

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

GIRL, INTERRUPTED

Book by **MARTYNA MAJOK**
Based on the book by **SUSANNA KAYSEN**
Original Music by **AIMEE MANN**
Choreography by **SONYA TAYEH**
Directed by **JO BONNEY**

With **LEELA BASSUK, TA'REA CAMPBELL, GABI CAMPO, JULIANA CANFIELD, EILEEN DOAN, MANOEL FELCIANO, KING PRINCESS, GUNNAR MANCHESTER, MIA PAK, KATHERINE REIS, ANNA ROMAN, SALLY SHAW, EMILY SKINNER, RACHEL STERN, LAUREN JEANNE THOMAS**

Scenic Design **DOTS**
Costume Design **SARAH LAUX**
Lighting Design **HEATHER GILBERT**
Sound Design **DAN MOSES SCHREIER**
Hair, Wig, and Makeup Design **J. JARED JANAS**
Prop Manager **CLAIRE M. KAVANAH**
Music Supervision and Orchestrations **TODD ALMOND**
Music Direction **ANDREA GRODY**
Voice and Text Coach **ANDREW WADE, JULIE CONGRESS**
Singing Coach **DEBORAH LAPIDUS**
Dialect Coach **PATRICK MULRYAN**
Intimacy Coordinator **ANN JAMES**
Production Dramaturg **SARAH LUNNIE**
Casting **HEIDI GRIFFITHS, KATE MURRAY**
Production Stage Manager **MOLLY MEG LEGAL**
Producer **EMMA MCSHARRY**
Company Manager **GRACE CHARIYA**
Production Manager **ALIYAH SALL**

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Resident Director
SAHEEM ALI

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**HEIDI GRIFFITHS,
JORDAN THALER**

Interim Director of Production
FRANK BUTLER

Produced by special arrangement with **Barbara Broccoli, Angelica Zollo, Patrick Milling-Smith, Brian Carmody,**
and **Level Forward.**

COMPANY

(in alphabetical order)

Valerie	TA'REA CAMPBELL
Tori	GABI CAMPO
Susanna	JULIANA CANFIELD
The Male Presence	MANOEL FELCIANO
Lisa	KING PRINCESS
Grace	MIA PAK
Daisy	KATHERINE REIS
Polly	SALLY SHAW
Dr. Wick	EMILY SKINNER
Judy	LAUREN JEANNE THOMAS
Stage Managers	TIFFANIE LANE, MICHAEL MEDINA

UNDERSTUDIES

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

For Lisa/Tori/Grace—LEELA BASSUK; for Judy—EILEEN DOAN; for The Male Presence—
GUNNAR MANCHESTER; for Susanna/Daisy/Polly—ANNA ROMAN; for Dr. Wick/
Valerie—RACHEL STERN.



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,

GIRL, INTERRUPTED is based on a memoir, and therefore is a very personal story, not a clinical analysis. It takes place in the 1960s, over half a century ago, and therefore isn't a critique of contemporary clinical practice.

What it is, rather, is a delicate and closely observed account of young women whose sense of mental stability is fragile, and who live in a society practiced at removing agency from young women.

The criticism of patriarchy embedded in the story is unmistakable, but the story refuses to be distracted from the experience of these young women by ideological contest.

The value of GIRL, INTERRUPTED lies in the careful, loving attention it pays to these women and the bonds they form with one another.

Martyna Majok is one of the undisputably great playwrights of our time. In plays such as *Cost of Living* and *Ironbound*, she has given voice to some of the most neglected and marginalized people of our society, those who we almost never place center stage. She insists not only on their humanity, but on their enormous spirit—on the size of their souls. Her portrait of these young women is nuanced, precise, and unforgettable.

Aimee Mann has one of the most intimate voices in contemporary American songwriting. Her character-driven songs combine immense vulnerability with a seemingly cool detachment that only make them more heartbreaking. She rides the delicate line between restraint and revelation masterfully. We are proud to bring her voice to the theater.

Jo Bonney, beloved member of The Public family, has assembled this extraordinary cast, mostly of young women, and guided them with a sure and trustworthy hand. Todd Almond gives us yet another side of his prodigious talent in arranging this music (after his astonishing turns acting in *Girl from the North Country* and starring in and composing our first three Public Works pageants). **Sonya Tayeh** provides unique and beautiful movement. **Barbara Broccoli** and **Angelica Zollo**, longtime friends of The Public, have been our inexhaustible and indispensable partners in the long gestation of this delicate project. We thank them all, deeply.

Welcome to GIRL, INTERRUPTED.



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 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, 62 Drama Desk Awards, 64 Lortel Awards, 36 Outer Critic Circle Awards, 13 New York Drama Critics' Circle Awards, 70 AUDELCO Awards, 6 Antonio Awards and 6 Pulitzer Prizes. publictheater.org

LEELA BASSUK (*Understudy Lisa/Tori/Grace*) is an actor and writer originally from the Midwest. A 2025 graduate of The Juilliard School, she is thrilled to be making her Off-Broadway debut. Recent credits include film (*Hot Minute*, *Good Sex*) and voiceover (*Midnight on the Celestial*, *Fallen City*). With thanks to Brookside, IAG and my family.

TA'REA CAMPBELL (*Valerie*) is beyond excited to be performing at The Public Theater! She has appeared in seven Broadway shows and several national tours. Some of her favorite roles include Angelica in *Hamilton*, Nala in *The Lion King*, Deloris in *Sister Act* and being an original Broadway cast member of *Little Shop of Horrors*, *Leap of Faith*, *The Hills of California* and *The Book of Mormon*. She was most recently seen in *Stranger Things: The First Shadow*. Let's all be nice to each other.

GABI CAMPO she/her (*Tori*). Public debut! Gabi has appeared on television in "FBI: Most Wanted," "Billions" and Apple TV+'s "Helpsters." Broadway: *Cabaret at the Kit Kat Club* as Frenchie, as well as Sally Bowles at select performances, *Some Like It Hot*, *Beetlejuice* (Miss Argentina), *West Side Story* (2020 revival) and *The Prom* (OBC). She is a Pace University BFA musical theatre graduate. LA native. Proud Chicana.

JULIANA CANFIELD (*Susanna*) received a Tony Award nomination and Drama Desk Award for her performance as Holly in the most Tony Award-nominated play in history, *Stereophonic*. Other theatre: Playwrights Horizons' *Stereophonic*, TFANA's *Fefu* and *Her Friends*, Atlantic Theater's *Sunday*, NYTW's *The House That Will Not Stand*, NYTW's *Zürich* and TFANA's *He Brought Her Heart Back in a Box*. TV: HBO's "Succession" (two-time SAG Award winner), Peacock's "The Calling," FX's "Y: The Last Man," Apple's "Amazing Stories" and FX's "American Horror Story: Delicate." Film: HBO Max's *The Family McMullen*, A24's *On the Rocks*, Bleecker Street's *The Assistant* and two upcoming Warner Brothers features: *F.A.S.T.* and *The Great Beyond*.



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EILEEN DOAN she/her (*Understudy Judy*) is an actor, songwriter and multi-instrumentalist. Public and NYC debut. Eileen played Merry in the U.S. and New Zealand premiere of *The Lord of the Rings: A Musical Tale*. Additional theatre credits include works at Chicago Shakespeare Theatre, Coachella Valley Repertory, TheatreSquared, Steppenwolf Theatre Company, Lookingglass Theatre, Weston Theatre, Hangar Theatre and others. Eileen recently released her latest EP, *Intrepid*, on all platforms. IG: @eileeneileend. eileendoan.com. Let it bring hope, let it be a tale.

MANOEL FELCIANO he/him (*The Male Presence*). Broadway: nine shows, including *Sweeney Todd* (Tony nomination). Off-Broadway: *Imaginary Invalid*; *Alchemist*; *By the Way, Meet Vera Stark*; *Secret Life of Bees*; *The Changeling*; *Trumpery*; *Shockheaded Peter*. Regionally: *Twelfth Night*, *The Tempest*, *Much Ado*, *Mothers and Sons*, *Clybourne Park*, *Caucasian Chalk Circle*, *Zoo Story*, *Elektra*, *Ragtime*, *Three Sisters*, *Sunday in the Park With George*. TV: "Maximum Pleasure Guaranteed (upcoming Apple TV)," "Evil," "The Blacklist," "Elementary," "NCIS," "Trauma," "The Unusuals." BA: Yale. MFA: NYU Grad Acting.

KING PRINCESS (*Lisa*) is a Brooklyn-based vocalist, songwriter, producer and actor making her stage debut in *Girl, Interrupted*. She made her screen acting debut as a series regular on the second season of "Nine Perfect Strangers" (Hulu) and can be seen in the Oscar-nominated feature *Song Sung Blue* alongside Hugh Jackman and Kate Hudson. She will next appear in *One Night Only* (2026). In music, King Princess first gained acclaim with her debut album *Cheap Queen* (2019), followed by *Hold on Baby* (2022)

and her most recent release, *Girl Violence* (2025). Her work has earned widespread critical praise for its emotional depth and genre-defying sound, establishing her as a distinctive voice across both music and film.

GUNNAR MANCHESTER he/him (*Understudy The Male Presence*). Off-Broadway: *Macbeth in Stride* (BAM). Regional: *Safety Not Guaranteed* (Signature Theatre), *Octet* (Hudson Valley Shakespeare); also Yale Rep, Huntington, Trinity Repertory, Gamm, Commonwealth Shakespeare, Actors' Shakespeare Project, Wilbury. He is a graduate of the Brown University/Trinity Rep MFA Training Program, where he was recipient of the Stephen Sondheim Graduate Fellowship in Theatre Arts. gunnarmanchester.com @snugmanchester

MIA PAK (*Grace*). Off-Broadway: *Three Houses* (Signature Theatre), *Suffs* (The Public Theater), *In the Green* (Lincoln Center Theater), *Your Own Personal Exegesis* (Lincoln Center Theater). Regional: *Safety Not Guaranteed* (Signature Theatre), *Octet* (Hudson Valley Shakespeare), *Riddle of the Trilobites* (Flint Repertory Theatre), *Much Ado About Nothing* (Interlochen Shakespeare Festival). She released her first album titled *All Too Much* in 2024 under the name miamiamia. 2025 Lucille Lortel nominee for Best Actor in a Musical (*Three Houses*). Represented by Ivy Rock Management. Miajpak.squarespace.com. IG: @miajpak and @miamiamiamusic.

KATHERINE REIS (*Daisy*) made her Broadway debut in *Harry Potter and the Cursed Child*. Reis starred in Adam Rapp's *The Purple Lights of Joppa Illinois* at Atlantic Theater Company, Dream Big World Theatre's *Cracked Open* at Theatre Row and *Nina* at TheaterLab. In film, Reis was seen

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in Jason Lester's independent feature film *Taipei*. Katie Holmes directed her in *All We Had*, which premiered at the Tribeca Film Festival, and she appeared in Todd Solondz's *Wiener-Dog*. On the small screen, she recurred on the HBO Max reboot of "Gossip Girl," "Claws," "Rise" and "Unbreakable Kimmy Schmidt." Her additional television credits include NBC's "Chicago P.D.," "Law & Order: SVU," "Bull" and "Unforgettable." Instagram: @k8r3is

ANNA ROMAN (*Understudy Susanna/Daisy/Polly*) is an actor-singer-songwriter and a 2025 MFA acting graduate of DGSD at Yale (Carol Finch Dye Prize). NY credits include *What in the Actual F***?! (NYTW Next Door)*. Regional credits include *Falcon Girls* (Yale Rep, world premiere), *Escaped Alone* (Yale Rep), *The Dreamer Examines His Pillow* (Tampa Rep, BroadwayWorld Regional Best Performer in a Play winner 2023), *Romeo + Juliet* (Sketchbook Theatre) and *Pride and Prejudice, Cannabis Passover* (Chautauqua Theatre Company). TV credits include "The Hunting Party" (NBC). Roman has her BFA from UF. Her debut EP *Lark* is available anywhere you stream music. annaroman.com @a.rom

SALLY SHAW (*Polly*). Public debut! Broadway: *Gypsy* (Marjorie May, w/s Tessie Tura + Electra/Miss Cratchitt). Regional: *La Cage...* (BSC). Hoping her journey with *Girl, Interrupted* honors the wisdom and friendship of her childhood piano teacher, Harriette Flachmeier. Ithaca College BFA. Profoundly shaped by her time working with Sammy Rae & the Friends, The House of Velour and Sea Dog Theater. Family, fiancé, CLA Partners, HCKR, Public Casting + Creatives: Thank you? An understatement. Non Nobis! @sal.shaw sallyshaw.com

EMILY SKINNER (*Dr. Wick*). Broadway: *Suffs* (Drama Desk nomination); *Side Show* (Tony nomination, Drama League Award); *The Cher Show*; *Prince of Broadway* (Outer Critics Circle nomination); *Jekyll & Hyde*; *The Full Monty*; James Joyce's *The Dead*; *Dinner at Eight* (Outer Critics Circle nomination); *Billy Elliot* (Broadway World Award); *New York, New York*; *A Christmas Carol*. Off-Broadway: *House of McQueen* (The Mansion at Hudson Yards); *Picnic* (Transport Group, Drama Desk nomination); *Jerry Springer: The Opera* (Carnegie Hall); *Fiorello!*, *No Strings*, *Pardon My English*, *A Tree Grows in Brooklyn* (all at City Center Encores!). Television: "The Blacklist"

(NBC), "Madam Secretary" (CBS). She sings with symphonies around the globe and her numerous CD recordings may be found on all major streaming services. emily-skinner.com
RACHEL STERN (*Understudy Dr. Wicks/Valerie*) is a singer/songwriter from NYC. Broadway credits include *Girl From the North Country*, *Shrek the Musical*, *High Fidelity*, and *Tarzan*. Television credits include "The Deuce," "The Blacklist," "Law & Order," "Law & Order: SVU," "Louie," "The Big C," "Unforgettable" and the lead singer in the movie *My Depression*. A graduate of NYU (Lee Strasberg Studio), Stern has voiced many animated characters, video games, commercials and fronts her own band. Proud member of AEA and SAG/AFTRA. @juststern therachelstern.com

LAUREN JEANNE THOMAS she/her (*Judy*) is an actor and multi-instrumentalist based in NYC. Off-Broadway: *Beau* (OOTB), *Fiddler on the Roof in Yiddish* (Stage 42, Drama Desk Best Revival), *The Goree All-Girl String Band* (NYMF). Additional select credits: *Once* (national tour), *Richard III* (The Curtain), *The Comedy of Errors* (STC), *Hester Street* (Theater J, world premiere). Training: Boston University BFA acting; LAMDA. Instagram: @taurenthomas. LaurenJThomas.com. Love to Mer!

MARTYNA MAJOK (*Book*) was awarded the Pulitzer Prize for Drama for her Broadway debut play, *Cost of Living*, which was nominated for the Tony Award for Best Play. Other plays include *Queens*, *Sanctuary City*, *Ironbound* and the libretto for *Gatsby: An American Myth*, with music by Florence Welch and Thomas Bartlett. Awards include a Guggenheim Fellowship, The Steinberg Distinguished Playwright Award, Arthur Miller Foundation Legacy Award, Obie Award for Playwriting, Hull-Warriner Award, Academy of Arts and Letters' Benjamin Hadley Danks Award for Exceptional Playwriting, Off-Broadway Alliance Best New Play Award, Princeton's Hodder Fellowship, Lark/PoNY Fellowship, Lucille Lortel Award for Outstanding New Play, Hermitage Greenfield Prize, Champions of Change Award from the NYC Mayor's Office, Francesca Primus Prize, two Jane Chambers Playwriting Awards, Lanford Wilson Prize, Lilly Award, Helen Merrill Award, Helen Hayes Awards' Charles MacArthur Award, Jean Kennedy Smith Award, NNPN Smith Prize for Political Playwriting and Merage Foundation Fellowship for The American Dream, among

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others. Majok is adapting Ray Bradbury's *Fahrenheit 451* for Broadway and writing several feature film adaptations, including *Audition*, directed by Lulu Wang. Her first screenplay, *Preparation for the Next Life*, was nominated for this year's Gotham Award.

SUSANNA KAYSEN (*Author of Girl, Interrupted*) has written the novels *Asa*, *As I Knew Him*; *Far Afield*; *Cambridge*; and the memoirs *Girl, Interrupted* and *The Camera My Mother Gave Me*. She lives in Cambridge, Massachusetts.

AIMEE MANN (*Music*) is one of the most distinguished singer-songwriters of her generation. Her successful solo career has spanned several decades with several Grammy nominations, two Grammy Awards and the release of nine critically acclaimed solo albums, including the profoundly popular soundtrack for the film *Magnolia*, which garnered an Academy Award and Golden Globe nomination for Best Song in 2000. *Time* magazine has said, "Mann has the same skill that great tunesmiths like McCartney and Neil Young have: the knack for writing simple, beautiful, instantly

engaging songs," while NPR voted her one of the "Top Ten Best Living Songwriters" along with Paul McCartney, Bob Dylan and Bruce Springsteen. Her release in 2017 called *Mental Illness* won her a Grammy for Best Folk Album. Her latest release *Queens of the Summer Hotel* came out to critical acclaim. It is based on music she wrote for the stage adaptation of the memoir *Girl, Interrupted*. Earlier in her musical life, Mann fronted the band 'Til Tuesday, releasing three albums. She has also made numerous memorable cameo appearances in films such as *The Big Lebowski* and TV shows like "Portlandia" and "The Daily Show."

SONYA TAYEH (*Choreography*) is a creative visionary whose work relating to the body in motion explores many different worlds. She is the dance backbone behind numerous stage and screen projects, notably in *Moulin Rouge! The Musical*, for which she won the Tony Award for outstanding choreography. Produced on stages globally, Tayeh has gleaned many accolades for her distinguished work across genres on both stage and screen including two Emmy

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nominations, an Obie Award, two Lucille Lortel Awards, two Drama Desk Awards and a Critics Circle Award. Her work has been characterized as a powerful weaving of versatility and theatrical range constructing onstage worlds for which she has been lauded for her chameleon-like choreography and ability to adapt her storytelling to any scale. For a deeper look inside Tayeh's work visit sonyatayeh.com.

JO BONNEY (*Director*) has directed the premieres of plays by Alan Ball, Hilary Bettis, Eric Bogosian, Eleanor Burgess, Hammaad Chaudry, Culture Clash, Eve Ensler, Jessica Goldberg, Isaac Gomez, Danny Hoch, Beth Hyland, Neil LaBute, Warren Light, Ione Patricia Lloyd, Martyna Majok, Lynn Nottage, Dan O'Brien, Dael Orlandersmith, Suzan-Lori Parks, Darci Picoult, John Pollono, Will Power, David Rabe, Jose Rivera, Abby Rosebrock, Seth Zvi Rosenfeld, Alexis Scheer, Christopher Shinn, Diana Son, John Turturro & Ariel Levy, Universes, Naomi Wallace and Michael Weller. Bonney has also directed plays by Caryl Churchill, Nilo Cruz, Anna Deavere Smith, Charles Fuller, Lisa Loomer, Paul Lucas, Carey Perloff and Lanford Wilson. Bonney received a Tony Award nomination for Direction of *Cost of Living*, two Obie Awards for Sustained Excellence of Direction, Lucille Lortel Awards for Best Musical and Best Revival, Drama Desk nomination for Direction of *By the Way, Meet Vera Stark*, AUDELCO Award for *Father Comes Home From the Wars*, Drama League and Outer Critics Circle Award nominations, Alliance and Lilly Award. Bonney is the editor of *Extreme Exposure: An Anthology of Solo Performance Texts From the Twentieth Century* (TCG).

dots (*Scenic Design*) is a design collective founded by Santiago Orjuela-Laverde, Andrew Moerdyk and Kimie Nishikawa. Hailing from Colombia, South Africa and Japan, their recent designs include the Broadway productions of *Oh, Mary!*; *The Rocky Horror Show*; *An Enemy of the People* (Tony nomination); *Appropriate* (Tony and Drama Desk nominations); *Floyd Collins*; and *Romeo + Juliet*. Select honors include an Obie Award (2024), USA Fellowship Award and two Henry Hewes Awards (2023 and 2024). designbydots.com

SARAH LAUX (*Costume Design*). Broadway: *Fear of 13*, *Bug*, *Dead Outlaw*, *John Proctor Is the Villain*, *Prayer for the French Republic*, *Kimberly Akimbo*, *The Band's Visit*,

Fully Committed, *The Humans*. Selected: *Marcel on the Train* (CSC); *The Unknown*, *Gruesome Playground Injuries* (Seaview); *Queens* (MTC); *Ceilidh* (Noisemaker); *Lowcountry* (Atlantic); *Wish You Were Here* (Playwright's Horizons, Lucille Lortel nomination); *The Wanderer* (Paper Mill Playhouse); *Jerry Springer: The Opera* (The New Group, Obie Award). Television: "Godfather of Harlem" (seasons 2-4), "High Fidelity."

HEATHER GILBERT (*Lighting Design*). Broadway: *The Fear of 13*; *Bug*; *Little Bear Ridge Road*; *Good Night, and Good Luck* (Tony nomination); *Dead Outlaw*; *Parade* (Tony, Drama Desk nomination); *The Sound Inside* (Drama Desk Award, Tony nomination); *Cult of Love* (Second Stage). Regional: Steppenwolf, Goodman, The Muny, Center Theatre Group, Studio Theatre, Actors Theatre of Louisville, Magic Theatre, Oregon Shakespeare Festival, Pasadena Playhouse, Berkeley Repertory Theatre and much more. She teaches lighting at the University of Michigan.

DAN MOSES SCHREIER (*Sound Design and Composition*). Broadway includes *The Balusters*, *Floyd Collins*, *The Iceman Cometh*, *American Psycho*, world premieres of August Wilson's *Radio Golf* and *Gem of the Ocean*, *Gypsy* (Patti Lupone), *Sondheim on Sondheim*, *A Little Night Music*, *25th Annual Putnam County Spelling Bee*, *Sweeney Todd*, *Assassins*, *Pacific Overtures*, *Topdog/Underdog*, *Into the Woods*, *Noise/Funk*. Seven productions with Richard Foreman and The Ontological-Hysteric Theater. Compositions for Broadway include *The Merchant of Venice*, *Julius Caesar*, *The Glass Menagerie*, *Major Barbara*, *The Tempest*. Awards: six Tony Award nominations, five Drama Desk Awards, Obie Award for Sustained Excellence, Lucille Lortel Award. Fellow of MacDowell. danmosesschreier.com

J. JARED JANAS (*Hair, Wig and Makeup Design*). The Public: *Sally and Tom*, *Eve's Song*, *Miss You Like Hell*, *The Low Road*, *Father Comes Home From the Wars...*, *Detroit '67*. Select Broadway: *The Balusters*; *Proof*; *Beaches*; *Bug*; *Punch*; *Dead Outlaw*; *Buena Vista Social Club*; *John Proctor Is the Villain*; *Our Town*; *Once Upon a Mattress*; *Prayer for the French Republic*; *Purlie Victorious*; *Sweeney Todd...*; *Kimberly Akimbo*; & *Juliet*; *Good Night, Oscar*; *Ohio State Murders*; *Jagged Little Pill*; *Indecent*; *Frankie and Johnny...*; *Sunset Boulevard*; *Motown*; *The Visit*; *Lady Day at Emerson's Bar and Grill*;

WHO'S WHO IN THE CAST

The Gershwins' Porgy and Bess. Recent Off-Broadway: *Bigfoot!*, *Masquerade*.

CLAIRE M. KAVANAH (*Prop Manager*). The Public: *Antigone (This Play I Read in High School)*, *The Seat of Our Pants*, *When the Hurlyburly's Done*, *Twelfth Night*, *Goddess*, *Glass. Kill. What If If Only. Imp*, *Good Bones*, *Jordans*, *Hell's Kitchen*, *Comedy of Errors*, *The Harder They Come*, *A Raisin in the Sun*, *Fat Ham*, *Girl From the North Country*, *Hamlet*, *Privacy*, *The Gabriels*, *Eclipsed* and others. Broadway: *Girl From the North Country*, *Fat Ham*, *Redwood*.

SARAH LUNNIE (*Production Dramaturgy*). The Public: *Initiative*, *The Seat of Our Pants*, *The Ally*, *Shipwreck*. Broadway: *What the Constitution Means to Me*; *A Doll's House, Part 2*; *Hillary and Clinton*; *Grand Horizons*. Off-Broadway: *My Joy Is Heavy*, *Rheology*, *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.

TODD ALMOND (*Music Supervision and Orchestrations*) recently appeared at The Public and on Broadway in *Girl From the North Country*. He wrote the music, lyrics and book/adaptation for *The Odyssey*, *The Tempest* and *The Winter's Tale*, the three original Public Works productions at The Delacorte Theater. Recent original musicals: *I'm Almost There* at Edinburgh Fringe and BAM; *Nobody Cares* at Audible and Underbelly London; and cult favorite *Iowa* at Playwrights Horizons. TV: "Gossip Girl," HBO Max. His new book *Slow Train Coming*, is available from Bloomsbury.

ANDREA GRODY (*Music Director*). Broadway: *Suffs*, *The Band's Visit*, *Tootsie*. Select Off-Broadway/regional: Public Works' *As You Like It* and *The Tempest*, *The Great Immensity*, *Fortress of Solitude* (all Public Theater); *All the World's a Stage* (Keen Company); *The Light in the Piazza* (Huntington); *Assassins* (Yale Rep); *An American Tail* (Children's Theatre Company). As writer/composer: *Strange Faces*. Grammy, Olivier, Drama Desk nominations. Associate director at New York Vocal Coaching, Alexander Technique teacher. BA, Princeton University; MA, Royal Conservatoire of Scotland.

DEBORAH LAPIDUS (*Singing Coach*) has served as musical advisor on *Cult of Love* (Broadway). Other Broadway: singing coach on *Fat Ham*, *Trip to Bountiful* with Cicely Tyson and *33 Variations* with Jane Fonda. At the Public: singing coach on *Twelfth Night*, *Fat*

Ham and *Joan of Arc*. Other Off-Broadway: *Harry Clark* at Minetta Lane and The Vineyard. On faculty at The Juilliard School (drama division) and in the graduate acting program at NYU's Tisch School of the Arts.

PATRICK MULRYAN (*Dialect Coach*). As a voice and dialect coach, Mulryan is currently represented on Broadway by *Harry Potter* and *The Cursed Child* (associate) and Off-Broadway by *The Play That Goes Wrong*. Past Broadway credits include David Henry Hwang's *Yellow Face* (Roundabout) and Delia Ephron's *Left on Tenth*. Off-Broadway: *Antigone (This Play I Read in High School)* (The Public), *Calf Scramble* (Primary Stages), *Picnic at Hanging Rock* (Greenwich House), *Corruption* (Lincoln Center). Regional: Huntington, Hartford Stage, Gulfshore Playhouse. Faculty: The Juilliard School.

ANN JAMES (*Intimacy Coordinator*). Obie Award. Broadway: *Ragtime*, *Cats: The Jellie Ball*, *Rocky Horror Show*, *Proof*, *Hadestown*, *Sunset Boulevard*, *A Wonderful World*, *Eureka Day*, *Lempicka*, *The Outsiders*, *Hamilton*, *Parade*, *Sweeney Todd*, *Illinoise* and others. Off-Broadway: *Wild Party*, *Heated Rivalry*, *The Other Americans*, *3 Summers of Lincoln*, *The Heart*, *Jonah*, *How to Defend Yourself*, *The Comeuppance*, *Evanston Salt Costs Climbing*, *My Broken Language*, *The Half-God of Rainfall*, *Here There Are Blueberries*, *The Lonely Few*.

MOLLY MEG LEGAL (*Production Stage Manager*). Credits include *SIX* (production supervisor North America and first national tour), *Ain't Too Proud: The Life and Times of the Temptations* (Broadway and production supervisor); *Jersey Boys* (Broadway, second national tour and the Chicago company); *In the Heights* (Kennedy Center); the national tours of *The Lion King*; *Mary Poppins*; *Billy Elliot, the Musical*; the 30th anniversary of *Annie*; Cameron Mackintosh's *Oliver!*; and *Love, Janis*. Executive board member at the Weatherlane Theatre in NH.

TIFFANIE LANE (*Stage Manager*). Broadway: *Every Brilliant Thing*, *Merrily We Roll Along*, *Once Upon a Mattress*, *Room*. Off-Broadway: Minetta Lane, Signature Theatre. National tours: *Les Misérables*, *Waitress*. Regional: Barrington Stage. Proud graduate of the Purchase College Theatre Conservatory. All my gratitude to Mr. Nadler and 4D Productions. For Mom, Dad, Parks, Steve, Carrie and Ben.

MICHAEL MEDINA (*Stage Manager*). Broadway: *Merrily We Roll Along*, *SIX*,

WHO'S WHO IN THE CAST

Hell's Kitchen, & Juliet, Mrs. Doubtfire, Gary: A Sequel. National tours: *Hamilton (And Peggy), On Your Feet!, An American in Paris.* Select Off-Broadway/regional: PAC, New York Theatre Workshop, Paper Mill Playhouse, American Repertory Theater, Williamstown Theatre Festival, Manhattan Theatre Club, Minetta Lane Theatre, Park Avenue Armory, The Public Theater, Roundabout Theatre Company, Atlantic Theater Company. For Dack and Olive. CCM Alumni. @Mikeedina

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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Associate Choreographers Kelsey Burns,
Tilly Evans-Krueger
Music Assistant/Copyist Nathan Dame
Associate Music Supervisor Jonathan Mastro
Assistant Scenic Designer Jacob Bers
Associate Costume Designer Stephanie Bahniuk
Assistant Costume Designer Sara Jean Tosetti
Associate Lighting Designer Mikaela Baird
Associate Sound Designer Megan Culley
Associate Hair, Wig & Makeup Designer Elynn Miller
Production Assistant Guadalupe Chavezmalagon
Assistant Prop Manager Samantha Lianes Gordon
Video Animator Elizabeth Barrett
Head Audio Andrew Lulling
Production Audio Dylan Franz
Assistant Production Audio Alejandro Suquisupa
A1 Nora Simonson
A2 Kris Werking
Audio Crew Eric Clawson, Ryan Marsh, Miles Peery,
Marcel Pugliese, David Walters, Zachary Wang
Costume Coordinator Elise Wesley
Wardrobe Supervisor Madeline Rostmeyer
Wardrobe Crew Natalie Abreu
Wardrobe Daywork Heather Stanley
Drapers Sarah Reeve, Marie Stair
First Hands Maria Albutra, Kennedy Green,
Audrey Pallmeyer, Griffin Patria
Costume Crew Paola Castañeda, Edouard Farrell,
Penelope Gerosa, Kimberly Goings, Bailey Hammett,
Grace Jeon, Maeve Rose
Costume Crafts LA Clervenson
Hair/Wig Supervisor Ian Joseph
Head Electrician Dan Mullins
Production Electrician Juan Lara Valentini
Lead Electrician Darcy Burke
Sub Lead Electrician Will Rossiter
Lighting Programmer Alyssa Eilbott
Sub Lighting Programmer Harrison Freni
Light Board Operator Cami Harkins
Sub Light Board Operator Juan Lara Valentini
Electricians Talia Bowes, Anna Brevetti, Erin Bulman,
Lucie Citko, Juan Coronado, Shane Crowley,
Jimmy Dewhurst, Jessica Dunn, Ethan Feil, Olivia Grasso,
Jason Kelly, Cami Harkins, Sammi Henry, Vic Hernandez,
Terysa Malootian, Nya Mullins, Will Rossiter, Destiny Scott,
Noah Stape, Archer Swietek, Adina Valerio
Prop Runner Haley Dunlavey
Prop Artisans Hattie Fann, Mer Platt, Milo Robinson

Assistant Technical Directors Carly Genovesi,
Em Simpson
Charge Artist Hugh Morris-Stan
Head Carpenter Carl Whipple
Assistant Head Carpenter Justin Tristan
Scenery Construction & Load-in Crew Al Casteneda,
KJ Diaz, Liam Mitchell, Nick Fleming, Beckett Mullin,
Gavin McNitchell, Tom Sosnik, Kev Abrams, Colin Gold,
Cliona Smith, Mac Whiting
Head Scenic Artist Brigitte Biedenbach
Assistant Head Scenic Artist Isabella (Bella) Hollis
Scenic Artists Annika Radovcich, Ava Rand
Deck Carpenter Anna Biggerstaff
Automation Operator Justin Tristan
Deck Carpenter Sub Bri Davis
Lead Logistics Technician Robert Vesce
Logistics Technician Martin Rios
Assistant Logistics Technician Joanie Tripodi-Kaminsky

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Lighting equipment provided by Christie Lites. Additional costumes by Cege Custom Shirtmaker and Jimmy McBride. Custom shoes by Jitterbug Boy.

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SUSANNA Do you think there's something about meter and cadence and rhythm that makes their makers... crazy?
Writers, I mean?
And artist-types?

GRACE No.
The opposite. I think.
I think we all need to hear our...sorrow structured into sound.

MARTYNA MAJOK

PLAY ADAPTER, GIRL, INTERRUPTED

It was while I was writing a novel about an anthropologist...that I conceived of this book. The anthropologist was doing a village study: an analysis of the alignments and organization of a small, self-contained place. The novel was based on my own experiences of living in the Faroe Islands with my husband, an anthropologist who was doing research for his PhD thesis.

It came to me one day in the midst of working on that novel that I had lived in another small, self-contained place and had observed its alignments and hierarchies, its customs and special language.

I intended this memoir to be my own village study.

Partly that was a way to distance myself from the sad fact of the matter—that I had been a patient in a mental hospital, not a Harvard graduate student doing his fieldwork. Probably, also, I was competing with my by-then-former husband. It now seems to me that both the novel and the memoir were attempts to wrest my story out from under his story, which had brought him degrees and certifications I could never achieve.

I didn't want to write about myself. Ridiculous! Who could write a memoir without writing about herself? I didn't want to describe the events that had taken me to the hospital, or go into my family details, or admit to the terror I felt when all of a sudden I was locked into an institution on a spring afternoon. I was determined to maintain my anthropological stance. I thought the book itself—the fact that I had written it—would demonstrate the truth of the objection raised by every mental patient. I don't belong here! I'm not crazy.

Therefore I left a lot out.

This may be one explanation of why the book found so many readers. There was enough blank space in it for people to insert themselves.

It was surprising to me how many people had been in a mental hospital or had what used to be called a nervous breakdown. There were just as many whose best friend or brother or child had gone through that sort of thing. Back then, this was not a topic for discussion, rather something to be kept secret. I got letters from people who said I had described their experiences. When I gave readings at bookstores, people came up to me afterwards to tell me I had written their story. Often, they thanked me for my courage.

Under the mistaken impression that I hadn't written about myself, I always told these people that I wasn't brave and that courage hadn't been involved in it.

But they knew better than I did.

The girls who cut themselves, the boys who just didn't ever fit in, the promising young woman on her way to a career in law who couldn't get out of bed one day and stayed there for a year—they all saw something familiar in this book.

That familiar thing, I think, was a person adrift, frightened, overwhelmed by existence and unable, for a moment, to engage with making a life for herself.

Not, as I liked to tell myself, an objective, dispassionate observer.

A lot has changed in the decades since this book was published, and even more since I was in the hospital. And perhaps the stigma of depression and "mental illness" has diminished somewhat.

But suffering doesn't change.

This book, written under a delusion, brought many readers some comfort. I hope it still has that to offer thirty years later.

SUSANNA KAYSEN

AUTHOR OF GIRL, INTERRUPTED (NOVEMBER 2022)



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Jasmine Amy Rogers Is Queen of the *Bee*

By Diep Tran

2025 WAS A BIG YEAR FOR JASMINE AMY ROGERS: She made her Broadway debut in *BOOP! The Musical*, got rave reviews for her star-making performance, earned a Tony nomination.... and then *BOOP!* closed after three months. A week after she said goodbye to a musical she'd been working on for two years, Rogers got an email asking if she would come in for *The 25th Annual Putnam County Spelling Bee*; director Danny Mefford was considering her for the role of Olive.

Recalls Rogers: "And then I waited, like, two days [after that audition], and then I found out I had it." Now, Rogers is breaking everyone's hearts every night in the revival of the William Finn-Rachel Sheinkin musical, which has been enjoying a healthy run at New York Stages since last November.

Rogers admits that when she first encountered the musical, about a group of awkward middle schoolers who compete in a spelling bee, she didn't see herself in the show. Olive was originally played on Broadway by Celia Keenan-Bolger and, says Rogers, "I didn't think as a Black woman, I'd get to play this character, because I'd never seen it done before."

But when she was called in for Olive, she realized just how much she had in common with the young girl. Unlike the other kids at the bee whose parents are there to support them, Olive is utterly alone—her dad

is working, and her mom is on a retreat in India. Says Rogers, "Olive is the hero of our story, because she's one of those people that gives and gives so much to others and takes care of others as best as she can, but who is taking care of her? There's a lot of strength behind her. And I think that is true a lot of Black people, especially Black women, who are always trying to take care of the people around us, and sometimes we are not taking care of ourselves."

Unlike Betty Boop, Olive doesn't require Rogers to dance in heels. But that doesn't mean it's not challenging. "The relationship with her father is also very strong for me, because my own father and I did not have a great relationship," says Rogers, who was raised by her mother and grandmother. "Bringing that into the role was hard. It was helpful, but it was also very hard to think about him every night. And he's since passed. It was just this weird kismet kind of connection that the two of us had." Keenan-Bolger has been particularly supportive, as Rogers says with delight, "She said, 'You're really an actress.' And I was like, 'Oh my goodness! That's all I want!'"

To see Rogers give an exclusive performance of "My Friend, the Dictionary," scan the QR code.





By Andrew Gans

Two-time Tony-nominated lighting designer Jen Schriever is back on Broadway this spring, co-designing the lighting for the eagerly awaited new musical *The Lost Boys*, alongside the show's two-time Tony-winning director, Michael Arden. *The Lost Boys* utilizes vampirism to explore a teenager's coming of age. Below, the Obie Award winning Schriever explains why tech week is so important for lighting designers.

What were the particular challenges for the lighting design for *The Lost Boys*?

Jen Schriever: Well, our set is massive, and the Palace Theatre is massive. Very little in the show is parallel to anything else, including the edge of the stage, and much of it moves throughout the show. So, the first challenge was simply finding places to put the lights. There isn't a single over-stage position that is symmetrical, so installing all the places we hide lights has been a real adventure for our electrics team. We also have actors flying, and, of course, we want to keep the mechanics of that out of the audience's mind so they can be transported by the story. A lot of technology goes into creating something that will hopefully feel artful, surprising, and magical.

Tell me about a time you almost gave up but didn't.
Every first day of tech, for every show. Only

sort of kidding. Lighting is the only visual design element that you can't truly render until you're making it all together in the room. The first day of tech is a really vulnerable day where you're learning the room and your tools and the set while everyone watches. It can feel brutal.

What advice would you give your younger self or anyone starting out?

Be kind and stay curious. Take care to try to fully flesh out your ideas. Don't give up (on the artistic vision). Avoid getting jaded. Prioritize being in rooms with people whose work you love, but also trust you'll find your way to the right places at the right times.

In such difficult times in this country and around the world, how do you think theatre can play a positive role, either for yourself and/or the community at large?

On top of war and so much worldwide human suffering, and at a moment when so much of contemporary life happens through screens and with AI-generated content poisoning the digital space, live performance feels more important than ever. When hundreds of people come together by choice to sit and witness something live and in person, sharing an experience with strangers—laughing and crying together—I believe that's a vital kind of medicine for humanity.



For Patrons With a Disability, *Masquerade* Is an Accessible Journey

By Meg Masseron

When I first heard rumors rumbling around the theatre industry that an immersive *Phantom of the Opera* was coming to New York City and it was going to span a five-floor venue full of stairs, as a notorious mega-Phan, you'd think my immediate reaction would be excitement. Instead, I was skeptical. As someone who has

the production via email (Access@MasqueradeNYC.com), telling them exactly what I'd need throughout the show: opportunities to sit as often as possible, and to avoid stairs. The venue is fully ADA compliant with elevators. They also assigned one of the show's "butlers"—the incredible crew that ensures audiences flow into each scene and room seamlessly—to follow me around with a folding stool for me to sit on. "I just love the idea of having someone who loves theatre come to see a show that might seem to them like a huge challenge, and for them to get here and have it be the most non-challenging thing for them," said Matthew Ballestero, who was my butler (a phrase that feels very silly to write, but it certainly does add to the immersion!).

At *Masquerade*, there's consideration for attendees with all kinds of disability, says Ballestero: "With someone who is low vision or blind, our team will guide you around and give an audio description." Even people who are neurodivergent—such as autistic guests or guests with sensory issues—are given consideration, because, as Ballestero notes, "We do have moments of shock and awe and some things that might overstimulate."

Said the show's senior producer, Cesar Hawas: "Lots of us have been involved with big scale, high-profile immersive experiences. In immersive work, we're constantly asking ourselves: 'What's it like to be an audience member?' [Director] Diane Paulus was very clear early on that this needed to be a component of all the decisions that we were making throughout the space . . . I think a lot of people often will consider accessibility once the world is done, and try to back into it. But from the initial design process all the way through our earliest previews, we were thinking about how accessibility impacted our decisions."

To all the butlers in, *Masquerade*, "Brava, brava, bravissima!"



The butlers of *Masquerade*: Jason Brantman, Talia Ruiz, Fiona Santos, Matthew Mitchell, Gabriel Manuel Burdette, Ray Bryan, Matthew Ballestero, and Lindsey Boyette.

POTS, a comorbidity of lupus, I'm unable to stand for long periods of time.

In *Masquerade*, rather than sitting down and viewing a story onstage, you are a *part* of the story as you physically follow characters such as the Phantom, Christine, and Madame Giry through the Paris Opera House. It's every Phan's wildest dream. But for someone like me, it could become a nightmare.

So imagine my surprise and delight when I discovered that *Masquerade* actually has a special team dedicated to accessibility for all. Prior to my performance date, I contacted