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**GUTHRIE THEATER ANNOUNCES  
GET USED TO IT: A CELEBRATION OF QUEER ARTISTRY**

**THREE NATIONAL PRESENTATIONS TO PLAY IN THE DOWLING STUDIO'S 2018–2019 SEASON**

*(Minneapolis/St. Paul)* — The Guthrie Theater (Joseph Haj, artistic director) today announced the national productions slated for the 2018–2019 Dowling Studio Season, all of which embrace the queer experience. The performances, curated as a festival titled *Get Used To It: A Celebration of Queer Artistry*, will play in January and February 2019. These national performances complete the full lineup of the 2018–2019 Dowling Studio Season.

In the early 1990s, a bold slogan united the gay community and simultaneously demanded acceptance: “We’re here. We’re queer. Get used to it.” This winter, the Guthrie Theater is proud to celebrate queer voices from around the globe with three acclaimed pieces that buoyantly and passionately challenge traditional notions of gender and sexuality. Presented in the Dowling Studio as part of the Level Nine

Series, this trio of performances will share an illuminating view of the world through an unapologetic queer lens.

All tickets for productions in the Dowling Studio are general admission and \$9, thanks to the generous support of The Andrew W. Mellon Foundation. Tickets for these national productions will go on sale Monday, September 24 at 11 a.m. Visit [guthrietheater.org](http://guthrietheater.org) or call the Box Office at 612.377.2224 or 1.877.44.STAGE (toll-free).

“I’m looking forward to sharing each artist’s work and trying something we haven’t yet done in the studio — running a number of back-to-back national acts that have been curated around a singular idea,” Artistic Director Joseph Haj noted. “The Dowling Studio provides a place for us to explore and stretch, and it is a privilege to host these acclaimed artists who represent different faces of the queer experience.”

### ***UNEXPLODED ORDNANCES (UXO)***

For the first presentation in this queer artistry festival, the Guthrie Theater presents a Split Britches production of ***Unexploded Ordnances (UXO)*** playing January 25 – February 10, 2019, in the Dowling Studio. Written by Lois Weaver, Peggy Shaw and Hannah Maxwell and directed by Split Britches’ co-founders Weaver and Shaw, *Unexploded Ordnances (UXO)* is a political satire and new exploration of aging, anxiety and “doomsday” created through conversation and collaboration with an array of elders and artists. Developed between the United Kingdom and the United States, these gender-bending pioneers of lesbian-feminist theater have created a unique production, combining darkly playful Dr. Strangelove-inspired performance with a daring new protocol for public discussion — the Situation Room.

In this play, the title refers to buried or forgotten munitions. “We don’t know where UXOs are exactly, what energy is left in them or what would happen if we uncovered one — we just know we should be careful with our curiosity,” states Weaver’s onstage persona. By extension, the show suggests that potentially dangerous ammo includes our pent-up desires and abandoned dreams.

### **ABOUT SPLIT BRITCHES**

Pioneers Peggy Shaw and Lois Weaver had to fight to be included in the narrative of downtown theater in the 1970s. In 1980, Peggy Shaw, Lois Weaver and Deb Margolin founded Split Britches and the WOW Café in the East Village in New York City, which was a home for and central to the development of feminist and queer theater. Split Britches is known not only for its innovative and groundbreaking work in establishing the feminist and queer theater movement in the United States, but also for its work with the theatrical form, often mixing a variety of theatrical traditions and styles.

Split Britches continues with the duo and solo work of Lois Weaver and Peggy Shaw. Their work spans satirical, gender-bending performance, methods for public engagement, videography, digital and print media, explorations of aging and well-being and iconic lesbian-feminist theater. Weaver and Shaw have long explored the connections between gender roles, class, feminism and homosexuality against a background of American political and literary mythmaking.

### **MARTHA GRAHAM CRACKER’S *LASHED BUT NOT LEASHED***

Next in the festival, the Guthrie Theater presents Martha Graham Cracker’s ***Lashed But Not Leashed***, directed by Joanna Settle. With songs by Dito van Reigersberg, David Sweeny, Eliza Hardy Jones and Vince Federici, this piece was commissioned and originally produced by the Kimmel Center for the Performing Arts in Philadelphia. *Lashed But Not Leashed* plays February 14–16, 2019, in the Dowling Studio.

Martha Graham Cracker comes from the frenzied mind, body and spirit of Pig Iron Theatre Company co-founder Dito van Reigersberg. Backed by a live band, Martha croons a music-driven, fever dream of a performance about a life of hard living and even harder loving. The dazzling drag-cabaret darling excavates her distorted past, belting out original tunes and dishing up ridiculous stories and side-splitting asides. Roughed up and worked over, Martha comes up with an unusual plan to barricade herself from loves lost, but not forgotten. Tonight is the night she will bury her heart.

### **ABOUT MARTHA GRAHAM CRACKER**

Hailing from the City of Brotherly Love and a regular at Joe's Pub at The Public Theater, Martha Graham Cracker is the self-proclaimed tallest, hairiest drag queen in the world. Her monthly cabaret series at Philadelphia's L'Etage dance club has been running for more than 12 years. From inventing a new form of exercise — bar-top Pilates — to channeling Chaka Khan to making her shameless sexual advances on hapless audience members, she is a revolution in a wig. Her musical stylings are presented regularly at Joe's Pub at The Public Theater (New York), Kimmel Center for the Performing Arts (Philadelphia), Trocadero Theatre (Philadelphia), Walker Art Center (Minneapolis), OBERON, American Repertory Theater's second stage and club-theater venue on the fringe of Harvard Square (Cambridge, Mass.), Theatre of Living Arts (Philadelphia), Mayor's Reception Room at City Hall (Philadelphia) and Philadelphia Museum of Art.

### ***HI, ARE YOU SINGLE?***

The final show in the festival lineup is *Hi, Are You Single?* written and performed by Ryan J. Haddad and directed by Laura Savia, playing February 21–24, 2019, in the Dowling Studio. Exploring the complicated intersection of romance and disability from the author's perspective as a gay man with cerebral palsy, Haddad takes a rollercoaster ride through New York's gay dating scene where the highs are high and the lows are lonely. *Hi, Are You Single?* is an examination of intimacy, rejection and judgment — but also Grindr, fabulous drag queens and go-go dancers.

It's generally assumed that people with disabilities possess no sexual drive or desire. Haddad shatters that misconception as he attempts to navigate the gay dating pool, looking for love with equal parts humor and hurt and discovering plenty of discrimination and intolerances within an already marginalized community. He hits the clubs and bars expecting glamour and excitement, but soon realizes that his cerebral palsy (and his walker) make him an outsider. The men he meets force him to confront his insecurities and examine his own judgmental behavior. But hey, not everything is so serious! Grab a margarita, and give him a kiss if you like. There's no need to be shy. Just be sure to bring an attractive male friend with you.

### **ABOUT RYAN J. HADDAD**

Ryan J. Haddad (playwright/performer) is an actor, writer and solo performer based in New York. He graduated Cum Laude from Ohio Wesleyan University with a B.A. in Theatre and Creative Writing. The senior capstone production of his autobiographical solo show *Hi, Are You Single?* earned him Ohio Wesleyan University's 2015 Excellence in Performance Award. Following packed houses at New York City's Dixon Place, the HOT! Festival and the Williamstown Theatre Festival, *Hi, Are You Single?* played two sold-out performances in January as part of The Public Theater's Under the Radar Festival.

In New York, Haddad has performed at La MaMa Experimental Theatre Club and the New Museum and been featured in the television sitcom "Unbreakable Kimmy Schmidt." In addition to plays and performance pieces, he has written numerous essays and directed the short documentaries *Julia* and *Lovability*.

## **ABOUT THE LEVEL NINE SERIES**

The 2018–2019 Dowling Studio Season is part of the Guthrie’s Level Nine Series, an initiative devoted to the creation of theater that wrestles with urgent questions and inspires dynamic dialogue with its audience, expands the diversity of voices, visions and styles on its stages and engages community members currently underserved by its work. As part of this important initiative, the Guthrie Theater is committed to ensuring greater access for audiences through \$9 general admission tickets and expanding the range of programming available on the ninth floor. Challenging our expectations of theater as an art form and deepening our ties to the community through conversation, every performance has an audience engagement component.

Programming in the Dowling Studio is supported by The Andrew W. Mellon Foundation. The Guthrie Theater’s 2018–2019 Season sponsors include Bell Bank, The Minnesota State Arts Board, The Shubert Foundation, Target and U.S. Bank.

### **Get Used To It: A Festival of Queer Artistry in the Guthrie Theater’s Dowling Studio**

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**THE GUTHRIE THEATER** (Joseph Haj, artistic director) was founded by Sir Tyrone Guthrie in 1963 and is an American center for theater performance, production, education and professional training, dedicated to producing the great works of dramatic literature and cultivating the next generation of theater artists. Under Haj’s leadership, the Guthrie is guided by four core values: Artistic Excellence; Community; Equity, Diversity and Inclusion; and Fiscal Responsibility. The Guthrie produces a mix of classic and contemporary plays on three stages and continues to set a national standard for excellence in theatrical production and performance, serving nearly 400,000 patrons annually. In 2006, the Guthrie opened a new home, designed by Pritzker Prize-winning architect Jean Nouvel, located on the banks of the Mississippi River in Minneapolis, Minnesota. Open to the public year-round, it houses three state-of-the-art stages, production facilities, classrooms, full-service restaurants and dramatic public lobbies. [guthrietheater.org](http://guthrietheater.org)