

Next Wave 2019

The
End of
Eddy

NOV 14—21

A SEASON OF BAM DEBUTS

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Brooklyn Academy of Music

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The End of Eddy

Untitled Projects / Unicorn Theatre (London)

BAM Fisher

Nov 14—16, 19—21 at 7:30pm;

Nov 17 at 5pm,

Running time: approx. one hour & 30 mins, no intermission

Based on the book *En finir avec Eddy Bellegueule*

by **Édouard Louis**

Adapted by **Pamela Carter**

Directed by **Stewart Laing**

Set and costume design by **Hyemi Shin**

Video design by **Finn Ross**

Lighting design by **Zerlina Hughes**

Sound design by **Josh Anio Grigg**

Part of a series of events celebrating Édouard Louis in collaboration with St. Ann's Warehouse, which is currently presenting History of Violence as part of its 40th anniversary season.

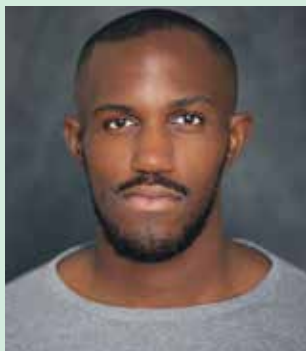
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OSELOKA OBI



JAMES RUSSELL-MORLEY

PERFORMERS

Oseloka Obi

James Russell-Morley

Production manager **Nick Millar**

Company stage manager **Fiona Johnston**

Associate lighting **Carolina Sterzi**

Original choreographer **Nima Séne**

American Stage Manager **Caroline Englander**

The Actors are appearing with the permission of Actors' Equity Association.

The American Stage Manager is a member of Actors' Equity Association.

The stage adaptation of *The End of Eddy* was commissioned by the Unicorn Theatre (London) and Untitled Projects. It premiered at the Unicorn Theatre, London on August 17, 2018.

En finir avec Eddy Bellegueule

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First published by Editions du Seuil in 2014

An excerpt from *Scorched* by Wajdi Mouawad, translated by Linda Gaboriau, is quoted in this production of *The End of Eddy* by kind permission of the author.

We would like to thank:

Arts Council England for its continued support for the Unicorn Theatre

The National Lottery through Creative Scotland's Open Project Fund

Édouard Louis, Michael Lucey, Purni Morell, Michael Abubakar, Francis Botu, Ryan Gerald,

Thomas Catry, Agnès Jaulent, Emily Wraith at Berlin Associates, Gill and David Perkins,

Sarah Fahie, Alex Austin, and Kwaku Mills.

DIRECTOR'S NOTE

by Stewart Laing

Pamela and I read *The End of Eddy* when it was first published in English—and we were convinced immediately of its potential as theater. Soon after we realized it would make sense to specifically tailor our adaptation for a young audience. We felt that the issues the book explores from a young person's perspective were under-represented in theater for young people: sex, sexuality, class, and violence all filtered through a clear political lens. It was a challenge, but we felt this was unusual and exciting territory for a young audience.

Our first step was to approach our colleagues at the Unicorn Theatre, the UK's leading producer of theater for young audiences. Purni Morell was leading the organization at that point and she was enthusiastic and commissioned us to make the show. Neither Pamela nor I had made work for young audiences before and the knowledge and expertise of the team at the Unicorn were invaluable in our process.

But while every decision taken in the creation of this stage version of *Eddy* was made with our target audience in mind, we've been thrilled with the responses from younger and older audiences alike.

WRITER'S NOTE

by Pamela Carter

Begun when Édouard Louis was 18 and published in 2014 when he was only 21, *The End of Eddy* is his account of growing up poor and, in his words, “visibly gay” in rural France. It’s a world away from my own youth in 70s and 80s Lancashire. But even so, as a mixed-race girl in a white community and distanced from my family background by way of education, I recognize aspects of my own experience in Louis’. And while the book was written with an older audience in mind, I’m sure many people closer to Louis’ age will recognize themselves or someone they know in his story also. This feels like the right time to be sharing it with audiences as theater.

Eddy grows up in a working class village with a deep-rooted identity of self-sufficiency and machismo forged through decades of manual labor and economic hardship. From the age of 10 Eddy is relentlessly bullied, verbally and physically. Trying to be a “real man” and failing, he stakes his survival on escaping the village by winning a scholarship to study theater. He’s 15 when he leaves home. Beyond the time frame of this book we know he’ll study sociology at university, change his name, and publish three autobiographical books by the time he’s 25.

All of which might make *The End of Eddy* sound like a cliché of a rags-to-riches memoir. But Louis’ project is as political as it’s personal. He’s writing to make his individual suffering a public conversation about class. He wants the liberal establishment to begin to understand why and how homophobia and racism might become normalized in a working class community, offended liberal values notwithstanding.

And isn’t theater always a public conversation of some kind? And the experience of watching it a reflection on one’s own place either within or in relation to that conversation? Or at least, that’s the kind of theater I hope to make: a deeply personal experience and a shared social event, where meaning arises from the negotiation between the two.

What makes *The End of Eddy* theater for Stewart Laing and myself is Louis’ ability to communicate his lived experience with humor, anger, and compassion, without resolving its complexities. At the same time he’s Eddy, the hurt and lonely child, he’s also Louis the sociologist and storyteller. His family are characters of his creation as much as they are case histories. He’s a Parisian intellectual revisiting himself as a horny teenager. He’s a voice of the working class and a class traitor. He is brilliantly clever and filled with shame. Louis makes us think about the world we live in without forgetting to feel, and feel without forgetting to think, “How is this?”

But what we love above all, is that it was through his love of theater, Louis was first able to imagine a different life for himself.

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BAM

The logo for JL Greene, featuring a stylized purple 'G' icon to the left of the text 'JL Greene' in a purple sans-serif font.

JL Greene

Salutes

WRITER'S NOTE

by Pamela Carter

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But what we love above all, is that it was through his love of theater, Louis was first able to imagine a different life for himself.

PAMELA CARTER (writer) is a playwright and dramaturg and lives in London. Her work has been produced in the UK and internationally since 2004. Her plays include: *Them!* (National Theatre of Scotland); *LINES* (The Yard Theatre, London and Theatre Republic, Adelaide); *Fast Ganz Nah/Almost Near* (Theater Dresden, Germany); *Skåne* (Hampstead Theatre; winner of the New Writing Commission at the Berliner Festspiele Stückemarkt in 2012); *What We Know* (Traverse Theatre); *Wildlife* (Magnetic North Theatre Co); and Sophocles' *Antigone* (University of South Florida). She has been collaborating with director Stewart Laing since 2004. Her plays for his company Untitled Projects include *The End of Eddy* (2018), *Slope* (2006) and *Slope Redux* (2014), *Paul Bright's Confessions of a Justified Sinner*, 2013, and *An Argument About Sex (After Marivaux)* in 2009. Carter also works in opera, film, dance, and the visual arts. She has written for the artists Goldin+Senneby since 2010, making work about high frequency trading, credit default swaps, and land ownership, which has been staged in galleries and museums across the world. As dramaturg and writer with Vanishing Point Theatre, she has made the award-winning *Interiors* (touring internationally since 2009), *Saturday Night*, and *Tomorrow*. Premieres in 2020: *The Angel Esmeralda*, a new opera composed by Liam Paterson with a libretto adapted by Carter from a short story by Don DeLillo for Scottish Opera/Guildhall School of music, London; *We Are In Time*, a chamber opera about a heart transplant, composed by Valgeir Sigurdsson for Scottish Ensemble; *The Misfortune of the English*, a new play based on the true story of a group of English schoolboys lost in the Black Forest in 1936 for Theater Freiburg, Germany; and *Swimming for Beginners*, a new play for Graeae Theatre in a collaboration with professional disabled theater makers in Japan, Bangladesh, and the UK.

JOSH ANIO GRIGG's (sound designer) theater credits includes: *The Crucible* (The Yard Theatre); *Travelling Queer People's History Show* (UK tour); *Basic Tension* (ICA, London); *Love*

(National Theatre/Birmingham Rep); *Beyond Caring* (National Theatre/Yard Theatre/UK Tour/Chicago); *This Beautiful Future* (The Yard Theatre); and *Parallel Macbeth* (Young Vic).

ZERLINA HUGHES (lighting designer) studied at Goldsmith's College followed by a masters in architectural lighting, Bartlett UCL. She is founder and director of Studio ZNA, a lighting design practice working across galleries and museums nationally and internationally. Lighting for stage includes: *The Feeling of Going* (Skånes Dansteater); *Lakmé*, *Death in Venice*, *The Pleasure Man*, *The Father*, *Oedipus* (Citizen's Theatre); Ballet Boyz (Sadler's Wells); *Lights Shining in Buckinghamshire* (National Theatre); productions for Cheek by Jowl, the Lyric Hammersmith, Nottingham Playhouse, the Unicorn Theatre, Regent's Park Open Air Theatre, and Theatre Royal Stratford East. She has worked at several international festivals in places such as Aix en Provence, Sydney Opera House, off Broadway, and London's Southbank Centre. She works regularly with the director/designer Stewart Laing, lighting *Dead Man Walking* (Copenhagen), *Faust*, *La Vie Parisienne* (Malmö), *Tosca* (NorrlandsOperan) for which she won a Best Lighting Design Award (Sweden), and productions at Scottish Opera and Grange Park.

STEWART LAING (director) is currently associate director at National Theatre of Scotland and is artistic director of Untitled Projects. *The End of Eddy* is the most recent venture from Untitled Projects. This is the first English-language stage adaptation of Édouard Louis' acclaimed autobiographical novel *En finir avec Eddy Bellegueule*. *The End of Eddy* is a co-production with the Unicorn Theatre, London and opened at the Edinburgh International Festival before touring to small venues around Scotland, a London run at the Unicorn, with final performances at Project Arts as part of Dublin Theatre Festival. Other productions Laing has directed for Untitled Projects include: *JG Ballard Trilogy*, *blind_sight*, *Slope*, *An Argument About Sex*, *The Salon Project*, *Paul Bright's Confessions of a Justified Sinner*, and *Slope Redux*. He works





extensively with the playwright Pamela Carter, who has scripted most of his work with Untitled Projects since 2006. Beyond Untitled Projects, Laing has directed for the Royal Court Theatre, National Theatre of Scotland, Citizens Theatre, Dundee Rep, and Traverse Theatre. He also directs opera and has created new productions for Scottish Opera, Grange Park Opera, Norrlandsoperan, Malmö Opera, the Bavarian State Opera's Opera Studio, and Garsington Opera. Laing originally trained as a theater designer and has worked extensively as a theater designer throughout the UK and internationally.

ÉDOUARD LOUIS (author) first novel, *En finir avec Eddy Bellegueule (The End of Eddy)*, was published when he was 21 years old. It became an immediate bestseller and has now sold in excess of 300,000 copies in France, heralded as a literary revelation by *El País*, *Frankfurter Allgemeine Zeitung*, *Corriere della Sera*, and other publications. He is also the editor of *Pierre Bourdieu: l'insoumission en heritage* (2013). In 2014 Louis received the Prix Pierre Guénin. His second novel, *Histoire de la Violence (History of Violence)*, was adapted for the stage by Thomas Ostermeier and premiered in Berlin last year. *Qui a tué mon père* was published in 2018 in France, and this year in English as *Who Killed My Father*.

OSELOKA OBI (performer) recently toured the UK with *One Night In Miami* directed by Matthew Xia, and will next be seen in Armando Iannucci's highly anticipated HBO series, *Avenue 5*. His other credits include: *The Son* (Kiln Theatre) directed by Michael Longhurst, *Victoria's Knickers* (Soho Theatre) directed by Ned Bennett, and *Macbeth* (Garrick Theatre) directed by Natasha Nixon.

FINN ROSS (video designer) trained at Central School of Speech and Drama and designs video for live performance. He has won two Olivier Awards, a Tony, and three Drama Desk awards. Recent theater work includes: *Sweet Charity* (Donmar Warehouse); *A Very, Very, Very Dark Matter* (The Bridge Theatre); *Frozen* (Broadway); *Mean Girls* (Broadway); *Bat Out of Hell* (West

End & international); *Harry Potter and the Cursed Child* (West End & Broadway); *Curious Incident of the Dog in the Night-Time* (Broadway, West End & on tour); *Dusty* (on tour); *Jagged Little Pill*, *In the Body of the World*, and *Crossing* (American Repertory Theatre & Broadway); *American Psycho* (Broadway & Almedia); *Betrayal* (Broadway); *Chimerica* (Almeida & West End); *Closer* (Donmar Warehouse); *The Tempest* (RSC & Barbican); *Master and Margarita*, *All My Sons*, *Shunkin* (Complicite). Opera work includes: *The Rise and Fall of the City of Mahagonny* (Royal Opera House); *Missa Solemnis* (LA Phil); *Benvenuto Cellini*, *Death of Klinghoffer*, *Death in Venice*, *Onegin*, *Simon Boccanegra*, *Damnation of Faust*, *Don Giovanni* (ENO); *Hänsel und Gretel*, *Die Zäuberflote*, *A Dog's Heart* (DNO, Amsterdam); *La clemenza di Tito*, *Mr. Brouček* (Opera North); *Les Pêcheurs de Perles*, *Béatrice et Bénédict*, *Turn of the Screw* (Theatre an der Wien); *Rinaldo* (Glyndebourne). Dance: *Anna Karenina* (Joffrey Ballet); *The Nutcracker* (Atlanta Ballet); *Le Petit Prince* (National Ballet of Canada); *Frankenstein* (Royal Ballet), and *The Feeling of Going* (Skånes Dansteater/Malmö Opera).

JAMES RUSSELL-MORLEY (performer) trained with the National Youth Theatre. Theater credits include: *Gone* (Theatre503); *Function* (National Youth Theatre, Criterion Theatre); *Romeo and Juliet* (Stockwell Playhouse); *Lord of the Flies* (Lazarus Theatre & Greenwich Theatre); *"Great" Britain* (Itch and Scratch at Hackney Showroom); *Twelfth Night* (Original Impact); *The Fall* (National Youth Theatre at Finborough Theatre); *Game Over* (HighTide), and *20 Tiny Plays about Sheffield* (Sheffield Crucible).

HYEMI SHIN (designer) trained at Hongik University in Seoul and Wimbledon College of Arts. She was the winner of the 2011 Linbury Prize. Theater includes: *Solaris* (Malthouse, Melbourne); *The Seagull*, *Herons*, *Morning*, *Desire Under the Elms* (costumes); *A Midsummer Night's Dream*, *Secret Theatre* (Lyric Hammersmith); *Once in a Lifetime* (set); and *Dirty Butterfly* and *Sizwe Banzi is Dead* (Young Vic). Dance includes: *New Work New Music*

(Royal Ballet), *Life's Witness* (ROH2/Linbury Studio Theatre); *Unearth* (National Ballet of Canada); *The Kreutzer Sonata* (Ballet Moscow); and Michael Keegan-Dolan's *Swan Lake/Loch na hEala* (costumes, Dublin Theatre Festival & Sadler's Wells), for which she won the *Irish Times'* Best Costumes award. Opera includes: *La Damnation de Faust* (sets, Glyndebourne Opera), *The Skating Rink* (costumes, Garsington Opera), and *The Return of Ulysses* (sets, ROH/ Roundhouse).

CAROLINE ENGLANDER's (American Stage Manager) experience on Broadway: *King Lear*. Off-Broadway: *runboyrun* and *In Old Age* (NYTW), *La Susanna* (Heartbeat Opera), *Renascence*, *Summer and Smoke* (Transport Group), *Describe the Night* (Atlantic Theater Company), *Julius Caesar*, *The Outer Space*, *The Civilians' The Great Immensity*, Richard Nelson's *The Apple Family Plays* (Public/NYSF), *Hamlet* (Waterwell), *Sense & Sensibility* (BEDLAM), and *Little Children Dream of God* (Roundabout). Tours: *Hamlet* and *St. Joan* (BEDLAM). She earned a BA from Barnard College.

FIONA JOHNSTON (Company Stage Manager) is a stage manager and sound designer based in Scotland, who has worked across the UK and the world. She has recently collaborated with National Theatre of Scotland, The Lyceum Theatre, Janice Parker Projects, and Edinburgh Science Festival. She also develops workshops for children and young people through her company Howling Mouse Workshop.

UNTITLED PROJECTS, led by Artistic Director Stewart Laing, continually reimagines what theater can be: blending landscape, biography, novel, video, lecture, documentary, installation, interview, fashion, music, science, and playwriting. Rooted in Scotland, the company prides itself with a far-reaching international outlook. With the audience always at the center of its work, the company's projects are imagined individually, with a specific group of freelance artists and practitioners coming together to collaborate.

untitledprojects.co.uk

Twitter: [_projects](#)

Facebook: [untitled.projects](#)

The **UNICORN THEATRE** is the UK's leading theater for young audiences, producing an eclectic and surprising program of work year-round for children aged six months to 18 years. Based in a purpose-built home in central London, the Unicorn aims to connect artists and audiences through a broad range of work that is honest, refreshing, and international in outlook, across a range of disciplines. The Unicorn presents and tours 12 to 15 shows each year, at home and abroad, to around 90,000 children and their parents and carers, and works extensively with schools and in the community to invite children from all cultures into a conversation about art and the world we live in. unicorntheatre.com

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