

THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

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EXECUTIVE DIRECTOR

Presents



GOOD

BONES

By **JAMES IJAMES**
Directed by **SAHEEM ALI**

With **AARON J. ANDERSON, MAMOUDOU ATHIE, CHRIS DAVIS, TÉA GUARINO,**
SABRINA K. VICTOR, and SUSAN KELECHI WATSON

Scenic Design **MARUTI EVANS**
Costume Design **OANA BOTEZ**
Lighting Design **BARBARA SAMUELS**
Sound Design **FAN ZHANG**
Hair, Makeup, and Wig Design **KRYSTAL BALLEZA**
Prop Manager **CLAIRE M. KAVANAH**
Drill Choreography **DARRELL GRAND MOULTRIE**
Production Dramaturg **JACK PHILLIPS MOORE**
Voice and Text Coach **JULIE CONGRESS**
Casting **JORDAN THALER/KATE MURRAY**
Production Stage Manager **NORMAN ANTHONY SMALL**
Line Producer **EMMA MCSHARRY**
Company Manager **GRACE CHARIYA**
Production Manager **CRISTINA AYÓN VIESCA**

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Resident Director
SAHEEM ALI

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Director of Artistic Programs
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THE LUESTHER T. MERTZ LEGACY TRUST provides leadership support for The Public Theater's year-round activities.

PUBLIC.
THE

COMPANY

(in alphabetical order)

Travis MAMOUDOU ATHIE
Earl KHRIS DAVIS
Carmen TÉA GUARINO
Aisha SUSAN KELECHI WATSON

Stage Manager GISELLE ANDREA RAPHAELA

UNDERSTUDIES

Understudies never substitute for the listed performers unless
a specific announcement is made at the time of the appearance.

For Aisha/Carmen—SABRINA K. VICTOR; for Earl/Travis—AARON J. ANDERSON.



The use of any recording device, either audio or video, and the taking of photographs, either with or without flash, is strictly prohibited. Please turn off all electronic devices such as cellular phones, beepers and watches. The use of cell phones in the theatre is prohibited by New York City law.

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A NOTE

FROM OSKAR EUSTIS

Dear Friends,

This is the second play of James Ijames' that we are producing at The Public, but I guarantee you it won't be the last. Since we started developing and then produced *FAT HAM*, his Pulitzer Prize-winning take on *HAMLET*, James has become woven into the fabric of The Public. Each one of James' plays are dramatically different from his previous play. He has no favored form; he uses the form which suits the subject matter. His mind is curious, piercing, and alive.

He never settles for pat or easy endings; he shows us the dialectics of each character and each situation; every strongly held belief is challenged. Keats' famous definition of the artistic mind, negative capability, seems to characterize James' work: to have the ability to hold two opposed thoughts in the brain without trying to prematurely solve the contradiction. **GOOD BONES is a brilliant and surprising look at the turmoil caused by neighborhood gentrification. And yet, at its core, it's also a play about the deep relationships we can build with strangers—if we choose to.** Saheem Ali is the brilliant director (and our Associate Artistic Director) who brought James to us in the first place. This is their fourth collaboration, and it has been a joy to watch the ease and depth with which they communicate with each other. We are lucky to have Saheem embedded in The Public—his leadership, taste, and talent are vital to our work.

This cast (Mamoudou Athie, Khris Davis, Téa Guarino, and Susan Kelechi Watson) is a dream cast. Four extraordinary actors—extraordinary people.

I'd like to thank the entire staff of The Public Theater—the best and most idealistic staff in the nation.

I'm delighted to welcome you to GOOD BONES.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

WHO'S WHO IN THE CAST

THE PUBLIC continues the work of its visionary founder Joe Papp as a civic institution engaging, both on stage and off, with some of the most important ideas and social issues of today. Conceived over 60 years ago as one of the nation's first nonprofit theatres, The Public has long operated on the principles that theatre is an essential cultural force and that art and culture belong to everyone. Under the leadership of Artistic Director Oskar Eustis and Executive Director Patrick Willingham, The Public's wide breadth of programming includes an annual season of new work at its landmark home at Astor Place, Free Shakespeare in the Park at The Delacorte Theater in Central Park, the Mobile Unit touring throughout New York City's five boroughs, Public Lab, Public Works, Public Shakespeare Initiative and Joe's Pub. Since premiering *Hair* in 1967, The Public continues to create the canon of American theatre and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda, *Suffs* by Shaina Taub and *Hell's Kitchen* by Alicia Keys and Kristoffer Diaz. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 194 Obie Awards, 62 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 65 AUDELCO Awards, 6 Antonyo Awards and 6 Pulitzer Prizes.

AARON J. ANDERSON (*u/s Earl/Travis*). NY: *MUD: or when things get messy and how we live with it* (Connelly Theater); *The Brother's Size*; *Fucking A* (Columbia University). Regional: *Passover* (Echo Theatre). Television/film: "All American"

(The CW); *War Paint* (Sundance); *Cap* (HBO short). He is a graduate of the Columbia MFA acting program '24. He'd like to thank God, his mother, grandmother and family for their love and support, and to honor his late father and uncle in this performance.

MAMOUDOU ATHIE (*Travis*). Theatre: *The Mystery of Love and Sex* at LCT, *generations* at Soho Rep. Film: Pete Sohn's *Elemental* (Academy Award nominee), Miyazaki's *The Boy and the Heron* (Academy Award), Prentice Penny's *Uncorked*, Yorgos Lanthimos' *Kinds of Kindness*, Jason Reitman's *The Front Runner*, *Jurassic World: Dominion*, *Patti Cake\$*. TV: "Archive 81," "Sorry for Your Loss," "The Get Down," "Oh Jerome, No" (Emmy nom). Training: William Esper Studio, Yale School of Drama. Upcoming: *By Design* dir. Amanda Kramer.

KHRIS DAVIS (*Earl*). Theatre: Biff Loman in *Death of a Salesman* on Broadway, The Public and Broadway productions of Lynn Nottage's Pulitzer Prize-winning *Sweat*, *Fireflies* at Atlantic Theater Company and *The Royale* at LCT (Clive Barnes, Obie and a Theatre World Award for Best Actor). Film: title role in Sony's *Big George Foreman*, *Detroit*, *Space Jam: A New Legacy* and Oscar-nominated *Judas and the Black Messiah*. Television: recurring role on FX's "Atlanta" (SAG Award nomination).

TÉA GUARINO she/her (*Carmen*) is so grateful to be making her Public debut! Guarino is a recent graduate of Mason Gross School of the Arts at Rutgers, where she received her BFA in acting ('23). Favorite credits: *A Hundred Words for Snow* (Connecticut Repertory Theatre), *Antony and Cleopatra* (Shakespeare's Globe Theatre).

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WHO'S WHO IN THE CAST

TV: "Law & Order: SVU." Guarino wants to give thanks to everyone at HCKR, Matthew Leshner and her amazing parents who have always believed in her. @teaguarino_

SABRINA K. VICTOR (*u/s Aisha/Carmen*) is a proud Haitian-American making her Public debut. New York theatre: *Sean's Story* (54 Below). A.R.T.'s *1776* and *The Donkey Show*. Other regional credits include *School Girls; or, The African Mean Girls Play* (SpeakEasyStage) and *Miss You Like Hell* (Company One). Victor is recent graduate of Columbia University's MFA acting program. sabinakvictor.com

SUSAN KELECHI WATSON she/her (*Aisha*). The Public: The Free Shakespeare in the Park production of *Merry Wives*. Additional stage credits: *Eureka Day* (The Old Vic), *Marley*, *Core Values*, *A Raisin in the Sun*, *Twelfth Night*, *The Story*. Television: Beth Pearson on NBC's multiple SAG and AFI award-winning drama "This Is Us," amongst others. Upcoming: "The Residence" for Shondaland/Netflix. Film: *A Beautiful Day in the Neighborhood*, *Between the World and Me* (actor/producer, HBO), *Premature* (producer, Hulu).

JAMES IJAMES he/him (*Playwright*) is a playwright and educator. Ijames is the recipient of the 2022 Pulitzer in Drama for *Fat Ham*, a Pew Fellow for Playwriting, the Terrance McNally New Play Award for *White*, the Kesselring Honorable Mention Prize for *...Miz Martha*, a Whiting Award, a Kesselring Prize for *Kill Move Paradise* and a 2020 and 2022 Steinberg Prize. The 2023 Broadway production of *Fat Ham* received five Tony nominations including Best Play.

Ijames is an associate professor of theatre at Villanova University.

SAHEEM ALI (*Director*) is a proud immigrant from Kenya and the associate artistic director/resident director of The Public. The Public: *Merry Wives* (Free Shakespeare in the Park); *Romeo y Julieta*, *Shipwreck*, *Richard II* (radio plays). Broadway: *Fat Ham* (Tony, Drama Desk and Lortel nominations, Joe A. Callaway award for direction). Off-Broadway: *Buena Vista Social Club* (Drama Desk nomination), *Nollywood Dreams*, *Fires in the Mirror*, *The Rolling Stone*, *Passage*, *Sugar in Our Wounds*, *Kill Move Paradise*. Regional: *Goddess*, *Tartuffe*, *Where Storms Are Born*. Awards: Usual Suspect at NYTW, Sir John Gielgud SDCF Fellow, Shubert Fellow, Obie Award for Sustained Excellence in Directing.

MARUTI EVANS (*Set Design*). Credits: *Fat Ham* (Broadway, The Public), *Angels in America* (Arena Stage), *Real Enemies* (BAM), *At the Wedding* (Lincoln Center Theater), *Kill Move Paradise* (National Black Theater) and *The Ring Cycle* (Opera Australia). Awards: *Fat Ham* (Ensemble and Creative Team Obie Award), *Tiny Dynamite* (Drama Desk), *Pilo Family Circus* (Drama Desk). Drama Desk nominations: *Peculiar Patriot*, *Kill Move Paradise*, *Deliverance*, *In the Heat of the Night*, *Slaughterhouse 5* and *Blindness*.

OANA BOTEZ (*Costume Design*). U.S.: BAM, LCT3, Signature Theatre, Playwrights Horizons, Soho Rep, The Kitchen, PS122, The Joyce, Classic Stage Company, The Public Theater, Arena Stage, The Wilma, The Old Globe. Internationally: Bucharest National Theater, The Old Vic, Théâtre National de Chaillot, Les Subsistances,

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WHO'S WHO IN THE CAST

Budapest National Theater, The International Festival of Contemporary Theater (Turkey), Le Quartz (France), La Filature (France), Exit Festival/Maison des Arts Creteil (France). Botez teaches at Yale School of Drama.

BARBARA SAMUELS she/her (*Lighting Design*). The Public: debut. Off-Broadway: Soho Rep, NAATCO, Ma-Yi, MCC, Lincoln Center, Ars Nova, NYTW, TFANA, Playwrights Horizons, Signature Theatre, Second Stage, WP Theater. Other New York: Target Margin, The Bushwick Starr, Beth Morrison Projects, New Georges, Clubbed Thumb. Regional: Pig Iron, Bard Summerscape, The Alley, Long Wharf, A.C.T., Woolly Mammoth, Playmakers, KC Rep, Trinity Rep, Monica Bill Barnes & Co., Little Island. 2023 Obie and Henry Hewes Awards. Professional affiliations: New Georges, Target Margin, Wingspace, USA829. barbarasamuels.com

FAN ZHANG she/her (*Sound Design*). The Public: *Jordans*. Off-Broadway: *The Far Country*, *What Became of Us*, *Paris* (Atlantic); *At the Wedding* (Lincoln Center); *This Land Was Made* (Vineyard); *Snow in Midsummer* (Classic Stage); *Our Dear Dead Drug Lord* (Second Stage and WP); *Pumpgirl* (Irish Rep), *Suicide Forest* (Ma-Yi); *Behind the Sheet* (Ensemble Studio). Regional: Berkeley Rep, Arena Stage, The Old Globe, Shakespeare D.C., Huntington, Capital Rep, American Repertory Theater, Long Wharf, Geffen Playhouse, Steppenwolf, professor at Purdue University. Education: MFA, Yale School of Drama. fanzhangsound.com

KRYSTAL BALLEZA she/her (*Hair, Makeup and Wig Design*). Off-Broadway: *Orlando*, *The Connector*, Public Works' *The Tempest*, *At the Wedding*, *¡Americano!*, *King of the Jews*. Regional: *the ripple, the wave that carried me home*; *Mojada*; *Ain't Misbehavin'*; *Angels in America, Part One*; *Real Women Have Curves*. Balleza is the hair and makeup department head at Broadway's SIX. She holds a BFA in wig and makeup design from Webster Conservatory and is co-owner of The Wig Associates with Will Vicari. thewigassociates.com

CLAIRE M. KAVANAH (*Prop Manager*). The Public: *Comedy of Errors* (Mobile Unit), *Jordans*, *The Ally*, *Hell's Kitchen*, *The Harder They Come*, *A Raisin in the Sun*, *Fat Ham*, *Girl From the North Country*, *The Michaels*,

Mojada, *Eve's Song*, *Miss You Like Hell*, *Fire in Dreamland*, *Illyria*, *Hamlet*, *Gently Down the Stream*, *Privacy*, *The Gabriels*, *Eclipsed*. Working Theater: *The Block*, *Cherry Smoke*, *La Ruta*. Select artisan work: *SpongeBob SquarePants*, *Little Miss Sunshine*, *Hand to God*. Broadway production props supervisor: *Girl From the North Country*, *Fat Ham*.

DARRELL GRAND MOULTRIE (*Drill Choreographer*). A recipient of the Princess Grace Choreography Fellowship Award and a graduate of The Juilliard School, Moultrie's credits include *Fat Ham* (Broadway and The Public) *Merry Wives* (Free Shakespeare in the Park), *Goddess* (Berkeley Rep), Disney's new revival of *Aida* (The Netherlands), *Invisible Thread* (Second Stage), *Daddy* (The New Group/Vineyard Theatre), *Sugar in Our Wounds* (MTC). Moultrie has choreographed premieres for dance companies including ABT, Alvin Ailey American Dance Theatre and Dance Theatre of Harlem.

NORMAN ANTHONY SMALL he/him (*Production Stage Manager*). The Public: *Sally & Tom*. Broadway: *The Shark Is Broken*, *Leopoldstadt*, *American Buffalo*. Off-Broadway: *Where We Stand* (WP Theater), *Halfway Bitches Go Straight to Heaven* (Atlantic Theater Company). Regional: Crossroads Theatre Company, Long Wharf Theatre, Baltimore Center Stage. Education: MBA, Metropolitan College of New York; BM, University of Miami. Adjunct professor of stage management at Fordham University. Award: Charlie Blackwell Symposium Scholarship for Stage Managers of Color.

GISELLE ANDREA RAPHAELA she/her (*Stage Manager*) is a Colombian-born and St. Maarten-raised stage manager who recently made her Broadway debut on *Purlie Victorious*. Other Broadway credits include *Topdog/Underdog* and *Skeleton Crew* (MTC). Off-Broadway credits: *Gun & Powder* (Paper Mill Playhouse), *Hamlet* (The Public Theater), *Endgame* (Irish Rep), *SAFE* (BAM/NYCLU), *Golden Shield* and *Morning Sun* (MTC), *Stew* (Page 73) and *one in two* (The New Group). Much love and gratitude to my Mom and Mayra!

Information in "Who's Who in the Cast" is provided by the production. Where opinions are expressed, they are those of the players, not necessarily those of PLAYBILL Magazine.

STAFF FOR GOOD BONES

Associate Director..... Claire Edmonds
 SDCFC Directing Observers..... Daniel Boisrond,
 Miguel A. Bregante
 Associate Scenic Designer Jessica Kaplan
 Assistant Costume Designer Miranda Boodheshwar
 Associate Lighting Designer Alex Fetchko
 Associate Sound Designer..... Ben Truppin-Brown
 Assistant Company Manager..... Autumn Knight
 Associate Production Manager..... Autumn J. Mitchell
 Production Assistant..... Julia Walker
 Sub Production Assistant Gianna Durante
 General Production Crew Erin Berkeley,
 Joanie Tripodi-Kaminsky, Chloe Vernhaalen
 Assistant Prop Manager Mary Flynn
 Production Audio Alex Loving
 A1 Alejandro Suquisupa
 Sub A1 G. Alan Busch Jr.
 Audio Crew..... Joseph Codella, Stephen Curry,
 Tyler Hunt Fitzgerald, Jennie Gorn, Kasey Price,
 Katie Reif, Melissa Valencia
 Costume Coordinator Jules DeSchryver
 Draper..... Marie Stair, Sarah Reeve
 First Hand..... Audrey Pallmeyer
 Stitchers..... Gene Brown, Paola Castañeda, Kim Goings,
 Griffin Patria
 Costume Crafts Sharone Malka
 Wardrobe Supervisor..... Helisoa Randriamanana
 Wardrobe Crew Gene Brown
 Wardrobe Sub Elise Wesley
 Hair/Wig Supervisor Pelle Melio
 Hair/Wig Sub..... Kaila Herrera
 Head Electrician Shane Crowley
 Lighting Programmer Matt Steinberg
 Light Board Operator Adina Valerio
 Electricians..... Darniece Brandon, Darcy Burke,
 Riley Cavanaugh, Roy Chang, Parker Damm, Ethan Feil,
 Cameron Filepas, Olivia Grasso, Camille Harkins,

Vic Hernandez, River Knight, Miller Koppang, Eric Maese,
 Megan Mahoney, Chris Mehr, Jack Meister-Lopez,
 Em Stripling, Juniper Stuart, Conor Thiele, Adina Valerio
 Props Carpenter..... Milo Robinson
 Props Artisans Aisha Hamida, Jennings Leonard
 Prop Runner Riley Hutchinson
 Assistant Technical Director Carrie First
 Charge Artist..... Hugh Morris-Stan
 Lead Carpenter..... Cliona Smith
 Scenery Construction & Load-In Crew Kev Abrams,
 Anna Biggerstaff, KJ Diaz, Nick Fleming, Callie Harris,
 Beckett Mullen, Rory Schall, Joshua Straker,
 Luis Torres, Justin Tristan
 Lead Scenic Artist..... Anna Fredrick
 Scenic Artists ...Jacob Caire, Kendall Davila, Adina Valerio
 Deck Carpenter.....Joshua Straker

CREDITS

United Scenic Artists, Local USA 829 of the IATSE is the union representing scenic, costume, lighting, sound and projection designers in live performance. Sound equipment provided by Masque Sound. Wigs provided by The Wig Associates.

SPECIAL THANKS

Harkness Dance Center, Starbright Floral Design, Abdur-Rahim Jackson

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Assistant Company Manager..... Autumn Knight
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Miranda Family Fellowship..... Daphne Adamson

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Assistant Production Manager..... Jessica Nekritz
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Lead Logistics Technician..... Robert Vesce
Logistics Technician..... Martin Rios
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Fiona Malone, Carrie First
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Costume Director..... Vanessa Watters
Associate Costume Director..... Melinda Basaca
Draper..... Marie Stair
First Hand..... Audrey Pallmeyer
Assistant Costumes Manager..... Jasmine Canjura
Props Supervisor..... Rebecca David
Assistant Props Supervisor..... Corinne Gologursky
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A NOTE

FROM THE PLAYWRIGHT

Hello!

First, I would like to thank y'all for your support of FAT HAM! Whether you saw it here at The Public or on Broadway, my heart continues to be full of all of the love.

So, here we are again. Thank you for coming. GOOD BONES has been hard for me to write and I think it's because these problems that the play is grappling with are my problems too.

The questions about one's responsibility to community, to history, to all the versions of you that you have killed or abandoned—these are the very same things that keep me up at night.

As a result, this play is tight and gnarly. I find that the bigger the question I'm grappling with, the more intimate my writing becomes. **The big monster in this play is gentrification, which is not untrod territory, but in GOOD BONES gentrification is personal.** Aisha is trying to transform the neighborhood of her youth and by doing so she runs the risk of also destroying that neighborhood.

I really like words and particularly where they come from. The word “gentrify” comes from the root word “gentry” which, according to Etymonline.com (I love that site), means “nobility of rank and birth.” It shares linguistic ancestry with words like gene and generation. This violent word has its origins in words that are life-affirming. Language, like the world, is ever-changing. It's a lovely word to conceal some dirty work.

So, what do I hope you do after this play? **I hope, if you haven't already, that you develop a community around you that can meet who you are, at every stage of your life.** From where you are right now, 'till you leave this place. I hope you are surrounded by your people.



JAMES I JAMES
PLAYWRIGHT

THE PUBLIC.

THANK

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SOUND, COLOR, AND SHAPE

Doing *Hadestown* has been healing for Jordan Fisher.

By Margaret Hall



When stepping into a long-running show like *Hadestown*, there can be pressure to conform to the portrayals that have come before. For Jordan Fisher, currently playing Orpheus in the hit mythology musical on Broadway, it was the opposite.

“Rachel is really great at allowing for discovery to happen in real time,” Fisher shares, referring to the show’s Tony-winning director, Rachel Chavkin. “That’s special. We all have something that we can bring to the table, and she honors that.” Below, Fisher discusses how he’s been able to bring his own neurodivergence into *Hadestown*.

Orpheus is described as “touched,” a notorious euphemism for neurodivergence. What has it been like to engage with that aspect of yourself within this role?

Jordan Fisher: It is so comforting. 100 percent. I have synesthesia, and it’s very helpful, it’s very useful, but it can also be very distracting. There is a real catharsis to losing myself in the piece, and especially being lost in music. Orpheus sees and feels and hears so much more than the average bear where music is concerned. That’s his bread and butter, so submitting to that as an artist is actually quite comforting, because I am allowed to be lost, and I’m even allowed to close my eyes.

Of course, when you’re being trained in MT, you’re always told, “Don’t be inward, don’t close off.” And you can never close your

eyes because it cuts off the people you’re performing for. But he is never even thinking about any of that. He’s just seeing and feeling and smelling and tasting and ultimately trying to make it tangible for everyone around him, to use what he sees to change the world.

That intentionality where neurodivergence is concerned is really a centerpiece, the beauty of things being very literal and from the heart.

That is a throughline of your post-pandemic roles, including in *Dear Evan Hansen*—textually neurodivergent men.

I had to shake off some trauma coming into this one. It’s ended up being the most healing thing that I’ve ever done. *Hadestown* released me from some of my trauma, from that past track. Getting to live with something that’s about expansion and love and changing things for the better is so much healthier.

How do you experience synesthesia?

Sound, color, and shape. For me, sound processes in a hue and some sort of a shape. Everything has an angle or a curve to it. There’s actually a moment in the first “Chant,” where Orpheus is trying to figure it out. And I’m, quite literally, trying to discover the shape of the “Epic” in space. I get to lean into what’s actually happening for me, and trace what I’m seeing in the air to build this experience. It’s so cool to show people what I see.



Hawley Gould is representing non-binary actors in *Suffs*.

By Andrew Gans

Hawley Gould is currently on Broadway in the Tony Award-winning Shaina Taub musical *Suffs* at the Music Box Theatre. The non-binary actor is the alternate for the role of Alice Paul, the part played by Taub. (For those looking to catch Gould in the leading role, they and understudy Chessa Metz will cover many of the October 29–November 10 performances while Taub stars in City Center’s limited engagement of *Ragtime*). Gould, whose previous Broadway credits were *Camelot* and *The Ferryman*, discusses how they bring their non-binary identity to *Suffs*.

As the alternate for the role of Alice Paul, have you ever had to step into a performance last minute?

Hawley Gould: I’ve been playing the role alongside Shaina for five years now (in every iteration since 2019), so thankfully it’s really not hard at this point to slip into Alice’s shoes. Definitely prioritizing the warm-up over the perfect beat for those moments, but they’re few and far between. Only one last-minute performance so far; no mid-show swing-ons for me as of right now (knock on wood!).

How does your gender identity inform the way you take on this role?

A new focus in my work at *Suffs* is bringing more of myself to the role. The clearer my sense of self becomes, the more I feel a permission to live and play freely in the Venn

diagram overlap between myself and Alice. To emphasize the ways I relate to Alice’s fiery organizer spirit, her problem-solver nature, her ambitious heart, her stubborn commitment to her cause—and to trust how those facets of her are channeled through my instrument and lens. The absolute cherry-on-top moment is getting to sing “then we’ll unfurl our flag / purple gold and white”—those are the suffragists’ colors but also the colors of the non-binary flag! I get a lot of DMs from non-binary folks saying how much it means to them, those words, and I feel the exact same way. Super special stuff.

What do you want fellow non-binary audience members to take away from the show, your performance, and/or even your casting?

Let me quote our inimitable leader, Shaina Taub, who wrote a Tony-Award winning lyric that feels more than appropriate: “The path will be twisted, and risky, and slow/but keep marching, keep marching.” There is a place for you in this industry. The dream you’re dreaming is possible. We are already here, banging down the doors for you. We need you. Keep marching.

Do you have a dream stage role?

I’d love to play Boq in *Wicked*. Also, Toby in *Sweeney Todd*. Basically if there’s a small-in-stature, potentially ginger, and traditionally cis male character out there? Put me in, coach. 🍷



What Else Is On Stage

As you flip through these pages, you will read interviews with artists working on some of the most exciting shows this fall. But they're just a small selection of the jaw-dropping 17 shows opening from September 2024 to January 2025. Here are some other Broadway shows you can look forward to this fall/winter.

The Roommate

(Preview: August 29. Opening: September 12)

Why we're excited: Patti LuPone and Mia Farrow play roommates with opposite personalities in this Broadway debut from Jen Silverman.

McNeal

(Preview: September 5. Opening: September 30)

Why we're excited: Robert Downey Jr. plays opposite a hologram of himself in the new Ayad Akhtar play (Andrea Martin and Ruthie Ann Miles are in it, too).

Our Town

(Preview: September 17. Opening: October 10, 2024)

Why we're excited: With Jim Parsons, Zoey Deutch, Katie Holmes, Billy Eugene Jones, Ephraim Sykes, Julie Halston, and more starring, the cast for this revival of Thornton Wilder's play is *stacked*.

Left on Tenth

(Preview: September 26. Opening: October 23)

Why we're excited: Delia Ephron pens the stage adaptation of her memoir, which stars Peter Gallagher and Julianna Margulies.

Romeo + Juliet

(Preview: September 26. Opening: October 24)

Why we're excited: Rachel Zegler and Kit Connor play star-crossed lovers in this new, modern production from Sam Gold.

A Wonderful World

(Preview: October 16. Opening: November 11)

Why we're excited: James Monroe Iglehart sings and plays the trumpet in this Louis Armstrong bio-musical.

Death Becomes Her

(Preview: October 23. Opening: November 21)

Why we're excited: Megan Hilty and Jennifer Simard play immortal rivals in the musical adaptation of the 1992 film—it's going to be a hoot. Plus, former Destiny's Child member Michelle Williams is pitch-perfect casting as the otherworldly Viola Van Horn.

Swept Away

(Preview: October 29. Opening: November 19)

Why we're excited: Folk rockers The Avett Brothers write an all-original musical about four men who survive a shipwreck in 1888.

Cult of Love

(Preview: November 20. Opening: December 12)

Why we're excited: Leslye Headland (the showrunner of TV's *Russian Doll* and *The Acolyte*) returns to her theatre roots in this play about a dysfunctional family gathering at Christmas. It's also been very well-received regionally.

Gypsy

(Preview: November 21. Opening: December 19)

Why we're excited: Five words: Audra McDonald as Momma Rose. Plus, it'll be a majority-Black-led show overseen by George C. Wolfe.

Eureka Day

(Preview: November 25. Opening: December 16)

Why we're excited: This comedy by Jonathan Spector is about parents debating vaccine mandates in schools, so when you can't cry, you have to laugh. Plus, Amber Gray is in it.

English

(Preview: January 3, 2025. Opening: January 23)

Why we're excited: This Sanaz Toossi play won the Pulitzer Prize for its funny and moving depiction of the limits of language.