
THE PUBLIC THEATER: OSKAR EUSTIS, Artistic Director; **PATRICK WILLINGHAM**, Executive Director
presents



By **RYAN J. HADDAD**
Choreography by **JENNIFER RIAS**
Directed by **DANNY SHARRON**

With **SHERZ ALETAHA, TIM BAGLEY, NICHOLAS BARRÓN, MICHAEL CRISTOFER, RYAN J. HADDAD, BETH MALONE, NAEL NACER, ARTEMIS PEBDANI, JONATHAN RAVIV, DOUG SHAPIRO**

Scenic Design **AFSOON PAJOUFAR**
Costume Design **ENVER CHAKARTASH**
Lighting Design **BARBARA SAMUELS**
Sound Design and Original Music **RYAN GAMBLIN**
Hair and Wig Design **ROBERT PICKENS**
Makeup Design **STUDIO PICKENS**
Fight Director **THOMAS SCHALL**
Vocal Director **ANDREA GRODY**
Voice and Text Coach **JULIE CONGRESS**
Production Dramaturg **SARAH LUNNIE**
Casting **JORDAN THALER, KATE MURRAY**
Production Stage Manager **KATIE AILINGER**
Producer **CAMBRA OVEREND**
Company Manager **BRANSON RIDEAUX**
Production Manager **JON GRENAV**

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ERIK SCHROEDER

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

Interim Director of Production
BEN SEIBERT

GOOD TIME CHARLIE has been developed with The Public Theater's Emerging Writers Group, Ground Floor at Berkeley Repertory Theatre, Manhattan Theatre Club, New York Theatre Workshop, Primary Stages, and Pride Plays. All readings have been directed by Danny Sharron.

GOOD TIME CHARLIE is a recipient of an Edgerton Foundation New Play Award.

COMPANY

(in alphabetical order)

Lou TIM BAGLEY
Sheldon MICHAEL CRISTOFER
Ryan RYAN J. HADDAD
Janice..... BETH MALONE
Charlie Sr./Bob..... NAEL NACER
Joan/Judy..... ARTEMIS PEBDANI
Charlie..... JONATHAN RAVIV

Stage Manager RICO FROEHLICH

UNDERSTUDIES

Understudies never substitute for the listed performers unless

a specific announcement is made at the time of the appearance.

For Janice/Joan/Judy—SHERZ ALETAHA; for Ryan—NICHOLAS BARRÓN; for Charlie/
Charlie Sr./Bob/Sheldon/Lou—DOUG SHAPIRO.



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 during the performance is prohibited by New York City law.



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DEAR FRIENDS,

Ryan J. Haddad has been a central part of The Public Theater's life for well over a decade, working here in a variety of capacities—mostly, but not exclusively, as an artist. This has given us the exquisite privilege of watching him grow and develop as both an artist and a man. We couldn't be prouder to present the world premiere of *GOOD TIME CHARLIE*, which is the largest and most ambitious project Ryan has yet written (although more are in the works—stay tuned!).

His solo (or semi-solo!) autobiographical shows, *Hold Me in the Water*, *Dark Disabled Stories*, and *Hi, Are You Single?*, revealed him as a writer and performer of genuine wit, warmth, and courage. His writerly voice is utterly distinctive—an earnest, at times painful honesty leavened by a remarkably self-deprecating wit and deep insight, both into himself and the world. **Ryan is a gay, disabled, Lebanese American theater artist. Each of these identities informs the others, and Ryan has alchemically integrated them into an artist unlike any other.**

In *GOOD TIME CHARLIE* Ryan is working on a much larger canvas and challenging himself to examine not only his own life, but the lives of those who helped shape him. He has created a series of indelible characters, who just happen to be based on and named after the real people who love and are loved by Ryan. *GOOD TIME CHARLIE* is a kind of mirror-image of the greatest American play, *Long Day's Journey into Night*. O'Neill's masterpiece is, at heart, an attempt to answer the question of why, if this family loves each other so much, they can only destroy each other. Ryan comes from a family, both biological and chosen, where love has been a much more effective force.

Danny Sharron, also a long-time member of The Public's family who is (unbelievably) making his directorial debut here with this production, has assembled a truly remarkable group of collaborators to bring Ryan's play to life. Every time I have stepped into the rehearsal room, I feel like I am watching an artistic process that mirrors the family in the play: some of our most accomplished and honored actors coming together to help usher Ryan into the next stage of his career. It has been a joy to watch.

Welcome to *GOOD TIME CHARLIE*.



OSKAR EUSTIS
ARTISTIC DIRECTOR, THE PUBLIC THEATER

A
NOTE
FROM
OSKAR

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 Works 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 musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can also be seen regionally across the country and around the world. The Public has received 64 Tony Awards, 197 Obie Awards, 63 Drama Desk Awards, 66 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 72 AUDELCO Awards, 6 Antony Awards and 6 Pulitzer Prizes. publictheater.org

SHERZ ALETAHA she/her (*Understudy Janice/Joan/Judy*). Broadway: the Tony-winning revival of *Merrily We Roll Along* as Scotty/Mrs. Spencer/Auditionee and understudying Mary Flynn. Off-Broadway/regional: *Frozen* (Paper Mill Playhouse), *Smart* (Ensemble Studio Theater), *Merrily...*

(NYTW), *Kismet* (Santa Barbara Symphony), *Man of La Mancha* (Triad Stage), *MENASafied* (Ars Nova). TV/film: *Next Year*, *Merrily We Roll Along*, "Power Book III: Raising Kanan," "The Detour," "The First Wives Club," "Three Trembling Cities," "Insomnia" and voice over work for Netflix and Age of Learning.

TIM BAGLEY (*Lou*) is thrilled to be making his NY and Public Theater debut. Theatre: *Vanya & Sonia & Masha & Spike* (SCR); *Stage Kiss* (Geffen Playhouse); *Under My Skin* (Pasadena Playhouse); *The Groundlings* (Main Company). Solo shows: *No Actors Allowed*; *Clean Boy, Dirty Stories*; *Happy Hour* (Aspen Comedy Festival Jury Award winner). Film: *This Is 40*, *Knocked Up*, *Employee of the Month*. Television: "Carrie," "The Comeback," "Somebody, Somewhere," "Hacks," "Grace and Frankie," "Will & Grace," "Monk." @iamtimbagley

NICHOLAS BARRÓN he/him (*Understudy Ryan*) is thrilled to be making his Public Theater debut with Ryan J. Haddad's beautiful play. Broadway: *Ragtime* (LCT, Younger Brother). Off-Broadway: *Ragtime* (Encores!, Ensemble). Regional: *A Wrinkle in Time* (Arena Stage, Calvin). Winner of Best Lead Actor at the 2022 Jimmy Awards. Education: Mannes School of Music. Thanks to Ryan, Danny, Sam, Taylor and the amazing team at The Public. @nickiebarron

MICHAEL CRISTOFER (*Sheldon*). Playwright: *The Shadow Box* (Pulitzer Prize, Tony Award). Screenwriter: *Falling in Love* with Meryl Streep, Robert DeNiro; *Witches of Eastwick* with Jack Nicholson; *Casanova* with Heath Ledger; *Georgia O'Keeffe* (Writers Guild Award). Director: *Gia* (Director's Guild

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WHO'S WHO IN THE CAST

Award), *Original Sin* with Angelina Jolie, *The Great Lillian Hall* with Jessica Lange. Actor: *A View From the Bridge* with Liev Schreiber, Scarlett Johansson; *Romeo & Juliet* (Free Shakespeare in the Park). TV: "Mr. Robot" as Philip Price, "Fallout" as Quintus.

RYAN J. HADDAD (Ryan, *Playwright*) is an actor and playwright. He returns to The Public following his Obie Award-winning *Dark Disabled Stories*, co-produced with The Bushwick Starr in 2023. Haddad is an alum of the Emerging Writers Group, Devised Theater Working Group and Under the Radar, and has performed at Joe's Pub with his cabaret *Falling for Make Believe*. His autobiographical plays include *Hold Me in the Water* (Playwrights Horizons and upcoming at Berkeley Rep; Lortel, Drama League and Drama Desk nominations) and *Hi, Are You Single?* (Woolly Mammoth/IAMA; Helen Hayes nomination). Additional stage credits: *Tartuffe* (New York Theatre Workshop), *La Cage aux Folles* (Pasadena Playhouse), *american (tele)visions* (New York Theatre Workshop/Theater Mitu; Lortel nomination) and *The Watering Hole* (Signature). TV: "A Murder at the End of the World" (Hulu) and "The Politician" (Netflix). Haddad received the Drama Desk's 2023 Sam Norkin Off-Broadway Award, Vineyard Theatre's 2021 Paula Vogel Playwriting Award and a 2020 Disability Futures Fellowship. His writing has been published in the *New York Times*, *Out Magazine* and Alice Wong's anthology *Disability Intimacy*. He is a former Queer|Art Performance and Playwriting fellow, under the mentorship of Moe Angelos. @ryanjhaddad

BETH MALONE (Janice) earned a Tony Award nomination for originating the role

of Alison Bechdel in *Fun Home*. She played The Angel in the Tony Award-winning revival of *Angels in America* and received Drama Desk and Lucille Lortel nominations for *The Unsinkable Molly Brown*. Her screen credits include *Song Sung Blue*, "City on Fire," "Gaslit" and *The Comedian*. Malone is co-creator of the new musical *Starstruck* with Mary Ann Stratton and Emily Saliers of Indigo Girls.

NAELNACER (*Charlie Sr./Bob*). Broadway: *Prayer for the French Republic* (MTC). Off-Broadway: *Meet the Cartozians*, *The Receptionist* (Second Stage); *The Orchard* (BAC/Arlekin!). Regional: *Leopoldstadt* (STC); *Triumph of Love*, *A Doll's House*, *Our Town* (The Huntington); *Angels in America* (Bedlam/CST); *Winter's Tale*, *Macbeth*, *The Tempest* (Comm Shakes); *People, Places & Things* and *Small Mouth Sounds* (SpeakEasy Stage); *The Merchant of Venice* (Actors' Shakespeare Project); *The Ding Dongs* (Kitchen Theatre); *Tiny Beautiful Things* (Gloucester Stage). Awards: Elliot Norton, IRNE. @naelnacer

ARTEMIS PEBDANI she/her (*Joan/Judy*). Off-Broadway: *Wish You Were Here* (Playwrights Horizons). TV/film: Artemis on "It's Always Sunny in Philadelphia," Vice President Susan Ross on "Scandal," "Big City Greens," "Star Trek: Lower Decks," Adult Swim's "Mother May I Dance With Mary Jane's Fist?" (co-writer, producer, actor). Comedy: just about every improv/sketch house in LA you can name. Education: Southern Methodist University, The Dell'Arte International School of Physical Theatre (current board president). She's so glad to be here, and so glad you are too!

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WHO'S WHO IN THE CAST

JONATHAN RAVIV (*Charlie*) is an Emmy Award winner and original cast member of *The Band's Visit*. Selected Off-Broadway: *Night Side Songs* (LCT3), *Here There Are Blueberries* (NYTW), *The Lightning Thief* (Lucille Lortel), *The Band's Visit* (Atlantic). Selected regional: *Kismet* (Granada), *Fun Home* (KC Rep), *Into the Woods* (Barrington). Film/TV: *The Friend*, *Minyan*, "Law & Order," "NCIS: New Orleans," "The Blacklist," "Zero Hour," "Pan Am." Thank you Ryan, Danny and Charlie. It has been my absolute honor to tell this story. @jonathanraviv

DOUG SHAPIRO (*Understudy Charlie/Sheldon/Lou/Charlie Sr./Bob*) really loves breakfast. He is also an actor. Off-Broadway: *Once Upon a Mattress* (understudy Dauntless, Transport Group) and *Di Kishefmakherin* (understudy four roles, National Yiddish Theatre Folksbiene). Aside from being a company member of The Barnstormers Theatre (NH) for over a quarter-century, he role-plays with corporate executives and medical students, sings a regular church gig and a regular Broadway gig, voices learning modules and sings for emerging composers and lyricists all over the place. dougshapiro.com @fearless-mensch

JENNIFER RIAS (*Choreography*) is an award-winning choreographer whose work has been seen on Broadway, television and around the world. Recent credits: *Beaches* (Broadway), *A Doll's House* starring Jessica Chastain (Broadway), *City of Angels* (Ogunquit Playhouse). At The Public, Rias performed in *Into the Woods* as a Stepsister. She was in five Broadway shows and was a Radio City Rockette. Thank you to Danny Sharron. Love to Mike and Carson! Represented by the Gersh Agency. @jenniferriascannon

DANNY SHARRON he/him (*Director*) is a Brooklyn-based theatre director with a focus on developing new plays and musicals, dedicated to elevating the stories of the LGBTQ+ and Middle Eastern communities. He recently directed the world premiere of *Hold Me in the Water* by Ryan J. Haddad at Playwrights Horizons (Lortel & Drama Desk nominee, Outstanding Solo Show). Broadway: *Cabaret at the Kit Kat Club* (associate director), *Dear Evan Hansen* (associate director; also West End, Toronto and first national tour). Regional: *The Model American* (Williamstown). He has developed

and directed work at many Off-Broadway and regional theatres, including The Public Theater, New York Theatre Workshop, Playwrights Horizons, Roundabout, Manhattan Theatre Club, Berkeley Rep, Denver Center and Woolly Mammoth. Sharron is a recipient of NYTW's 2050 Fellowship, Williamstown's Foeller Fellowship and The Drama League's New York & TV/Film Directing Fellowships. SDC member. Proud husband and father. dannysharron.com

AFSOON PAJOUFAR (*Scenic Design*). Award-winning NYC-based stage designer. Off-Broadway: *Practice* (Playwrights Horizons); *Five Models in Ruins*, 1981 (Lincoln Center); *Cold War Choir Practice* (Clubbed Thumb/MCC); *Coriolanus* (TFANA). Regional/opera: *The Reservoir* (Berkeley Rep), *Wish You Were Here* (South Coast Rep), *English* (Studio Theatre/Barrington Stage), *Cyrano de Bergerac* (Pasadena Playhouse), *Adoration* (BMP/LA Opera), *[MORNING/MOURNING]* (PROTOTYPE), *Lady M* (HeartBeat Opera), *Dom Juan* (Bard SummerScape), *Word. Sound. Power* (BAM), *Paper Planes* (EMPAC). International: *Alte Münze* (Berlin), *Schauspiel Köln* (Cologne). USA 829. Afsoonpajoufar.com

ENVER CHAKARTASH (*Costume Design*) is a Drama Desk Award-winning, Tony and Olivier-nominated costume designer. West End: *Stereophonic*. Broadway: *Stereophonic*, *English*, *Romeo + Juliet*, *A Doll's House*, *Is This a Room*. Off-Broadway: *The Receptionist*, *Antigone* (*This Play I Read in High School*), *Tartuffe*, *Meet the Cartozians*, *Ulysses*, *Data*, *The Least Problematic Woman in the World*, *Pre-Existing Condition*, *Becoming Eve*, *Teeth*, *Public Obscenities*, *I Love You So Much I Could Die*, *Toros*, *The Trees*, *Wolf Play*, *Catch as Catch Can*, *Straight White Men*. Regional: *Highway Patrol* (Goodman Theatre). Film: *Reality* (Seaview/HBO).

BARBARA SAMUELS she/her (*Lighting Design*). The Public: *Good Bones*. Off-Broadway: Soho Rep, NAATCO, Ma-Yi, MCC, Lincoln Center, Monica Bill Barnes & Company, Ars Nova, NYTW, TFANA, Playwrights Horizons, Signature, Second Stage, Little Island, WP, Bushwick Starr, BMP, Clubbed Thumb. Regional: OSF, Pig Iron, Bard, South Coast Rep, The Alley, Long Wharf, A.C.T., Woolly Mammoth,

WHO'S WHO IN THE CAST

Playmakers and KC Rep. Obie and Henry Hewes Awards. Affiliations: New Georges, Target Margin, Wingspace, USA829. BA, Fordham; MFA, NYU. barbarasamuels.com

RYAN GAMBLIN (*Sound Design and Original Music*) is a composer, sound designer and performance-maker whose practice blends found media, original composition and the use of systems as instruments. Recent: *Bowl EP* (Vineyard/National Black Theatre), *Burning Cauldron of Fiery Fire* (Vineyard), *Spare Parts* (Theatre Row), *Weathering* (Faye Driscoll/NYLA), *Being Moved* (Maia Chao/Whitney Biennial), *Five Years* (600 Highwaymen/PS21), *For All Your Life* (Leslie Cuyjet/BAM), *The Following Evening* (600 Highwaymen/PAC NYC), *Manon!* (Heartbeat Opera).

ROBERT PICKENS (*Hair and Wig Design/STUDIO PICKENS* (*Makeup Design*)). Studio Pickens has constructed wigs for hundreds of film and television productions, including "The Madison," *Freakier Friday*, *Oppenheimer*, *Blonde*, *Babylon*,

Halloween, *The Whale*, *May December*, "Stranger Things," "The Bear," "Shôgun," "The Morning Show," "Yellowstone" and "Pose." Broadway: *Death of a Salesman*, *Stereophonic*, *Romeo & Juliet*, *Grey House*, and *Who's Afraid of Virginia Woolf?* Off-Broadway: *Here We Are*, *Eureka Day*, *Bat Boy*, *Becoming Eve* and *Teeth*. Pickens' work also extends into music and editorial styling.

THOMAS SCHALL (*Fight Director*). The Public: *Hamlet*, *Titus Andronicus*, *The Merchant of Venice*, *Othello*, *Mother Courage*. Broadway: 100-plus shows. *Othello*, *Purlie Victorious*, *A Soldier's Play* (Drama Desk Award), *The Cost of Living*, *The Cottage*, *The Kite Runner*, *True West*, *To Kill a Mockingbird*, *Jitney*, *War Horse*, *Romeo and Juliet*. NYTW: *Red Speedo*, *Othello* (Drama Desk nomination). The Armory: *The Hairy Ape* (Drama Desk nomination), *Hamlet*.

ANDREA GRODY (*Vocal Director*). The Public: *Girl, Interrupted*; Public Works' *As You Like It* and *The Tempest*; *Suffs*; *The Great Immensity*; *Fortress of Solitude*; and

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others. Broadway: *Suffs*, *The Band's Visit*, *Tootsie*. Select Off-Broadway/regional: *All the World's a Stage* (Keen Company), *The Light in the Piazza* (Huntington), *Assassins* (Yale Rep), *An American Tail* (Children's Theater Company). Grammy, Olivier, Drama Desk nominations. Associate director at New York Vocal Coaching, Alexander Technique teacher. BA, Princeton University; MA, Royal Conservatoire of Scotland.

SARAH LUNNIE (*Production Dramaturg*). The Public: *Initiative*; *The Seat of Our Pants*; *Girl, Interrupted*; *The Ally*; *Shipwreck*. Broadway: *What the Constitution Means to Me*; *A Doll's House, Part 2*; *Hillary and Clinton*; *Grand Horizons*. Off-Broadway: *Degenerates*, *Rheology*, *My Joy Is Heavy*, *Prince F*, *Angry Alan*, *The Antiquities*, *Public Obscenities*, *Where the Mountain Meets the Sea*, *The Thin Place*, *Mrs. Murray's Menagerie*, *Miles for Mary and The Christians*, among others.

KATIE AILINGER (*Production Stage Manager*). Public Theater debut. Broadway: *Othello*; *Mary Jane*; *Summer, 1976*. Select Off-Broadway: *Queens*, *The New Englanders*, *Golden Shield*, *In the Body of the World* (MTC); *The Refuge Plays* (Roundabout); *Lowcountry* (Atlantic); *Mother Russia*, *Grangeville* (Signature Theatre); *On Sugarland*, and *Kristina Wong*, *Sweatshop Overlord* (NYTW). Regional credits include Center Theatre Group, Huntington Theatre and seven seasons with American Repertory Theater. Every ounce of love to Ben and Efram, for helping me be the sky.

RICO FROEHLICH he/him (*Stage Manager*). The Public: *Manahatta*. Broadway: *The Fear of 13*; *Good Night*, and *Good Luck*. Off-Broadway: *Blackout Songs*, *Ginger Twinsies*, *Teeth*. Regional: *Elephant Shoes* (Deaf West/Two River). Other credits from Joe's Pub, Engeman Theater, The Gateway, Theater by the Sea, A.C.T. of CT, French Woods Festival. For Mom, Spooner & Rose. BFA, Ithaca College. @ricobfroehlich

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 TIME CHARLIE

Assistant Director Noah Latty
Access Consultant Alison Kopit
Associate Scenic Designer Josh Barilla
Associate Costume Designer Miriam Cortes
Associate Lighting Designer Kaia Merrell
Associate Sound Designer Nina Field
Associate Hair and Wigs Designer Harley Haberman
Assistant Hair and Wigs Designer ... Colin Jeffrey Gallaher
Assistant Production Manager Destynie Julien
Script Production Assistant Misha Fristensky
Sub Production Assistant Misha Fristensky
Prop Manager Claire M. Kavanah
Assistant Prop Manager Mary Flynn
Production Audio Stephen Curry, Kaitlin Barnett Proctor
A1 Nora Simonson
A2 Nata Price
Audio Crew Sammy Ravs, June Ricks, Daniel Roth,
Bryn Scharenberg, Irene Wang, Rebecca Werner
Video Crew Sam Iasso, Max Jabara
Captions Operator Toni Kooharian
Seasonal Assistant Costumes Manager... Jasmine Canjura
Costume Coordinator Olivia Rivera
Drapers Sarah Reeve, Marie Stair
First Hands Kennedy Green, Audrey Pallmeyer,
Griffin Patria
Stitchers Marcie Coeny, Bailey Hammett, Kim Goings,
Amy Teifer, Jack Wallace
Costume Crafts LA Clevenson
Wardrobe Supervisor Sam Bogan
Wardrobe Dresser Sydney Howell
Wardrobe Daywork Heather Stanley
Hair/Wig Supervisor Pelle Melio
Production Electrician Liz Andrews
Lead Electrician Noah Stape
Lighting Programmer Matt Steinberg
Light Board Operator Jay Greenberg
Light Board Sub Liz Andrews
Electricians Darniece Brandon, Erin Bulman,
Darcy Burke, Lauren Chavez, Jack Creegan, Parker Damm,
Jessica Dunn, Ethan Feil, Drew Finley, EJ George,
Evan Gomez, Olivia Grasso, Abigail Hall, Cami Harkins,
Sammi Henry, Vic Hernandez, River Knight,
Terysa Malootian, Will Rossiter, Jesus Santiago,
Chloe Schweizer, Destiny Scott, Simon Sinnreich,
Simon Sinnreich, Sawyer Smith, Archer Swietek,
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Antonia Howard, Riley Hutchison, Mer Platt,
Milo Robinson
Assistant Technical Director Em Simpson
Charge Artist Hugh Morris-Stan
Production Carpenter Justin Tristan
Assistant Production Carpenter Gavin McNicholl
Scenery Construction & Load-In Crew William Adams,
Jamiel Burkhardt, Al Castaneda, Cyd Cohn, Jac Cumming,
Bri Davis, KJ Diaz, Nick Fleming, Rose Goodman,
Tieran Horton, Chuck Huller, Toni Kooharian,
Howard Moncada, Beckett Mullen, Jay Savana,
Timothy Scott, Keith Wei

Lead Scenic Artist Brigitte Biedenbach
 Scenic Artist Tatum Eyre, Rosario Figueira
 Deck Carpenter..... Tieran Horton
 Automation Operator Joshua Strake
 Substitute Automation Operator Bec Karlin
 Lead Logistics Technician Robert Vesce
 Logistics Technician..... Martin Rios
 Assistant Logistics Technician... Joanie Tripodi-Kaminsky

CREDITS

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MUSIC CREDITS

"Will You?" from *Grey Gardens*. Music by Scott Frankel. Lyrics by Michael Korie. © 2006. Used by permission. All rights reserved. **"Falling in Love With Love"** Written by Lorenz Hart and Richard Rogers. This selection is used by special arrangement with Concord Music Group, Inc., on behalf of the Richard Rodgers interest, www.concord.com. All rights reserved. Chappell & Co. Inc. **"It's Today"** By Jerry Herman. **"No One Is Alone"** Written by Stephen Sondheim. Riltng Music, Inc. (ASCAP). All rights administered by WC Music Corp. **"September Song"** From the Musical Production Knickerbocker Holiday. Words by Maxwell Anderson; Music by Kurt Weill. TRO –©– 1938 (Renewed) Hampshire House Publishing Corp., New York and WC Music Corp. (ASCAP). Used by permission. **"You'll Never Know"** Written by Harry Warren and Mack Gordon. WC Music Corp. (ASCAP). **"A Sleepin' Bee"** Copyright 1954. Music by Harold Arlen. Lyrics by Harold Arlen and Truman Capote. (Renewed) SA Music, LLC (ASCAP). Harwin Music Corporation/MPL Music Publishing. All rights reserved. **"Secret Love"** Written by Sammy Fain and Paul Francis Webster. WC Music Corp. (ASCAP).

SPECIAL THANKS

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 Composer in Residence Michael Thurber
 Resident Artist..... Shaina Taub
 Director of Voice Andrew Wade
 Voice Associate..... Julie Congress
 Shakespeare Scholars in Residence James Shapiro,
 Ayanna Thompson

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 Associate Line Producer Neen Williams-Teramachi

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 Casting Director Kate Murray
 Casting Associate Chalin Tulyathan

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 Associate General Manager,
 Budget Administration Chantal Easterling
 Associate General Manager,
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 Company Manager..... Grace Chariya
 Temporary Company Manager Branson Rideaux
 Artistic Planning Manager Cody Johnson

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 Jordanna Hernandez, Brian Hilario, Haley Lopes,
 Megan Ruoro, Eka Savajol, Jeana Scotti, Gein Wong,
 Drew Woodson

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 Associate Director..... Isabel Kim
 Audio Manager & Head Engineer..... Jon Shriver
 Performance Coordinators..... Lama El Homaïssi,
 Mitchell Richman, Alejandra Acevedo, Heather Englander,
 Caroline Englander, Rico Froehlich, Zoe Trischka,
 Jacob Stiel, Thomas Wagner
 Audio Engineers.... Steve Ha, Nate Krogel, Sean Stewart,
 Iuri Oriente
 Lighting Designers Colleen Doherty, Conor Mulligan,
 Tyler Learned, Cat Cusick
 Temporary Head Lighting Designer
 & Technical Supervisor Jeanne Anne Carter
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 Joe's Pub Working Group... Mafer Bandola, Kate Douglas,
 Daniel Emond, Pooja Reddy, Gregory Richardson

Joe's Pub Office Assistant.....Allison Cachay Narva

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Jon Grenay
Production Manager Colin JB
Associate Production Manager..... Autumn Mitchell
Production Office Assistant.....Sydney Li

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A NOTE FROM

You are about to meet some of the great loves of my life.

Family is everything to me. They are the reason I'm here, in this theatrical career, and this theatrical existence. Yet to be here means I am not near them. So we have conjured them for you all to enjoy, in the spirit of the plays we put on together throughout my childhood.

In the summer of 2017, while teaching autobiographical performance in the Berkshires, **I set out to write a play about my uncle (my dad's first cousin), Charlie. And about me...**

I submitted GOOD TIME CHARLIE with my application to The Public's Emerging Writers Group. Jack Phillips Moore and Jesse Cameron Alick became the play's fairy godparents for my two years in that program, championing and cheerleading it along with my 2018-19 cohort, a cohort that included my remarkable friend, the late, luminous Diana "Zaza" Oh.

We would share pages around a long table every two weeks, and whenever I brought in scenes from GOOD TIME CHARLIE, Zaza imbued the role of glamorous Aunt Joan with vigor and verve.

Zaza was glamour to me. Glamour and elegance and sparkle, but also deep, earth-shaking heart, integrity, and TALENT. They knew the importance of family, family of all kinds.

I love them. I miss them. I wish they were here.

Since those early days in the Emerging Writers Group, there have been many readings and workshops on this play's winding road to production. Every single one has been shepherded by director Danny Sharron.

Danny. My brother. My friend. My family.

I grew up with two older brothers and didn't know I needed another one. But this play about family gave me a collaborator who has become family, who's gotten to know my family, and who has developed GOOD TIME CHARLIE with the utmost care.

And then, of course, there's Charlie himself.

You'll hear a great deal from him, and about him, on the stage. But I must thank him most of all for the trust, and privilege, to tell his story (our stories!) in theatrical form, an art form that has defined our relationship—and our lives.

**Thank you for
being here.**

Places for Act I.

RYAN J. HADDAD
PLAYWRIGHT & PERFORMER

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