

THE PUBLIC THEATER

OSKAR EUSTIS
ARTISTIC DIRECTOR

PATRICK WILLINGHAM
EXECUTIVE DIRECTOR

Presents



GLASS. KILL. WHAT IF IF ONLY. IMP.

By **CARYL CHURCHILL**
Directed by **JAMES MACDONALD**

With **JAPHET BALABAN, RUBY BLAUT, KYLE CAMERON, ORLAGH CASSIDY, JOHN ELLISON CONLEE, ADELIND HORAN, MADDOX MORFIT-TIGHE, DEIRDRE O'CONNELL, CECILIA ANN POPP, SATHYA SRIDHARAN, JUNRU WANG, ANYA WHELAN-SMITH, AYANA WORKMAN**

Scenic Design **MIRIAM BUETHER**
Costume Design **ENVER CHAKARTASH**
Lighting Design **ISABELLA BYRD**
Sound Design **BRAY POOR**
Prop Manager **CLAIRE M. KAVANAH**
Stunt Coordinator **MICHAEL ROSSMY**
Dialect Coach **AMANDA QUAID**
Production Stage Manager **CAROLINE ENGLANDER**
Line Producer **EMMA MCSHARRY**
Company Manager **GRACE CHARIYA**
Production Manager **ALIYAH SALL**

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Resident Director
SAHEEM ALI

Associate Artistic Director /
Director of Cultural Transformation
ALEXA SMITH

Director of Producing
and Artistic Planning
CHIARA KLEIN

General Manager
JEREMY ADAMS

Directors of Casting
**HEIDI GRIFFITHS,
JORDAN THALER**

Director of Production
PETER DEAN

GLASS, KILL, and IMP were first presented by the English Stage Company at the Royal Court Theatre on September 18, 2019.
WHAT IF IF ONLY was first presented by the English Stage Company at the Royal Court Theatre on September 29, 2021.
WHAT IF IF ONLY had its North American premiere in 2021 with remote live performances presented by the National Asian American Theatre Company (NAATCO), realized by Les Waters and Jared Mezzocchi.

PUBLIC.
THE

COMPANY

(in alphabetical order)

JAPHET BALABAN

RUBY BLAUT

JOHN ELLISON CONLEE

ADELIND HORAN

MADDOX MORFIT-TIGHE

DEIRDRE O'CONNELL

CECILIA ANN POPP

SATHYA SRIDHARAN

JUNRU WANG

AYANA WORKMAN

Stage Manager LUISA SÁNCHEZ COLÓN

UNDERSTUDIES

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

KYLE CAMERON, ORLAGH CASSIDY, ANYA WHELAN-SMITH

THERE WILL BE ONE 15-MINUTE INTERMISSION.



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,

Caryl Churchill is arguably the most influential living playwright in the English language. For over 50 years she has been creating utterly unique, unpredictable plays that combine formal experimentation with deep social engagement.

She's a profoundly political playwright whose work is always esthetically compelling; she's a brilliantly innovative artist whose work tackles the deepest and most difficult issues we face. She isn't the most commercially successful writer we have; indeed, she's never aimed at that kind of success. But her influence on generations of playwrights is unequalled in the Anglo-American theater.

Whether examining changing sexual mores in *Cloud Nine*, the conflict between feminism and individual achievement in *Top Girls*, the history of the penal state in *Soft Cops*, the last gasp of the Ceaușescu regime in *Mad Forest*, or U.S.-British relationships in *Drunk Enough To Say I Love You?*, Caryl has an **astonishing ability to weave deep ideas into human and dramatic form, making thought concrete as only the greatest of writers can do.**

The Public has been producing Caryl's work for almost 50 years; not coincidentally, my own relationship with Caryl stretches back almost that far, when I began to produce her work in San Francisco at the same time Joe Papp was presenting her in New York at The Public. Caryl first came to us as part of a brilliant exchange with the Royal Court Theatre in London, where we would exchange playwrights and productions: we began our involvement with Caryl and David Hare; the Royal Court began an equally long relationship with Wallace Shawn. It was a powerful program, fueled by the mission affinities between the theaters, the personal warmth among the artists, and the financial muscle of *A Chorus Line*.

So with these four gorgeous, mysterious one acts we are celebrating a half century of collaboration

with a writer whose artistry and personal integrity have been profoundly important to me, and to countless other theater artists. Like the late Beckett, Caryl is writing tiny, brilliant jewels, distilled to their essence, deceptively simple and deeply fascinating. Brought to life by her long-time collaborator and Public stalwart James Macdonald, we are so glad to have them here at the Public.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

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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 theaters, The Public has long operated on the principles that theater 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 theater and is currently represented on Broadway by the Tony Award-winning musicals *Hamilton* by Lin-Manuel Miranda 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, 195 Obie Awards, 62 Drama Desk Awards, 61 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, six Antony Awards and six Pulitzer Prizes.

JAPHET BALABAN he/him (*Cast*). The Public: debut. Broadway: *Leopoldstadt*. Regional includes *John Proctor Is the Villain* (The Huntington), *Prayer for the French Republic* (Pioneer Theatre), *Women*

Laughing Alone With Salad (Theatre Wit), *Ideation* (Jackalope Theatre), *You on the Moors Now* (the Hypocrites) and *Posh* (Steep Theatre). Film: *The Thing About Harry*. TV: "Fargo," "Empire," "The Chi," "Chicago Med," "Chicago P.D."

RUBY BLAUT (*Cast*) is honored to be making her Off-Broadway debut at The Public Theater, having previously performed in numerous children's productions starting at the ripe age of six. She recently played Gretl in *The Sound of Music* and one day hopes to work with The Rock, to see whose version of The Eyebrow is better.

KYLE CAMERON (*Understudy*). NYC: *By the Water* (MTC), *Chains* (Mint Theater), *Night Sings its Songs* (New Light), *Pushkin* (the american vicarious). Regional: *Significant Other*, *Anna Karenina*, *The White Chip* and many others. TV: "FBI: Most Wanted," "Law & Order: SVU," "Orange Is the New Black" and more. Training: NYU Grad Acting. Proud member of the 52nd Street Project.

JOHN ELLISON CONLEE he/him (*Cast*). Broadway: *The Nap*, *The Full Monty* (Tony & Drama Desk nominations), *1776*, *The Constant Wife*. Other theater: *Venus*; *Assassins*; *The (Curious Case of) the Watson Intelligence* (Obie Award); *Pig Farm*; *Murder Ballad*; *The Madrid*; *Tumacho!* TV: "The Gilded Age," "Julia," "Boardwalk Empire," "Unbreakable Kimmy Schmidt," "Madam Secretary," "Parks & Recreation." Film: *LBJ*, *Serendipity*, *Kinsey*. johnellisonconlee.com

ADELIND HORAN (*Cast*). Public Theater debut! Horan is best known for her series regular role on Amazon's "The Peripheral."

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WHO'S WHO IN THE CAST

Theater credits include *Old Masters* (The Flea), *Cry of the Mountain* (Edinburgh Fringe, Theatre Row, United Solo Festival—Best Documentary Play), *The Cripple of Inishmaan* (Palm Beach Dramaworks). Film: *Wanderland*, *Delenda*. TV: “The Deuce,” “The Punisher,” “Chicago Med.”

MADDOX MORFIT-TIGHE (*Cast*). Public Theater debut! Morfit-Tighe is a second year BFA acting student at Mason Gross School of the Arts at Rutgers University. Credits include projects with the Bread and Puppet Theater, Circus Smirkus Big Top Tour, Bristol Riverside Theatre, New York Circus Project and HBO. Love to his friends and family. @maddox.morfit.tighe

DEIRDRE O'CONNELL (*Cast*) has worked at The Public Theater, Lincoln Center, Manhattan Theatre Club, Page 73, Playwrights Horizons, Labyrinth, New York Theatre Workshop, Rattlestick, Soho Rep and Vineyard. TV includes “The Penguin.” Film includes the upcoming *Eddington*. She has received two Obies, an Outer Critics Circle Award, a New York Drama Critics Circle Citation, a Lilly Award, a Lucille Lortel Award and a Tony Award.

CECILIAANN POPP (*Cast*) is thrilled to be making her debut at The Public! Broadway: *The Who's Tommy* (Tommy, age 4). Off-Broadway: *Willy Wonka*, *Matilda* and *Annie*. Many thanks to James Macdonald, Jordan Thaler, Heidi Griffiths, Kim Pedell/Zoom Talent, David Doan/CESD, Jacklyn Collier, my loving family, friends, and my amazing dog, Beta. Instagram: @ceciliapopp

SATHYA SRIDHARAN he/him (*Cast*). The Public: *The Winter's Tale* (Mobile), *Richard II* (WNYC). Broadway: *Life of Pi*. Off-Broadway: *Wives* (Playwrights Horizons), *An Ordinary Muslim* (NYTW), *India Pale Ale* (MTC), *Two Brown Porters* (59E59), *Ultimate Beauty Bible* (Page 73). Regional: *Life of Pi* (A.R.T.), *Our Town* (Portland Center Stage), *Hapgood* (Williamstown). TV: “Little America,” “Succession,” “Kaleidoscope,” “Blindspot.” Film: *The Whale*, *Minor Premise*, *Ben and Suzanne* (SXSW). Princess Grace Award. MFA: NYU.

JUNRU WANG she/her (*Cast*). Starting at age 9, Wang toured with Cirque du Soleil's *Dralion* for five years. At 17, she won “China's Got Talent.” Wang moved to California from China and majored in film production at University of Southern California. Upon graduation, Wang joined the 7 Fingers show *Dear San Francisco*, which reignited her passion for circus.

ANYA WHELAN-SMITH (*Understudy*). Public Theater debut. Recent credits include Ophelia in *Hamlet* at the Guthrie Theater (Broadway World Award) and the world premiere/national tour of *Odyssey* with The Acting Company. Past productions: Barrington Stage Company, Williamstown Theatre Festival, Berkshire Theatre Group and Gulfshore Playhouse. Film/TV: “Law & Order: SVU,” “FBI: International,” *Souvenir Drunk*. Training: Juilliard. @anyaws

AYANA WORKMAN she/her (*Cast*). Public: *Romeo and Juliet*, *The Winter's Tale*. Off-Broadway: *The Beacon* (Irish Repertory Theatre), *53% Of* (Second Stage), *Macbeth*

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WHO'S WHO IN THE CAST

(Red Bull Theater). Regional: *Everybody, Hamlet, Romeo and Juliet* (STC); *Miss Bennet: Christmas at Pemberley* (Cincinnati Playhouse). International: *Julius Caesar* (Globe Theatre), *Guernica Continuum* (SNG Maribor). TV/film: "Jessica Jones," "Person of Interest," "Elsbeth," "Bammas," Rustin. Rutgers University, BFA.

ORLAGH CASSIDY (*Understudy*). Broadway: *Present Laughter, God of Carnage* (understudy). The Public: Mobile Unit *Hamlet*. Off-Broadway: *The Field* (Drama Desk nomination), *Dancing at Lughnasa, Ruins Of Civilization, Bright Ideas, The Adult in the Room*. Film: *St. Vincent, Shirley, After Yang, The Pale Blue Eye, Oh Canada*. TV: "Homeland," "The Sinner," "Chicago Med." Over 25 Audiofile Awards. www.orphagcassidy.com

CARYL CHURCHILL (*Playwright*). Caryl Churchill's plays at The Public include *Cloud Nine, Top Girls, Fen, Serious Money, Ice Cream with Fudge, The Skriker* and *Drunk Enough to Say I Love You?* Other plays include *Owners; Light Shining in Buckinghamshire; Traps; Mad Forest; Blue Heart; This Is a Chair; Far Away; A Number; A Dream Play; Seven Jewish Children; Love and Information; Here We Go; Pigs and Dogs; Escaped Alone; Glass. Kill. Bluebeard. Imp; and What If If Only*. Music theater includes *Lives of the Great Poisoners* and *Hotel*, both with Orlando Gough. Churchill has also written for radio and television.

JAMES MACDONALD (*Director*). Public: *King Lear, Book of Grace, Drunk Enough to Say I Love You?* New York: *True West* (Roundabout); *The Children, Top Girls* (MTC/Broadway); *Escaped Alone* (BAM); *Infinite Life, Cloud Nine* (Atlantic); *Love and Information* (Minetta Lane/NYTW, Obie Award); *Cock; Dying City* (LCT); *A Number* (NYTW); *4.48 Psychosis* (St. Ann's Warehouse). London: *Boys on the Verge of Tears* (Soho Theatre); *What If If Only, One for Sorrow, The Children, Escaped Alone, The Wolf From the Door, Circle Mirror Transformation* (Royal Court); *Infinite Life, The Welkin, John, Dido Queen of Carthage, The Hour We Knew Nothing of Each Other, Exiles* (National Theatre); *Night of the Iguana, Who's Afraid of Virginia Woolf?, The Father, Glengarry Glen*

Ross (West End); *Bakkhai, A Delicate Balance, Judgment Day* (Almeida); *A Doll's House Part 2, The Way of the World, Roots* (Donmar). Film: Caryl Churchill's *A Number*.

MIRIAM BUETHER (*Set Design*). The Public: *King Lear*. Broadway: *Stranger Things: The First Shadow; To Kill a Mockingbird; Patriots; Prima Facie; Three Tall Women; A Doll's House, Part 2*. Off-Broadway: *The Jungle* (St. Ann's); *Love and Information* (NYTW). International: *Unicorn* (West End); *Festen* (Royal Opera House); *Kyoto* (RSC, West End). Awards: Olivier Award for Best Set Design, three Tony nominations, two Evening Standard Awards, two Critics Circle Awards.

ENVER CHAKARTASH (*Costume Design*). Broadway: *English, Romeo + Juliet, Stereophonic, A Doll's House, Is This a Room*. Off-Broadway: *Becoming Eve, Teeth, Pre-Existing Condition, Public Obscenities, Wolf Play*. Regional: *Highway Patrol* (Goodman Theatre). Film: *Reality*. For *Stereophonic* Enver won a Drama Desk Award and was nominated for a Tony Award.

ISABELLA BYRD (*Lighting Design*). Broadway: *Cabaret, An Enemy of the People, Romeo + Juliet*. Notable Off-Broadway: *Infinite Life, Primary Trust, Epiphany, Sanctuary City, Heroes of the Fourth Turning, Corsicana, Plano*. International: *Cabaret* (West End), *Weather Girl*. Awards: two-time 2024 Tony nominee, Drama Desk Special Award, three Lortels, two Obies, Henry Hewes, Olivier nomination. Proud USA829 member, pay equity sustainability advocate. www.isabellabyrd.design

BRAY POOR (*Sound Design*). Broadway: *Appropriate, The Sign in Sidney Brustein's Window, Take Me Out, True West, The Glass Menagerie, The Real Thing, in the next room, The American Plan*. Off-Broadway: *Playwrights Horizons, NYTW, Soho Rep, MTC, Second Stage, Signature, The Public, Atlantic*. Productions all over the country and in Europe and Latin America; art residency in Mexico. Lortel, Drama Desk nominations, Obie for Sustained Excellence in Sound.

CLAIRE M. KAVANAH (*Prop Manager*). The Public: *Good Bones, Jordans, Hell's Kitchen, The Comedy of Errors* (Mobile

WHO'S WHO IN THE CAST

Unit), *The Harder They Come*, *A Raisin in the Sun*, *Fat Ham*, *Girl From the North Country*, *Mojada*, *Illyria*, *Hamlet*, *Gently Down the Stream*, *Privacy*, *The Gabriels*, *Eclipsed* and others. Broadway: *Girl From the North Country*, *Fat Ham*, *Redwood*.

MICHAEL ROSSMY (*Stunt Coordinator*). Broadway: *Purpose*, *A Tale of Two Cities*, *Cymbeline*. Off-Broadway highlights include The Public Theater, Roundabout, Primary Stages and Atlantic. Extensive regional credits. Rossmly is resident fight and intimacy director for Yale Rep; lecturer in acting and stage management, DGSD at Yale; combat and intimacy advisor for Yale College.

AMANDA QUAID (*Dialect Coach*) has taught speech and accents in New York for over 20 years. Recent theater includes *The Wanderers* (Roundabout), *Becky Nurse of Salem* (LCT) and *Crumbs From the Table of Joy* (Keen Company). For more information, visit talkshopnyc.com.

CAROLINE ENGLANDER (*Production Stage Manager*). Select credits: *We Are*

Your Robots (TFANA); *Find Me Here*, *Deep Blue Sound* (Clubbed Thumb); *Half-God of Rainfall* (NYTW, A.R.T.); *The Jungle* (St. Ann's Warehouse, STC); *Becky Nurse of Salem* (LCT); *Hamlet & Oresteia* (Park Avenue Armory); *The Vagrant Trilogy*, *The Outer Space*, *The Great Immensity*, *The Apple Family Plays* (The Public Theater). BA: Barnard College.

LUISA SÁNCHEZ COLÓN she/her (*Stage Manager*). Broadway: *Hell's Kitchen*. Off-Broadway: *Hell's Kitchen*, *The Comedy of Errors*, *The Vagrant Trilogy*, *cullud wattah*, *Mobile Unit's Summer of Joy*, *The Line*, UTR Festival, *Mojada*, *White Noise*, *Miss You Like Hell*, *Oedipus El Rey* (The Public); *A Bright New Boise* (Signature Theatre); *Where the Mountain Meets the Sea* (MTC); *The Nosebleed*, *Greater Clements* (LCT).

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.

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A NOTE

ABOUT CARYL CHURCHILL

“Violence is not the answer” is an optimistic phrase we often lift up in defiance of what we have known to be true. Violence has long been both question and answer, an irreconcilable debate. When the argument grows tired, we name it *myth*. When we are feeling brave, *history*.

In these four plays by the inimitable and foundational playwright Caryl Churchill, our human legacy of violence is plucked from the safe distance of myth and laid at our feet.

The gods are pleased to be our scapegoats; the shard of glass is pleased to cut you; the bottle is pleased to be uncorked; the present pleased to have no duty to the past or future. Churchill reveals these figures as talismans we ourselves construct to absolve our own weaknesses, our dark impulses and “necessary evils.” Each play demands we see through these convenient narrative defenses to witness human action and human intent as the driving force of human misery.

This should come as no surprise to those familiar with Churchill’s work, which has over the past half century anticipated each successive step on our stroll towards apocalypse. From *Top Girls*’ critique of capitalist feminism leading women to adopt the same violent individualism that drives patriarchy, to *Love and Information*’s very structure predicting TikTok and the attention economy, to *Escaped Alone*’s horrifying expression of apathy in the face of economic and climate catastrophe. While *Cloud Nine* presents a radical understanding of gender and sexuality as fluid within what is societally permissible, and does so a decade before the foundational texts of queer theory would be published, it also stands as one of Churchill’s many plays warning of the continued presence, influence, and danger of colonialism.

This chilling foresight is no magic trick. **It is the result of her unflinching ability to see the present for what it is, to peel back the hasty bandage and report that the infection has not been cut out.**

The treatment is ours to manage. Churchill, a deeply political writer, denies us utopia, denies us myths and stories and phrases of hope, because palliative art asks nothing of us. Instead, she leaves us with questions as vital as they are discomfiting: What do we want from our future? With what will we shape it if not our past? Who will we see there, and who will we grieve when we intone *if only*?



ELSE WENT

TOW FOUNDATION PLAYWRIGHT IN RESIDENCE
WRITER OF INITIATIVE (PREMIERING AT THE PUBLIC IN FALL 2025)

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STAFF FOR GLASS. KILL. WHAT IF IF ONLY. IMP.

Assistant Director.....Louis Blachman
 Voice & Text Julie Congress
 Child Guardian Madison Tamayo
 Associate Scenic Designer Mikiko Suzuki MacAdams
 Associate Costume Designer John Polles
 Associate Lighting Designer Emily Schmit
 Associate Sound Designers... Mike Deyo, Brenden Friedel
 Assistant Company Manager Autumn Knight
 Assistant Production Manager Jessica Knekriz
 Production Assistant Isabel Schwartzberg
 Sub Production Assistant Thalia Lopez
 Assistant Prop Manager Aisha Hamida
 Production Audio Supervisor Alex Loving
 Production Audio Alec Harris
 A1 Alejandro Suquisupa
 Deck Technician.....Tauheedah "Tate" Abdullah
 Audio Crew.....Kwamina Biney, Joseph Codella,
 Stephen Curry, Jennie Gorn,
 Nodia Othman, Daphne Parkhill,
 Noah Phillips, Kasey Price,
 Melissa Valencia
 Costume Coordinator Alex Rocky
 Draper Marie Stair
 First Hand Audrey Pallmeyer
 Additional Draper Sarah Reeve
 Additional First Hand..... Griffin Patria
 Costume Crew Gene Brown, Kim Goings
 Costume Crafts Jason Goodwin
 Wardrobe Supervisor Amaya Coleman
 Wardrobe Sub Katharine Vaccaro
 Production Electrician Liz Andrews
 Head Electrician Hayes Wolfe
 Lighting Programmer Matt Steinberg
 Light Board Operator Jesus Santiago
 Electricians Erin Bulman, Darcy Burke,
 Riley Cavanaugh, Parker Damm,
 Jimmy Dewhurst, Cassie Dietrich,
 Ethan Feil, Olivia Grasso,
 Vic Hernandez, Max Jabra,
 River Knight, Terysa Malootian,
 Tyler Mell, Genevieve Martinez,
 Jack Meister-Lopez, Jesus Santiago,
 Joe Scardino, Em Striping,
 Archer Swietek, Connor Thiele
 Prop Runner Carter White
 Prop Artisans Sa'ar Comedie, Antonia Howard,
 Jonna Knust, Jennings Leonard
 Assistant Technical Director Carson Bishop
 Charge Artist Hugh Morris-Stan
 Lead Carpenter Callie Harris
 Scenery Construction & Load-In Crew ... Anna Biggerstaff,
 KJ Diaz, Jay Savana,
 Rory Schall, Joshua Straker,
 Michael Turner, Polina Vitrouk
 Lead Scenic Artist Jacob Caire
 Lead Deck Carpenter Joshua Straker
 Deck Carpenter Anna Biggerstaff, Jay Savana
 Lead Logistics Technician..... Robert Vesce
 Logistics Technician Martin Rios
 Assistant Logistics Technician.... Joanie Tripodi-Kaminsky

CREDITS

Sound equipment provided by Masque Sound. Lighting
 equipment provided by PRG.

MUSIC CREDITS**"Panama"**

Written by William Bell, Booker T. Jones Jr., Tristan Casara
 Performed by The Avenor
 Courtesy of Irving Music, Inc., Serial Records, and
 Universal Music Entertainment

"Valentine"

Written by Fred Hersch
 Performed by Fred Hersch
 Courtesy of 1630 Music Publishing Services, Inc. and
 Palmetto Records

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Harkness Dance Center, Starbright Floral Design

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 Composer in Residence..... Jeanine Tesori
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 Director of Voice Andrew Wade
 Voice Associate Julie Congress
 Shakespeare Scholars in Residence..... James Shapiro,
 Ayanna Thompson

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 Citlali Pizarro
 Artistic Planning Manager Cody Johnson
 Senior Company Manager Heather Fichtthorn
 Company Manager Grace Chariya
 Assistant Company Manager Autumn Knight

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 Casting Director Kate Murray
 Casting Associate Chalin Tulyathan

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General Management
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 Associate Director of
 New Work Development..... Jack Phillips Moore
 New Work Development Manager Zoë Kim
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 Resident Artist,
 The Apothetae Residency Gregg Mozgala
 Tow Playwright in Residency..... Else C. Went
 Emerging Writers Group Karina Billini, Tomas Endter,
 Humaira Iqbal, Jesse Jae Hoon,
 Celeste Jennings, Nina Ki,
 Gloria Oladipo, Valen-Marie Santos,
 Amita Sharma, Al Sierra
 Emerging Writers Group Coordinator Harris Kiernan

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 Jordi Coats, Lama El Homaissi,
 Philip Santos Schaffer, Indigo Sparks,
 Mitchell Richman, Alejandra Acevedo,
 Heather Englander, Caroline Englander,
 Rico Froehlich, Zoe Trischka
 Audio Engineers Jake Cheriff, Kenien Spann,
 Reya Harris, Steve Ha, Nate Krogel
 Lighting Designers..... Colleen Doherty, Conor Mullan,
 Jeanne Anne Carter,
 Tyler Learned, Cat Cusick
 Video Lead JR Cronheim
 Photographers Angela Cholmondeley, Da Ping Luo,
 David Andrako, Kelly Cook,
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 Yekaterina Gyadu
 Joe's Pub Vanguard Resident Margaret Cho
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Production

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 Production Managers..... Cristina Ayón-Viesca,
 Aliyah Sall
 Associate Production Manager..... Autumn Mitchell
 Assistant Production Manager Jessica Nekritz
 Seasonal Production Manager..... Lay Hoon Tan
 Production Logistics Manager Samuel Arencibia
 Lead Logistics Technician..... Robert Vesce
 Logistics Technician Martin Rios
 Production Office Manager Kelly Moore
 Production Office Assistant Lana Zhang
 Technical Director Nick Mooney
 Assistant Technical Directors Carson Bishop,
 Fiona Malone, Carrie First
 Charge Artist Hugh Morris-Stan
 Scenery Shop Manager James Sater
 Scene Show Foreperson Allison Spanyer
 Lead Show Carpenter..... Luis Torres
 Costume Director Vanessa Watters
 Associate Costume Director Melinda Basaca
 Draper Marie Stair
 First Hand Audrey Pallmeyer
 Assistant Costumes Manager Jasmine Canjura
 Audio & Lighting Supervisor Alex Brandt
 Assistant Audio Supervisors Ollie Ward, Emma Wilk
 Seasonal Assistant Audio Supervisor Alex Loving
 Music Manager/Audio Shop Foreperson Sean Kraft
 Audio Office Administrator Carrie Miller Freeman
 Associate Lighting Supervisor..... Colin JB
 Assistant Lighting Supervisors..... Liz Andrews,
 Juan Lara Valentini
 Props Supervisor Rebecca David
 Associate Props Supervisor Corinne Gologursky
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 Clara Diaz, Alexa Echevarria,
 Anthony Vaughn Merchant,
 Dahlia Lopez Ramsay,
 Esperanza Rosales Balcárcel,
 Angel Universe
 Teaching Fellows Chazz Bruce,
 Nancy Hannah Pierre,
 Mckensi Scy Pascall

Hunt's Point Children's Ensemble

Teaching Artists..... Jennifer Curfman,
 Julie Congress, Salomon Lerner,
 Conor Mullen, Guirlande Marsha Pierre,
 Melissa Salguero
 Rehearsal Assistant..... Mckensi Scy Pascall

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 Advisor, Leadership Giving Jan Gura
 Major Gifts Officer Elizabeth Kipp-Giusti
 Director, Major Gifts Drew Klingner
 Development Finance Strategy &
 Operations Analyst..... Taylor Logan
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VANYA, ALONE

Andrew Scott brings his one-man
Uncle Vanya to New York.

By Jeffrey Vizcaino

Andrew Scott is currently wowing audiences in a one-man version of Chekhov's *Vanya* at the Lucille Lortel Theatre Off-Broadway. Below, he discussed reprising the play after London's West End, where it won an Olivier for Best Revival. *Vanya* runs until May 11.

I heard the creation of *Vanya* happened by accident. Can you tell me a little bit about that?

Andrew Scott: It was completely by accident. We were reading a straight version of the play that Simon Stephens had written. Sam Yates, the director, and Simon and I were reading all the parts. And then we sort of misallocated them, so I ended up having to, sort of, act with myself. And I was like, "Oh, let's just continue and see what happens." And it turns out that these two characters in the play—they were completely in opposition to each other, were completely different to each other. But actually, it turns out when one person [does it], when there was one voice, it just sounded like an insane person talking to themselves—as we all do.

Then we started to workshop the idea, and it came from there. The idea being that we're all much more similar to each other than we think. Once you remove the surface of what

people say they are (beautiful or young or old, or all that kind of stuff), human beings all essentially want the same things.

Have you discovered anything new for New York?

Absolutely. There's no point in just rehashing it. The last time was a huge undertaking, because obviously, I was playing all those huge characters. And we were working on: How do you make it clear for the audience? And it was just a huge thing. I played it for a long time in the West End. And so, you're able to now just find the time and go, "I think this can be clearer. Or this is gonna be funnier. Or this works and this doesn't." So yeah, we've definitely honed it a little bit.

There's something just very pure about one person on stage.

It's exposing! Particularly in this beautiful little theatre, it's very, very intimate—much more so than we'd had in the West End. But I love that. So, there's nobody else for the audience to look at, and so I have to apologize in advance for that. There's no big, huge orchestra. But that's where the beauty is. We're just trying to really distill this incredible masterpiece of a play. And I really think you can sort of feel his spirit in what we're doing, hopefully. 