney’s Choir Boy (2015) at Studio Theatre. Mr. Gash is the founding director of the NYU Tisch New Studio on Broadway. Mr. Gash is co-author and director of the musical Langston in Harlem, recipient of four Audelco Awards including Best Musical. New York credits include Broke-Ology at the Juilliard School, the Off Broadway premiere of Miss Ever’s Boys for the Melting Pot Theatre Co., the world premiere musical Call the Children Home for Primary Stages, the York Theatre concert presentation of Duke Ellington’s Beggar’s Holiday, and Samm-Art William’s Home. He has numerous regional credits across the country including the Oregon Shakespeare Festival, Marin Theatre Company, Cincinnati Playhouse, Cleveland Play House, Denver Center Theatre Company, McCarter Theater, Sundance Theatre Institute, Intiman Theatre, Shakespeare Santa Cruz, The Kennedy Center, Arizona Theatre Company, San Jose Rep, Trinity Rep, Hartford Stage Company, and Maltz-Jupiter Theatre. Mr. Gash formerly served as the Artistic Director for the Alabama Shakespeare Festival, as well as the Associate Artistic Director of Alliance Theatre. Mr. Gash holds a BFA from Carnegie Mellon and an MFA from UCLA.

STUDIO THEATRE

Entering its seventh season under the leadership of Artistic Director David Muse, 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 Theatre produces contemporary theatre in deliberately intimate spaces, fostering a more thoughtful, more empathetic, and more connected community, in Washington DC and beyond. Throughout the Theatre’s 38-year history, the quality of its work has been recognized by sustained community support as well as with 341 nominations and 64 Helen Hayes Awards for excellence in professional theatre.

GENERAL INFORMATION
Location: 1501 14th Street NW (northeast corner of 14th and P Streets).
Parkin:
- Studio has a parking partnership with Washington Plaza Hotel at 10 Thomas Circle NW, three blocks south of Studio; patrons who park at the hotel’s parking garage can purchase a $13 voucher at concessions.
- Street parking is limited; arrive early to increase your options.
Accessibility: Studio’s theatres are all wheelchair accessible; seats are available by reservation. Assisted listening devices are available for all shows at concessions. Call the Box Office at 202.332.3300 for more information.
Contact Information:
Tickets and Subscriptions: 202.332.3300
Administration: 202.232.7267
Website: studiotheatre.org
E-mail: info@studiotheatre.org

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