



***combining psychological insight with
dramatic art
to explore the timeless complexities of the
human soul***

WHAT WE ARE

THE PSYCH DRAMA COMPANY is a 501(c)(3) not for profit theater company bringing contemporary and traditional psychological insight to dramas by focusing on the elements of human nature that transcend time.

- Clinical psychologist Wendy Lippe, Ph.D. founded the company in 2011; she integrates her professional expertise as both a creative artist and clinical psychologist into each production.
- The company uses drama to create a reflective space for general audiences and mental health professionals alike in order to foster insight into the text, the characters, and the human condition.
- The company has performed in Boston, Brookline, Rhode Island and New York City.
- Andrea Shea of WBUR summed it up: “Psych Drama Company Puts Plays On The Analyst’s Couch”



OUR MISSION

The Psych Drama Company's mission is to examine theatrical works through a psychological lens. We are a theater company that produces powerful, thought-provoking, immersive theater. We do this with an emphasis on bringing theater artists and mental health professionals together in the mounting of productions. While every production is different, we have had psychologists, psychiatrists and social workers consulting on all phases of the process including casting, character development and character arcs, text analysis, the rehearsal process and the post-show discussions after every performance.

We use theater to explore the strengths and failings of the human psyche and encourage audience members to reflect on their thoughts, feelings, actions, and relationships. Our use of classic dramatic works is an exceptional tool for the exploration of the internal landscape of the human soul.

“Another motivating factor in founding the company was that as a person who has always been and continues to be deeply ambivalent about technology’s impact on our minds, lives and relationships, I recognized the way technology both opens and collapses space for us. With the pre-COVID world being so fast-paced and technology-driven, I had been very concerned about the collapsing of reflective space in our lives. I wanted to find a way to hold space for the public at large to meaningfully reflect on their lives and relationships in new ways outside of a therapist’s office. I believe the integration of theater and psychology has the potential to create that kind of space. Immersive theater, in particular, can activate particularly powerful emotions and physical reactions in audience members because they are no longer simply spectators, and psychologists are trained to hold space in unique ways that facilitate reflection and processing of those reactions; the result can be transformative. Immersive theater and psychology — a marriage that has the power to activate, hold, metabolize, and transform.”

– Wendy Lippe, Ph.D., founder

[That’s What Winning Looks Like!: A conversation with Wendy Lippe from The Psych Drama Company - Motif \(motifri.com\)](#)

PAST PRODUCTIONS

THE LION IN WINTER The play tells the story of the medieval Plantagenet family locked in a free-for-all of competing ambitions to inherit a kingdom. Eleanor of Aquitaine, kept in prison since raising an army against her husband, King Henry II, is let out only for the Christmas holidays of 1183. The play centers around the inner conflicts and rivalries of the royal family--Eleanor, Henry and their three sons, Richard, John and Geoffrey. [Read more about the play and read the reviews](#)

AT HOME AT THE ZOO Combining Edward Albee's *The Zoo Story* (1959) and its prequel *Homelife* (2004), *At Home at the Zoo* creates a complete story of Peter (a book editor), Ann (his wife), and a desperate man named Jerry. [Read more about the play and read the reviews](#)

GOD OF CARNAGE Winner of the 2009 Tony award, this play is about the response of two couples to their children's altercation. As their civilized discussion devolves, all the characters display their basest instincts. It was presented as a table reading collaboration between the Psych Drama Company and the Red Well Theatre of Boston. [Read more about the play and read the reviews](#)

WHO'S AFRAID OF VIRGINIA WOOLF? The Psych Drama Company's production of this classic about the breakdown of a marriage takes place as the audience joins the characters in George and Martha's living room. [Read more about the play and read the reviews](#)

PAST PRODUCTIONS CONTINUED

A STREETCAR NAMED DESIRE Presented in collaboration with the Rhode Island Shakespeare Company, this Tennessee Williams classic tells the story of the faded Southern Belle Blanche DuBois's visit to her sister Stella and her husband Stanley. [Read more about the play and read the reviews](#)

THE WITCHES OF MACBETH This play (a Shakespearean adaption by Phillip Freeman, M.D. and Edward Eaton, Ph.D) considers the role of illusion and disillusion in the tragedy of the Macbeths. Performances were presented in New York City at meetings of the American Psychoanalytic Association and the Boston Psychoanalytic Society and Institute.

"It was so enlivening to have a live theatrical experience that moved seamlessly into psychoanalytic discourse." -- Barbara R.
[Read more about the play and read the reviews](#)

NO EXIT Sartre's existential play was co-produced with Algonkuin Theater Projects. *"Clearly, if 'Hell is other people,' it's just as much defined by an inability to escape one's own ego..."*-- Killian Melloy, EDGE Media Network
[Read more about the play and read the reviews](#)

HAMLET The Psych Drama Company's inaugural production was a contemporary, psychologically-driven interpretation of Hamlet, using Shakespeare's original language but playing extensively with subtext. Original music composed by Ben Deily, founder of the Lemonheads and indie band Varsity Drag, added to the play's contemporary, edgy feel. The production featured a female bi-sexual Hamlet. [Read more about the play and read the reviews](#)

FEATURE ARTICLES AND INTERVIEWS

(FOR PRESS REVIEWS, SEE ENTRIES FOR INDIVIDUAL PLAYS)

Motif Magazine interview, October 2020: *“Our skilled post-show discussion leaders create a space where conversations about those reactions becomes part of reflecting on and processing the play, and also includes discussion of the aspects of human nature that transcend time in the script and in all of us.”* [to read the full interview, click here](#)

AS220 Interview, January 2020: *“The pieces of the 2020 season all share themes that I was struggling with in my own life. At first, it wasn’t apparent, but then I realized that all 3 shows explore themes of illusions in relationships, disappointment in relationships, self-deception, reflections on the nature of love, primal and civilized parts of self, and authenticity. Each show approaches these themes in very different ways.”* [to read the full interview, click here](#)

Edge Media Network Interview, December 2018: *“with live theater you just never know what's going to happen! If you just embrace it, magic can happen.”* [to read the full interview, click here](#)

WHO WE ARE

PRODUCING ARTISTIC DIRECTOR



Wendy Lippe, Ph.D. is a clinical psychologist who served on the faculty of Harvard Medical School for over a decade, and has been on the faculty and served as a Visiting Researcher at Boston University for over twenty years. She has private practice offices in Brookline and Cambridge, MA. Dr. Lippe has an extensive history in the theater. Most notably, Dr. Lippe developed and portrayed a female Hamlet for three different Boston area theater companies. She was most recently seen as Ann in Albee's *At Home at the Zoo*. Other favorite roles include Eleanor of Aquitaine in *The Lion in Winter*, Blanche in *A Streetcar Named Desire*, Martha in *Who's Afraid of Virginia Woolf*, Amanda Wingfield in *The Glass Menagerie*, Madame Ranevskaya in *The Cherry Orchard*, Goneril in *King Lear*, Lady Capulet in *Romeo and Juliet*, Inez in *No Exit*, and Lady MacBeth in *MacBeth*. Dr. Lippe's theater work has been featured on WBUR, WCVB/Channel 5, in the *Boston Globe*, *Motif Magazine*, *Edge Media Network*, and other local newspapers and radio stations.

Director of Post Show Discussions



Goldie Eder, LICSW, BCD is a clinical social worker practicing in Cambridge, where she sees individuals, couples and families. She is a Teaching Associate at Harvard Medical School and Associate Clinical Professor at Smith College School for Social Work. Goldie programs an educational film series for social workers and others, and also assists at the Boston Jewish Film Festival, the Reel Abilities Film Festival, and at the Museum of Fine Arts, Boston, on programming in the Museum's Disability Access Program. Goldie has a background in theatre, film and radio.

Literary & Technology Consultant



William Stofega received both his B.A. and M.A. degrees from the University of Maryland at College Park. His master's curriculum focused on the literature of the English Renaissance. His thesis "Silent Rebellion, Silent Dissent: The Case of Elizabeth Cary and The Tragedy of Mariam, the Faire Queene of Jewry" explored textual disruption and social dissent during the English Renaissance. Some scholars consider Elizabeth Cary to be the first female playwright. William also directs IDC's Mobile Device research and consulting efforts on a worldwide basis.

Technical Director



Doug Greene was bitten by the theater bug in 1976 and has pursued it in many forms since then-- first as an actor, then moving into technical theater. His horizons expanded into media, film, and video production. Doug served as the director of video production for 14 years at the University of Rhode Island's Ryan center and most recently did a 3 season stint with the National Football League as an audio specialist. But live theater has always been his greatest love and heartfelt enjoyment.

Resident Directors & Actors



Alex Aponte has been performing and directing in local theatres for the past twenty years, and was Vice President of Attleboro Community Theatre. Favorite roles include Lucien in "The Boys Next Door", Scrooge in "The Trial of Ebenezer Scrooge", Dr. Einstein in "Arsenic and Old Lace", Mike Tolman in "Wait Until Dark", and Nunzio in "Over the River and Through the Woods". Alex is a retired Police Sergeant for the City of Attleboro.



Larry Segel is a veteran of dozens of theatre productions, as an actor, director, lighting designer, producer, and many other jobs behind the scenes. He has directed dramas: The Cherry Orchard, Iphigenia in Aulis, Little Women, Our Town, and Under Milk Wood, as well as comedies: The Underpants, The Inspector General, Midsummer Night's Dream, Mornings At Seven, and Auntie Mame. For The Psych Drama Company, he has directed Edward Albee's At Home at the Zoo and The Lion in Winter; and he was the stage manager for A Streetcar Named Desire.



Brian Dion is a veteran of the stage having performed in the Boston area for decades . He was most recently seen as Peter in The Psych Drama Company's production of Albee's At Home at the Zoo. Past roles include King Lear in Lear, Sir Toby Belch in Twelfth Night, Gaston in Picasso at the Lapine Agile, Joe in the Shadow Box, Frank Foster in How the Other Half Loves, and Tevya in Fiddler on the Roof. Brian writes formal poetry and was a runner-up for the Grolier Book Shop Poetry Prize, and has been nominated for a Pushcart Prize.

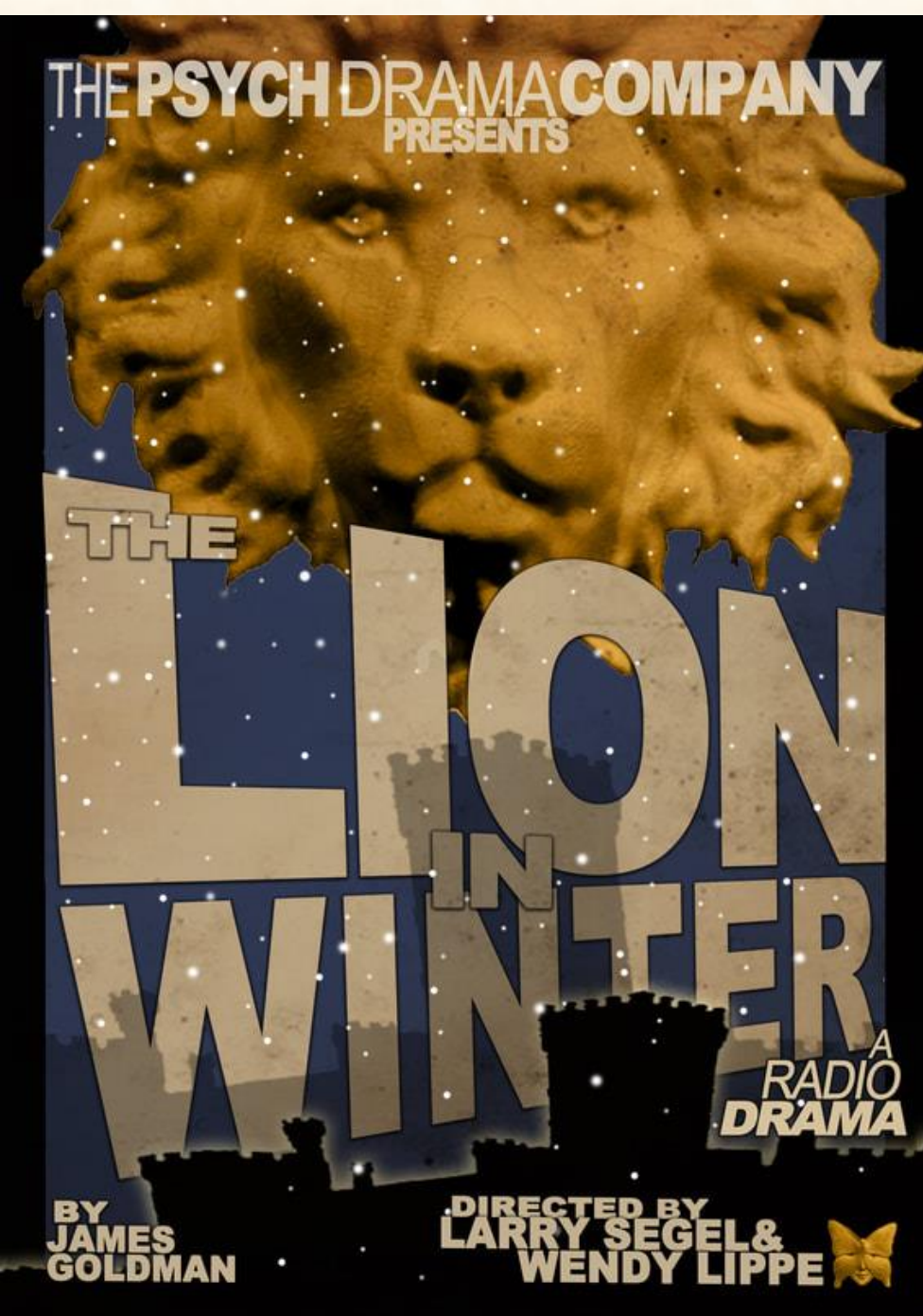
A full length radio drama (2.5 hrs) that was fully rehearsed via zoom over a three month period during the Covid crisis. It was recorded with professional recording equipment while maintaining social distancing in order to keep all participants safe and healthy.

This extraordinary radio drama production kept audiences riveted with an exceptional cast, amused them with dark comedic undertones, and let their imaginations run free with medieval imagery.

[More about The Lion in Winter](#)

Motif Magazine, December 13, 2020: *“This is what I consider to be the best of a specific genre known as cocktail theater. The kind of experience that allows you to enjoy a glass of wine, take in some theater, and find yourself a little lighter afterward while still satisfied — and maybe feeling a little punchy. But when the punches are being thrown with such verve and sophistication in the space of your imagination, they might just sound like music.”* [to read the full review, click here](#)

[More Reviews for The Lion in Winter](#)



At Home at the Zoo combines Albee's classic, The Zoo Story, with its prequel, Homelife, to form a complete story of Peter (a book editor), Ann (his wife), and Jerry (a desperate man Peter meets in the park). The play begins by offering a revealing look at Peter and Ann's boring marriage and their brutal, failed attempts to communicate about it. The tone changes dramatically when Peter goes out to the park and meets Jerry.

[More about At Home at the Zoo](#)

The Good Five Cent Cigar, February 20, 2020: *“If anything carried the show, it was the acting. At some points you may not have known where the show was going or what was about to happen, but the acting consistently seemed to captivate the audience.”* [to read the full review, click here](#)

[More Reviews for At Home at the Zoo](#)

[At Home at the Zoo Post Show Discussions](#)





A playground altercation between eleven-year old boys brings together two sets of Brooklyn parents for a meeting to resolve the matter. At first, diplomatic niceties are observed, but as the meeting progresses, and the rum flows, tensions emerge and the gloves come off, leaving the couples with more than just their liberal principles in tatters.

[More about God of Carnage](#)

Is this play describing us, each of us, cautioning us that we, peace-loving, tolerant, empathic, mindful creatures, are one small event away from a major regression to becoming barbarians? To engaging in carnage. To fomenting carnage. This may be a frightening idea but it is not new.

Are we barbarians?

-- Joe Shay, Ph.D. (excerpt from post-show discussion)

[Reviews for God of Carnage](#)

[God of Carnage Post Show Discussions](#)

The Psych Drama Company's production of *Who's Afraid of Virginia Woolf?* takes an exciting experimental approach to the American classic about the breakdown of a marriage. The audience is invited to a truly immersive experience as guests at an intimate after-hours soirée at George and Martha's. There, they will join in the fray as games are played, secrets are shared, fears are exposed, and hopes are destroyed.

[More about Virginia Woolf](#)

Edge Media Network, December 2018: *"The actors wend, stomp, and even dance among the scattered chairs and sofas that serve as audience seating as well as set pieces. In the end, we're caught in the web of this production's vision and energy as surely as flies in a spider's parlor -- and it's an illuminating, terrifying place to be."* [to read the full review, click here](#)

[Reviews for Virginia Woolf](#)

[Who's Afraid of Virginia Woolf? Post Show Discussions](#)

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www.thepsychdramacompany.com

FRIDAYS & SATURDAYS
DECEMBER
2, 3, 9, 10, 16, 17
7:30PM

SUNDAYS
DECEMBER
11 & 18
6:30PM

with post-show
discussions
following
each
performance

WHO'S
AFRAID
OF
VIRGINIA
WOOLF?

PRESENTED BY
THE PSYCH
DRAMA
COMPANY

for tickets:
brownpapertickets.com

The United Parish Church of Brookline, MA



The play premiered on Broadway in 1947 and tells the story of what happens when faded Southern Belle Blanche DuBois moves in with her sister Stella and husband Stanley Kowalski. Blanche tells Stella of the “loss” of their ancestral home Belle Reve in Laurel, Mississippi, how it upset her so much that she took a leave of absence from her job teaching High School English and now needs to recover. Blanche blames Stella, who she claims deserted her to marry Stanley and left her alone to deal with the illness and death of their father and the debts that led to this “loss.” Stanley is suspect of her stories from the beginning and eventually “finds her out” with disastrous results. The play deals with alcoholism, abuse, and mental illness. It is filled with passion and poignancy.

[More about A Streetcar Named Desire](#)

"She is a fiery, passionate yet ethereal Blanche. Wendy-moth burns bright in this extremely emotionally and physically demanding role.

--Carmen D.

[Reviews for A Streetcar Named Desire](#)

The Witches of Macbeth

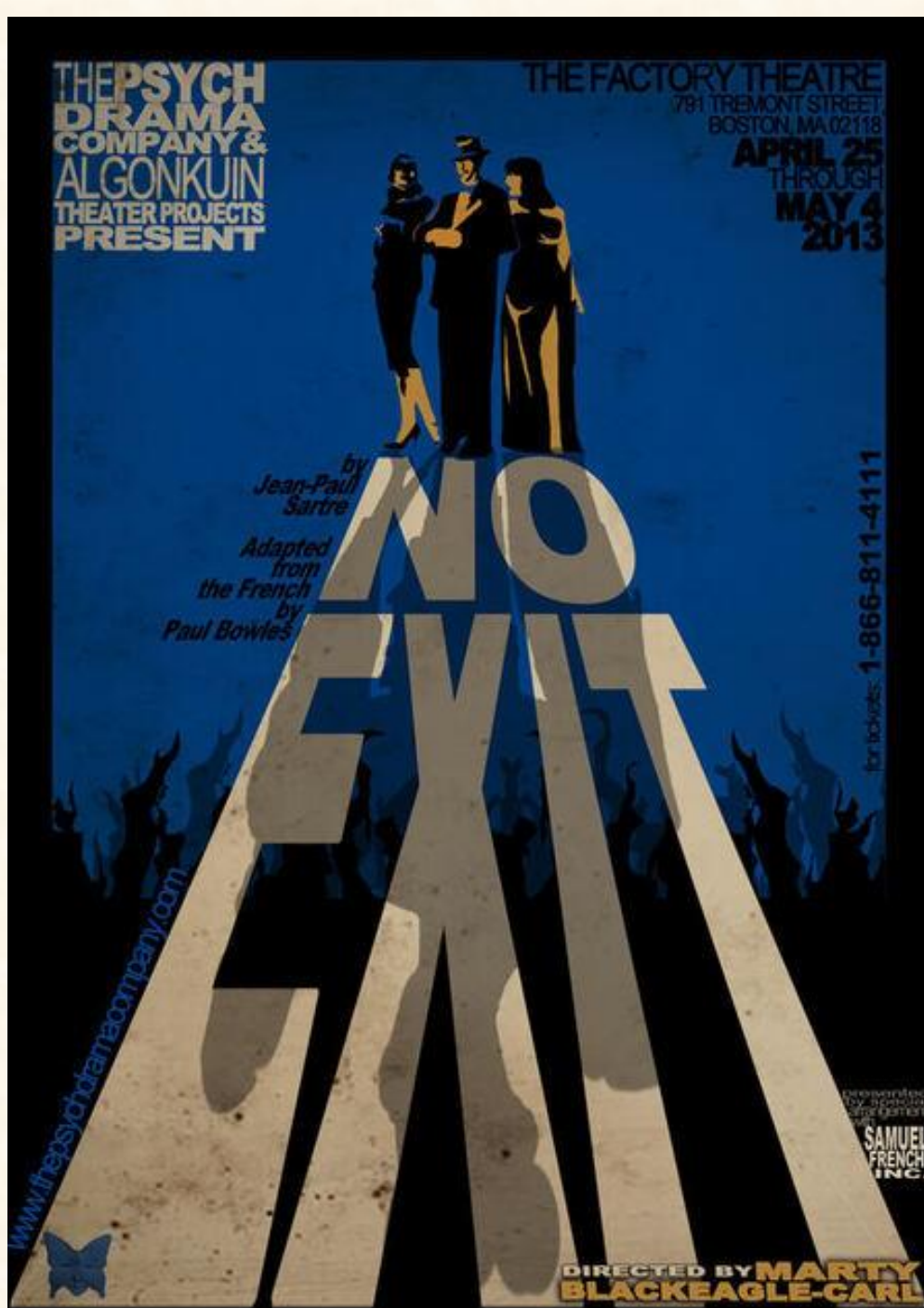
The Witches of Macbeth considers the role of illusion and disillusion in the tragedy of the Macbeths. Psychoanalytic authors have argued that the Macbeths seek to substitute a crown for a child, or a scepter for potency. The actors playing the witches struggle, in ironic counterpoint to the tragedy, with their own attempts to seek satisfaction through illusions of love, ambition, and magic. The script borrows from the history of psychoanalytic ideas about Macbeth in Freud, Jekels, and Coriat, among others.

The post-show discussion provided an opportunity to consider the role of illusion in Macbeth and in our work as psychoanalysts. Participants had the opportunity to consider and evaluate this play in development, the dramatization of ideas, different approaches to narrative structure, and the areas of overlap between psychoanalysis and theater.

[More about The Witches of Macbeth](#)

"It was so enlivening to have a live theatrical experience that moved seamlessly into psychoanalytic discourse"
--*Barbara R.*

[Reviews for The Witches of Macbeth](#)



Two women and a man trapped in one room for eternity. With a twist on the immortal words of the Rolling Stones, you can't always get what you want; but if you try, sometimes, you just might find you NEVER GET what you need. Yes, hell is - other people!! With post show discussions led by mental health professionals after EVERY performance, come see what psychologists have to say about what hell can be in our minds and in our relationships...

[More about No Exit](#)

This play is regarded as existentialist, but in a way wants to go beyond the problems of time, meaning, and human existence. The characters complain about Hell's heat and stuffiness; the audience sweats right along with them.

-Kilian Melloy, EDGE Media Network's Assistant Arts Editor

[Reviews for No Exit](#)

[No Exit Post Show Discussions](#)



The inaugural production of The Psych Drama Company was a contemporary, psychology-driven interpretation of Hamlet, using Shakespeare's original language but playing extensively with subtext. Original music composed by Boston indie band Varsity Drag will added to the play's contemporary, edgy feel.

To live balanced, productive lives and to sustain healthy relationships, we all must balance the need to reflect with the need to act. This Hamlet production will explore this necessary dialectical tension between reflection and action within and between all of the characters in the play. We will study how the loss of this necessary dialectic leads to a deterioration in the individual characters' psyches and in their relationships with one another, inevitably leading to the tragedy that unfolds. As we explore subtext, this production of Hamlet will also delve deeply into the multiple facets of the personalities of the characters and the complexities of competing agendas and loyalties in the relationships they have with one another.

Our production featured a female bisexual Hamlet. As such, the oedipal dynamics between Hamlet and Gertrude remain intact. For both the heterosexual male and the homosexual female, the original childhood love object remains the same: it is the mother. Furthermore, when Hamlet is a woman, her feelings about Gertrude and Ophelia are inextricably bound up with her own self-loathing.

Our production took place in the present day. It takes place in an exceedingly wealthy, emotionally disturbed family with the few social connections that surround them. They have created an isolated world based on archaic, irrelevant titles and bizarre family rituals that are, at times, quite divorced from reality. There must be a reckoning with ghost(s) from the past: "remember me." The location is anywhere, everywhere.

[More about Hamlet](#)

Hamlet Press & Praise

Psych Drama Company Puts Plays On Analyst's Couch

"On stage she wears ripped jeans and a red bustier. There's a gun. Lippe delivers Hamlet's tortured soliloquies facing one of the huge mirrors, with her back to the audience. There's something strange and powerful about it. At the end of the play the psychologist/actor chooses to leave one mirror exposed. It's for Horatio, the last man standing in this tragedy.

But, Lippe says, it's also for the audience."

-Andrea Shea, WBUR

Brookline Psychologist Takes On Hamlet

"Wendy Lippe spends her days dissecting the deepest crevices of her patients' psyches. At night, she becomes Hamlet, inhabiting the tortured mind of Shakespeare's famous prince."

-Teddy Applebaum, Brookline TAB

[More Reviews for Hamlet](#)



BOSTON CENTER FOR THE ARTS
PLAZA BLACK BOX THEATRE
539 TREMONT ST., BOSTON

POST-SHOW DISCUSSIONS

THE PSYCH DRAMA COMPANY

Wednesday, November 30th 2011
"Remember Me: How Hamlet Explores Memory."
Jessica Ernst

Thursday, December 1st 2011
"Hamlet as a Symbol of the Victim/
Offender Coexistence."
Carlos A. Cuevas, Ph.D.

Saturday, December 3rd 2011
"Hamlet's Courage."
Arthur Gray, Ph.D.

Friday, December 2nd 2011 and
Friday, December 9th 2011
"Parallel Plays in
Psychoanalysis and Theater."
Phillip Freeman, M.D., D.M.H.

Sunday, December 4th 2011
"The Role of Sexual Violation and
Dissociation in Hamlet."
Mary Gail Frawley-O'dea, Ph.D.

Wednesday, December 7th 2011
"Oedipal Dynamics and Sexual
Politics in Hamlet: Homosexual,
Heterosexual in Theater and Film."
Edward Eaton, Ph.D.

thepsychdramacompany.com 

Thursday, December 8th 2011
TBA

Sunday, December 11th 2011
"Love in a Fuge State:
Ophelia and Hamlet."
Kate Aisenberg, Psy.D., Ph.D.

Thursday, December 15th 2011
"Hamlet: Crime, Insanity and the
Forensic Challenge."
Thomas G. Gutheil, M.D.

Saturday, December 10th 2011
"What Parts Hast Thy Soul? Hamlet
Through the Lens of Internal Family
Systems (IFS)."
Larry Rosenberg, Ph.D.

Wednesday, December 14th 2011
"Hamlet and the Dilemma
of Choice."
Dan Brenner, M.D.

Friday, December 16th and
Saturday, December 17th 2011
"Transitional Play Is the Thing."
Jill Gentile, Ph.D. and
Michael Macrone, Ph.D.

[More about Hamlet Post Show Discussions](#)