THE WINTER'S TALE + HEDDA GABLER

PHOTO: ASHLEY GARRETT

October 6 – November 20, 2022

THE IRONDALE CENTER
85 SOUTH OXFORD STREET
BROOKLYN, NY 11216

BEDLAM

presents

William Shakespeare's

THE WINTER'S TALE

Henrik Ibsen's

HEDDA GABLER

adapted by Jon Robin Baitz

with

KAREN ALVARADO LISA BIRNBAUM KATIE HARTKE
MIKE LABBADIA SUSANNAH MILLONZI RYAN QUINN
SHAUN TAYLOR-CORBETT ERIC TUCKER ELAN ZAFIR

scenic design
JOHN MCDERMOTT

costume design
DANIELE TYLER MATHEWS

lighting design
CAROLINA ORTIZ

sound design
JANE SHAW

choreography
SUSANNAH MILLONZI

intimacy direction
JOY DEMICHELLE

props design
CLIFTON CHADICK

production stage manager
DIANE HEALY

assistant stage manager
DEANNA KAHN

press agent
POLK & CO.

production manager
REBECCA SCHAFER

assistant directors
AÏSSA GUINDO + TALIA FELDBERG

directed by
ERIC TUCKER

BEDLAM: artistic director ERIC TUCKER managing director THOMAS KAPUSTA
development director SUSANNAH MILLONZI associate artistic director ZACHARY ELKIND
education director CAROLINE GROGAN resident photographer ASHLEY GARRETT

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ISAAC KOYFMAN DIANE COMPAGNO MILLER RYAN QUINN GEORGE REED
CHARLES SCHAFER ERIC TUCKER

presented with special thanks to MICHAEL & GABRIELLE PALITZ, title underwriters of
BEDLAM's tenth anniversary season

These productions are dedicated to TERRY TEACHOUT

BEDLAM is a 501(c)3 registered, nonprofit corporation. All donations are tax deductible. For more information about upcoming productions, our outreach programming for military Veterans, and how to support our work, please visit www.bedlam.org.

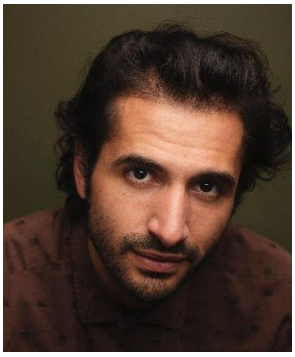
THE CAST

KAREN ALVARADO (Thea, Camillo) is a theater artist from south Texas with Latina and indigenous ancestry. She last appeared as Mistress Quickly in *BEDLAM: the Series*, and she is ecstatic to join the onstage ensemble for *Hedda Gabler* and *Winter's Tale*. Alvarado recently received her MFA in acting from the conservatory at Rutgers Mason Gross. Recent credits include Johnna in *August: Osage County* (Delaware REP), Penelope in a workshop of *The Odyssey* (Aquila/Brooklyn Academy of Music), and Hero, Claudio, and Don John in *Much Ado About Nothing* (Thinkery & Verse). As the co-artistic director of Thinkery & Verse she is producing the award-winning *Transhumance* at the Edinburgh Festival Fringe and the critically acclaimed *Thou Shalt Not* in New Brunswick, New Jersey. Directing or co-directing credits include *Aftershock/La Réplica* and *Dionysus in America* (Austin, Texas), *Bride of the Gulf* (Edinburgh Festival Fringe), and *Ghost Hunt: the Hall-Mills Double Homicide* (Buzzsprout). Personal website: www.karenalvarado.com. Company website: www.thinkeryandverse.org.

LISA BIRNBAUM (Julia Tesman, Hermione/Perdita) is thrilled to be a part of Bedlam's return to repertory! Other Bedlam credits include *Bedlam: The Series*, *King Lear* (Bristol Riverside Theatre), and the Helen Hayes award winning production of *Sense & Sensibility* (Folger Theatre, American Repertory Theatre, Portland Center Stage). Other recent theatrical credits include Off Broadway NY theatre: *The White Devil* (Red Bull), *Other Than We*, *F#%king Up Everything* (Now titled Brooklyn Crush), *Abraham Lincoln's Big Gay Dance Party*, and *Lizzie Borden* (now titled LIZZIE). Other Regional credits include Elizabeth Taylor in *Cleo* (Alley Theatre dir. Bob Balaban, written by Lawrence Wright), *Lysistrata* (Connecticut Repertory Theatre), *A Midsummer Night's Dream* (PlayMakers Repertory Company), *Italian American Reconciliation* (Long Wharf Theatre), *The Cry of the Reed* (Huntington Theatre Company), *The Taming of the Shrew* (Shakespeare Theatre Company), *Romeo and Juliet* and *Anything Goes* (Williamstown Theatre Festival), and *All's Well That Ends Well* (Yale Repertory Theatre). TV/Film Credits include *Battle Rattle, Bedlam: The Series*, *Two Black Dudes*, *Madam Secretary*, *Evil*, *Deception*, *Law & Order*, *What Would You Do?*, and *Guiding Light*. Lisa holds a B.A. in Theatre from Tufts University and an M.F.A. from the artist formerly known as Yale School of Drama (The David Geffen School of Drama). Find her every blue moon on Instagram and tiktok @liserbeth

KATIE HARTKE (Paulina) New York: Olivia *(Twelfth Night),* Lady Capulet/Lady Macbeth *(Youth & Ambition),* and Leena Breitwisch (*Breitwisch Farm*, world premiere), Esperance Theater Company; *Othello* (Epic Theatre Ensemble); *Wonder of the World* (Core Theatre Comp.); *Life Is A Dream* (Flux Theatre Ensemble). Regional: Bedlam's *Sense & Sensibility* (A.R.T.); 10 seasons with the Hudson Valley Shakespeare Festival, where favorite roles include Viola (*Twelfth Night),* Imogen (*Cymbeline),* Lucrece (*The Liar),* Rosaline (*Love's Labours Lost),* and Helena (*A Midsummer Night's Dream); Sense & Sensibility* (Virginia Stage); *Blithe Spirit* (Arts Center of Coastal Carolina); *cul-de-sac* (Half Moon); *Love/Sick* (Arc Stages); *Love/Sick, Clybourne Park* (Shadowland); *A Christmas Carol*

(Portland Stage); Maggie in *Cat on A Hot Tin Roof* (Middlebury Actors Workshop). TV/Film: *Succession, FBI: Most Wanted*, *The Blacklist, Boardwalk Empire, Law & Order: SVU, Bedlam: The Series*, *Lost Nation*, *I'll Be Right There*, *Guiding Light, College Humor, The Circuit*. Training: Catholic University, Circle In the Square Theatre School. Proud member of Actors 'Equity and SAG-AFTRA. For Ryan and Zoë.



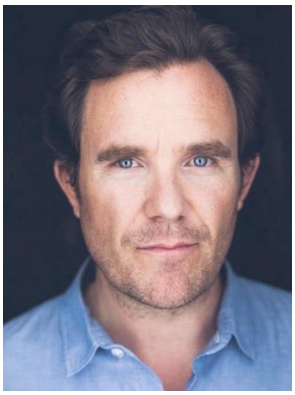
MIKE LABBADIA (Berte, Clown) is an actor, producer and entrepreneur. Theater: BEDLAM's Saint Joan and Hamlet (Alabama Shakespeare Fest, Gulfshore Playhouse), Strictly Dishonorable (Attic Theater Company), Hedda (Bridge Production Group) 39 Steps (Gulfshore), Higher (Gulfshore), Saturday, Sunday, Monday (Virginia Rep). As a filmmaker and producer his films have been featured on Short of the Week and at festivals like Bushwick FF, Miami Web Fest, Oaxaca, and Women in Film and his first feature is currently in pre-production. He is a Partner and consultant at Artist's Strategy. Proud graduate of University of North Carolina School of the Arts. Thanks to Eric (that ole gurrr), Joshua and Mary Hannah. Love you mom and dad.

SUSANNAH MILLONZI (Hedda Gabler, Choreographer) Bedlam: The Crucible (Drama League nom. for Distinguished Performance 2020), Uncle Romeo Vanya Juliet, New York Animals (Wall Street Journal Performance of the Year 2015), Dead Dog Park, Twelfth Night(s); Classic Stage Company: Prometheus Bound (feat. David Oyelowo); David Neumann/Advanced Beginner Group: tough, the tough, 21st Annual Bessie Awards; Clubbed Thumb: Pageant; Hudson Valley Shakespeare Festival; Shakespeare & Company; Seattle Shakespeare Company (Footlight Award: Best Actor, Electra); Georgia Shakespeare Festival; Orlando Shakespeare Company; Elm Shakespeare; Boston Theatre Works. Choreographer for Bedlam, Hudson Valley Shakespeare Festival, Orlando Shakespeare Company, Georgia Shakespeare Festival, Milwaukee Repertory Theatre, Esperance. B.A. Barnard College. Development Director, Bedlam. For my 3 little babuhs.

RYAN QUINN (Judge Brack) With Bedlam: *The Crucible* (NYC/Connelly Theater & Boston/Central Square Theater), *Sense and Sensibility* (A.R.T. & Portland Center Stage), and *Dead Dog Park* (59E59 Theaters). Off-Broadway: *Whorl Inside a Loop* (Second Stage); *The Killer, King Lear, Hamlet,* and *Antony and Cleopatra* (Theater for a New Audience); *Vanity Fair* (Pearl Theatre Company). Select regional: *Yellowman* (Milwaukee Repertory Theater); *Hamlet* and *The Two Gentlemen of Verona* (The Old Globe Theatre); *The King Stag* (Yale Repertory Theatre); *Pride and Prejudice* (Dorset Theatre Festival); and eight seasons with The Hudson Valley Shakespeare Festival. TV/Film: *Bedlam: The Series, Blindspot, Law & Order, Madam Secretary, The Blacklist: Redemption, Person of Interest, Friends from College,* and *Ovum. M.F.A: Yale School of Drama.* For Dad, who taught me how to tell stories, and for Zoë, who loves to hear them.

SHAUN TAYLOR-CORBETT (Antigonus/Emilia/Autolycus) was in the original production of *In the Heights* on Broadway and closed the show in the role of Sonny. He played Frankie Valli in the 2nd National Tour of *Jersey Boys*, Juan in *Altar Boyz* Off-Broadway, and Usnavi/Sonny from *In the Heights* on the First National Tour as well as in the Broadway company. With Bedlam: *The Crucible, Bedlam: The Series*. He is excited to

continue his journey with the hit show Between Two Knees (written by the 1491s, creator/writers of Reservation Dogs/Rutherford Falls) coming to NY for the inaugural season of the Perelman Theater under Bill Rauch in 2023. His original Indigenous musical, *Distant Thunder*, co-written with the legendary Lynne Taylor-Corbett and writing partner Chris Wiseman received its first production in March, 2022 at Lyric Theatre of Oklahoma in Oklahoma City at the First Americans Museum (www.distantthunderthemusical.com). The show is based on Shaun's deep connection with his Blackfeet community in Browning, MT. He is a proud company member of Native Voices at the Autry, and performed with the Oregon Shakespeare Festival for three seasons (2017-2019). You can hear Shaun's voice as the role of Coyote on the new animated series "Spirit Rangers," created by Karissa Valencia and premiering on Indigenous People's Day, October 10th on Netflix! Shaun co-narrated There There by Tommy Orange which was nominated for an Audie Award in 2019, and recently narrated The Only Good Indians by Stephen Graham Jones, also nominated for an Audie this year. Other TV/Film: Hi-5, Discovery Kids, Supremacy, Gamer's Guide, All My Children.



ERIC TUCKER (George Tesman, Leontes) *Wall Street Journal BEST CLASSICAL DIRECTOR OF THE YEAR 2021; DIRECTOR OF THE YEAR 2014.* Off Broadway: *Persuasion; The Crucible; Uncle Romeo Vanya Juliet*, *Pygmalion*, *Peter Pan; Vanity Fair*, *Bedlam's Sense and Sensibility* (Off Broadway Alliance Award, Lortel nom, Best Director, Drama League nom, Best Revival, 4 Helen Hayes awards including Best Director and Best Production)*; A Midsummer Night's Dream* (Drama League nom Best Revival, WSJ Best Classical Production 2015); *Bedlam's Saint Joan* (NY Times/Time Magazine top 10; Off Broadway Alliance Best Revival 2014); *Bedlam's Hamlet* (NY Times top 10); *Tina Packer's Women of Will; New York Animals* (World Premiere by Steven Sater/Burt Bacharach), *Twelfth Night* and *What You Will* (NYTCritics Picks); *The Seagull* (WSJ Best Classical Production 2014). Other: *Caesar and Cleopatra* (ASC); *The Rivals* (BRT); *The Merry Wives of Windsor* (Two River), *Disney's Beauty & The Beast* (OSF); *Pericles* (APT, WSJ Best Classical Production 2017); *Copenhagen* (Central Square Theatre), *The Two Gentlemen of Verona* (HVSF), *Mate* (The Actors' Gang).

ELAN ZAFIR (Eilert Lovborg, Polixenes / Florizel) is an actor and playwright based in New York. His acclaimed solo play The Unaccompanied Minor was presented at The Edinburgh Fringe Festival and subsequently produced at the Capital Fringe in Washington, DC. He has performed in There's Always the Hudson (Woolly Mammoth Theatre); King John and Theresa Rebeck's Way of the World (Folger Theatre); Junk (Arena Stage); Everybody, Othello, Romeo & Juliet, Salomé (Shakespeare Theatre Company); Twelve Angry Men, Ragtime (Ford's Theatre); The Vagrant Trilogy, Eureka Day, Paper Dolls (Mosaic Theatre); Jumanji (Adventure Theatre); Tender Napalm (Signature Theatre); Venus in Fur (Rep Stage). He played Falstaff in Bedlam: The Series, and has appeared on television in such shows as House of Cards, Blue Bloods, The Blacklist, and FBI: International. elanzafir.net

CREATIVE

JON ROBIN BAITZ (adapter, *Hedda Gabler*) is the author of a number of plays including *The Substance of Fire, A Fair Country, Ten Unknowns, Mizlansky/Zilinsky, Three Hotels,* and *The Paris Letter.* He is a Pulitzer Prize finalist, Drama Desk winner, Humanitas winner, a Guggenheim and an NEA Fellow. Mr. Baitz created the ABC drama *Brothers & Sisters,* and has written for *West Wing.* He also adapted his play *The Substance of Fire* for the screen, as well as the screenplay for the Al Pacino movie, *People I Know.* He is currently writing and producing a mini-series for HBO, entitled *Cheney's War,* about the selling of the Iraq Invasion by the Bush administration. He is a founding member of Naked Angels theatre company, and on the faculty of the New School's graduate drama division.

CLIFTON CHADICK (Props Design & Associate Scenic Designer) has worked as associate designer for many Bedlam productions including *Persuasion, The Crucible, Peter Pan, Saint Joan, Hamlet, Sense and Sensibility, Pygmalion, New York Animals, Dead Dog Park,* and *The Seagull*. Other set design credits include *Ella es Tango, Tia Julia Y El Escribidor, Perro Del Hortelano, Exquisita Agonia, Fame* (GALA Hispanic Theatre); *Hedda Freeman* (WCSU); *Matilda* (Axelrod); *The Tempest* (R.Evolucion Latina); *Only You Can Prevent Wildfires* (Ricochette Collective); *The 20th Century Way* (Rattlestick); *In Fields Where They Lay* (New Ohio); *Mr. Landing Takes A Fall* (The Flea); *Accidentally, Like a Martyr* (Wild Project); *We Are All In Paradise* (NYU); *Grace McLean Live* (Ars Nova); *Oprah's The Life You Want Tour* (EVNT); *AfroPunk Music Festival* (Rolick), *Tyra Banks' Model Land* (Jason Sherwood Design); *The Brat Pack Live* (Norwegian Cruise Line). Clifton's work can be viewed at CliftonChadick.com

JOY DEMICHELLE *she/her*, (Intimacy Director) is scheduled for *A Choir Boy* at Dezart Performs (CA), *TJ Loves Dally Forever,* Theatre Horizon *(PA)* and *Apartment Living,* Skylight Theatre Co & Playwrights Arena (CA). As an actress, a few recent theatre credits include: the recent critically acclaimed US Premier or *Nine Night* at Roundhouse Theatre (MD); and *Aubergine* at South Coast Repertory (CA). Recent television acting credits include: *Mike, Snowfall, The L Word: Generation Q, I Think You Should Leave* to name a few. Her memberships include: SAG-AFTRA, AEA, Intimacy Coordinators of Color (ICOC) and Women of Color Unite (WOCU).

ISABELLA EVANS (Costume Design Assistant) is a Texas born and raised costume designer and art director based out of Brooklyn, NY. She has a BFA in Design for Stage & Theatre from New York University, where she worked in a variety of roles within the costuming department, most notably for productions of *The Bacchae* & *Legally Blonde*. Isabella's favorite part of the process is giving life to a world of stories that have yet to be told, and she is thrilled to be a part of her first Bedlam production.

TALIA FELDBERG (Assistant Director, *The Winter's Tale*) is a director and theatre artist based in her native New York City. She's especially interested in taking new looks at existing texts (both dramatic and non-), encompassing experimental theatre, classics, musicals, and opera. Credits include The Tank (frequently), Ensemble Studio Theatre, Ars Nova, Long Wharf Theatre, La MaMa, The O'Neill Center, Saratoga Shakespeare Company, NYMF, Metropolitan Playhouse, Dixon Place, Hofstra University Opera, Columbia University School of the Arts, and Vassar College. She co-produces *Open Source*, an experimental variety show series devoted to found text and adaptation (Insta: @opensource_show). 2020 SDCF Observership

on *Company* (dir. Marianne Elliott). Graduate of Vassar College and the National Theatre Institute. Taliafeldberg.com. Thrilled to be working with Bedlam!

AÏSSA GUINDO (she/her – Assistant Director, *Hedda Gabler*)is a writer, director, actress, and tech consultant (surprise!). She recently graduated from Yale University, where she received her B.S. in Cognitive Science. Aïssa has worked and performed with the Yale Dramat, Symphony Space, The Chain Theatre, Stagedoor Manor, the Emerging Artists Theatre, and Little Y, and is excited to make her Off-Broadway debut with the wonderful team here at Bedlam.

HENRIK IBSEN (Playwright, *Hedda Gabler*) is one of the great dramatists of world literature. His verse dramas *Brand* (1866) and *Peer Gynt* (1867) brought him fame in Scandinavia, but he became known throughout the world with twelve prose plays in which he invented what is known as theatrical realism: *The Pillars of Society* (1877), *A Doll House* (1879), *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884), *Rosmersholm* (1886), *The Lady from the Sea* (1888), *Hedda Gabler* (1890), *The Master Builder* (1892), *Little Eyolf* (1894), *John Gabriel Borkman* (1896), and *When We Dead Awaken* (1889). Ibsen made ordinary people speaking about contemporary topics in the language of everyday life proper subjects for the stage, and in so doing, he earned the title "the father of modern drama."

DANIELE TYER MATHEWS (Costume Design) is an NYC based costume designer and drag artist originally from Nashville, TN. Design credits include Hamlet, Oedipus, Julius Caesar, Macbeth, Engaging Shaw, Pericles and Mary's Wedding (APT); Hedda Gabler, The Winter's Tale (Bedlam); I Am My Own Wife (LWT); Trans Scripts: the Women Part I (ART); NYU's New Musical Workshops (2017-2019); The Orchid Receipt Service, The Good God Brown, The Wiz, Charbrier's L'étoile, Arcadia, King Lear, Fences, NYC Trans Theatre Festival. In addition to designing theatre Daniele writes/performs solo plays about gender, identity and authenticity. They hold a Costume Design MFA from Carnegie Mellon University and have received the Princess Grace Foundation Pierre Cardin Theatre Award (2015). Upcoming designs include Shakespeare's Will (IRT), Angels in America (Central Square), Romeo and Juliet (APT). Daniele also designs and creates custom clothes for theatre and drag artists - including all of their own drag looks - which can be seen on Instagram @gloria_swansong.

JOHN MCDERMOTT (Set Design) Most recently, *Chains* and *Conflict* for The Mint, designs for Bedlam include the *The Crucible*, *Sense & Sensibility*, *The Seagull*, *Dead Dog Park*, *Peter Pan, Pygmalion, Hamlet*, *Saint Joan*, and the Burt Bacharach/Steven Sater musical *New York Animals*. *Lost in Yonkers*, *Natural Affection* and *Hard Love* for TACT. As a company member of Colt Coeur designs include *Eureka Day!*, *Dry Land*, *Zurich* and others.Twenty five designs for Rattlestick including *The Revisionist*, three of The Hilltown Plays and *A Summer Day*. He is an Associate Professor at Adelphi University, Garden City, NY. With Marlene Bellissimo, he also helps to produce videos for www.youtube.com/c/DreamsoundsVideo that analyze the wide spectrum of Disney music. Each episode explores topics such as queer theory, film studies, theater history, and theme park design to understand how media affects society.

SUSANNAH MILLONZI (Choreography) – please see full biography under CAST.

CAROLINA ORTIZ HERRERA (Lighting Design) is a Mexican-born and New York-based Lighting Designer for theatre, opera, and dance. **Regional:** *Good Night, Oscar* (Goodman Theatre*); 4000 Miles Doubt, A Parable (Westport Country Playhouse); I & You* (Bristol Riverside Theatre); *A Woman of the World*, *Until the Flood* (Merrimack Theatre Repertory); *All's Well That Ends Well* (Oregon Shakespeare Festival); *American Mariachi* (Arizona Theatre Company), *The Lion, the Witch, and the Wardrobe* (Northern Stage) *Seven Guitars* (Yale Repertory Theatre). **Other theatre:** *Yellowman,* an Audelco Awards Best Lighting Design Nominee (Billie Holiday Theatre); *She Persisted* (Atlantic Theatre Company); *Sweeney Todd* (Yale Dramat); *Titus Andronicus, Some Bodies Travel, Women Beware Women,* and *The Skin of Our Teeth* (Yale University Theatre). **Opera:** *Florencia en el Amazonas* (Shubert Theatre); *The Silent Lyre* (Lighten Theatre); *Trouble in Tahiti* (New Jersey University); and *The Cunning Little Vixen* (Opera Theatre of Yale). Carolina is the Lighting Director for Calpulli Mexican Dance Company. Memberships: La Gente Network, Wingspace Theatrical Design, and USA Local 829. Education: MFA, Yale School of Drama. www.carolinaeortiz.com

WILLIAM SHAKESPEARE (Playwright, *The Winter's Tale*) is the author of thirty-eight plays, two narrative poems, one hundred fifty-four sonnets, and a variety of other poems. Born a glover's son in Stratford-upon-Avon in the England's West Midlands, Shakespeare gained fame as chief dramatist for acting companies The Lord Chamberlain's Men under Queen Elizabeth I, and later The King's Men under the patronage of King James I. One of Shakespeare's later plays, it is generally agreed that *The Winter's Tale* was written between 1609-1611, and that the first recorded performance took place in London at The Globe theatre in 1611. After his death in 1616, Shakespeare's former company members published thirty-six of his plays as what is now known as the First Folio; this collection has been expanded and republished many times as Shakespeare's Complete Works. Shakespeare's legacy is as rich and diverse as his work: his words endure today on stage, television, and film, and have spawned countless adaptations across genres and cultures.

JANE SHAW (Sound Design & Additional Music) Bedlam: *Persuasion*. Current projects include *Lend Me a Soprano* (The Alley), *A Christmas Carol* (Guthrie), *The Railway Children* (Northern Stage), and *The Wanderer*s (Roundabout). New York: Playwrights Horizons, Manhattan Theatre Club, Theatre for a New Audience*,* National Black Theatre*,* Rattlestick, The Women's Project*,* Repertorio Español, New York Theatre Workshop*,* and over thirty productions with the Mint. Regional: Hartford Stage, Shakespeare Theatre Company (DC), ACT (San Francisco), The Huntington, American Repertory Theater, Cleveland Play House, The Old Globe*,* Mark Taper Forum*,* Two River Theater*,* Cincinnati Playhouse, Milwaukee Rep, Hudson Valley Shakespeare Theater, Arena Stage, Asolo Rep, Dorset Theatre Festival, Denver Center, TheatreWorks Silicon Valley. Recognition: Drama Desk, Connecticut Critics Circle, Henry Award, Bessie Award, Premios ACE 2012, NEA/TCG Career Development Grant, Meet the Composer Grant and several Lortel nominations. Member: USA 829, TSDCA (Theatrical Sound Designers and Composers Association). Ms. Shaw is a graduate of Harvard University and the Yale School of Drama and hails from Lawrence, Kansas. https://www.janeshaw.com/

ERIC TUCKER (Director) – please see full biography under CAST.

PRODUCTION

STEVEN BRENMAN (Technical Director) is happy to join Bedlam as TD for this production. Other recent projects include Technical Direction for Clubbed Thumb, SoHo Rep, Ensemble Studio Theater, Classic Stage Company, Naatco, Abingdon, Contemporaneous, Pan Asian Rep, Experiments in Opera, HERE Arts, Prototype Festival, Yangtze Rep, EnGarde Arts, Gringold Theatrical Group, Other Shore, *Words on the Street,* and *The New One.* Steven is Resident Design Member of the Letter of Marque Ensemble and has also designed for Strike Anywhere, Theatre East, Smith Street Stage, and Stella Adler Studios.

EMILIO MAXWELL CERCI (Master Electrician) is a Director and Lighting Designer who has been a member of the Irondale Company for 6 years in many different capacities. He currently resides at *The Space at Irondale* as the Production Manager and Resident Lighting Designer. He has ventured through all different types of New York City theater in several different positions including but not limited to *Sleep No More* (Off-Broadway), *Hadestown* (Broadway), *Frankie & Johnny in the Clair De Lune* (Broadway), *Wolfpack* at NYCFringe Festival, *The Four of Us* at NYCFringe, Spring Awakening at *The Space at Irondale*, and many, many more.

DIANE HEALY (Production Stage Manager) is happy to be back with BEDLAM. Previously: *Persuasion, The Crucible, Sense & Sensibility, Saint Joan, Hamlet, Pygmalion*, *Peter Pan*, *Cry Havoc!*, *Twelfth Night/What You Will*. Most recently, *Songs About Trains* with Radical Evolution/WP Theatre, *Selling Kabul* at Playwrights Horizons. Also in NY with: TFANA, Mabou Mines; Primary Stages; Playwrights Realm; Barrow Street Theatre; Atlantic Theatre Co., LCT3, LaMama, The Civilians. Regionally, she's worked with Baltimore Center Stage, Long Wharf Theatre, McCarter Theatre, Folger Theatre, Bucks County Playhouse, Shakespeare & Company, Oldcastle Theatre Company. Dance & Theatre with Princeton University & Bard College.

DEANNA KAHN (Assistant Stage Manager) is a New York based stage manager and graduate of DeSales University. Previous stage management credits include *A Crossing* (Barrington Stage Company), *The Thanksgiving Play* (Kitchen Theatre) and has most recently completed a season at Florida Grand Opera with their productions of *A Streetcar Named Desire, Rigoletto, Fellow Travelers* and *Agrippina.*

SG LEHMANN (they/them - Light Board Operator) is a Brooklyn based theater technician who has worked in lighting all around NYC for the past five years. They have a degree in Jewish Studies from the City College of New York. In their spare time they enjoy photography and foster kittens.

ROMI MOORS (Asst. Sound Head, Sound Board Operator) Notable recent credits include: Creative production at Outside Lands Music Festival (via Iron Bloom Creative Production); production management at Cherry Lane Theatre (via Iron Bloom); and three seasons of stage management at the Lyric Opera Company of Guatemala. At Skidmore College, despite the saucy cartesian wiles of the mathematics department, she earned her Bachelor of Science in Theater. When not at work, Romi can be found wowing children at the roller rink. Romi enjoys piña coladas and long walks on the beach.

JACK NIESI (Sound Head) is happy to be working for the first time with Bedlam. He has been an A1 (audio mixer) for 8 off-Broadway shows in the last year and a half. In addition to his sound duties, Jack is also a long-time musical director/conductor and has conducted over 40 musicals in the last few decades,

including *A Chorus Line, Funny Girl, Gypsy*, and others. Jack also works in the television business and is a Technical Production Manager with NBC News.

MAEVE ROSE (Wardrobe Supervisor) is thrilled to be working with Bedlam this fall! Education: The New School, BFA Drama '23. Selected credits: *Bodies They Ritual*, *Spindle Shuttle Needle*, & *California* (*Wardrobe Supervisor,* Clubbed Thumb Summerworks), *Twelfth Night* (Dresser*,* Classical Theater of Harlem), *The Moors* (*Costume Designer*, The New School, Playground Theater Co), *Anomaly* (*Director*, The New School), *Sports Monday* (*Assistant Director*, 24 Hour Plays Bway Gala), *37 Scenes and a Watermelon* (*Director*, The New School, Playground Theater Co), *Orphan Train* (*Associate Costume Designer*, New Players Company, at Edinburgh Fringe Festival), *Croaks* (*Assistant Costume Designer*, The Tank), *Romeo and Juliet* (*Associate Costume Designer*, New Players Company).

REBECCA SCHAFER (Production Manager) has worked as a production manager at the Classical Theatre of Harlem, Clubbed Thumb, The Public Theater, Abingdon Theater Company, Rattlestick Playwrights Theater, and Soho Rep. She served as Interim Managing Director for AND Theatre's 2018-2019 Season. An AEA Stage Manager, Rebecca has stage managed on cruise ships, on Theatre Row, and at the Public Theater, among many others.

ASHLEY GARRETT (Resident Photographer, Key Art Photo) is an American photographer based in New York. She specializes in production photos for theater, music and dance, and portraits for individuals and groups. Her work has been exhibited in New York, Boston, Berlin, London and Rome. Previously, Ashley marketed credit cards at MasterCard and for close to 20 years managed the All Souls Soup Kitchen, a privately funded organization that serves more than 25,000 hot sit-down meals each year. Ashley is on the boards of the NYC Autism Charter Schools, the Harvard Business School Fund, Pipeline Theatre, Parity Productions and Statement Arts. Ashley has an AB in theater from Smith College and an MBA from Harvard Business School. www.ashleygarrett.photo

POLK & CO. (Press Agent) founded in 2013 by Matt Polk, is an entertainment firm specializing in public relations, media strategies, award campaigns and social media, representing clients in theater, film, television, and dance. Having managed over 200 Broadway press campaigns, some highlights include the Tony Award-winning productions of A Strange Loop, The Band's Visit, Come From Away, Take Me Out, The Color Purple, Once and Wicked. In film and television, Polk & Co. has contributed to the global publicity campaigns for dozens of network and studio theatrical events. Polk & Co. also manages the personal publicity for John Stamos and philanthropic cause-related campaigns including BTU & BAC.

ACTORS' EQUITY ASSOCIATION ("Equity"), founded in 1913, is the U.S. labor union that represents more than 51,000 actors and stage managers. Equity fosters the art of live theatre as an essential component of society and advances the careers of its members by negotiating wages, improving working conditions and providing a wide range of benefits, including health and pension plans. Actors' Equity is a member of the AFL-CIO and is affiliated with FIA, an international organization of performing arts unions. www.actorsequity.org

BEDLAM

BEDLAM is an NYC-based not-for-profit theatre company under the leadership of Artistic Director, Eric Tucker and Managing Director, Thomas Kapusta. Founded in 2012, Bedlam received instant recognition for its production of George Bernard Shaw's ***Saint Joan*** in which only four actors played over 25 characters. Additional past shows include ***Persuasion, The Crucible***, ***Sense & Sensibility***, ***Uncle Romeo Vanya Juliet***, ***Pygmalion***, ***Peter Pan***, ***The Seagull***, ***Dead Dog Park***, ***New York Animals***, ***Hamlet*** and two productions of ***Twelfth Night*** that ran in rep with each other.

Bedlam's productions have been noted as Ben Brantley's "Critics' Picks" for The New York Times six times, included on The New York Times "Top Ten Best Show Lists" two times, as well as those of The Wall Street Journal and Time Magazine respectively. The Wall Street Journal also named Eric Tucker as "Director of the Year" in 2014 and "Classical Director of the Year" in 2021. Bedlam has won three Irne Awards, two Off Broadway Alliance Awards and an Obie Grant. Bedlam has also been nominated for two Lucille Lortel awards, a Drama League award, and six Elliot Norton awards, winning for Outstanding Visiting Production and Best Ensemble for ***Saint Joan*** and Outstanding Visiting Production for ***Twelfth Night / What You Will.***

Committed to the immediacy of the relationship between the actor and the audience, Bedlam creates works of theatre that reinvigorate traditional forms in a flexible, raw space, collapsing aesthetic distance and bringing its viewers into direct contact with the dangers and delicacies of life. In this new, fresh, active environment storytelling becomes paramount and the result is a kinetic experience of shared empathy.

ACCESS TICKET PROGRAM

We believe the cost of a ticket should never prevent anyone from seeing innovative, live performance. Bedlam's ACCESS TICKET INITIATIVE began in 2021 and provides complimentary theatre tickets at every performance for underserved communities and those suffering financial hardship.

Our commitment to improving access to theater for all continues in 2022: in addition to providing free tickets to underserved communities at every performance, we have designated four "Pay What You Can" performances of HEDDA GABLER and THE WINTER'S TALE on October 24, and on November 6, 9, and 14.

This new initiative joins Bedlam's existing ticket accessibility efforts, which includes a third of all tickets priced at $40 or less and $10 Rush Tickets available to all students, seniors, Veterans, and current service members starting thirty minutes prior to every performance.

Visit https://bedlam.org/access-ticket-initiative/ to learn more.

VETERAN OUTREACH PROGRAM

Bedlam's work with veterans began in 2015 and focuses on the power of the performing arts to aid veterans in their ongoing reintegration back into civilian life. In profound gratitude for their service to our country, Bedlam's Veteran Outreach Program offers a weekly place where veterans can find community with one another, explore classic texts or create new work, and express themselves through theatre.

Led by instructor and frequent Bedlam collaborator **Zuzanna Szadkowski,** Bedlam's free weekly meetings of its Veteran Outreach Program occur each Monday at The Sheen Center. For more information, please email info@bedlam.org.

When Ukraine was invaded, the Veterans of Bedlam Outreach immediately asked, **"How can we serve now?"** The horrifying images of rubble and destruction, the heartbreaking stories of displaced civilians, and the familiar call to arms reminded us of the fragility of freedom.

The 2022 ensemble of Bedlam's Veteran Outreach understands war on a visceral level. War anywhere in the world can activate a sense of loss, fear, and frustration in the veteran/military community. We serve now not by donning uniforms, but by holding space for the exploration of these feelings and the sharing of stories using theatrical tools and techniques. Structure, discipline, training and above all, camaraderie are foundational in military service and any theatrical endeavor.

On November 1, 2022, 7:30 pm, we invite audiences to bear witness to our stories, comprised of original writing, classical and contemporary theater texts, poems, and music. Proceeds will serve to continue the work of Bedlam Outreach, now in its seventh year, as well as Good Bread from Good People.

COST OF WAR
Created and performed by the Veterans of Bedlam Outreach.

NOVEMBER 1ST, 2022 AT 7:30PM
HOUGHTON HALL
22 EAST 30TH STREET
NEW YORK, NY 10016
reserve your free ticket at https://bedlam.org/cost-of-war/

BEDLAM'S 10TH ANNIVERSARY GALA

Join us as we celebrate Bedlam's tenth anniversary with those who have made it possible, including our honored guests, former Bedlam Board member **Claudia Perles** and longtime Bedlam set designer and artist **John McDermott**.

MONDAY NOVEMBER 7, 2022
TRIBECA ROOFTOP, NYC

Enjoy Cocktails and a full dinner while Bedlam provides the entertainment along with many fan-favorite company artists!

Hosted by **Todd Alan Crain**, with music by **David Pearl**, and performances from **Jo Lampert and Debra Barsha**, **Santa Claire Hirsch**, **Shaun Taylor-Corbett**, and **Casey Shuler**.

For more information and to book your ticket visit us at https://bedlam.org/10th-anniversary-gala/

RSVP BY OCTOBER 24, 2022

Please contact **Susannah Millonzi** at development@theatrebedlam.org should you have any questions about securing your table or ticket.

Bedlam's Tenth Anniversary Gala is generously underwritten by High Voltage Productions.

We thank Melissa Hirsch, Diane Miller, and Mia Moravis for their work on Bedlam's Gala Committee.

SPECIAL RECOGNITION

VERY SPECIAL THANKS to Max Cerci & the Irondale staff, Chris Luner, John Coyne, Josh Luxenberg, Christina Germaine and Katherine Hutt, Morgan Ingari, Christa Jackson, Musa Gurnis, and Michael and Gabrielle Palitz.

BEDLAM ALSO THANKS THE FOLLOWING CONTRIBUTORS FOR THEIR SUPPORT OVER THE PAST YEAR:

ARTISTIC DIRECTOR'S CIRCLE ($25,000+)

Alan Jones & Ashley Garrett, Howard Gilman Foundation, Sarah Hancock, Kevin Krier, New York City Department of Cultural Affairs, The New York State Council on the Arts, Charles & Karen Schader, Shuttered Venue Operators Grant.

ANGEL ($12,000-$24,999)

Brabson Library & Educational Foundation, Robert I. Goldman Foundation, Melissa Hirsch, Diane Compagno Miller, Amy Greer & Mark Murphy, Claudia Perles & Gerry Fultz, George Reed, The Shubert Foundation, The SHS Foundation.

BENEFACTOR ($6,000-$11,999)

Scott & Roxanne Bok, Tanya Scott & Isaac Koyfman, Celeste Rault.

PATRON ($3,000-$5,999)

Anonymous, Joel & Kathleen Millonzi, Craig & Kathy Moody, David & Leni Moore, Lee & Cynthia Vance.

SUPPORTER ($1,250-$2,999)

Kim & Judith Davis.

CONTRIBUTOR ($600-$1,249)

Anonymous, Adam Buchsbaum & Mary F. Fernandez, Arthur Grayzel & Claire Lieberwitz, John & Ila Gross, Gina Leonetti - Boonshoft, Peter & Lauren Lese, William & Jane Macan, The Negotiating Stage in Memory of Michael Kosarowich.

DONOR ($300-$599)

Margaret Carter, Charlotte Colavin, Dena Davis, Joan Weingarten & Robert Donnalley, Gregg Horowitz, B. Buss & Oliver Jakob, George & Lizbeth Krupp, Katie Hartke & Ryan Quinn, Irving & Elaine Wolbrom, Julie Daugherty & Angus Vail.

FRIEND ($100-$299)

AmazonSmile, Susan Anastasio, Anonymous, Patricia Aronson, Elizabeth Bailey, Jon Robin Baitz, Ann Schaetzel & Richard Barber, George & Jane Bean, Neil & Kathleen Chrisman, Ellen Cohn, Mary Davis, Delia Dent, Jess Ducey, Jethro Eisenstein, Stephanie Gittleman, Janna Gjesdal, Paul Lubetkin & Joyce Gordon, Deborah Grausman, Susan Harman, James Held, May K. Houghton, Thomas & Mary Ann Kiely, Mona Kreaden, David Lieberman, Malcom Spector & Nancy Ludmerer, Irina Lvovsky, McGraw Hill, Dana Ricci, Carol Rosenthal & Franklin Schneier, Sarilee Kahn & David Singer, John & Ellen Sullivan, Alex & Nancy Ward, Ann Winton, Abbeline Wyman, Akiko Yanagiya, Audrey Zucker.

For a full list of our donors, please visit us at https://bedlam.org/support/#our-donors

List is current as of September 30, 2022. We apologize for any inaccuracies. To learn more about donating to Bedlam, or to advise of any needed corrections, please contact Susannah Millonzi, Director of Development, at development@theatrebedlam.org.

Bedlam's programs are also made possible by the New York State Council on the Arts with the support of Governor Kathy Hochul and the New York State Legislature and are supported, in part, by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

Bedlam, Inc. is a registered 501(c)(3) nonprofit organization. EIN: 80-0784887. Contributions are fully deductible to the extent permitted by U.S. law.