

Meredith Willson's *The Music Man*

Book, Music & Lyrics by

Meredith Willson

Based on a Story by

Meredith Willson and Franklin Lacey

Directed by

Mary Zimmerman

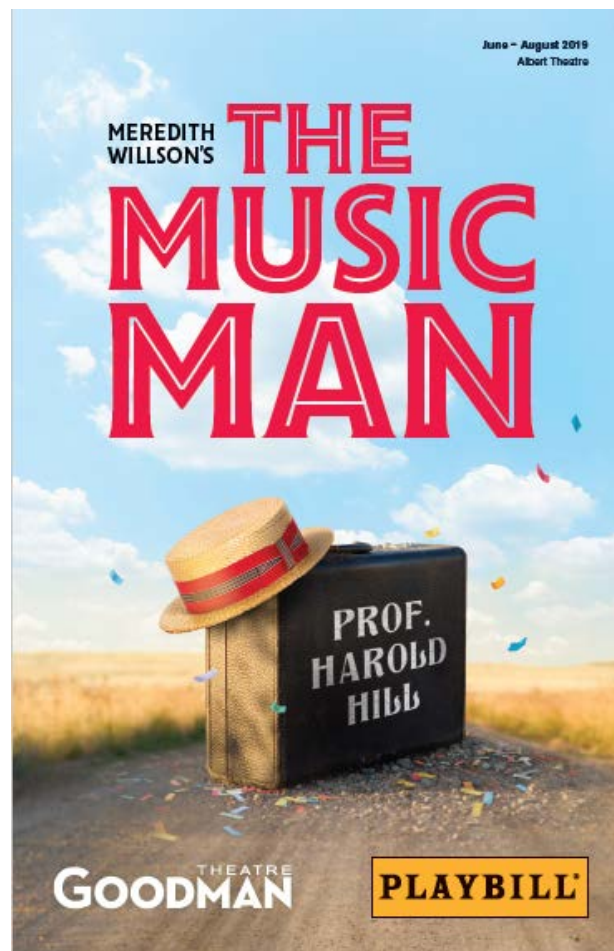


Table of Contents

Page 1 – A Note from Artistic Director Robert Falls

Page 3 – 76 Trombones, 62 Years Ago: *The Music Man's* Debut

Page 7– Falling in Love with the Stage Musical

Page 11 – Iowa Stubborn

Page 14 – Mary Zimmerman Celebrates 25 Years

Page 15 – Cast and Artists

Page 19 – Orchestra

Page 23 – Artist Profiles

Page 39 – About Us

welcome

Like many theater fans, I first encountered *The Music Man* early in life; my parents purchased the original cast album soon after its 1957 release. At the age of 11, I regaled a talent show audience in my hometown of Ashland, Illinois with a rendition of “Ya Got Trouble,” one of the show’s most notable numbers. Meredith Willson’s ebullient portrait of small town American life, with its musically diverse score, hearty humor and richly painted characters showed me, at that youthful age, the possibilities of theater as an art form.

In the ensuing decades, as I carved my own career in the theater, I never forgot the transformative hours I spent in my childhood home, listening over and over as Marian Paroo and Harold Hill found common ground. I know that many of you have similar memories of singing along to *The Music Man*’s soaring ballads and up-tempo patter songs, performing in school or community productions, or watching loved ones perform. For 62 years, this quintessentially Midwestern musical has gripped us.

Reinvigorating classic musicals is one of the Goodman’s artistic priorities; in recent years we have presented *Wonderful Town*, *Brigadoon* and *Candide*. Like *The Music Man*, each of these musicals dates from the middle decades of the 20th century, which scholars consider a golden age of American musical theater. These works

played an important role in shaping America's artistic identity, and I aim to present fresh versions that showcase the original scripts and scores and enable us to ponder the works from our 21st century vantage point.

I can think of no better director for this task than Mary Zimmerman, the Goodman's Manilow Resident Director, whose longtime love of epic stories has, in recent years, led her to investigate classic musicals; in addition to helming *Candide* and *Wonderful Town* at the Goodman, she also directed *Guys and Dolls* at Oregon Shakespeare Festival. Mary, a native of Nebraska, has created a revival of *The Music Man* with virtuosic performances and eye-popping designs that nonetheless connects to the Midwestern setting and sensibility that define the work.

I consider *The Music Man* a gem that glistens as brightly as it did when it won the 1957 Tony Award for Best Musical. Whether you know all the lyrics to "Ya Got Trouble" or come to our production with fresher eyes, I invite you to relish this effervescent masterpiece.

Robert Falls

Artistic Director of Goodman Theatre

76 Trombones, 62 Years Ago: *The Music Man's* Debut.

By Neena Arndt

As 1957 dawned, Reverend Martin Luther King, Jr. founded the Southern Christian Leadership Conference to nonviolently protest racial prejudice, and Elvis Presley was “All Shook Up.” Unbeknownst to many Americans, who had blithely created suburbia and babies in the 12 years since the ending of World War II, King, Presley and others had begun to plant the seeds of the cultural upheaval that would define the 1960s. Few could have predicted that American mores surrounding race, sexual activity, gender, war and politics would change rapidly within the next decade. For now, people still wore gloves to church.

On Broadway, Lerner and Loewe’s *My Fair Lady*, a musical adaptation of George Bernard Shaw’s play *Pygmalion*, dominated. Not only did it run for 2,717 performances, but its original cast recording was the best-selling album of both 1957 and 1958. Americans’ taste for musical theater would fade in the ensuing decade, as rock ‘n’ roll irrevocably reshaped the landscape of popular music; but for now, they sang along to show tunes with an enthusiasm they would later reserve for the Beatles, Michael Jackson or Britney Spears. Clearly, Broadway had room for more hit musicals.

The Music Man creator Meredith Willson, a flautist and piccolo player, composer, conductor and musical arranger, seemed on the surface an unlikely candidate to create Broadway's next hit, given his lack of experience in the medium. He began his career at age 19 playing in John Philip Sousa's band and later performed with the New York Philharmonic Orchestra. He then accepted a job as a musical director with NBC-TV, where he composed and arranged music for radio, and also worked in film, earning an Academy Award nomination for Best Original Score for *The Great Dictator*, Charlie Chaplin's 1940 political satire about Nazi Germany. In the late 1940s, Willson began working on the first of his three autobiographies, *And There I Stood with My Piccolo*. This lighthearted book explores Willson's turn-of-the-20th-century childhood in Mason City, Iowa, where he adroitly honed the skills that enabled his professional career in music while also wholeheartedly participating in small town misadventures. *And There I Stood with My Piccolo* would soon provide the thematic basis for *The Music Man*, which Willson sets in a slightly fictionalized version of Mason City called River City.

Given his previous work experience, it's hardly surprising that Willson first pitched *The Music Man* to television and film producers. After several rejections, he turned to his colleague Franklin Lacey, a producer and writer who

helped Willson clarify the musical's story. After years of development and rejections, Broadway producer Kermit Bloomgarden agreed to mount the play. It premiered on December 19, 1957, and starred Barbara Cook as Marian Paroo and Robert Preston as Harold Hill. *The New York Times* critic Brooks Atkinson declared that Willson had “translated the thump and razzle-dazzle of brass-band lore into a warm and genial cartoon of American life.” Indeed, Willson’s score—inspired in equal parts by Sousa, barbershop quartets and the patter of traveling salesmen—bore little resemblance to those of other hit musicals. For instance, 1943's *Oklahoma!*, 1950's *Guys and Dolls* and 1951's *The King and I* and *My Fair Lady* all had broken from the breezy, comical styles of earlier musicals, which owed much to vaudeville. They featured complex scores that called for skilled singers and a full orchestra, and the songs played as much a part in the storytelling as the librettos. But, as Martin Gottfried notes in his book *Broadway Musicals*, “our musical theater’s sound was born of show business and is steeped in a Broadway vernacular. Years of artistic inbreeding had made it even more Broadway...too many composers had been influenced by too few composers.” Coming from outside of the theater allowed Willson to inject a fresh sound into the Great White Way.

Three months before *The Music Man* opened, another extraordinary musical made its debut: *West Side Story*. With its soaring score by Leonard Bernstein (a versatile composer with a more classical bent than Willson), lyrics

by a young Stephen Sondheim, book by Arthur Laurents and direction and choreography by Jerome Robbins, the show adapted *Romeo and Juliet's* timeless story to 1950s New York. The two shows vied for Tony Awards; to the surprise of some, *The Music Man* won Best New Musical.

That both of these shows could coexist on Broadway speaks to musical theater's ability to incorporate different musical genres. This would prove important as the 1960s progressed and the traditional show tune fell out of style; composers would soon incorporate rock 'n' roll, and later rap, into musical theater. But today, even as music and culture continue to reinvent themselves, *The Music Man* clings to popularity as stubbornly as its characters adhere to their lowan customs. Broadway's outsider, Meredith Willson, has gone down in history as one of its greatest innovators.

Neena Arndt is the Resident Dramaturg at Goodman Theatre.

Falling in Love with the Stage Musical

Mary Zimmerman on the Great American Art Form

By Thomas Connors

Whether it's finding your voice in a high school production or falling for a touring show in Chicago's Theater District, musicals are what get many of us hooked on theater. That wasn't the case for director Mary Zimmerman, who shot to fame with *Metamorphoses*, her visually poetic rendering of Ovid. Straight plays were more her thing. But from Leonard Bernstein's *Candide* to the Damon Runyan-inspired *Guys and Dolls*, to her own adaption of *The Jungle Book*, the Tony Award-winning director has brought her unique style to this beloved American entertainment. She's long exercised her chops on the Goodman stage and now returns with *The Music Man*, the 1957 classic about a smooth-talking swindler and the small Midwestern town he wraps around his little finger.

Known for adapting long and sometimes difficult texts—from Homer's *The Odyssey* to the Chinese legend *The White Snake*—Zimmerman is quick to praise the makers of the American musical. "I am always fascinated to learn from people who are the very best at what they did," she says. "And these classic musicals I've been doing, they're all by these masters of entertainment. *Guys and Dolls*

clicks like a machine. Everything hangs on everything else in that show. And in *The Music Man*, I feel that too. There's very little that strays. It's all of a piece.”

Zimmerman first found herself at home with musicals in 2010, when she mounted *Candide* in the Goodman's Albert Theatre. “That show was in keeping with what I have done all my life in that I did a new book based on the novel, so it was an adaptation of a story, a story that has an epic, episodic quality, which is something I have always been attracted to. And part of the reason I loved it so much was I had just come off doing two or three operas in a row, which is sort of going all the way to the farthest point of the music theater universe. So to come back to people who are also really actors and creatures of entertainment and unbelievably game and able to do anything you ask them while singing, was so refreshing.”

Which isn't to suggest that working at New York's Metropolitan Opera (where she has directed Donizetti's *Lucia di Lammermoor* and Dvořák's *Rusalka*, among others) isn't thrilling, but a different kind of challenge. “Early in my experience at the Met, my stage manager took me aside at lunch and she said, ‘You are talking to them like they are actors. They are not actors, they are acrobats.’ And that's very true. With dialogue in the theater, the actors and director constantly make choices regarding pitch, pace and rhythm with volume and accent. With opera, that's all in the score. I'm not the boss in the room. The composer is.”

Although more fully in charge as she directs *The Music Man*, the experience differs from a project such as *Mirror of the Invisible World*, in which Zimmerman adapted the work of 12th-century Persian poet, Nisami Ganjavi. For starters, the script and the story it tells are already set. Audiences who only know Zimmerman's original productions, in which minimalist decor and metaphor often play a part, may wonder what on earth she'll do with a show that's as straight as a field of corn shooting skyward in the summer sun. "When I do these classic shows, people sometimes think I may be deconstructive and sort of attack the text in some way," suggests Zimmerman. "But I have never been that way. My adaptation work is always faithful. And I would not spend my time and my life on a text I did not love. I am not out to take apart. I want to learn from the thing that it is."

Perhaps more than the other standard musicals she's tackled, *The Music Man* resonates personally with Zimmerman, who grew up in Nebraska. And she's drawn to Marian, the less-than-loved librarian. "She is a very specific character and not the smiling, gracious soprano that a lot of musicals might have," notes Zimmerman. "She has read Balzac and Rabelais and she doesn't have anyone to talk to about it. And I know what that's like. The first sentence we hear about the heroine of our musical is, 'We got us this stuck up music teacher in town.' And you know what? She kind of is. She is a bit of a know-it-all. Harold Hill has something that she needs, which is just the joy of life."

The joy of musicals has sometimes eluded Zimmerman in the past. She admits to sitting unmoved through a few as everyone around her sobbed, then leapt to their feet when the curtain came down. But now, having worked intimately on some of the great ones she understands how much effort, skill and love goes into every aspect of these shows. "I love that moment where the characters are talking and then it's like a plane going down the runway, that beautiful moment of liftoff into music. The merging of the interior of the person and spoken text with this highly artful composition. There's just something about that that strikes at the heart."

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of Playbill.

Iowa Stubborn

By Meredith Willson

This comic essay, in which Meredith Willson discusses his inspiration for The Music Man, was originally published in The New York Herald Tribune.

I lived in Mason City, Iowa, till I was sixteen. With my folks. My brother is a very smart man in the industrial field. Light aggregate concrete. In fact, he is an expert. I don't mind telling that to you, but it's the first time I've ever told it to him. That's what we call Iowa-stubborn.

My wife and I made a homecoming appearance at a home show in Des Moines seven or eight years ago and didn't receive enough applause to get us out onto the platform. There were lots of Mason City people there, too, including several of my kissing relatives. That's what we call Iowa-contrary. ("Who do you think they are, anyway?")

In 1949 Frank Loesser said, "I think you ought to write a musical comedy about Iowa." I thought it was a good idea and I wanted very much to do it but I refused, just to prove Frank was wrong.

Goodman Ace made the same suggestion a year later and I refused again for the same reason. Nobody brought it up any more for some time, and I began to think they thought I couldn't do it. So, of course, I had to give it a try. That's what we call Iowa arrogance.

The existence of *The Music Man* proves Somerset Maugham's contention that anybody with a good memory can write down a story. I remember my childhood so well that each character in the show is not one, but a composite of three or four different people. One possible exception could be Marian Paroo (the leading lady) who I think is mostly my mother, although I didn't realize this myself until the second week in Philadelphia.

Harold Hill, the starring role, is so many people that I remember different ones every time I see the show. The period is 1912 when I was ten years old, so I suppose some of the points of view are reflected in the ten-year-old role of Winthrop. I'm pretty sure Mason City never had a mayor exactly like Mayor Shinn, but the lady who used to help mama clean house on Saturdays, a wonderful German lady named Mrs. Buehler, is close to identical with Mrs. Paroo, except that the German has become Irish.

Some Iowans who have seen *The Music Man* in rehearsal have called it an Iowan's attempt to pay tribute to his home state. I'm glad they feel that way because that's what I meant it to be even though I didn't rose-color up our stubborn ways. Anyway, the show ("what there is of it, and there's a lot of it, such as it is," sample comment from Cousin Phil) has been taken off the paper and put onto the stage with faithfulness. In taking pains and care in this regard it is Morton Da Costa's best, and although I haven't been on Broadway before, I've been around Broadway

long enough to observe that Morton Da Costa's best is the best there is. The same goes for Kermit Bloomgarden and Herb Greene. And the company. And there goes my last alibi.

Robert Reiniger "Meredith" Willson (May 18, 1902 – June 15, 1984) was an American flautist, composer, conductor, musical arranger, bandleader and playwright, best known for writing the book, music, and lyrics for The Music Man. His film scores were twice nominated for Academy Awards.

Mary Zimmerman Celebrates 25 Years

A look back at Zimmerman's visually arresting work, which has enthralled Goodman audiences over the past two decades.

1993- The Baltimore Waltz

1993- The Notebooks of Leonardo da Vinci

1995- Journey to the West

1995- All's Well That Ends Well

1997- Mirror or the Invisible World

1997- The Notebooks of Leonardo da Vinci

1999- The Odyssey

2002- Galileo Galilei

2003- Trojan Women

2005- Silk

2006- Pericles

2007- Mirror of the Invisible World

2010- Candide

2013- The Jungle Book

2014- The White Snake

2016- Wonderful Town

Goodman Theatre

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

The Music Man

Book, Music and Lyrics by

Meredith Willson

Based on a Story by

Meredith Willson and Franklin Lacey

Directed by

Mary Zimmerman

Musical Direction by

Jermaine Hill

Choreography by

Denis Jones

Set Design by

Daniel Ostling

Costume Design by

Ana Kuzmanic

Lighting Design by

T.J. Gerckens

Sound Design by

Ray Nardelli

Casting by

Adam Belcuore, CSA

New York Casting by

Telsey + Company

Rachel Hoffman, CSA

Production Stage Manager

Alden Vasquez*

Stage Manager

Kimberly Ann McCann*

Assistant Stage Manager

Jaqueline Saldana*

Lead Corporate Sponsor

Sponsor

Major Corporate

NORTHERN TRUST

WINSTON & STRAWN, LLP

cast

Conductor/Marcellus Washburn. . . **Jonathan Butler-Duplessis***

Salesman/Constable Locke. **George Andrew Wolff***

Salesman/Ewart Dunlop/Quartet.. **Jonathan Schwart**

Charlie Cowell.. **Matt Crowle***

Salesman/Oliver Hix/Farmer/Quartet. . **Jeremy Peter Johnson***

Newspaper Reader.. **Matt Casey***

Farmer's Wife.. **Laura Savage***

Saleswoman/Maud Dunlop.. **Bri Sudia***

Harold Hill.. **Geoff Packard***

Mayor Shinn. **Ron E. Rains***

Alma Hix. **Nicole Michelle Haskins***

Ethel Toffelmier. **Lillian
Castillo***

Jacey Squires/Quartet. **Christopher Kale
Jones***

Marian Paroo.. **Monica
West***

Mrs. Paroo. **Mary
Ernster***

Amaryllis Squires.. **Sophie
Ackerman**

Winthrop Paroo.. **Carter
Graf**

Eulalie Mackecknie Shinn. **Heidi
Kettenring***

Tommy Djilas. **Tommy Rivera-
Vega***

Gracie Shinn..
Milla Liss

Olin Britt/Quartet. **James
Konicek***

Zaneeta Shinn. **Kelly
Felthous***

Mrs. Squires.. **Danielle
Davis**

orchestra

Music Director/Conductor/Piano

Jermaine Hill

Reed. **Dominic**

Trumfio

Reed 2 **Steve**

Leinheiser

Reed 3 **Leslie**

Grimm

Reed 4. **Linda Van**

Dyke

Trombone.. **Christopher**

Davis

Lead Trumpet. **Amy**

Nelson

Trumpet 2. **Zack**

Thomas

Trumpet 3. **Edgar**

Campos

Bass. **Chuck**

Webb

Drumset/Percussion.. **Dan**

Leali

Violin **Heather Boehm**

Assistant Director **Mark David Kaplan***

Assistant Choreographer. **Aubrey Adams***

Associate Lighting Design. **Stephen Sorenson**

Associate Sound Design **Stephanie Farina**

Dance Captain. **Laura Savage***

Swing **Anna Dreslinski Cooke, Isaiah Silvia-Chandley**

Orchestra Contractor.. **Heather Boehm**

Townspeople: Cooper Carlisle, Matt Casey,* Alejandro Fonseca,* Anya Haverfield, Zach Porter, Laura Savage,* Ayana Strutz, Adrienne Velasco-Storrs*

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Understudies – Cooper Carlisle–*Winthrop Paroo*; Matt Casey*—*Constable Locke*; Alejandro Fonseca*—*Tommy Djilas, Salesmen*; Anya Haverfield–*Amaryllis Squires*; Jeremy Peter Johnson*–*Harold Hill*; Christopher KaleJones*–*Marcellus Washburn*; James Konicek*—*Mayor Shinn*; John B. Leen–*Conductor, Olin Britt, Oliver Hix*; Garrett Lutz–*Ewart Dunlop*; Sammy Menapace–*Gracie Shinn*; Zach Porter—*Salesmen*; Rebecca Prescott*–*Mrs. Paroo, Eulalie Mackecknie Shinn*; Laura Savage*—*Maud Dunlop, Saleswoman*; Jonathan Schwart—*Charlie Cowell*; Bri Sudia*–*Marian Paroo*; Adrienne Velasco-Storrs*—*Mrs. Squires, Alma Hix, Zaneetta Shinn*; Ayana Strutz—*Ethel Toffelmier*; George Andrew Wolff*—*Jacey Squires, Ewart Dunlop*

The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829,

AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

*Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

profiles

SOPHIE ACKERMAN (*Amaryllis Squires*) makes her Goodman Theatre debut. Chicago credits include work with Lyric Opera of Chicago, Timeline Theater and Drury Lane Theatre. Commercial work includes projects with ComEd, Weather Tech and others. Ackerman just finished fifth grade at Bell Elementary and is a member of the Lookingglass Young Ensemble. She is represented by Stewart Talent.

COOPER CARLISLE (*Townsperson*) makes his Goodman Theatre debut. Performance credits include *Tarzan* (Magical Starlight Theatre) and *Tom Sawyer Jr.*, *Elf Jr.*, *Bye Bye Birdie Jr.* (Chicago Youth Theater–Aurora). Carlisle is a sixth grade student at Benarcik Junior High School where he participates in the choir.

MATT CASEY* (*Newspaper Reader/Townsperson*) makes his Goodman Theatre debut. Chicago credits include *The Producers*, *Elf* (Paramount Theatre); *South Pacific*, *Chicago* (Drury Lane) and *The Pajama Game*, *Nice Work If You Can Get It* (Theatre at the Center). National Tours include *Seven Brides for Seven Brothers*, *A Christmas Carol*. Regional theatre credits include *Crazy for You* (Round Barn Theatre) and *Avenue Q*, *Next to Normal* (Midtown Arts Center). Casey is a proud member of the AEA.

LILLIAN CASTILLO* (*Ethel Toffelmier*) makes her Goodman Theatre debut. Chicago credits include *The Taming of the Shrew*, *Seussical*, *Ride the Cyclone* (Chicago Shakespeare Theater); *Mamma Mia!*, *She Loves Me*, *Man of La Mancha*, *Sister Act*, *Pinkalicious* (Marriott Theatre); *Hairspray*, *West Side Story*, *Sleeping Beauty* (Drury Lane Theatre). New York credits include *Ride the Cyclone* (MCC Theater). Regional theater credits include *In the Heights* (Milwaukee Repertory Theater, Seattle Repertory Theatre, Cincinnati Playhouse); *Glorious!*, *Hairspray* (Arkansas Repertory Theatre); *Ride the Cyclone* (ACT); *Hairspray* (Phoenix Theatre Company) and *School for Wives*, *Macbeth* (Utah Shakespeare Festival). Castillo is represented by Steward Talent Agency.

MATT CROWLE* (*Charlie Cowell*) returns to the Goodman, where he was last seen in *The Santaland Diaries*. Chicago credits include work with Porchlight Music Theatre, Drury Lane Theatre, Chicago Shakespeare Theater, North light Theatre and Mercury Theatre Chicago. Broadway and National Tours include *Doctor Dolittle* (starring Tommy Tune) and *Monty Python's Spamalot*. Regional theater credits include work with Arkansas Repertory Theatre, Saint Michael's Playhouse, Gateway Playhouse, Peninsula Players and Skylight Music Theatre. Crowle is a ten-time Jeff Award nominee and three-time Jeff Award winner. Television credits include *The Chi* and *Empire*.

DANIELLE DAVIS (*Mrs. Squires*) makes her Goodman Theatre debut. Chicago credits include *A Midsummer Night's Dream* (Chicago Shakespeare in the Parks); *BLKS* (Steppenwolf Theatre Company); *Fun Home* (Victory Gardens Theater); *An Octoroon* (Definition Theatre Company); *Ragtime* (Griffin Theatre); *Rent* (Theo Ubique Cabaret Theatre); *Love, Loss, and What I Wore* (First Folio Theatre); *Women at War* (Rivendell Theatre Ensemble), and work with Chicago Children's Theatre and Lifeline Theatre. Television credits include *Shameless*, *Chicago P.D.*, *Empire*, *Sense8* and *Easy*. Davis holds a BFA in Acting from the Chicago College of Performing Arts at Roosevelt University. Davis is represented by Paonessa Talent Agency.

JONATHAN BUTLER-DUPLESSIS*

(*Conductor/Marcellus Washburn*) makes his Goodman Theatre debut. Chicago credits include *A Midsummer Night's Dream*, *Peter Pan* (Chicago Shakespeare Theater); *Ragtime*, *Man of La Mancha*, *Sister Act* (Marriott Theatre); *Parade* (Writers Theatre – Jeff Award); *The Little Mermaid*, *In the Heights*, *The Who's Tommy* (Paramount Theatre) and *The 25th Annual Putnam County Spelling Bee* (Drury Lane Theatre). Regional theater credits include *Big River* (Actors Theatre of Louisville); *Dreamgirls*, *The Color Purple* (Milwaukee Repertory Theater) and *From My Hometown* (Madison Theatre at Molloy College). Television credits include *Empire* and *Chicago Med*. Butler-Duplessis is a graduate of the University of Illinois.

MARY ERNSTER* (*Mrs. Paroo*) returns to the Goodman, where she appeared in *War Paint*, *Another Midsummer Night*, *A Christmas Carol* and *The House of Martin Guerre*. Chicago credits include work with Chicago Shakespeare Theater, Lyric Opera of Chicago, Court Theatre, Northlight Theatre, Marriott Theatre, Drury Lane Theatre, Mercury Theater Chicago and Paramount Theatre. Broadway credits include *War Paint*. Recent regional credits include *Living on Love* (Peninsula Players). Television credits include *Chicago Med*, *Chicago Justice*, *Empire* and *Love Hurts*.

KELLY FELTHOUS* (*Zaneeta Shinn*) makes her Goodman Theatre debut. Chicago credits include *Chicago* (Jeff Award nomination), *Little Shop of Horrors* (Drury Lane); *Cabaret* (Paramount Theatre); *Seussical* (Marriott Theatre); *Dames at Sea* (TATC). National Tours include *Wicked*, *Flashdance* and *Grease*. New York credits include *Trip of Love*, *Max and Ruby* and *Suessical*. Regional theatre credits include *South Pacific* (Asolo Repertory Theatre); *Rock of Ages* (The Gateway); *Legally Blonde*, *Singin' in the Rain* (North Shore Music Theatre); *Bring It On* (Alliance Theatre) and *A Chorus Line* (Maine State Music Theatre). Felthous is a proud member of AEA and graduate of NYU/CAP21.

ALEJANDRO FONSECA* (*Townsperson*) makes his Goodman Theatre debut. Chicago credits include work with Lyric Opera, Marriott Theatre, Drury Lane, Paramount Theatre and Porchlight Music Theatre. Other credits

include the North American Tour of *West Side Story* as well as work with The MUNY, Asolo Repertory Theatre, Cape Fear Regional Theatre and Cardinal Stage Company. Fonseca is a proud member of AEA.

CARTER GRAF (*Winthrop Paroo*) makes his Goodman Theatre debut. Chicago credits include *Matilda* (Drury Lane); *Peter Pan* (Chicago Shakespeare Theater); *Newsies* (Marriott Theatre); *A Christmas Story* (Citadel Theatre). Other performance credits include *Rapunzel*, *Lion King Jr.* (Children's Theatre of Elgin) and *Annie Get Your Gun*, *Scrooge: The Musical* (Sun City Theatre). Graf is a homeschooler in seventh grade and enjoys playing the violin. Graf is represented by Shirley Hamilton Talent.

NICOLE MICHELLE HASKINS* (*Alma Hix*) returns to the Goodman, where she was last seen in *How to Catch Creation* and *Father Comes Home From the Wars*. Select Chicago credits include *Hopelessly Devoted* (Piven Theatre); *HeLa* (Sideshow Theatre Company); *Spitfire Grill* (Refuge Theatre Project – Jeff Award nomination); *Marie Christine* (BoHo Theatre); *Our Town* (Redtwist theatre) and *The Wiz* (KoKandy Productions – Black Theatre Alliance Award nomination, Jeff Award nomination, *TimeOut Chicago* Theatre Award nomination). Haskins is a School at Steppenwolf Acting Fellow, a graduate of MOSAIC Youth Theatre of Detroit and Associate Artist with Black Lives, Black Words International Collective. She is represented by Shirley Hamilton. NicoleMichelleHaskins.com.

ANYA HAVERFIELD (*Townsperson*) makes her Goodman Theatre debut. Select performance credits include *Alice in Wonderland Jr.*, *Willy Wonka Jr.* and *Suessical Jr.* (Dream Big Performing Arts). Haverfield is a fourth grade student at Nettelhorst School, where she participates in the choir and the talent show. Haverfield is a competitive equestrian and sings with the Lincoln Park and DePaul Chicago Children's Choir. In her spare time, Haverfield enjoys traveling, reading and spending time with friends.

JEREMY PETER JOHNSON* (*Salesman/Oliver Hix/Farmer/Quartet*) makes his Goodman Theatre debut. Off-Broadway credits include *Pride and Prejudice* (adapted by Kate Hamill), *Shakespeare's R&J* and *Before the Dawn*. Regional theater credits include nine seasons with Oregon Shakespeare Festival, where select credits include *Richard II*, *Into the Woods*, *Tracy's Tiger* and *Guys and Dolls* (dir. Mary Zimmerman), as well as work with South Coast Repertory, Westport Country Playhouse and the Wallis Annenberg Center. Film and television credits include *Las Vegas*, *All My Children* and *As the World Turns*. Johnson is a graduate of Northwestern University. JeremPeterJohnson.com.

JAMES KONICEK* (*Olin Britt/Quartet*) makes his Goodman Theatre debut. Chicago credits include work with Chicago Shakespeare Theatre and The Shakespeare Project. Regional theater credits include work with Ford's Theatre, Woolly Mammoth Theatre Company,

Shakespeare Theatre Company, Arena Stage, Olney Theatre Center, The Kennedy Center, Round House Theatre, Penobscot Theatre Company, Imagination Stage, Studio Theatre and American Shakespeare Center. Television credits include *The Chi* and *Chicago Med*. Konicek narrates audio books for the Library of Congress. JamesKonicek.com.

MILLA LISS (*Gracie Shinn*) makes her Goodman Theatre debut. Select performing credits include *Matilda*, *Annie*, *Junie B. Jones* (Ovation Academy for the Performing Arts) and work with the Junior Theater Festival. Liss is represented by DDO Artiste Agency.

LAURA SAVAGE* (*Farmer's Wife/Townsperson*) makes her Goodman Theatre debut. Chicago credits include *A Chorus Line*, *Pal Joey* (Porchlight Music Theatre); *Million Dollar Quartet*, *Cinderella...After the Ball*, *Holiday Inn* and 14 other productions (Marriott Theatre); *42nd Street*, *The Who's Tommy*, *Mary Poppins*, *The Music Man*, *Cats* (Paramount Theatre); *Crazy for You*, *Singin' in the Rain*, *Bye Bye Birdie*, *Hello, Dolly!* (Drury Lane Theatre); *Beauty and the Beast*, *Follies* (Chicago Shakespeare Theater); *Carousel* (Lyric Opera of Chicago) and *The Spitfire Grill* (BoHo Theatre – Jeff Award nomination). Television credits include *Empire*. Savage is represented by Stewart Talent. Laura-Savage.com.

JONATHAN SCHWART (*Salesman/Ewart Dunlop/Quartet*) makes his Goodman Theatre debut. Chicago credits include work with Theo Ubique Cabaret

Theatre, Firebrand Theatre, Kokandy Productions (*Grand Hotel* – Jeff Award – Best Performer in a Supporting Role –Musical), BoHo Theatre, Porchlight Music Theatre, Marriott Theatre, Lifeline

Theatre and Griffin Theatre (*Ragtime* – Jeff Award – Best Ensemble). Schwart is a graduate of the ACADEMY at Black Box Acting, the Second City Music Program, the University of Texas at Austin and the University of Chicago.

AYANA STRUTZ (*Townsperson*) makes her Goodman Theatre debut. Chicago credits include *A Chorus Line* (Porchlight Music Theatre) and *Peter Pan* (Music Theater Works). Regional credits include *Charlotte's Web* (Arden Theatre Company); *Pippin* (Skylight Music Theatre); *A Chorus Line* (Short North Stage) and *Legally Blonde, Hairspray, The King and I, Crazy for You* (Diamond Head Theatre). National commercials include Dr. Pepper and Hefty. Strutz is a graduate of the Actors Gymnasium Professional Circus Program. She is represented by Big Mouth Talent. ayanastrutz.com

BRI SUDIA* (*Saleswoman/Maud Dunlop*) returns to the Goodman, where she previously appeared in *Wonderful Town* and *Ah, Wilderness!* Chicago credits include *A Shayna Maidel* (TimeLine Theatre); *Beauty and the Beast* (Drury Lane); *Sweeney Todd* (Paramount Theatre); *Miss Bennet, Shining Lives* (Northlight Theatre), as well as work with Steppenwolf Theatre Company, Porchlight Music Theatre and Chicago Shakespeare Theater. Regional

theater credits include work with Utah, Arkansas and Texas Shakespeare Festivals, Arkansas Shakespeare Festival, Texas Shakespeare Festival and *Roe* (Asolo Repertory Theatre, Milwaukee Repertory Theater). Sudia holds an MFA in Acting from the University of Illinois Urbana Champaign.

MARY ZIMMERMAN (*Director*) is an Artistic Associate of Goodman Theatre, where over the past 25 years she has directed 16 productions including her own adaptations of *Candide*, *The Jungle Book*, *White Snake*, *Mirror of the Invisible World*, *The Notebooks of Leonardo Da Vinci*, *Journey to the West* and *The Odyssey* as well as directed *Wonderful Town*, *All's Well That Ends Well*, *The Trojan Women*, *Pericles* and *Silk*. Many of these productions as well as her *Arabian Nights*, *Argonautika*, *The Secret of the Wings*, *Treasure Island* and *Eleven Rooms of Proust* have played across the country and internationally. Her adaptation of Ovid's *Metamorphoses* which originated at Northwestern and Lookingglass Theatre ran on Broadway for year and she received the Tony Award for Best Direction of a play. Opera directing credits include *Galileo Galilei* at the Goodman (with Philip Glass), *Lucia de Lammermoor* (Metropolitan Opera, La Scala) and *Armida*, *la Sonnambula*, *Rsualka* (Metropolitan Opera).

Zimmerman is a Professor of Performance Studies at Northwestern University and an Ensemble Member at Lookingglass Theatre Company, recipient of the 1998 MacArthur Fellowship and recipient of numerous Jeff Awards.

JERMAINE HILL (*Music Director/Conductor*) makes his Goodman Theatre debut. Recent Chicago credits include *Too Heavy for Your Pocket* (TimeLine Theatre); *The Total Bent* (Haven Theatre); *Nell Gwynn, Madagascar* (Chicago Shakespeare Theater); *Memphis* with Porchlight Music Theatre (Black Theatre Alliance Award - Best Musical Direction) and *Ragtime* (Griffin Theatre). Hill previously worked with Royal Caribbean Productions and is an Assistant Professor at Columbia College Chicago and Ensemble Member of Griffin Theatre Company. He is a proud graduate of Ithaca College and the New England Conservatory of Music. Hill is a multiple Jeff Award nominee for music direction and is represented by Gray Talent Group.

DENIS JONES (*Choreographer*) makes his Goodman Theatre debut. Chicago credits include *Holiday Inn* (Marriott Theatre) and *The Sound of Music* (Lyric Opera of Chicago). Broadway credits include *Toostie, Holiday Inn* (Tony Award nominations - Best Choreography) and *Honeymoon in Vegas*, as well as New York City Center Encores! Productions of *Call Me Madam, Hey Look Me Over* and *Paint Your Wagon*. Regional credits include work at Hartford Stage, Huntington Theatre Company, The Kennedy Center, Paper Mill Playhouse, The Muny, Signature Theatre, Goodspeed Opera House, Center Theatre Group, The 5th Avenue Theatre and Ford's Theatre.

DANIEL OSTLING (*Set Design*) returns to the Goodman, where he previously designed sets for *The White Snake*, *The Jungle Book* and *Galileo Galilei*, among many others. Chicago credits include *Mary Shelley's Frankenstein*, *Metamorphoses* and over thirty additional productions at Lookingglass Theatre Company, where Ostling is an ensemble member. Other recent productions include *La Morte Amouresue*, *Cleopatra*, *Carmen* (Tokyo's K-Ballet); *Rusalka* (New York's Metropolitan Opera); *Into the White Night* (Shanghai's RanSpace); *A Christmas Carol* (McCarter Theatre); *Love's Labour's Lost* and *Odyssey* (Oregon Shakespeare Festival). Ostling is a two-time Tony Award nominee whose work has been seen in Japan, Italy, Australia, China, the United Kingdom and Canada.

ANA KUZMANIC (*Costume Designer*) returns to the Goodman, where she worked on *The Winter's Tale*, *An Enemy of the People*, *Uncle Vanya*, *Wonderful Town*, *2666*, *Smokefall*, *Camino Real*, *Measure for Measure*, *Desire Under the Elms*, *The Seagull* and *King Lear*, among others. Broadway credits include *August: Osage County*, *Desire Under the Elms* and *Superior Donuts*. Select credits include *Don Giovanni* (Lyric Opera of Chicago, Los Angeles Opera); *Eurydice* (Metropolitan Opera); *The Minutes* (Steppenwolf Theatre Company); *Camelot* (Shakespeare Theatre Company); *Steadfast Tin Soldier* (Lookingglass Theatre Company); as well as work with Guthrie Theater, Dallas Opera, Milwaukee Repertory Theater, Berkeley Repertory Theatre, Court Theatre and Oregon Shakespeare Festival. Kuzmanic is an Associate

Professor of Costume Design at Northwestern University.
AnaKuzmanic.com.

T.J. GERCKENS (*Lighting Designer*) returns to the Goodman, where he previously worked on *Wonderful Town*, *The White Snake*, *The Jungle Book*, *Pericles* and *Candide*, among others. Chicago credits include work with Lookingglass Theatre Company, Court Theatre and Chicago Shakespeare Theater. New York credits include *Metamorphoses* (Broadway and Off-Broadway); *The Notebooks of Leonardo di Vinci* (Second Stage) and *Measure for Measure* (Central Park). Select regional theater credits include work with Oregon Shakespeare Festival, La Jolla Playhouse, Actors Theatre of Louisville and BAM. Opera credits include work with the Metropolitan Opera and LaScala Opera House. Awards include Lucille Lortel Award, Drama Critics Circle Award and Drama Desk Award. Gerckens is the faculty Lighting Designer at Otterbein University.

RAY NARDELLI (*Sound Design*) returns to the Goodman, where he previously worked on *Having Our Say*, *Two Trains Running*, *The Jungle Book*, and *A Christmas Carol*, among many others. Chicago credits include work with Steppenwolf Theatre Company, Court Theatre, Chicago Shakespeare Theater, Drury Lane Theatre, Northlight Theatre, Lookingglass Theatre Company, Victory Gardens Theater and more. New York credits include *Lookingglass Alice* (New Victory Theater). National Tour credits include *War Horse*, *The Book of Mormon*, *Les Misérables*, *Jersey*

Boys, Wicked, The Lion King and more. Select regional theater credits include work with Actors Theatre of Louisville, Arena Stage and Milwaukee Repertory Theater among others. A four-time Jeff Award winner, Nardelli has composed music for over 400 films, television programs, DVDs and computer games and has recorded, mixed and edited eight original musical cast recordings.

ALDEN VASQUEZ* (*Production Stage Manager*) has stage managed over 85 productions at Goodman Theatre, including 29 productions of *A Christmas Carol*. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little Voice*. His regional theater credits include productions at American Theater Company, American Stage Theatre Company, Arizona Theatre Company, Ford's Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse Theatre Company. He teaches stage management at DePaul University, is a 35-year member of Actors' Equity Association and a U.S. Air Force veteran.

KIMBERLY ANN McCANN* (*Stage Manager*) is in her fifth season with Goodman Theatre, having most recently worked on *How to Catch Creation*. Chicago credits include *Mansfield Park*, *The Book of Will*, *Miss Bennet* and *You Can't Take It With You* at Northlight Theatre and *Million*

Dollar Quartet. Broadway credits include *Curtains*. Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson*. Regional credits include work with Milwaukee Repertory Theater, Skylight Music Theatre, and Tuacahn Center for the Arts and The Juilliard School.

JACQUELINE SALDANA* (*Assistant Stage Manager*) returns to the Goodman, where she recently worked on *The Winter's Tale*. Chicago credits include *The Roommate*, *The Doppelganger*, *BLKS*, *The Crucible* (Steppenwolf Theatre Company). Saldana is a University of Michigan graduate.

ROBERT FALLS (*Goodman Theatre Artistic Director*) Most recently, Falls directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, Public Theater). Other recent productions include the world premiere of *Pamplona*, starring Stacy Keach; *Don Giovanni* for the Dallas Opera; the world premiere of Rogelio Martinez's *Blind Date*; and a new adaptation of Ibsen's *An Enemy of the People*. Recent credits also include *2666*, adapted from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh*, starring Nathan Lane and longtime collaborator Brian Dennehy; and the world and off-Broadway premieres of Beth Henley's *The Jacksonian*. Falls' Broadway productions include *Death of a Salesman*, starring Dennehy; *Long Day's Journey into Night*, starring Dennehy, Vanessa Redgrave and Philip

Seymour Hoffman; Eric Bogosian's *Talk Radio*; the American premiere of Conor McPherson's *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of *Elton John and Tim Rice's AIDA*, for which he also co-wrote the book, continues to be produced around the world. Previous Goodman productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; the Chicago premiere of John Logan's *Red*; and the world premieres of Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge*, *Dollhouse* and *Luna Gale*. Falls' honors for directing include a Tony Award, a Drama Desk Award, an Obie Award, a Helen Hayes Award and multiple Jeff Awards. For "outstanding contributions to theater," Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor's Award. In 2015 he was inducted into the Theater Hall of Fame.

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He

initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's *Ruined* and many Jeff Awards for outstanding achievement in Chicago Area Theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts

& Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

Goodman Theatre thanks the following individuals for their
generous support!

2018-2019 Season Sponsors

**The Edith-Marie Appleton Foundation/ Albert and
Maria Goodman**

Roger and Julie Baskes

Joan and Robert Clifford

David and Alexandra Fox

Kimbra and Mark Walter

Carol Prins and John Hart 2018-2019 Albert Season
Sponsors

Denise Gamble Education Sponsor

World Premiere Sponsors

Ruth Ann M. Gillis and Michael J. McGuinnis

Orli and Bill Staley Directors Society

Major Support of New Work

Ruth D. and Ken M. Davee New Works Fund

Major Support of New Play Development

Pritzker Pucker Family Foundation

Support of New Work

Shaw Family Supporting Organization

Abbott/Abbott Fund

about us

AMERICA'S "BEST REGIONAL THEATRE" (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony

Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family,

including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chair of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.