PRESS RELEASE

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DATE: Tuesday, April 18, 2017

NEXT AT STUDIO: FLORIAN ZELLER’S AWARD-WINNING THE FATHER, DIRECTED BY DAVID MUSE, STARRING TED VAN GRIETHUYSEN

"It’s as sharp and surprising a play as you’ll see all year."
- The Times (London)

THE FATHER
by Florian Zeller
translated by Christopher Hampton
directed by David Muse
starring Ted van Griethuysen
begins May 10, 2017

Florian Zeller’s The Father will round out Studio’s 2016-2017 Main Series this spring. Mr. Zeller received the Molière award, France’s premier prize for new work, for The Father in 2014. The play is translated by two-time Tony Award recipient Christopher Hampton. “The Father is an extraordinarily original and moving play: disorienting, funny, and theatrically thrilling,” says Studio Artistic Director David Muse, who will direct the play’s DC debut. “Florian is one of France’s most prolific and well-regarded contemporary playwrights, and The Father has been a sensation wherever it has played. I’m looking forward to matching theatrical wits with the play.”

The cast is led by the peerless and beloved Ted van Griethuysen, who has performed at Studio in a dozen plays: The Apple Family Cycle: Sorry, Regular Singing, That Hopey Changey Thing, and Sweet and Sad (Helen Hayes Award); The Habit of Art (Helen Hayes Award); The Walworth Farce; Moonlight; Rock ‘n’ Roll; The Invention of Love; A Number; The Life of Galileo (Helen Hayes Award); and The Steward of Christendom (Helen Hayes Award). Joining van Griethuysen are
Kate Eastwood Norris, last seen at Studio as Rachel in the world premiere of Clare Lizzimore’s Animal, and DC actors Caroline Dubberly and Erika Rose, making their Studio debuts, alongside Manny Buckley and Daniel Harray.

About The Father
André is 80 and a man of his own mind. He’s quick with a joke, especially one with an edge, and used to dominating conversations and relationships. But things are getting strange: His trusted watch goes missing, reappears, and is lost again; his daughter’s stories don’t quite add up; his furniture is disappearing; and there are strangers at his table. Internationally acclaimed Florian Zeller’s unnerving “tragic farce” asks who we are to ourselves when our signposts disappear.

About Florian Zeller
Florian Zeller is a French novelist and playwright whose work has been translated into several languages. He won the prestigious Prix Interallié for his novel La Fascination du pire and two Molière awards for France’s Best Play for Le Père and La Mère. His plays include L’Autre, Le Manège, Si tu mourais (nominated for a Globe de Cristal), Elle t’attend, La Mère (Molière Award in 2011), La Vérité, Une heure de Tranquillité, Le Mensonge which were successfully produced in France and internationally. Le Père (The Father) was the 2014 winner of three Molière Awards including Best Play, and won the Prix du Brigadier in 2015. His play Une Heure de Tranquillité, had a successful run and has since been adapted for film. His latest play, L’Envers du décor, ran in the winter of 2016 at the Théâtre de Paris.

About Christopher Hampton
Christopher Hampton was born in the Azores in 1946. He wrote his first play, When Did You Last See My Mother? at the age of eighteen. Since then, his plays include The Philanthropist, Savages, Tales from Hollywood, Les Liaisons Dangereuses, White Chameleon, The Talking Cure, and Appomattox. He has translated plays by Ibsen, Moliere, von Horvath, Chekhov, and Yasmina Reza (including Art, Life x 3, and God of Carnage). His television work includes adaptations of The History Man and Hôtel du Lac. His screenplays include The Honorary Consul, The Good Father, Dangerous Liaisons, Mary Reilly, Total Eclipse, The Quiet American, Atonement, A Dangerous Method, Carrington, The Secret Agent, and Imagining Argentina.

About David Muse
David Muse is in his seventh season as Artistic Director of Studio Theatre where he has directed 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 directed seven productions, including Henry V, Romeo and Juliet, Julius Caesar, and Coriolanus. Other directing
projects include *King Charles III* (Shakespeare Theatre Company, A.C.T., Seattle Rep), *Frankie and Johnny in the Clair de Lune* (Arena Stage), *The Bluest Eye* (Theatre Alliance), and Patrick Page’s *Swansong* (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, Ford’s Theatre, and The Kennedy Center. Mr. Muse has taught acting and directing at Georgetown, Yale, and the Shakespeare Theatre Company’s Academy of Classical Acting. A six-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. Mr. Muse is a graduate of Yale University and the Yale School of Drama.

**About the Cast**

**Ted van Griethuysen** (Andre) returns to Studio after appearing in Sorry, Regular Singing, That Hopey Changey Thing and Sweet and Sad (Helen Hayes Award), *The Habit of Art*, *The Walworth Farce*, *Moonlight*, *Rock 'n' Roll*, *The Invention of Love*, *A Number*, *The Steward of Christendom*, and *The Life of Galileo*, a role he also played in London, both productions directed by David Salter. He was recently seen on the West End in three one-act plays by Tennessee Williams. A member of the Shakespeare Theatre Company’s permanent acting company since 1987, he has appeared in more than 50 productions, including as Philip II in *Don Carlos*, John of Gaunt in *Richard II*, the title role in *King Lear*, Prospero in *The Tempest*, Andrew Undershaft in *Major Barbara*, and Malvolio in *Twelfth Night*, also at the McCarter Theatre. He spent twenty-five years in New York, appearing on Broadway in Gore Vidal’s *Romulus, The Moon Besieged*, and *Inadmissible Evidence* (Drama Desk Award). In 1968, he and his wife Rebecca Thompson founded the Opposites Company, an acting company based on the Aesthetic Realism of Eli Siegel. He has taught acting privately in New York and at Columbia University, the University of South Carolina, and Manchester Metropolitan University. He is the recipient of seven Helen Hayes Awards, the Will Award, and the Richard Bauer Award for Outstanding Contribution to Washington Theatre.

**Kate Eastwood Norris** (Anne) returns to Studio after her performance in *Animal*. Select regional theatre credits include productions at Berkeley Repertory Theatre, Arena Stage, Folger Theatre, Portland Center Stage, Shakespeare Santa Cruz, Round House Theatre, The Humana Festival at Actor’s Theatre of Louisville, Florida Stage, Two River Theatre, Delaware Theatre, Arden Theatre, Pittsburgh Irish & Classical Theatre, Gulfshore Playhouse, Syracuse Stage, and The Wilma Theatre. Ms. Norris has received two Helen Hayes Awards and Philadelphia’s Barrymore Award for her acting. She has an MA in Humanities and the Creative Life from Pacifica Graduate Institute.

**Manny Buckley** (Pierre) makes his Studio Theatre debut in *The Father*. Select regional credits include *Love’s Labor’s Lost* at Chicago Shakespeare; *In the Heat of the Night* at Shattered Globe; *Of Mice and Men*, George Orwell’s 1984, and *Hit the Wall* at Steppenwolf Theatre Company; *The
Last Days of Judas Iscariot at Victory Gardens; and Looking Over the President’s Shoulder and Dutchman/TRANSit at American Blues Theater. Television credits include Chicago Fire and Sirens. Film credits include Pilgrim, Sugar and Mrs. Stevens Hears the Mermaids Singing. Mr. Buckley has been nominated for a Joseph Jefferson Award and has received a Black Theater Alliance Award and a Black Excellence Award.

Caroline Dubberly (Laura) makes her Studio debut in The Father. Select regional credits include Baby Screams Miracle at Woolly Mammoth Theatre; Next to Normal and An Irish Carol at Keegan Theatre; Blood Wedding at Cara Mía Theatre Co; Mr. Burns, a post-electric play at Stage West; and The Musical Adventures of Flat Stanley with the Dallas Children’s Theater 2014-15 National Tour. Ms. Dubberly holds a BA in Theatre Arts from the University of North Texas.

Erika Rose (Woman)’s credits include An Octoroon, Mr. Burns, The Mineola Twins, and Lenny & Lou at Woolly Mammoth Theater Company; Falling Out of Time and In Darfur (Helen Hayes Award, Outstanding Lead Actress) at Theater J; Oliverio: A Brazilian Twist, Knuffle Bunny, and The Brand New Kid at The Kennedy Center; The Book Club Play and Pippin at Round House Theatre; Cinderella, Mufaro’s Beautiful Daughters, and Roberto Clemente at Imagination Stage; Unexplored Interior at Mosaic Theater Company; Users Guide to Hell: Featuring Bernard Madoff at Project Y (NY); and Ruined at Philadelphia Theater Company.

Daniel Harray (Man) has performed Off Broadway in The 39 Steps at Union Square Theater. Select regional credits include The Beaux’ Stratagem and Don Juan at the Shakespeare Theatre Company, Cyrano at Sierra Repertory Theatre, 33 Variations at Festival Stage of Winston-Salem, Wit at Seattle Repertory Theatre, and The Scarlet Letter at Lookingglass Theatre Company. He is featured in the upcoming season of Orange Is the New Black and in the independent film Hold Me. Mr. Harray holds an MFA from the Shakespeare Theatre Company’s Academy for Classical Acting.

About the Creative Team

Debra Booth (Set Designer) is Director of Design at Studio Theatre, where she has designed The Hard Problem, Moment, Constellations, The Apple Family Cycle; Jumpers for Goalposts; Belleville; Cock; Edgar & Annabel; Bachelorette; Moonlight; Blackbird; My Children! My Africa!; The Pillowman; Caroline, or Change; Fat Pig; A Number; Afterplay; The Russian National Postal Service; Far Away; Privates on Parade; and many others. Her international work includes premiere operas Marco Polo (Tan Dun/Martha Clarke) in Munich, Hong Kong, and New York and The Hindenburg (Steve Reich/Roman Paska), which toured Europe. Regionally, Ms. Booth’s credits include the premiere of Lost Boys of the Sudan at Minneapolis Children’s Theatre; Marisol at Hartford Stage and The Public Theatre; Trying, The Illusion, and Happy Days at Portland Stage Company; The New York premiere of Angels in America at The Juilliard School; The Game of Love and Chance at the Berkshire Theatre Festival; Broken Glass at Philadelphia Theatre.
Company (Barrymore Award nomination); and Moon for the Misbegotten at Yale Repertory Theatre. She has also collaborated on several projects with Estelle Parsons and Al Pacino for the Actors Studio. Ms. Booth is the recipient of the National Endowment for the Arts Design Grant and a graduate of the Yale School of Drama.

**Keith Parham** (Lighting Designer) returns to Studio after designing Hand to God. He recently designed Therese Raquin on Broadway for Roundabout Theatre Company. His Off-Broadway credits include Man From Nebraska at Second Stage; The Purple Lights of Joppa Illinois and Between Riverside and Crazy at Atlantic Theater Company; The Model Apartment at Primary Stages; Tribes, Mistakes Were Made, and Red Light Winter at Barrow Street Theatre; Stop the Virgins with Karen O at St. Ann’s Warehouse and Sydney Opera House; Ivanov and Three Sisters at CSC; A Minister’s Wife at Lincoln Center Theatre; and Adding Machine: A Musical at Minetta Lane. International work includes Homebody/Kabul at National Theatre of Belgrade in Serbia. Regionally, he has designed at TUTA, Goodman Theatre, Steppenwolf, Court Theatre, The Mark Taper Forum, and Arena Stage, among others. He is the recipient of an Obie Award and a Lucille Lortel Award.

**Wade Laboissonniere** (Costume Designer) makes his Studio debut with The Father. His Broadway credits include The Story of My Life. His Off-Broadway credits include An Octoroon; The Outgoing Tide; Side Effects; Zanna, Don’t!; and Shakespeare’s R&J. His regional credits include productions at Ford’s, where he is an Associate Artist; Shakespeare Theatre Company; The Kennedy Center; Arena Stage; Cincinnati Playhouse; Baltimore CenterStage; Portland Center Stage; Goodspeed; Fifth Avenue Theatre; Berkshire Theatre Group; Delaware Theatre; Hangar Theatre; Dallas Theater Center; Alliance Theatre; Papermill Playhouse; Westport Country Playhouse; and Pasadena Playhouse. His tours include Disney’s High School Musical (US, Australia, Spain, West End) and White Christmas. Additionally, Mr. Laboissonniere has published two volumes of Blueprints of Fashion. He holds a degree from the Yale School of Drama.

**Ryan Rumery** (Sound Designer) is a musician, composer, and producer. His music is featured in the films How to Let Go of the World, Love All the Things Climate Can’t Change (Sundance 2016, HBO), and City of Gold (Sundance, SXSW 2015, IFC/Sundance Selects). Recent theatrical scores include The Blamess at the Old Globe Theatre, Latin Standards at the Under the Radar Festival, the Pulitzer Prize-winning Between Riverside and Crazy at Atlantic and Second Stage, and Fool For Love on Broadway. Mr. Rumery, Christian Frederickson, and their late collaborator Jason Noble recently released their album The Painted Bird - Amidst, which debuted with a live performance at La Mama. He was also the Sound Consultant for Sufjan Stevens’ Round Up at the Barbican and Edinburgh International Festival. He recently produced two albums for Jeremy Bass: Winter Bare and New York in Spring; the title track from the latter album won the John Lennon Songwriting Prize.
Lauren Halvorsen (Dramaturg) is in her sixth season as Associate Literary Director of Studio Theatre. Her dramaturgy credits at Studio include *Three Sisters*, *The Hard Problem*, *Hand to God*, *Between Riverside and Crazy*, *Chimerica*, *The Wolfe Twins*, *Belleville*, *Water by the Spoonful*, *Tribes*, *The Real Thing*, *The Motherfucker with the Hat*, *The Aliens*, *Bachelorette*, *The Big Meal*, and *Time Stands Still*. Previously, Ms. Halvorsen spent three seasons as Literary Manager of the Alley Theatre. She was the Artistic Associate of the WordBRIDGE Playwrights Laboratory for six years and has worked in various artistic capacities for City Theatre Company, O’Neill Playwrights Conference, First Person Arts Festival, and The Wilma Theater. Ms. Halvorsen is a graduate of Bryn Mawr College.

Sarah Elizabeth Ford (Production Stage Manager) returns to Studio after *Constellations*. Ms. Ford works primarily out of New York City, but spent 2013-2014 working with the Singapore Repertory Theatre. Recent projects include the UN General Assembly’s Sustainable Development Goals project presentation and Global Citizen’s #ShowUpVote Campaign. NYC credits include *Ugly Lies the Bone* with Roundabout Underground; the Bridge Project (*As You Like It* and *The Tempest*), Ridge Theatre’s *Lightning At Our Feet* and *Shelter*, and Paul Simon’s *American Tunes* & *Songs from the Capeman*, all at the Brooklyn Academy of Music; and various productions with the 24 Hour Play Company. Touring and regional credits include *Fela! The Concert* at the Adelaide & Auckland Arts Festivals; *Venus In Fur* with Singapore Repertory Theatre; *Much Ado About Nothing* with Shakespeare on the Sound; new works with New York Stage and Film; *Traveling Lady* at the french institute : alliance française NYC & Cité Internationale Universitaire de Paris; *Voices of Strength* with MAPP International Productions; and *The Nutcracker* with Connecticut Ballet. Ms. Ford studied with the Compagnie Théâtrale F’Âme in Dakar, Senegal.

Victoria Gruenberg (Assistant Director)’s Studio credits include assisting Michael Kahn on *Cloud 9*, Shana Cooper on *Straight White Men*, Matt Torney on *The Hard Problem*, and Jackson Gay on *Three Sisters*. Princeton main stage directing credits include Anouilh’s *Antigone*, Annika Bennett’s *Spackle*, and Johnna Adams’ *Gidion’s Knot*. Main stage acting credits include *Cloud 9*; *Uncle Vanya*; *Kiss Me, Kate*; and *Sunday in the Park with George*. She has worked under John Rando, John Doyle, and Tim Vasen, as well as several South African directors during her time with ASSITEJ South Africa and Cape Town Edge. Ms. Gruenberg is a recipient of the Frances LeMoyne Page Prize for Outstanding Achievement in the Creative Arts, and a recent graduate of Princeton University’s English and Theatre programs.

**INFORMATION**

Where: Studio Theatre’s Metheny Theatre, 1501 14th St NW, Washington, DC 20005
Dates: May 10 – June 18, 2017
Performances: Tuesday-Saturday, 8pm; Matinees: Saturday and Sunday, 2pm
Ticket Prices: Tickets range from $20-$85

Press Performance: Sunday, May 14 at 2pm

STUDIO THEATRE
In 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). Muse is joined by Managing Director Meridith Burkus. One of the most respected midsized theatres in the country, Studio Theatre produces the work of today’s greatest writers, augmented by occasional productions of modern classics, performed by acclaimed actors in intimate spaces. Throughout the Theatre’s 38-year history, the quality of its work has been recognized by sustained community support as well as with 363 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).

Parking:
- 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 extremely limited; arrive early to increase your options.


Accessibility: Studio’s theatres are all wheelchair accessible; seats are available by reservation. Assistive listening devices are available for all shows at concessions. Call the Box Office at 202.332.3300 for more information.

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