

BROOKLYN ACADEMY OF MUSIC

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Medea

Written by Simon Stone after Euripides

Directed by Simon Stone

Harvey Theater at BAM Strong

VICTOR ALMANZAR GABRIEL AMOROSO

DYLAN BAKER JORDAN BOATMAN

ROSE BYRNE BOBBY CANNAVALE

EMEKA GUINDO ORSON HONG

JOLLY SWAG MADELINE WEINSTEIN

SET DESIGN
BOB COUSINS

COSTUME DESIGN
AN D'HUYS

MUSIC & SOUND DESIGN
STEFAN GREGORY

LIGHTING DESIGN
SARAH JOHNSTON

VIDEO DESIGN
JULIA FREY

CASTING
JIM CARNAHAN, CSA

COSTUME ASSOCIATE
FAUVE RYCKEBUSCH

PRODUCTION STAGE MANAGER
DAVID LURIE-PERRET

Produced by BAM, Internationaal Theater Amsterdam, and David Lan

Season Sponsor:

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The SHS Foundation; and The Shubert Foundation, Inc.*

CAST, in order of appearance

Lucas	Bobby Cannavale
Anna	Rose Byrne
Edgar	Gabriel Amoroso, Jolly Swag
Gus	Emeka Guindo, Orson Hong
Clara	Madeline Weinstein
Christopher	Dylan Baker
Herbert	Victor Almanzar
Elsbeth	Jordan Boatman
Understudies	Renata Friedman (Anna) Thomas Michael Hammond (Christopher/Herbert) Nick Mills (Lucas) Sam Morales (Clara/Elsbeth)

STAGE MANAGEMENT

Production stage manager **David Lurie-Perret**

Assistant stage manager **Amanda Kosack**

ADDITIONAL PRODUCTION CREDITS

Costume shop manager **Ingrid Maurer**

Props master **Anne Sherer**

Voice coach **Kate Wilson**

Associate director **Robin Ormond**

Production assistant **Jonathan Castanien**

Child guardian **Vanessa Brown**

Production coordinator **Taylor Hollister**

Scenic artist consultant **Denise Penizzotto**

Hair and makeup supervisor **Briana Capo**

Camera operators **Reuben Kleiner, Hiroshi Hara**

Casting **Jim Carnahan, CSA; Jason Thinger; Carrie Gardner, CSA; Stephen Kopel, CSA; Jillian Cimini, CSA; Alexandre Bleau, CSA; Maureen Kelleher, Lindsey Davis**

Scenery construction by **Hudson Scenic**

Lighting rentals **WorldStage**

Video provided by **Sound Associates**

Immigration services **Covey Law & Tamizdat**

Running time: approx. 80mins, no intermission

Originally produced by **Internationaal Theater Amsterdam**.

The Actors and Stage Managers employed in this production are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The Theater operates under an agreement between the Theater and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



Special thanks to Eric Schnall, RPM, and Polk and Co.



VICTOR ALMANZAR



GABRIEL AMOROSO



DYLAN BAKER



JORDAN BOATMAN



ROSE BYRNE



BOBBY CANNAVALE



EMEKA GUINDO



ORSON HONG



JOLLY SWAG



MADELINE WEINSTEIN

A CONVERSATION BETWEEN *MEDEA* WRITER/DIRECTOR SIMON STONE AND PRODUCER DAVID LAN

David Lan: Simon, why choose this very old play about things that happened very long ago?

Simon Stone: Because what happens in the play keeps happening. The curse of our humanity is that we keep making the same mistakes. We try to escape this destiny, to learn from history, yet there's a resurgence of these themes, these acts as though there were some kind of cosmic karma. We do these plays because, unfortunately, women still kill their children—infrequently and far less often than men—but it happens, and despite the fact that there's this ancient story of *Medea* as a warning.

David: A warning of what?

Simon: Of what happens if we isolate and marginalize women at vulnerable moments of their lives. In the earliest versions of the story, Medea is a witch. She makes potions and casts spells. At the same time, she is woman who sacrifices everything for her husband Jason. She kills members of her own family, becomes a

refugee, exhausts all her power by, for example, putting a dragon to sleep. When they arrive in a safe place, Jason realizes it's to his advantage to transfer allegiance to another family and simply swaps one woman for another with no loyalty to all Medea has given him. That's a story I see throughout history.

David: This story existed before Euripides. What did he do to it?

Simon: He had the perversity of thought to imagine that the mother would kill her children. In the pre-Euripides version, after Medea has killed Jason and escaped, it's local citizens who kill the children as revenge for the murder of their King. By the change he made, Euripides created one of those moments where, as in *Oedipus*, you go, "Wow, he really went there." We all have dark moments of feverish imagination but nobody writes it or even talks about it. He put the unthinkable into words. Of course, if any woman says "I wish I didn't have my children," or "I feel incapable of love for my children"...





David: Because they're also the children of the man I hate...

Simon: Maybe, but also perhaps because inherently she doesn't feel motherly and never did. That's one of the great taboos. People find it easier to imagine Medea as a monster, a witch, so they can separate what she did from what might be the reality in their own home.

David: So that's what Euripides did to the story. What did you do to Euripides?

Simon: He rewrote the ending of a myth and I rewrote the beginning. I've kept what Euripides added and reimagined what happens before and how we get there...and I suppose I've drawn on moments I've witnessed in my own life, in my own relationships...and I found a person from our world—a case study—called Deborah Green, who committed a similar act in 1995 in Kansas City.

David: One could say our ability to take old plays and remake them is a great thing because it's a continuity with our past. On the other hand, *Medea* is about a terrible act of violence. Why do we go on telling these violent stories?

Simon: I believe our idea of progress is another of the great myths. Think of Yemen and Syria,

countries that are part of our modern "progressive" world. It's a stupid myth that nowadays extreme violence only occurs in backward countries. Before the war, Syria was a sophisticated, literate, well educated, outward-looking society. Its elite, educated at Cambridge and Oxford, was capable of extreme acts of terror. Hanging out at university, looking at art, listening to opera doesn't save you from being a person who tortures or rapes or condones mass murder.

David: So what saves us?

Simon: I don't believe anything saves us. Some of us have fallen on the lucky side. It's sheer chance. And "how can we avoid the horror?" is the wrong question. The right question is "how, at this moment in the world in which we're all living, can we help those who are deep in it?" We should use the historical awareness that it's not our greater brilliance or our remarkable personalities that have enabled us to avoid it, it's sheer chance, and the compassion that that understanding gives us should affect the way we react to those in need nowadays. It's astonishing to me that when great horrors occur some people go, "No, but this time it's different, this time there's a reason to have less tolerance for the wave refugees coming out of Syria or Yemen, this time I need to worry about my security rather than that of others." It's not different. It's the same story over and over again.

Who's Who

ROSE BYRNE (Anna) Broadway theater credits: *You Can't Take It With You*. TV: *Mrs. America* (2020); *Damages* (two-time Golden Globe and Emmy nominee). Film: *Like A Boss*; *Instant Family*; *Juliet, Naked*; *Peter Rabbit*; *Neighbors 2: Sorority Rising*; *X-Men: Apocalypse*; *The Meddler*; *Spy*; *Adult Beginners*; *Annie*; *Bridesmaids* (Screen Actors Guild ensemble nominee); *Neighbors*; *This Is Where I Leave You*; *The Internship*; *The Place Beyond the Pines*; *Insidious*; *Get Him to the Greek*; *X-Men: First Class*; *Marie Antoinette*; *Troy*; *Adam*; *28 Weeks Later*; *The Turning* (Best Actress in a Supporting Role - The Australian Film Critics Association and The Film Critics Circle of Australia). Sydney Theatre Company: *Speed-the-Plow*, *La Dispute*, and *Three Sisters*.

BOBBY CANNAVALE (Lucas) select NY theater credits: *The Lifespan of a Fact*, *The Hairy Ape* (Drama Desk Nomination), *The Big Knife*, *Glengarry Glen Ross*, *The Motherfucker With the Hat* (Tony Nomination, Drama Desk Award), *Mauritius* (Tony Nomination), *HurlyBurly*, *Fucking A*, *The Gingerbread House*. Member: Labyrinth Theater Company. Select film: *The Irishman*; *Motherless Brooklyn*; *I, Tonya*; *Jumanji: Welcome to the Jungle*; *Ant-Man and the Wasp*; *Ferdinand*; *Daddy's Home*; *Ant-Man*; *Spy*; *Danny Collins*; *Annie*; *Chef*; *Blue Jasmine*; *Win Win*; *The Station Agent*; *Fast Food Nation*; *Romance and Cigarettes*. Upcoming film: *Super Intelligence*, *The Jesus Rolls*, *Blonde*. TV: *Homecoming*, *Angie Tribeca*, *Mr. Robot*, *Master of None*, *Vinyl*, *Boardwalk Empire* (Emmy Award, SAG Nomination), *Nurse Jackie* (2 Emmy Nominations, SAG Nomination), *Will and Grace* (Emmy Award).

DYLAN BAKER (Christopher) theater credits: *Bernhardt/Hamlet*, *The Front Page*, *The Audience*, *God of Carnage*, *November*, *Mauritius*, *La Bête* (Tony & Drama Desk nominations), *Eastern Standard*, *Homebody/Kabul*, *Not About Heroes* (Obie Award). Film: *Selma*; *Happiness* (IFP Gotham Award & Independent Spirit Award nomination); *Anchorman 2*; *Spiderman 2 and 3*; *Secretariat*; *Revolutionary Road*; *Across the Universe*; *Hide and Seek*; *Head of State*; *Road to Perdition*;

Trick 'r Treat; *Disclosure*; *The Long Walk Home*; *Fido*; *Along Came a Spider*; *Thirteen Days*; *Delirious*; *Planes, Trains & Automobiles*. Television: *Hunters*, *Little Women*, *Homeland*, *The Americans*, *I'm Dying Up Here*, *The Laramie Project*, *The Good Wife* (three Emmy Award Nominations), *Damages*, *Murder One*. Feature film directorial debut: *23 Blast*.

VICTOR ALMANZAR (Herbert) appeared as Oswald in the Pulitzer prize-winning production of *Between Riverside and Crazy* at The Atlantic Theater, Second Stage Theater (NYC) and The Steppenwolf Theatre (Chicago). His TV and film credits include: *11:55* (lead), *Homeland* (recurring guest star), *Power* (recurring), *Empire* (recurring), *Blue Bloods* (guest star), *Chicago PD* (guest star). Almanzar was nominated for the Lucille Lortel Award for his role in *Between Riverside and Crazy* and an Irne award for his role in *Man in the Ring* at the Huntington Theater (Boston). In addition to his acting career, he is known in the Latino community for his music as Cazike. Before turning his attention to acting, Almanzar was a United States Marine. Since then, he has worked on the New York stage, regional theaters and in London. He is a proud lifetime member of The Actors Studio and the Labyrinth Theater Company.

JORDAN BOATMAN (Elsbeth) is a 2018 graduate of the University of North Carolina School of the Arts. She recently appeared in Hulu's *The Path* and on *The Good Fight* for CBS All Access. She originated the role of Zoe in the world premiere of Eleanor Burgess' *The Niceties* at Huntington Theatre Company, Manhattan Theatre Club, McCarter Theatre Center, and the Geffen Playhouse. Boatman is thrilled to be making her BAM debut.

MADELINE WEINSTEIN (Clara) Broadway credits: *Harry Potter and the Cursed Child* and *The Real Thing* directed by Sam Gold (Roundabout Theatre). Additional theater includes the world premiere of Tracy Letts' *Mary Page Marlowe* directed by Anna D. Shapiro (Steppenwolf). TV: *Blue Bloods*, *Elementary*, *Shades of Blue*. Film includes: *Beach Rats* (official selection Sundance 2017) and the



Bobby Cannavale and Rose Byrne. Photo: Caitlin Cronenberg

Who's Who

Netflix feature film *Alex Strangelove*. She is a graduate of Northwestern University.

GABRIEL AMOROSO (Edgar) is thrilled to be making his BAM debut. He recently had the opportunity to play Young Vincenzo in a reading of *Galileo*, directed by Michael Mayer, at NYSAF Powerhouse Theater. Favorite credits: *James and the Giant Peach Jr.* (James), *Lion King Jr.* (Young Simba), *Elf Jr.* (Michael), *Once on This Island Jr.* (Papa Ge), *The Little Mermaid Jr.* (Sebastian), *Beauty and the Beast* (Chip). Love and thanks to my family and friends. Special thanks to David, Sherry, and Jessi.
Instagram: @gabrielamoroso_official

EMEKA GUINDO (Gus) Broadway credits: Tom of Warwick in *Camelot* (Lincoln Center Theater). The Public: Young Martius in *Coriolanus* (The Delacorte Theater, Shakespeare in the Park). TV: *The Good Fight*, *Through the Woods*. Film: *Faraway Eyes*, *A Case of Blue*. Guindo is excited to be performing at BAM where he has grown up seeing many productions, and he is thrilled to be a part of this incredible cast.

ORSON HONG (Gus) is excited to make his professional stage debut. Recent TV: *John Mulaney & The Sack Lunch Bunch* (Netflix). He loves singing, performing, dogs, and being a kid. A special thank you to each of Random Farms Kids' Theater, Rachel Altman and Ellen Gilbert at Paradigm, and the *Medea* team for trusting him. Love to Mom, Dad, and big brother Oliver. Hong is excited to work with Bobby Cannavale because "he is in *Ant-Man* with Paul Rudd."

JOLLY SWAG (Edgar) is thrilled to be making his off-Broadway debut. Film credits include *What About Us* and *Uptown*; TV credits include *Fox & Friends*, NBC News, and several commercials. Other credits include winner of Amateur Night at the Apollo (Poet) and Comedy Central's *Minimocks*. Training includes: Cappiello Studios, Susan Batson Studio, and KidzHub Media Network. Swag would like to thank his manager Roger Paul and Elisa Greenberg at Roger Paul Inc.; his agent, Mallory Levy at DDO Kids NY; and the amazing cast and creative team of *Medea*, Simon Stone, and BAM for

this opportunity. Final thanks to mom, dad, sister Subira, brothers Salam and Salathiel, and Yinka Adeboyeke, Orlando Dillon, Omar Salmon, Princeton Academy of the Sacred Heart, Monmouth Worship Center, and family and friends for their love and constant support. Hard work pays off. Instagram: @_JollySwag

RENATA FRIEDMAN (understudy: Anna) New York credits: Second Stage, Roundabout Theatre Company, Page 73, Colt Coeur, Rattlestick, INTAR, New Victory Theater, Clubbed Thumb Winterworks. Regional: Over 30 productions including at Yale Rep, Berkeley Rep, Milwaukee Rep, Humana Festival, Roundhouse, Barrington Stage Company, Portland Center Stage, TheatreWorks, ACT, Actors Theatre of Louisville, Intiman. Friedman has developed new work with countless theaters including Playwrights Horizons, New York Theatre Workshop, Manhattan Theatre Club, Bushwick Starr, Clubbed Thumb, Cape Cod Theatre Project, LCT3, New Dramatists, and more. TV: *New Amsterdam*, *FBI: Most Wanted*, *Alternatino*. Film: *Protégé*, *In This, Our Time*. NYU. renatafriedman.com

THOMAS MICHAEL HAMMOND (understudy: Christopher/Herbert) Broadway credits: *To Kill a Mockingbird*, *The Iceman Cometh*, *M. Butterfly*, *The Glass Menagerie*, *A View From the Bridge*, *The Crucible*, *A Raisin in the Sun*, *Lucky Guy*, *Death of a Salesman*, *The Merchant of Venice*. Off-Broadway: *Hamlet*; *Julius Caesar*; *Cymbeline*; *Dr. Knock, or the Triumph of Medicine*; *The Madras House*. Television: *Billions*, *Happyish*, *Blue Bloods*. Film: *Beach House*.

NICK MILLS (understudy: Lucas) Broadway credits: *The Humans*, 1984. Off-Broadway: *The Humans*, *The Unavoidable Disappearance of Tom Durnin* (Roundabout), *Macbeth* (The Public). Regional: *The Humans* (Ahmanson Theater), *The Legend of Georgia McBride*, *Appoggiatura* (Denver Center), *Back Back Back* (The Old Globe), *Lombardi* (Cleveland Playhouse /Arizona Theatre Co.). TV: *Succession*, *The Good Fight*, *Mr. Robot*, *The Blacklist*, *Show Me a Hero*, *Person of Interest*, *Law and Order: SVU*. MFA, NYU Graduate Acting Program.

SAM MORALES (understudy: Clara/Elsbeth) off-Broadway credits: *The Tempest* (The Public); *Pericles* (dir. Trevor Nunn), *The Skin of Our Teeth*, *Measure for Measure* (TFANA). Regional: *Woman in Mind* (Delaware REP); *The House on the Hill* (World Premiere, CATF); *Teach, Last Night in Inwood* (Gulfshore Playhouse). TV: *Law & Order: SVU*. Thanks to BAM, Simon Stone, Jason Thinger, Jim Carnahan, HCKR & Tessa Faye Talent.

SIMON STONE (writer and director), along with his hit adaptation and direction of the Olivier Award-winning *Yerma* for the Young Vic which transferred to the Park Avenue Armory, has theater credits including *La Trilogie de la Vengeance* (Odéon-Théâtre de l'Europe, Paris), *Eine Griechische Trilogie* (Berliner Ensemble), *Medea* (Internationaal Theater Amsterdam, Barbican London, Teatro Madrid, Burgtheater, Vienna), *Three Sisters* (Theater Basel, Berlin Teatertreffen, Odéon Théâtre de l'Europe Paris), *Hotel Strindberg* (Burgtheater, Vienna), *Ibsenhuis* (Toneelgroep Amsterdam, Festival d'Avignon, Schaubühne Berlin, Burgtheater Vienna), *Husbands and Wives* (Toneelgroep Amsterdam), *Peer Gynt* (Neue Schauspielhaus, Hamburg), *Rocco und seine Brüder* (Munich Kammerspiele), *John Gabriel Borkman* (Burgtheater Vienna), *Thyestes* (Adelaide Festival, Théâtre Nanterre-Amandiers, Paris, Belvoir Sydney & Malthouse Theatre Melbourne), *Angels in America* (Theater Basel), *Die Orestie* (Theater Oberhausen), *The Government Inspector* (Belvoir Sydney & Malthouse Theatre Melbourne), *The Wild Duck* (winner of Helpmann and Sydney Theatre Awards, Wiener Festwochen, Holland Festival, Barbican London, Perth Festival, Belvoir Sydney & Malthouse Theatre Melbourne), *Neighbourhood Watch* (Belvoir Sydney & Melbourne Theatre Company), *Miss Julie* (writer; Belvoir Sydney), *Hamlet* (Belvoir Sydney), *Cat on a Hot Tin Roof* (Belvoir Sydney), *The Cherry Orchard* (Melbourne Theatre Company), *Face to Face* (Sydney Theatre Company), *Death of a Salesman* (Belvoir Sydney), *Strange Interlude* (Belvoir Sydney), and *Baal* (Sydney Theatre Company & Malthouse Theatre Melbourne). Operas include *La Traviata*

(Paris Opera), *Médée* (Salzburg Festival), *Lear* (Salzburg Festival), and *Die Tote Stadt* (Theater Basel, Bayerische Staatsoper). Stone's film credits include the multi award-winning feature *The Daughter*, the short film *Reunion*, and upcoming feature *The Dig* starring Carey Mulligan and Ralph Fiennes for Netflix.

BOB COUSINS (set designer) designs have been seen in Hamburg, Zurich, Salzburg, London, New York, Paris, Amsterdam, Bogota, Berlin, Taipei, Dublin, Utrecht, Los Angeles, San Diego, Vienna, Moscow, Barcelona, and Montreal. Based in Sydney, Australia, he designed the set for Belvoir St. Theatre's *Cloudstreet* which had a season at the BAM Harvey Theater in 2001. He has designed sets for Sydney Theatre Company; Belvoir St. Theatre, Sydney; Malthouse Theatre, Melbourne; Melbourne Theatre Company; Toneelgroep, Amsterdam; Burgtheater, Vienna; Berliner Ensemble; Deutsches Schauspielhaus, Hamburg; Lucy Guerin, Inc. Dance Company; and Chunky Move Dance Company. Film designs include *Candy*, *Romulus My Father*, *Balibo*, and *Ruben Guthrie*.

AN D'HUYS (costume designer) studied fashion at the Royal Academy of Fine Arts in Antwerp and worked as a designer for fashion house Ann Demeulemeester for over 11 years. Recent work includes: *West Side Story* (Broadway); *All About Eve* (West End); *The Rise and Fall of the City of Mahagonny* (Aix en Provence); *Network* (Broadway and National Theatre, London); *Don Giovanni*, *Boris Godounov*, *Così fan tutte* (Paris National Opera); *Medea* (Burgtheater Wien); *Hedda Gabler* (National Theatre London); *Obsession* (London, Paris, Luxembourg); *The Damned* (Comédie-Française); *A View from the Bridge* (The Young Vic, West End and Broadway); *Lazarus* (New York Theatre Workshop and London).

STEFAN GREGORY (composer and sound designer) productions include: *Yerma* (The Young Vic, Park Avenue Armory); *Medea*, *Ibsen Huis*, *Husbands and Wives* (Toneelgroep Amsterdam); *Drei Schwestern*, *Engel in Amerika*, *Medea* (Theater Basel); *Trilogie de Vengeance*, *Les Trois Soeurs* (L'Odeon); *Avalanche* (Barbican); *The*

Who's Who

Present (Ethel Barrymore Theatre); *There Is Definitely a Prince Involved* (Australian Ballet); *L'Chaim* (Sydney Dance Company); *Cat on a Hot Tin Roof*, *Arturo Ui*, *Suddenly Last Summer* (Sydney Theatre Company), *Counting and Cracking*, *The Wild Duck*, *Thyestes* (Belvoir St. Theatre). Gregory was nominated for a Drama Desk Award, has won an Obie Award and a Helpmann Award, and is a recipient of a Sidney Myer Fellowship.

SARAH JOHNSTON (lighting designer) selected credits: *Monsoon Season* (Rattlestick); *Open* (The Tank); *three girls never learnt the way home* (Cherry Lane Theatre); *When We Went Electronic* (The Tank); *Bitch! Dyke! Faghag! Whore!* (The Public Theater; PSNY); *The Brobot Johnson Experience* (Bushwick Starr); *Squeamish* (Theatre Row); *Appalachian Spring Break* (Abrons Art Center); *I'm Bleeding All Over the Place* (La MaMa); *Acappella* (The Pearl Theatre); *The Downtown Loop* (3LD). Co-designer/creative director for Drake, 2017. Selected associate lighting designer credits: *Girl from the North Country* (Broadway and The Public Theatre); *Moulin Rouge!* (Boston Colonial); *American Psycho* (Gerald Schoenfeld Theatre); *The Humans* (Broadway). sarahjohnstonlighting.com
Instagram: @sarahmbjohnston

JULIA FREY (video designer) is a multimedia designer, deviser, and actor working in New York and Philadelphia. She co-founded the new media theater duo Casual FreyDay (*A People's History of Silicon Valley*, *CONTAINERTOPIA*) and is a company member of the experimental ensemble New Paradise Laboratories and the classical repertory company Quintessence Theatre Group. Recent video credits include productions at The Public Theater, St. Ann's Warehouse, Ars Nova, BAM, Mass MoCA, and the Philadelphia Fringe Festival. MFA Brooklyn College (PIMA).

FAUVE RYCKEBUSCH, (costume associate) born in Belgium, studied costume design at the Royal Academy of Fine Arts in Antwerp, Belgium and graduated in 2015. She worked as a costume designer for the play *The Cherry*

Orchard at Internationaal Theater Amsterdam (director, Simon McBurney) and for the opera *Symphony of Expectation* at Opera Ballet Flanders (director, Krystian Lada). She was costume assistant for An D'Huys on *Ibsen House* (director, Simon Stone) and associate costume designer for An D'Huys on the musical *Lazarus* (director, Ivo van Hove). In 2018 she was associate designer for *Medea* at the Burgtheater in Vienna, Austria.

DAVID LURIE-PERRET (production stage manager) Broadway credits: *Prince of Broadway*, *Speed-the-Plow*, *Losing Louie*. Touring, Ireland and US: *The Cripple of Inishmaan* (Druid and Atlantic) and *The Silver Tassie* (Druid). Off-Broadway: Public Theater, Signature Theatre Company (NY), Second Stage Theater, Playwrights Horizons, Manhattan Theater Club, Roundabout Theatre Company, MCC, Atlantic. Regional: CTG, ACT, Huntington, Williamstown, Long Wharf, Dallas Theater Center, Lyric Stage Company of Boston. Graduate of Boston University. Thanks to Amanda and Jonathan, and love to Cody.

AMANDA KOSACK (assistant stage manager) is excited to return to BAM. Previous BAM credits include *Roman Tragedies*, BAM Poetry Slam, and *Jimmy Kimmel Live in Brooklyn*. Tours: *School of Rock the Musical*, Irving Berlin's *White Christmas*, *Buddy: The Buddy Holly Story*, and *Fela!* Off-Broadway: *The Swimmer*, Tom Morello at the Minetta Lane, *Margaret Trudeau: Certain Woman of An Age* (Audible Theater); *Long Lost*, *Cost of Living* (Manhattan Theatre Club); *Wakey Wakey*, *Old Hats*, *Medieval Play*, *The Lady From Dubuque* (Signature Theatre); *All the Ways to Say I Love You* (MCC); *Cloud Nine* (Atlantic Theater Company); *The Way We Get By* (Second Stage); *Cagney* (Westside Theatre). Regional: Long Wharf Theatre, SurfFlight Theatre, Lyric Theatre of Oklahoma. Oklahoma City University graduate and proud member of AEA. Love and thanks to Mom, Dad, and Jared.

JIM CARNAHAN, C.S.A. (artistic producer, Roundabout) has cast over 100 productions for Roundabout and more than 50 non-Roundabout Broadway productions. Recent/upcoming

Who's Who

Broadway credits: *The Lehman Trilogy*; *Caroline, or Change*; *Plaza Suite*; *Take Me Out*; *Soldier's Play*; *A Christmas Carol*; *Rose Tattoo*; *Betrayal*; *Moulin Rouge*; *Burn This*; *Tootsie*; *All My Sons*; *True West*; *The Ferryman*; *Head Over Heels*; *Travesties*; *Harry Potter*; *Angels in America*; *Farinelli and the King*; *Groundhog Day*; *The Price*; *Fun Home*. Off-Broadway: *Little Shop of Horrors*, *Apologia*, *If I Forget*, *Beast in the Jungle*. London: *Glengarry Glen Ross*, *Cat on a Hot Tin Roof*, *The Glass Menagerie*, *Nice Fish*. Film: *The Seagull*, *A Home at the End of the World*, *Flicka*. TV: *Glee* (Emmy nomination), *John Mulaney & The Sack Lunch Bunch*.

CASTING: Jim Carnahan, CSA; Jason Thinger; Carrie Gardner, CSA; Stephen Kopel, CSA; Jillian Cimini, CSA; Alexandre Bleau, CSA; Maureen Kelleher; Lindsey Davis

KATE WILSON (voice coach) Broadway credits: *West Side Story*, *A Soldier's Play*, *Moulin Rouge!*, *To Kill a Mockingbird*, *Beetlejuice*, *Burn This*, *All My Sons*, *Gary*, *Network*, *True West*, *The Cher Show*, *American Son*, *The Waverly Gallery*, *Carousel*, *The Iceman Cometh*, *Lobby Hero*, *Sweat*, *The Glass Menagerie*, *The Front Page*, *Les Liaisons Dangereuses*, *Fully Committed*, *The Crucible*, *An American in Paris*, *You Can't Take It With You*. Off-Broadway: *Judgment Day*, *Much Ado About Nothing*, *Admissions*, *Superhero*, *The Hairy Ape*. Film/TV: *Mrs. America*; *Chimerica*; *Lady Bird*; *Three Billboards Outside Ebbing, Missouri*; *Little Women*; *Olive Kitteridge*; *Inside Lewyn Davis*; *Carol*. Faculty: Juilliard.

ROBIN ORMOND (associate director) studied acting at the Théâtre National de Strasbourg and received a master's degree from the Institut d'études politiques de Paris in 2018. During his studies, he directed his own projects and assisted directors at the Schauspielhaus in Vienna and Theater Basel. Ormond has worked with Simon Stone for three years (*Three Sisters* at Theater Basel and Odéon-Théâtre de l'Europe in Paris, *Hotel Strindberg* at the Burgtheater in Vienna, *La Traviata* at the Opéra Garnier in Paris). His most recent directing work was *The Night Just Before the Forests* by Koltès at

Theater Basel. Ormond also teaches at Sciences Po Paris.

INGRID MAURER (costume shop manager) is pleased to be working at BAM for the first time. Previously, she has worked at *Kinky Boots*, *Motown*, and *Spider-Man: Turn Off the Dark*. She has designed costumes for *From Door to Door* (off-Broadway), and the ballet *Le Pas d'Acier* (McCarter Theatre, Princeton). She has designed many productions for Abingdon Theatre, Penguin Rep, and the Cape Playhouse, and was resident designer for the Christopher Caines Dance Company from 2001—08.

JONATHAN CASTANIEN (production assistant) NYC credits: Manhattan Theatre Club, Lincoln Center Theater, HERE Arts, among others. LA: Artists at Play, Latino Theater Company, South Coast Repertory, and others. Recent highlights include *Soft Power* (The Public) and *Nomad Motel* (Atlantic Theater Company). Castanien holds a BA in theater design and production from CSU Fullerton. He is the recipient of the 2013 Kennedy Center stage management fellowship, an alumnus of the 2018 artEquity cohort, and co-founder of The Sóng Collective. jonathancastanien.com

BROOKLYN ACADEMY OF MUSIC (BAM) (co-producer) is recognized internationally for its innovative programming of dance, music, theater, and opera. In addition to presenting leading national and international artists, BAM identifies and supports the work of groundbreaking creators in the performing arts with its Next Wave Festival, founded in 1983, one of the world's most important cultural festivals. America's oldest performing arts center, BAM has been in operation since 1861. It serves New York City's population through educational, community, and humanities programs. The four-screen BAM Rose Cinemas presents repertory and independent films, in addition to a first-run feature schedule. In addition to the Peter Jay Sharp Building housing the Howard Gilman Opera House and the BAM Strong's Harvey Theater, BAM has a third venue—the flexible Fishman Space, in the Fisher Building. BAM is

led by President Katy Clark and Artistic Director David Binder.

INTERNATIONAAL THEATER AMSTERDAM

(ITA) (co-producer) is one of the leading lights in international theater, with a large ensemble of world famous actors and a pioneering team of directors. Performances are held not only at the homebase in Amsterdam, but also at around 100 other venues around the world. ITA is based in a beautiful, monumental theater in the heart of Amsterdam. Many international theater and dance performances are welcomed there every year, appealing to a wide range of audiences, bringing them new ways of understanding and seeing the world. Apart from producing and showing performances, ITA connects to the world with a Talent Centre focusing on education and development. It is home to major festivals such as Brandhaarden, Julidans, the Holland Festival, and the Netherlands Theatre Festival. The monumental building is a modern meeting place, with its own restaurant, café, and digital media. The world famous ITA-ensemble of actors is led by Ivo van Hove, a sought-after director in international theater, who creates successful performances on Broadway and in

opera houses alike, in a long-time collaboration with designer Jan Versweyveld. One of the great young talents of British theater, Robert Icke, is ITA's associate director. The ensemble also works with internationally renowned directors like Simon Stone, Julian Gosselin, Luc Perceval, and Milo Rau.

DAVID LAN (producer) is a writer, producer, director, and social anthropologist. His plays have been performed in London at the National Theatre, the RSC, the Royal Court, and the Almeida. He was writer-in-residence at the Royal Court 1995 to 1997 and artistic director of the Young Vic (2000—18). Productions of his seen in New York include *A Doll's House* and *A Man of Good Hope* (BAM), *A View from the Bridge* and *The Inheritance* (Broadway), *A Streetcar Named Desire* and *The Jungle* (St. Ann's Warehouse), and *Yerma* (the Armory). In 2018 he received the Laurence Oliver Special Award, the Critics Circle Special Award, and the RAI Anthropology in the World Award. His memoir *As if by Chance: Journeys, Theatres, Lives* will be published in the US in April. He is currently Theater Associate at BAM.