

A Strange Loop



PLAYWRIGHTS /

Who we are

Our vision

We believe in theater as the most human and immediate medium to tell the stories of our time, and affirm the primacy and centrality of the playwright to the form.

Our writers

We support each playwright's full creative development and nurture their unique voice, resulting in a heterogeneous mix of as many styles as there are artists.

Our productions

We share the stories of today by the writers of tomorrow. These intrepid, diverse artists develop plays and musicals that are relevant, intelligent, and boundary-pushing. Our plays reflect the world around us through stories that can only be told on stage.

Our audience

Much like our work, the 60,000 people who join us each year are curious and adventurous. Playwrights is committed to engaging and developing audiences to sustain the future of American theater. That's why we offer affordably priced tickets to every performance to young people and others, and provide engaging content – both onsite and online – to delight and inspire new play lovers in NYC, around the country, and throughout the world.

Our process

We meet the individual needs of each writer in order to develop their work further. Our New Works Lab produces readings and workshops to cultivate our artists' new projects. Through our robust commissioning program and open script submission policy, we identify and cultivate the most exciting American talent and help bring their unique vision to life.

Our downtown programs

...reflect and deepen our mission in numerous ways, including the innovative curriculum at our Theater School, mutually beneficial collaborations with our Resident Companies, and welcoming myriad arts and education not-for-profits that operate their programs in our studios.

Our conviction

We are a home for the American writer. It is expressed in our very name: we are Playwrights.

Playwrights Horizons – where theater begins

Our name is written many different ways by those who shape it most directly: our playwrights. This version of the logo was written by Michael R. Jackson, using his unique hand to imprint our company name. For more information, visit phnyc.org/about.

PLAYWRIGHTS

From the Artistic Director

The Strange Loop phenomenon occurs whenever, by moving upwards (or downwards) through levels of some hierarchical system, we unexpectedly find ourselves right back where we started.

Douglas Hofstadter, Gödel, Escher, Bach

It is a peculiar sensation, this double-consciousness, this sense of always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity.
W.E.B. Du Bois, The Souls of Black Folk

I only wanted more than I knew.

Liz Phair, "Strange Loop"

The term "strange loop" was coined by cognitive scientist Douglas Hofstadter. On the most immediate level, Michael R. Jackson introduces the term to describe his musical's referentiality. It is a musical about a black, queer musical theater writer named Usher who is writing a musical about a black, queer musical theater writer named Usher...*et cetera*. But the aptness of the title only starts there; the number of strange loops that Usher seeks to circumnavigate is manifold. The opening number, which introduces our dry protagonist in his day job as an usher for *The Lion King*, sets us up to expect a show-biz satire. But Michael wastes no time in broadening his scope. Usher gets his name not just from his job – we also discern that he is taking us on a journey, one into his own identity and a larger subculture of queer African Americans. We glean that, like so many others, Usher has moved to New York to escape a narrow-minded, homophobic upbringing, but he cannot leave behind the depths of self-loathing that have been instilled in him. We recognize all too well the strange loop of family dynamics that he can't seem to escape.

But moving to the big city to pursue his creative dreams just thrusts him into another strange loop, the equally demeaning prejudices in gay culture, either from fitness fascists or outright racists.

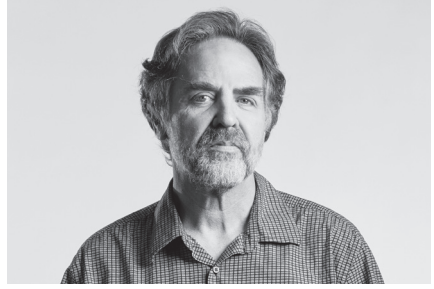


Photo by Zack DeZon

Citing W. E. B. Du Bois, Michael upholds that racism creates its own strange loop of "Double Consciousness that continually reflects back the otherization of the "I." At one point, after Usher withstands a harsh insult aimed at his physique, he responds that he has no time to feel; he will write a song instead. The force and authenticity of the character's (and the author's) musical talent proves an invaluable tool for his survival.

But can it help him change? Welcome to the paradox of theater. A play or a musical has a double-consciousness, doesn't it? Much like Du Bois's articulation of this concept, such works have the point of view of the writer and the reflective gaze of the audience. The theater is a specific art form that represents the dramatic action of human beings changing. And in the best plays and musicals, this transformation becomes transfiguration. We change, but the play ends, we start over, but are we starting from scratch? One of Michael's artistic heroes, Liz Phair, brought an exemplary ferocious candor and vulnerability to her breakout album, *Exile in Guyville*. Michael pays tribute to her influence in the play when Usher tries to source his "inner white girl" to inspire resilience and truth. And the final lyric of that album's concluding track, not coincidentally also called "Strange Loop," says, "I only wanted more than I knew." It is a loop because the thing she wants is the thing she doesn't have. She thirsts for knowledge, and if she attains it, she is back at square one, wanting more. This is the strange loop of being human. The song fades out, we sing it to ourselves, we put it back on tomorrow, *et cetera*. That is the shape of change.

Tim Sanford
Artistic Director

From the Playwright: Michael R. Jackson

My name is Michael Jackson. That means my entire life has been overshadowed by the notoriety and infamy of a now-dead pop star. When I'm meeting someone for the first time, my uniquely famous name strips me of an identity that is solely my own.

In the last year, I have been mistaken for or identified as playwright-director Robert O'Hara to my face no less than six times. It's become a running gag where I am constantly correcting theater people with "actually, I'm not Robert." But before anyone jumps to any conclusions, some of these people were black so it's more complicated than a racist white person thinking "they all look the same." But in either case, my seeming resemblance to another black man strips me of an identity that is solely my own.

Over the last few years, I have been meditating on the tendency of theater critics to compare black playwrights' plays to each other without making a substantive case for their comparisons. In most instances, these comparisons will present themselves in the form of critics anointing one black writer's work as the gold standard while other black writers find themselves cast as lesser or failed satellites orbiting around them depending on how successful or unsuccessful the critics decide their plays are. I raise this issue not to scold anyone but to grapple in good faith with the extent to which the stories, questions, and obsessions black writers have might truly appear to be the same to this largely white gaze, stripping black writers of identities that are solely our own.

W.E.B. DuBois coined the term "double consciousness" to describe the uniquely African-American experience of "always looking at one's self through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity." But what is a "self" anyway? Cognitive scientist Douglas Hofstadter coined the term "strange loop" to theorize the self as merely a collection of meaningless symbols mirroring back on their own essences in repetition until death. He further theorized that a human being is the organism with the greatest capacity to perceive itself perceiving itself perceiving itself, ad infinitum.



Photo by Zack DeZon

A Strange Loop is not formally autobiographical but I did begin writing it as a monologue in my early 20s when I experienced myself as nothing more than a mass of undesirable, fat, black queerness. I was functionally miserable, relentlessly self-critical, and very lonely. It was like I was on the outside of my body looking in and on the inside of my body scratching to get out. Self-hatred is a strange loop, too.

When I think back on these "dark café days," I imagine two killer lines from poems by Emily Dickinson and Nikki Giovanni in a kind of vaudeville act in my head that starts with Emily warmly introducing herself to Nikki with, "I'm Nobody! Who are you?" And then Nikki clapping back at her with, "I ain't shit. You must be lower than that to care." In my estimation, this negative feedback loop perfectly describes where we find Usher, the protagonist of *A Strange Loop* with his famous name that's also the name of the occupation he's working while he, like me, tries to pen a musical with a plot that requires us to ask ourselves questions like "Who is Usher? And who am/what is 'I'? Whose gaze do I honor? Does it matter? Do **I** matter? Do black "I's" matter? Am I their negro? Am I **not** their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own? Who is Usher? And who am/what is 'I'? Whose gaze do I honor? Does it matter? Do **I** matter? Do black "I's" matter? Am I their negro? Am I **not** their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own? Who is Usher? And who am/what is 'I'? Whose gaze do I honor? Does it matter? Do **I** matter? Do black "I's" matter? Am I their negro? Am I **not** their negro? Or am I Michael Jackson? And if I am, do I finally get to claim an identity that is solely my own?

Playwrights Horizons

Artistic Director
Tim Sanford

Managing Director
Leslie Marcus

General Manager
Carol Fishman

in association with

Page 73 Productions

Producing Artistic Director
Michael Walkup

Managing Director
Amanda Feldman

presents the world premiere of

A Strange Loop

Book, Music, and Lyrics by

Michael R. Jackson

Featuring

Antwayn Hopper

L Morgan Lee

John-Andrew Morrison

Jason Veasey

James Jackson, Jr.

John-Michael Lyles

Larry Owens

Scenic Design
Arnulfo Maldonado

Costume Design
Montana Levi Blanco

Lighting Design
Jen Schriever

Sound Design
Alex Hawthorn

Hair and Wig Design
Cookie Jordan

Orchestrations
Charlie Rosen

Music Director
Rona Siddiqui

Vocal Arrangements
Michael R. Jackson

Music Coordinator
Tomoko Akaboshi

Production Stage Manager
Erin Gioia Albrecht

Press Representative
**Blake Zidell
& Associates**

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Alaine Alldaffer, CSA

Director of Marketing
Kyle Sircus

Musical Theater
Producing Associate
Kent Nicholson

Page 73 Director of Development
Rebecca Yaggy

Associate Artistic Director
Adam Greenfield

Choreographed by

Raja Feather Kelly

Directed by

Stephen Brackett

Originally Developed at Musical Theatre Factory

This project is supported in part by the National Endowment for the Arts and the Laurents/Hatcher Foundation

A Strange Loop is supported in part by the Frank Young Fund for New Musicals, a program of National Alliance for Musical Theatre, with funding from The Alhadeff Charitable Foundation – www.namt.org

Cast

Usher

Thought 1

Thought 2

Thought 3

Thought 4

Thought 5

Thought 6

Production Stage Manager

Assistant Stage Manager

Setting

Here and Now

Music

Conductor/Keyboard 1: Rona Siddiqui

Drums/Percussion: Elena Bonomo, Bass: Ian Jesse,

Guitar/Keyboard 2: Beth Callen, Reeds: Chris Reza

Music Preparation and Original Piano Arrangements by Adam Wiggins.

A Strange Loop will be performed without an intermission.

A Strange Loop is dedicated in loving memory to Darius Marcel Smith (September 13, 1982 – February 25, 2019) and “all those black gay boys I knew who chose to go on back to the Lord.”

About the Artists

ANTWAYN HOPPER (*Thought 6*).

Playwrights debut. Broadway: *Hair*. Off-Broadway: *The Loophole* (The Public), *A Civil War Christmas* (NYTW), *This Ain't No Disco* (NYS&F), *Showboat* (Carnegie Hall). Select Regional: *Nick's Flamingo Grill* (Alliance), *Camino Real* (Goodman), *The Brothers Size* (Old Globe), *Jesus Christ Superstar* (Lyric Opera House). Film: *Girl Most Likely*. TV: “The Knick,” “Blacklist,” “Royal Pains,” “Z: The Beginning Of Everything,” “Girl Most Likely,” “Shades of Blue,” “A Gifted Man.” Training: Carnegie Mellon.

JAMES JACKSON, JR. (*Thought 2*).

Playwrights debut. Off-Broadway/Solo: *The Black-Ups* (Joe's Pub, Feinstein's/54 Below, Green Room 42, DROM, The Duplex, A.R.T.'s Club Oberon, Lyric Theatre LA), *Radio City Christmas Spectacular*. Select Regional: *Dreamgirls* (Massasoit, DASH Award), *Showboat* (NSMT), *Henri Gabler* (Exigent), *The Wild Party* (SpeakEasy). National Tour: *Whistle Down the Wind*. Most recently, he's

LARRY OWENS

L MORGAN LEE

JAMES JACKSON, JR.

JOHN-MICHAEL LYLES

JOHN-ANDREW MORRISON

JASON VEASEY

ANTWAYN HOPPER

ERIN GIOIA ALBRECHT

JOHN C. MOORE

been blocked on Twitter by Kirstie Alley. This one's for Mom. TheJamesJacksonJr.com

L MORGAN LEE (*Thought 1*). Playwrights debut. L Morgan has been seen Off-Broadway, on tour, and in concerts in the US and abroad. Some of her favorite credits include *Defiant*, *Majestic*, and *Beautiful*; *Cercle Hermaphrodites*; *Ludo's Broken Bride*; *Francois and the Rebels*; *Jesus Christ Superstar*; *Dreamgirls*; *Weird Romance*. Film: *A Black Girl's Manifesto*, *Waystation in the Stars*. Concert: “Our Lady J: Gospel for the Godless” (London, Berlin, NYC). #translivesmatter Instagram: @lmorganlee

JOHN-MICHAEL LYLES (*Thought 3*).

Playwrights debut. Off-Broadway: *This Ain't No Disco* (Atlantic); *Sweeney Todd*, *The Flick* (Barrow Street); *Brooklynite* (Vineyard); *Jasper in Deadland* (Prospect). City Center Encores: *Big River*, 1776. Regional: *The Art of Falling* (Second City/Hubbard Street), *Choir Boy* (Guthrie). TV: “The Other Two,” “Chicago

PD,” “Modern Love,” “NCIS: New Orleans,” “The OA.” Film: *Blind*. Recordings: *Jasper in Deadland*, *The Man in the Ceiling*. BFA: Pace University. john-michaellyles.com and Instagram: @jmlyles1

JOHN-ANDREW MORRISON (*Thought 4*). Playwrights debut. Off-Broadway: Classical Theater of Harlem, CSC, La MaMa, Joe’s Pub, Ars Nova, MC of *The Greenwich Village Follies* for several years at MTS. Regional: Hartford Stage, Baltimore Center Stage, Cincinnati Playhouse, La Jolla Playhouse, A.R.T., SpeakEasy. International: *Boy Steals Train* (Edinburgh Fringe Festival, Fringe First Award, London Stage Award). Film: *How to Make Movies at Home*. TV: “West 40s.” BA: Brandeis University, MFA: UCSD. johnandrewmorrison.com

LARRY OWENS (*Usher*). Playwrights debut. Hailing from East Baltimore, Larry intercepted with *A Strange Loop* at the Musical Theatre Factory under the artistic direction of Shakina Nayfack. He is grateful to Michael, Stephen, this cast, Page 73, and Playwrights Horizons for this work. Education: The School at Steppenwolf. Social media: @larryowenslive. Thank you Anna at WME and Olivia at 3Arts. Performance dedicated to Arnisha.

JASON VEASEY (*Thought 5*). Playwrights debut. Broadway: *The Lion King*. National Tour: *The Lion King*. Off-Broadway: *The Loophole* (The Public), *For the Last Time* (Theater Row), *Pork Kidneys to Soothe The Soul*. Regional: *Smart People* (Denver Center), *Broadway Bounty Hunter* (Barrington Stage), *I Now Pronounce* (Humana Festival). Can’t believe this is finally happening! Thanks to DVSU, as always. And lastly to Michael and Stephen. #translivesmatter Instagram/ Twitter: @veaseyville

MICHAEL R. JACKSON (*Book, Music, Lyrics, and Vocal Arrangements*). Playwrights debut. Michael R. Jackson holds a BFA and MFA in playwriting and Musical Theatre Writing from the NYU Tisch School of the Arts. As a songwriter, he has seen his work performed everywhere from Joe’s Pub to NAMT. He wrote book, music, and lyrics for the musical *White Girl In Danger*. He also wrote lyrics and book for the musical adaptation of the 2007 horror film *Teeth* with composer and co-bookwriter Anna K. Jacobs. He is an

alum of the Johnny Mercer Writers Colony, the Ars Nova Uncharted Writers Group, and was a Sundance Theater Institute Composer Fellow. He has received a 2019 Whiting Award, a 2017 Jonathan Larson Grant, a 2017 Lincoln Center Emerging Artist Award, a 2017 ASCAP Foundation Harold Adamson Award, a 2016/2017 Dramatist Guild fellowship, and was the 2017 Williamstown Theatre Festival Playwright-In-Residence. He has commissions from Grove Entertainment & Barbara Whitman Productions and LCT3. Twitter: @thelivingmj Instagram: @thelivingmichaeljackson thelivingmichaeljackson.com

STEPHEN BRACKETT (*Director*). Playwrights debut. Page 73: *Ultimate Beauty Bible*. Broadway: *Be More Chill* (Lyceum Theater). Off-Broadway: *Be More Chill* (Signature and Two River Theaters), *The Lightning Thief: The Percy Jackson Musical* (Theaterworks USA/National Tour), *Buyer & Cellar* (Rattlestick and Barrow Street Theaters/National Tour/London’s Menier Chocolate Factory), *The Mad Ones* (Prospect Theater), *Wringer* (NYCCT), *Carnival Kids* (Lesser America), *The Correspondent* (Rattlestick), *After* (Partial Comfort), *The Material World* (Dixon Place), *Be A Good Little Widow* (Ars Nova), and *The Tenant* (Woodshed Collective). Regional: *Significant Other* (Geffen Playhouse), *I Now Pronounce* (Humana Festival), *Le Switch* (About Face), *The Great Pretender* (TheatreWorks Silicon Valley). Upcoming: *Fall Springs* at Barrington Stage.

RAJA FEATHER KELLY (*Choreographer*). Playwrights: *If Pretty Hurts Ugly Must Be a Muhfucka*. Off-Broadway: *Funnyhouse of a Negro*, *The Death of The Last Black Man...*, *Everybody* (Signature); *Fairview*, *The Chronicles of Cardigan and Khente* (Soho Rep.); *The House That Will Not Stand*, *Hurricane Diane* (NYTW); *Fireflies* (Atlantic); *The Good Swimmer* (BAM). Regional: *Lempicka* (Williamstown). Awards: New York Live Arts 2019/20 Randjelovi/Stryker Resident Commissioned Artist, Breakout Award from SDCF, Dance Magazine’s Harkness Promise Award (2018), Solange MacArthur Award for New Choreography (2016), Princess Grace Award (2017, 2018). Raja is the artistic director of New Brooklyn Theatre, and founder of the feath3r theory, which merged in 2018.

ARNULFO MALDONADO (Scenic Design). Playwrights: *I Was Most Alive with You*, *Dance Nation*, *Iowa*, *Men On Boats*. Page 73: *Catch as Catch Can*, *Judy*, *Grounded*. Other Off-Broadway: *Charm*, *School Girls...* (MCC); *Sugar In Our Wounds* (Lortel nomination) and *India Pale Ale* (MTC); *Usual Girls*, *Bobbie Clearly* (Roundabout); *Caught* (PlayCo); *The Rolling Stone*, *Bull in a China Shop* (Lincoln Center). Regional: *Indecent* (Guthrie), *An Octoroon* (Berkeley Rep). International Tour: *The Magnetic Fields: 50 Song Memoir*. Princess Grace Fabergé Theater Award, Henry Hewes Design Award nominee. arnulfomaldonado.com

MONTANA LEVI BLANCO (Costume Design). Playwrights debut. Page 73: *Orange Julius*. Off-Broadway: *Ain't No Mo' (The Public)*; *Fairview*, *Is God Is* (Soho Rep.); *Daddy* (New Group/Vineyard); *Fabulation*, *In the Blood*, *The Death of the Last Black Man...* (Signature); *The House That Will Not Stand*, *Red Speedo*, *Nat Turner* (NYTW); *Pipeline*, *Ghost Light*, *War* (Lincoln Center); *He Brought Her Heart Back In a Box* (TFANA); *Eddie & Dave* (Atlantic); *Last Match* (Roundabout); *O, Earth* (Foundry). Drama Desk and Obie Award. Oberlin College, Brown University, and the Yale School of Drama. montanaleviblanco.com

JEN SCHRIEVER (Lighting Design). Playwrights debut. Page 73: *Today Is My Birthday*. Broadway: *What the Constitution Means to Me*, *The Lifespan of a Fact*, *Eclipsed*, *Ghetto Klown*. Other Off-Broadway: *Superhero* (Second Stage); *What the Constitution Means to Me* (NYTW); *Thom Pain...*, *Night is a Room* (Signature); *Collective Rage*, *School Girls...* (MCC); *Usual Girls*, *Bobbie Clearly*, *On The Exhale* (Roundabout); *Dan Cody's Yacht*, *In the Body of the World* (MTC); *Strange Interlude* (Transport Group); Opera: *Die Fledermaus* (Metropolitan Opera); *The Pearl Fishers* (English National Opera, London). jenschriever.com

ALEX HAWTHORN (Sound Design). Playwrights: *Fly By Night*. Other Off-Broadway: *Ordinary Days* (Keen Company); *The Mad Ones* (Prospect Theater); *Civilians*; *TRE*; *NAATCO*; Associate Artist with Theater Mitu: *REMNANT*, *Hamlet/UR-Hamlet*, *Juárez*, *Medea*, *DR.C*, *Hair*, *Death of a Salesman*. Regional: Baltimore Centerstage, Engeman Theater, Geffen Playhouse, KC Rep, Ordway, People's

Light and Theater, Portland Center Stage. Podcasts: *Naked Radio* for *Naked Angels*. Film: *Go Tell Your Fathers*. alexhawthorn.com, Instagram: @AFHawthorn

COOKIE JORDAN (Hair and Wig Design). Playwrights: *If Pretty Hurts* *Ugly Must Be a Muhfucka*, *Familiar*. Broadway: *Choir Boy*, *Once on This Island*, *Sunday in the Park with George*, *Eclipsed*, *Side Show*. Off-Broadway: *Mlima's Tale* (The Public); *Jesus Hopped the A Train*, *In the Blood*, *The Death of the Last Black Man in the Whole Entire World* (Signature); *Is God Is* (Soho Rep); *Kid Victory* (Vineyard Theatre). TV: Emmy-nominated for makeup design for NBC, "The Wiz Live."

CHARLIE ROSEN (Orchestrations). Composer, performer, arranger, orchestrator, music director, and producer. Broadway: *Be More Chill* (Music Sup./Orchestrations), *Moulin Rouge* (Addl. Orchestrations), *Prince of Broadway* (Orchestrations), *American Psycho* (Assoc MD/Keys), *The Visit* (Guitar/Zither), *Honeymoon in Vegas* (Orchestrations), *Cyrano De Bergerac* (Original Music), *One Man Two Guv'nors* (Music Director). Off Broadway/Regional/TV/Other: *The Boston Pops* (Arranger), *Broadway Bounty Hunter* (Music Sup./Orch.), *Miss You Like Hell* (Orchestrations), *The Black Suits*, "High Maintenance" (Addl. Music), "Maya and Marty" (MD/Composer), "The Presidents Show" (Original Music). charlierosen.com @CRosenMusic

RONA SIDDIQUI (Music Director). Composer/lyricist, music director, orchestrator. Playwrights: *If Pretty Hurts Ugly Must Be a Muhfucka*, *Bella*. Off-Broadway: *Who's Your Baghdaddy? Or How I Started the Iraq War*. Original musicals: *Salaam Medina: Tales of a Halfghana*, *One Good Day*, *The Tin*, *Treasure in NYC*. Orchestration: *Broadway Backwards*, *Gay Mens Chorus*, *Broadway Records*. Awards: ASCAP Foundation Mary Rodgers/Lorenz Hart Award and the ASCAP Foundation/Max Dreyfus Scholarship. ronasiddiqui.com

TOMOKO AKABOSHI (Music Coordinator). Playwrights: *Bella* (viola/fiddle). Tomoko has worked with a wide range of artists and organizations such as Alan Silvestri, Alicia Keys, Coldplay, Boston Symphony Orchestra, Google, and Disney. Theater:

Concert Master for *Amazing Grace*, *Sweeney Todd*, and *Spring Awakening* (Tokyo). Substitute work: *Matilda*, *Miss Saigon*, *My Fair Lady*, *SpongeBob*. Her versatility extends to playing jazz at the White House, orchestras at Carnegie Hall, pop on TV. Tomoko coordinates and supervises full orchestral recordings for film, animation, and video games across four continents.

SAMANTHA SHOFFNER (*Properties Supervisor*). Playwrights: *If Pretty Hurts* (Ugly Must Be a Muhfucka, Familiar. Broadway: *Children of a Lesser God*, *The Price*, *Noises Off*, *Falsettos*, *China Doll*, *Living on Love* (Associate). Select Off-Broadway: *BLKS* (MCC), *Merrily We Roll Along* (Roundabout), *Is God Is*, *Kid Victory*, *Ride the Cyclone*, *Songbird*, *Seawife*. Corporate: Google, Samsung, Grammys, Emmys, H&M, Macy's Windows. Production Design: Excedrin, NBC's "Cold Cuts," "True Love," Disney's *Frozen*, Marvel "THWIP!", "Boys in the Street." Citytech Professor, Props & Paint. smartsetsbysam.com.

LIZ CAPLAN (*Vocal Coach*). Broadway/tours: *Ain't Too Proud*, *King Kong*, *Frozen*, *SpongeBob*, *Dear Evan Hansen*, *Miss Saigon*, *Oh Hello*, *Hedwig*, *Once*, *The Book of Mormon*, *Aladdin*, *Side Show*, *American Idiot*, *Motown*, *Rock of Ages*, 13, *Fiddler on the Roof*. Film: *Shame*, *Les Misérables*, *The Greatest Showman* (Supervising Vocal Producer), Pixar's *Coco*, *The Lego Movie 2* with Tiffany Haddish. TV: "The Get Down" (Netflix); NBC's "The Wiz," "Peter Pan Live"; "The Colbert Show"; Tony Awards, Academy Awards. lizcaplan.com

ERIN GIOIA ALBRECHT (*Production Stage Manager*). Playwrights: *Dance Nation*, *Mankind*, *Bella*, *A Life*, *Men on Boats*, *The Christians*. Broadway: *Bullets Over Broadway*, *Matilda*, *Bronx Bombers*, *Hands on a Hardbody*. Recent Off-Broadway: *India Pale Ale* (MTC); *The Light*, *Charm*, *Punk Rock*, *The Village Bike*, *The Third Story* (MCC); *Red Speedo* (NYTW). Other theaters: The Old Globe, La Jolla Playhouse, The Public, Ars Nova, WP Theater, TACT. MFA: UC San Diego.

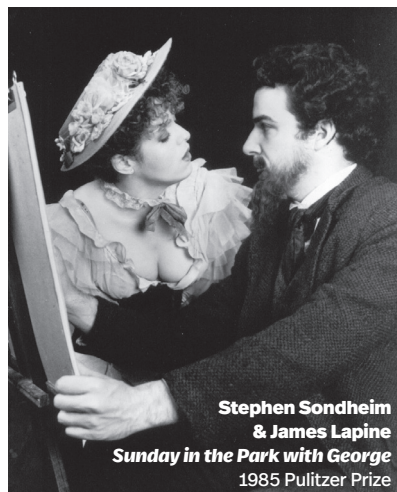
JOHN C. MOORE (*Assistant Stage Manager*). Playwrights: *Miles for Mary*, *Log Cabin*, *A Life*, *Antlia Pneumatica*, *Marjorie Prime*, *The Christians*. Other Off-Broadway: *Mrs. Murray's Menagerie*, *Rags Parkland Sings the Songs of the Future*, *KPOP* (Ars Nova); *Sundown*, *Yellow Moon* (Ars Nova/WP Theater).

PLAYWRIGHTS HORIZONS is dedicated to cultivating the most important American playwrights, composers, and lyricists, as well as developing and producing their bold new plays and musicals. Tim Sanford became Artistic Director in 1996 and Leslie Marcus has been Managing Director since 1993. Under their decades of leadership, Playwrights builds upon its diverse and renowned body of work, counting 400 writers among its artistic roster. In addition to its onstage work each season, Playwrights' singular commitment to nurturing American theater artists guides all of the institution's multifaceted initiatives: our acclaimed New Works Lab, a robust commissioning program, an innovative curriculum at its Theater School, and more. Robert Moss founded Playwrights in 1971 and cemented the mission that continues to guide the institution today. André Bishop served as Artistic Director from 1981-1992. Don Scardino succeeded him and served until 1996. Over its 48-year history, Playwrights has been recognized with numerous awards and honors, including six Pulitzer Prizes, 13 Tony Awards, and 39 Obie Awards.

PAGE 73 PRODUCTIONS is now in its 21st year introducing the most talented early-career playwrights to New York audiences by producing their professional debuts in the city. Past premieres include the Off-Broadway debuts of Quiara Alegría Hudes (2012 Pulitzer Prize); Samuel D. Hunter (2015 MacArthur "Genius" Grant); Clare Barron (2015 Obie Award); Heidi Schreck (*What the Constitution Means to Me* on Broadway); and many more. Page 73 also serves over a dozen early-career playwrights through annual new play development programs: the Page 73 Playwriting Fellowship, Interstate 73 writers group, and Summer Residency. Earlier this season, Page 73 produced the world premiere of Mia Chung's *Catch as Catch Can* that received 5 stars and inclusion in the "Top 10" list of 2018 theatre from *Time Out New York*. Their season is also fostering the work of C.A. Johnson and Sanaz Toossi through the prestigious Page 73 Playwriting Fellowship, now in its 16th year of singling out exceptional talent.

“Playwrights Horizons,
a mainstay of Off Broadway,
possesses one of the most
distinguished histories among New
York’s producers of new work. The
list of playwrights discovered or
supported by Playwrights Horizons
is practically a Who’s Who of
contemporary drama.”

The New York Times



**Stephen Sondheim
 & James Lapine**
Sunday in the Park with George
 1985 Pulitzer Prize

PULITZER PRIZE WINNERS

Annie Baker

The Flick

2013 Obie Award

Susan Smith Blackburn Prize

Bruce Norris

Clybourne Park

2012 Tony Award

Doug Wright

I Am My Own Wife

2004 Tony Award

Stephen Sondheim

& James Lapine

*Sunday in the Park
 with George*

Wendy Wasserstein

The Heidi Chronicles

1989 Tony Award

Alfred Uhry

Driving Miss Daisy

NOTABLE PRODUCTIONS

Craig Lucas

I Was Most Alive with You

Clare Barron

Dance Nation

2019 Pulitzer Prize finalist

2017 Susan Smith

Blackburn Prize

Max Posner

The Treasurer

Dan LeFranc

Rancho Viejo

The Big Meal



Craig Lucas
*I Was Most
 Alive with You*

Adam Bock

A Life

ASmall Fire

Robert O'Hara

Bootycandy

2015 Obie Award

Jordan Harrison

Log Cabin

Marjorie Prime

2015 Pulitzer finalist

Maple and Vine

Danai Gurira

Familiar

Taylor Mac

Hir

Heidi Schreck

Grand Concourse

Madeleine George

The (curious case of the)

Watson Intelligence

2014 Pulitzer Prize finalist

Anne Washburn

Mr. Burns, a post-electric play

Richard Greenberg, Scott

Frankel, & Michael Korie

Far From Heaven

Amy Herzog

The Great God Pan

After the Revolution

Samuel D. Hunter

The Whale

2013 Lortel Award

Drama Desk Special Award

Lisa D'Amour

Detroit

2011 Pulitzer Prize finalist

2013 Obie Award

Kirsten Greenidge

Milk Like Sugar

2012 Obie Award

Gina Gionfriddo

Rapture, Blister, Burn

2013 Pulitzer Prize finalist



Lucas Hnath
The Christians
2016 Obie Award
2016 Outer Critics Circle Award
2015 Kesselring Prize



Danai Gurira
Familiar
2016 Drama Desk's
Sam Norkin Award

Bathsheba Doran
Kin

Annie Baker
Circle Mirror Transformation
2010 Obie Award

Melissa James Gibson
This

**Doug Wright, Scott Frankel,
& Michael Korie**
Grey Gardens
2006 OCC Award

Lynn Nottage
Fabulation
2005 Obie Award

David Greenspan
Go Back to Where You Are
She Stoops to Comedy
2003 Obie Award

**Richard Nelson
& Shaun Davey**
James Joyce's The Dead
2000 Tony Award, Lortel
Award, and Drama Critics'
Circle Award

Richard Nelson
Goodnight Children
Everywhere

"Where would the American theater be without Playwrights Horizons?"

Los Angeles Times

Kenneth Lonergan
Lobby Hero

Kirsten Childs
Bella: An American Tall Tale
2017 Audelco Award
The Bubbly Black Girl Sheds
Her Chameleon Skin
2000 Obie Award

Theresa Rebeck
The Butterfly Collections

Christopher Durang
Miss Witherspoon
2006 Pulitzer Prize finalist
Betty's Summer Vacation
1999 Obie Award
Sister Mary Ignatius
Explains It All For You
1982 Obie Award

**Jeanine Tesori
& Brian Crawley**
Violet
1997 Obie Award, Lortel Award,
and Drama Critics' Circle
Award

Jon Robin Baitz
The Substance of Fire

Adam Guettel & Tina Landau
Floyd Collins
1996 Obie Award and
Lortel Award

A.R. Gurney
The Dining Room
Later Life

Scott McPherson
Marvin's Room
1992 OCC Award

**Stephen Sondheim
& John Weidman**
Assassins
1991 Drama League Award

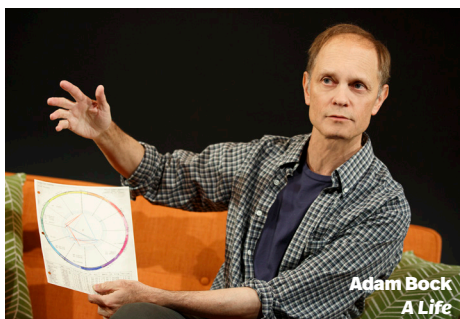
**Lynn Ahrens
& Stephen Flaherty**
Once on This Island

William Finn
March of the Falsettos
1981 OCC Award
Falsettoland



Clare Barron
Dance Nation

2019 Pulitzer Prize finalist
2017 Susan Smith Blackburn Prize



Adam Bock
A Life

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OPENING NIGHT: JUNE 17, 2019

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Con Edison Casting FellowGail Quintos

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Lighting Supervisor Carson Gross
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Costume Shop Manager.....Emilee McVey-Lee
Building Manager Gustavo Naranjo
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New York Community Trust Van Lier
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Primary Acting.....Jed Schultz
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The actors and stage managers employed in this production are members of actors' equity association, the union of professional actors and stage managers in the united states.



The Director is a member of the Stage Directors and Choreographers Society, a national theatrical labor union.



United Scenic Artists, Local USA 829 is the union representing scenic, costume, lighting, sound and projection designers in Live Performance.



The musicians employed in this production are members of the Associated Musicians of greater New York, Local 802 of the American Federation of Musicians.

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Stage Management Fellow.....Madolyn R. Friedman
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Audience Outreach.....ChiChi Anyanwu
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Vocal Coach Liz Caplan
Synth ProgrammerAndrew Barrett
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Assistant Set Designer Corey Umlauf
Paint ChargeKristen Fechtel
Painters Craig Horning
Props SupervisorSamantha Shoffner
Assistant Props SupervisorGabrielle Giacomo
Carpenters Charles Mosely, Dufly Trinidad,
Granville Bell, Ian McLaughlin, Thomas Culhane,
Molly Siskin, Mike Welles, Taylor Riordan,
Nicholas Trimper
Assistant Costume Designer Sarafina Bush
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Wardrobe Assistant Tyler Arnold
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Lighting Programmer.....Ben Fichthorn
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| 2014 | <i>Grounded</i> by George Brant <i>When January Feels like Summer</i> by Cori Thomas co-production with Ensemble Studio Theatre <i>You Got Older</i> by Clare Barron |
| 2015 | <i>Judy</i> by Max Posner |
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