

GOOD TIME CHARLIE A Visual Guide



This guide is designed to outline what to expect about “Good Time Charlie” in terms of plot, characters, and performance.

Please note, this guide does include spoilers.

Table of Contents

<u>Sensory Adapted Performances at The Public</u>	<u>3</u>
<u>About Good Time Charlie At The Public Theater</u>	<u>4</u>
<u>Content and Sensory Advisories</u>	<u>5</u>
<u>Cast & Characters</u>	<u>6</u>
<u>The World of The Play</u>	<u>7</u>
<u>Plot Summary</u>	<u>12</u>
<u>Before the Show</u>	<u>14</u>
<u>The Martinson Theater</u>	<u>16</u>

About Sensory Adapted Performances

Sensory Adapted Performances are designed to welcome neurodivergent audience members, including patrons with autism or sensory sensitivities. While the experience is created with this community in mind, many benefit from the adjustments at this performance. Sensory Adapted Performances feature:

- **Technical Adjustments** - Lighting, sound, and high sensory technical elements are adjusted. The house lights remain on and dim throughout the performance.
- **Pre-Show Materials** - The Public Theater provides a [Know Before You Go](#) visual guide about what to expect at the theater.
- **Sensory Supports** - A variety of fidgets are available for audience members as well as noise canceling headphones and sunglasses. There is a break area outside of the theater where audience members can take time away from the performance and continue to watch a video stream of the show.
- **Flexible Expectations** - Expectations around audience etiquette are relaxed at this performance. Audience members are invited to react as they need, make sounds, and move around in ways that feel comfortable.
- **Movement Spaces** - Areas designated to stretch, move around, or take a break from the performance.

About GOOD TIME CHARLIE at The Public Theater

By Ryan J. Haddad

Directed by Danny Sharron

Runtime: Approximately 2 Hours and 15 minutes, including a 15-20 minute intermission

GOOD TIME CHARLIE is a comedic coming of age story spanning over 30 years. It is a multi-generational story of gay men growing up, coming out, falling in love, and the musicals and art that shaped them.

The play is in [The Martinson Hall](#) on Third Floor, accessible by stairs and elevator.



Photo by Joan Marcus



Content and Sensory Advisories

Good Time Charlie is a comedy with some dramatic themes and some high sensory elements.

- Takes place over thirty years from the 1980s-today and includes elements of homophobia
 - Conversations about gay people not being “normal” & “not natural” with reference to therapy
 - Hesitancy around queer and trans identities
- Contains staged violence between a father and his son about being gay. Actors sometimes raise their voices or scream.
 - This is choreographed and rehearsed. **All actors and audiences are safe.**
- Sexually explicit dialogue and jokes
- Includes depictions of alcohol and smoking cannabis, without any herbal scent
- Occasional reflections off of surfaces including one small reflective costume piece & a cell phone
- Bright lighting with fast lighting shifts or flashing lights, some sudden and loud sounds, water-based fog
 - **The bright lights, sounds, and fog will be reduced at the sensory adapted performance.**

Cast & Characters



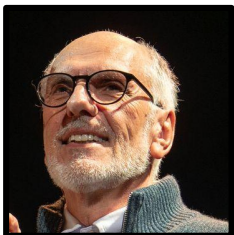
Ryan, the playwright
Played by Ryan J. Haddad



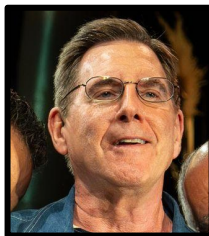
Charlie, Ryan's Uncle
Played by Jonathan Raviv



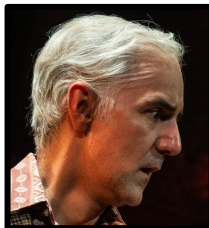
Janice, Ryan's Aunt & Judy's Sister
Played by Beth Malone



Sheldon, Charlie & Lou's best friend
Played by Michael Cristofer



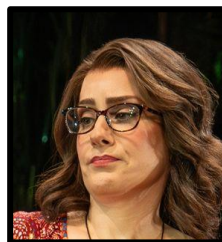
Lou, Charlie's partner
Played by Tim Bagley



Bob, Ryan's Dad
Both Played by Nael Nacer



Charlie Sr, Ryan's Great Uncle & Charlie's Dad



Judy, Ryan's mom



Joan, Ryan's Great Aunt & Charlie's Mom

Both Played by Artemis Pebdani

The World of the Play

Ryan is a playwright who is known to write about being gay and disabled. All of his work is autobiographical about his life. Thus, the play is about real people and family members in Ryan's life, as told from his perspective.

This is a meta "play within a play". Ryan and his family are "rehearsing" the play they are putting on in front of us, we see some of the behind the scenes elements.

Ryan often "breaks the fourth wall" and speaks directly to the audience. They even joke it is a play with a narrative, not necessarily a plot." You might feel like he is talking directly to you. He's talking to everyone



The World of the Play

Time jumps and flashbacks show the similarities and differences between Ryan and Charlie. They are different in the choices they make about their career, their relationships, and their coming out stories. We can witness generational shifts in understandings of queerness.

The play jumps between past and present day. Lighting shifts and sometimes sound cues let the audience know we change timelines. They sometimes say the date and place to let us know, or make a joke like “I can’t read” when he is playing himself at 6 years old.

The actors often make comments directly to the audience to help introduce characters, or they may sit on stage when not in the scene. They do this in character to show more sides of their personalities.



The World of the Play

The set represents Charlie's backyard, which Ryan says is a “Japanese inspired garden curated by gay men in Shaker Heights”.

The set doesn't change, even when it takes place in different locations. The actors or stage crew will move furniture like tables and chairs or props to transform the stage into a new location.

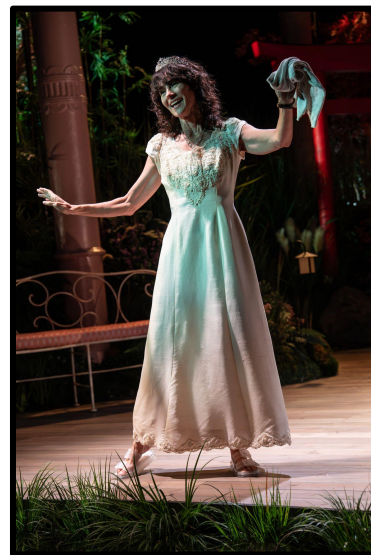


Good Time Charlie Plot Summary (Contains spoilers)

In Act 1, we meet Ryan. He comes on stage and directly speaks to the audience. He tells us how as a child, he directed The Haddad Theater -- a way for him to put on plays with his family of his favorite shows from the backyard.

We get glimpses of past Haddad Theater plays he put on, with references to many plays, movies, and musicals. You may recognize some of these references.

Tonight, he is showing us a new play for the Haddad Theater, this time, about his family.



Good Time Charlie Plot Summary (Contains spoilers)

He explains that this is a story highlighting his Uncle Charlie, who is really his dad's first cousin. We flash back in time throughout to both Ryan's memories and Charlie's.

As a young man, Charlie dreamt of a life on the stage, but he became a dentist. When he came out as being gay, Charlie's parents struggled with his gay identity. This results in physical fight with Charlie and his father, Charlie Sr. But Charlie finds a loving partner, Lou. He also becomes friends with Lou's friend Sheldon, who also loves theater and film.

Flashing forward to Ryan's childhood, Charlie mentors Ryan and supports his love of theater. Ryan's Aunt Janice (Judy's sister, not related to Charlie) also supports him and wants to be a positive gay influence. Charlie, Lou, Janice, and Sheldon all mentor Ryan and connect over their queer identities. Ryan has a much easier time coming out to his parents.



Photos by Joan Marcus

Good Time Charlie Plot Summary (Contains spoilers)

In Act 2, Ryan is older and comes back from studying theater in college. He is growing in his theater career as an actor and playwright in New York. Everyone is proud and support Ryan's career, including Charlie, who may also be a bit envious. Janice, Lou, Sheldon, and Charlie remain close friends/chosen family and support each other.

At the same time, members of his family are aging and require more care. His family also has a familiarity with care and disability through their relationship with Ryan. Charlie cares for his aging parents as they also acquire disabilities and his older best friend Sheldon who suffers a stroke. Ryan and his family have a heartfelt conversation about the nature of aging and care when they gather together at the holidays.



Good Time Charlie Plot Summary (Contains spoilers)

Act 2 has fewer time jumps than Act 1. But there are some theatrical moments to show different space and time. For example, in one scene, Charlie, Sheldon and Ryan are all on stage close together. Even though they are next to each other on stage, they are in different physical and emotional places.

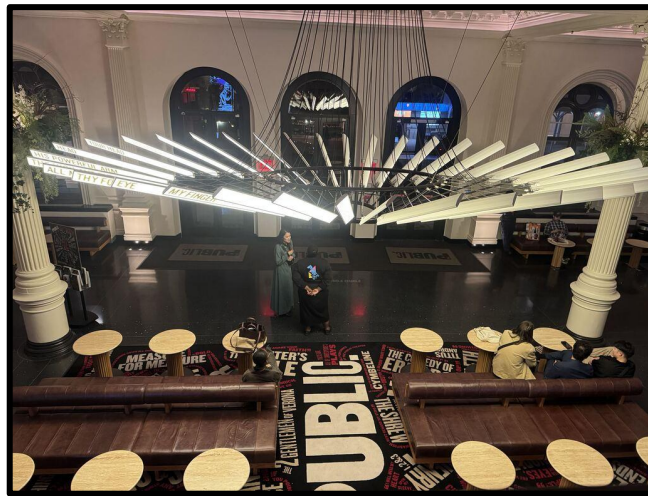
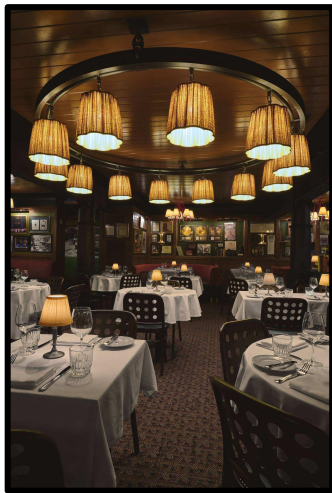
At the end, Sheldon walks off stage and comes back to talk to the audience about life, a way to theatrically show he dies, without showing the actual moment.



BEFORE THE SHOW

We recommend arriving about 30 minutes before your ticket show time is to give yourself time would like to give yourself time to find the theater, use the restroom, purchase concessions at Bar Torino (please note, food is not allowed in the theater). The theater typically opens 30 minutes before the show.

You can sit and relax in the lobby or eat at The Astor on mezzanine level. The cushioned benches have a small backrest and are located in the middle of the lobby, as well as along the walls.



First two photos by Michael Condran

THE MARTINSON

The Martinson Hall is on the third floor. It can be accessed by the North Elevator or Staircase. Please note, that while it is the third floor, it is 6 flights of stairs.

The entrance area to the theater is small. Patrons may experience waiting and crowding as they enter the theater.

The front row is entirely accessible. The rest of the seats require stairs. The seats in the Martinson have a small black cushion with a small wooden armrest between seats. The seats are 21 inches wide and deep.

For the Sensory Adapted Performance, the last two rows are cleared for a movement space. It does require going up stairs. There will be also be a stair free break area outside of the theater.

Restrooms are only in the lobby.



WAITING FOR THE SHOW

As you prepare to visit The Public, feel free to take a moment to look at our [Know Before You Go Guide](#) to learn more about the building and what to expect.

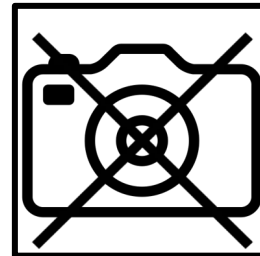
While you wait in your seats before the show to begin, you can read the program, sometimes referred to as a Playbill.

The program shares more information about the company and may include a director's note and interviews.

We also encourage you to use this time to silence cell phones.

You may take pictures before the show, but during the show, no pictures or videos can be taken of the performance.

You may still use your phone for access purposes.





No matter your journey to The Public Theater—whether you're a first-time attendee, new to our theaters, or a frequent patron—you are warmly welcome.

Feel free to engage with the show genuinely: react, vocalize, laugh, or cry. If you need to make some noise, take breaths, stim, or move, that is OK.

We hope to see you again at [The Public Theater](#).