I HATE IT HERE

July 2021
Owen Theatre
meet the playwright

By Neena Arndt, Goodman Theatre Resident Dramaturg

Ike Holter shares how he wrote about the world falling apart—while the world was falling apart.

_I Hate it Here_ shows us characters dealing with less-than-ideal circumstances in the world and in their lives. To what degree was the plot inspired by the events of 2020?

_I Hate it Here_ isn’t set in one particular year, but it’s very much locked into the mindset of "where were you when everything started to fall apart?" So, the show is able to touch on stuff that’s incredibly funny and random, or very serious and literal. Since the cast plays so many different characters, you get a big sense of how a lotta different people react to something similar. Some of the pieces in the show were written in 2016, some in 2012, some are still being rewritten.

You put the pieces together for an audio play that premiered at the Studio Theatre in Washington, DC in late 2020. How did you adjust to writing something for listeners only, rather than listeners and viewers?

I’d written for audio before, but the projects always got moved or cancelled in one way or the other! Last year though, I did three audio things—I feel weird calling them plays, ‘cause they’re not. _I Hate it Here_ is billed as a concept album, and it is, down to the track selection. I always wanted to do a weird "shifting form" thing, ‘cause that’s the type of stuff I love as an audience member. What’s great about audio is that there’s already an audience primed to listen to stuff because of all the amazing podcasts out there. It’s not a niche thing; in fact, the industry around it is incredibly large and I hope to do a bunch of stuff within it soon!

Continued on next page.
The Goodman is presenting this as a live play, but with no audience present. What are the challenges of working in this medium? What are the opportunities?

The first time I did *I Hate it Here* was as a concept album and now we're doing almost a live TV special. I think it's hilarious and weird and exactly right. Lili-Anne, director of *I Hate it Here*, has been doing some film stuff the past year and watching her work with incredible people to get this thing up has been thrilling. I think the best thing is everyone freely admitting that they're working with the rules of TV and the people we've assembled are so incredibly skilled in that world. We have Christiana Tye and her team; they're true pros. And with a cast including TV vets like Behzad Dabu, Kirsten Fitzgerald and Gabriel Ruiz, you have people who cross worlds frequently. A lot of people in theater used to look down on these mediums as "not theater," but now, it's just so common to be in a room working on a theater show where all the actors have done commercials or films. Most of the work I'm doing right now is for television, so this feels like me and a lot of Chicago people are able to do an old-school TV special on our own terms. But if someone actually wants to produce this on stage one day, it would be super exciting to sit down and figure out what this looks like as a play.
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Director Lili-Anne Brown explores how *I Hate It Here* speaks to the moment and how she’s looking to push the boundaries of theatrical experiences in a virtual world.

In your mind, what is *I Hate It Here* about?

*I Hate It Here* is about experiencing 2020, but not in obvious ways. I love that. We’re not talking about quarantine. It’s about a feeling and some of the things people were getting mad and sad about because all the feelings came out.

Is there anything that scares or thrills you about this story?

Everything scares me about it! I am terrified in a good way. Overall, it’s more thrilling than scary, which is why I’m doing it. I like a larger than life vibe and feelings that are worn on the sleeve. I want to talk about them. I want to talk about what pisses us off—what pulls our hearts out. This show is nothing but that. But it’s also incredibly funny, which is my entire coping language. The second I first heard this play I thought “I love that.”

Why is this an important story to tell right now?

I think we need to feel these feelings and process them. It’s kind of a cliche, last year everyone was saying, well in 2021 there’s going to be all this COVID theater—theater that talks about what just happened. But this was written while it was happening and was first performed [as an audio play for Studio Theatre] while it was still happening. I think it captures things in a super present, right now way. I want to talk about it now. Returning to life is a real mind trip. There are so many feelings and we get to actually process them in this piece.
Talk about your frequent partnership with playwright Ike Holter. What do you admire most about his writing?

Well, that’s my friend! We have been mutual admirers for a decade. What I love about his work is his use of language. It’s really athletic, difficult, so colorful. It’s ultra-imaginative, but at the same time, ultra-realistic. I don’t really know anybody else who writes the way humans actually talk. The people I know talk that way. I talk that way, which is why when I first read his work, I gravitated towards it. If I were able to perfectly express myself, I would sound like this. So that’s what I like about his writing.

How are you preparing to direct for the Live format?

The coolest thing about prepping for this, because we really want to be ultra-prepared, is that most of the team we’ve worked with before, so they were really fun to dream with. Everybody’s been talking about virtual theater for the past year and I rolled my eyes every time somebody talked about it because I didn’t see any virtual theater. I saw some stuff online. Am I having a theatrical experience? No, not really, and that’s okay.

This empty space that I’m dying to come back to together—that’s theater. Breathing together, your heart beating together. So how do we capture something that is fundamentally, profoundly, a live experience, virtually? There is no substitute—so how do we push forward with something new? We’re having a good time. We’re trying some new stuff and utilizing everything we can and giving those cameras a workout. It’s really great to do this live, because it’s such a departure. It’s scary, but it’s a joy because it feels like the right work.
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By
Ike Holter

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Lili-Anne Brown

Music Direction and Arrangements by
Gabriel Ruiz*

Video Director
Christiana Tye

Director of Photography
Gabe Hatfield

Set Design by
Arnel Sancianco

Costume Design by
Mieka van der Ploeg

Lighting Design by
Jason Lynch

Sound Design by
Mikhail Fiksel

Projection Design by
Paul Deziel

Casting by
Lauren Port, CSA

Dramaturgy by
Neena Arndt

Production Stage Manager
Briana J. Fahey*

Producer
Kimberly Senior

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cast

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Peter/Rah/Wash. ............................................................ Jayson Brooks
Ashawna/Mrs.Marcy/Tanya ............................................. Sydney Charles *
Manny/Worker/Ted ........................................................... Behzad Dabu *
Maya/Lisa/April ............................................................... Kirsten Fitzgerald *
Martin/Alex/Frank ............................................................ Gabriel Ruiz *
Charlotte ........................................................................... Special Guest

additional support

Casting Associate ........................................................... Rachael Jimenez, CSA
Production Assistant ........................................................... JC Widman
Featured Music ............................................................... Gabriel Ruiz *
Camera Operator .............................................................. Matt Cozza
Camera Operator .............................................................. Eugene Hahm
Technical Director ........................................................... Bob Ness
Camera Assist ................................................................. Greg Quedens
Makeup Artist ................................................................. j. st. jaimes
COVID-19 Compliance Officers ................................. Patrick Hudson, Nikki Blue

*Denotes member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.
PATRICK AGADA* (Ace/Thomas) returns to the Goodman where he previously appeared in *The Magic Play*. Other Chicago credits include *Pipeline* and *The First Deep Breath* (Victory Gardens Theater); *The Brothers Size* (Steppenwolf Theatre); *Something Clean* (Jeff Nomination) and *You For Me For You* (Sideshow; Rivendell Theatre); *Dutch Masters* (Jeff Award, Jackalope Theatre); *Choir Boy and The Play About My Dad* (Raven Theatre); *Superior Donuts* (Open Door Theatre); *Dunsinane*, *A Brothers Christmas Carol* and *Shakespeare’s Greatest Hits* (Chicago Shakespeare Theatre); *Jabari Dreams of Freedom* (Chicago Children’s Theatre). Regional credits include *Blue Man Group* (Astor Place Theatre). TV credits include *Chicago Fire*. He is represented by DDO Agency.

JAYSON BROOKS (Peter/Rah/Wash) is a multiple time Jeff Award-nominated actor and musician making his Goodman Theatre debut. Chicago performance credits include *Dessa Rose* and *Passing Strange* (Bailiwick Chicago); *Once on This Island, A Wonderful Life* and *Ragtime* (Porchlight Music Theatre). He most recently appeared in Roundabout Theatre Company’s production of *Spunk*. He performs with some of Chicago’s best musicians in an eponymous project, formerly The Uptown Sound. He has toured the US and Europe with his work and was appointed as a cultural ambassador to Italy. He is a former governor of the Midwest chapter of The Recording Academy.

SYDNEY CHARLES* (Ashawna/Mrs.Marcy/Tanya) returns to the Goodman where she previously appeared in *Lottery Day* and *Father Comes Home From the Wars Parts 1, 2 & 3*. Other Chicago credits include *Duchess! Duchess! Duchess! and Wally World* (Steppenwolf Theatre); *Theatre for One: Here We Are* and *Guess Who’s Coming to Dinner* (Court Theatre); *The Color Purple* (Drury Lane); *Nina Simone: Four Women* (Northlight Theatre); *Flyin’ West* (American Blues Theater); *The Wiz* (Kokandy Productions); and *Dessa Rose* (Bailiwick Chicago). Regional credits include *I Hate it Here* (Studio Theatre). Television credits include *South Side, The Chi, Shameless, The T and The Haven*. Her other work includes assistant director and dramaturg for *Bug* (Steppenwolf Theatre), associate director for *His Shadow* (16th Street Theater); and associate director for *The Shipment* (Red Tape Theatre). She is the recipient of 3Arts ”Make a Wave” award, a Black Theater Alliance Award, Chicago Reader’s "Best Stage Performer" runner-up, a four-time Jeff Award nominee and has been featured twice as part of NewCity’s “50 Players of the Year.” She is a member of AEA and SAG-AFTRA and is represented by Stewart Talent.

BEHZAD DABU* (Manny/Worker/Ted) returns to the Goodman, where he previously appeared in *Disgraced* (also at Berkeley Repertory Theatre and Seattle Repertory Theatre) and *A Christmas Carol*. Chicago credits include *Inana, Blood and Gifts* and *The History Boys* (TimeLine Theatre); *Samsara* (Jeff Award nomination) and *Disconnect* (Victory Gardens Theater); *Disgraced* (American Theatre Company); *Twelfth Night* (First Folio Theatre); *Holes* (Adventure Stage Chicago) and *We Live Here* (Theatre Seven of Chicago). Film and television credits include *Chicago P.D., You’re So Talented,*
King Rat and Imperfections. He is a member of The Chicago Inclusion Project and an associate artist with TimeLine Theatre Company. Dabu attended Columbia College Chicago and is represented by Paonessa Talent. BehzadDabu.com

KIRSTEN FITZGERALD* (Maya/Lisa/April) returns to the Goodman after appearing in Roe and Sweat. She is a proud member of the Artistic Ensemble at A Red Orchid Theatre, where she has also served as Artistic Director since 2008. In addition to her work at A Red Orchid Theatre, Chicago credits include work with Victory Gardens Theater, Steppenwolf Theatre, Chicago Shakespeare Theater, Remy Bumpo Theatre, Defiant Theater and more. She is the recipient of a Jeff Award for The Sea Horse (A Red Orchid Theatre) and an After Dark Award for A Moon for the Misbegotten (Circle Theatre). Television credits include Proven Innocent, The Exorcist, Sirens, Chicago Med, Chicago Justice, Chicago Fire, Underemployed and ER. Film credits include Widows, Killing Eleanor and Working Man.

GABRIEL RUIZ* (Martin/Alex/Frank/Music Director and Arranger) returns to the Goodman where he previously appeared in The Upstairs Concierge. Other Chicago credits include The Secret of My Success (Paramount Theater); You Got Older, The Rembrandt, The Way West, How Long Will I Cry? and The Motherf**ker with the Hat (Steppenwolf Theatre); Next to Normal, Company and Arcadia (Writers Theatre); The Wolf at the End of the Block and White Tie Ball (Teatro Vista); Cry it Out and Mansfield Park (Northlight Theatre); Photograph 51, Agamemnon and Man in the Ring (Court Theatre); Native Gardens (Victory Gardens Theater), Singin’ in the Rain and City of Angels (Mariott Theatre); Creditors (Remy Bumpo Theatre); Working (Broadway Playhouse); Richard III and Short Shakespeare! A Midsummer Night’s Dream (Chicago Shakespeare Theater) and Arabian Nights (Lookingglass Theatre Company). New York credits include Blood and Gifts (Lincoln Center). Regional credits include Native Gardens (Cincinnati Playhouse); Harvey (Milwaukee Repertory Theater); and Why Torture Is Wrong... (Forward Theater Company). TV/Film credits include Chicago PD, Chicago Fire, Chicago Justice, APB, Electric Dreams and Boss. Music Composition credits include In the Time of Butterflies (Teatro Vista); An Epic Tale of Scale (Chicago Children’s Theatre); Vietgone (Writers Theatre) and I Hate It Here (Studio Theater).

IKE HOLTER (Playwright) returns to the Goodman where his play Lottery Day was produced in 2019. Additional Chicago credits include Red Rex (Steep Theatre); Rightlynd (Victory Gardens Theatre); The Light Fantastic, Prowess and Exit Strategy (Jackalope Theatre); The Wolf at the End of the Block (Teatro Vista); Sender (A Red Orchid Theatre); and Hit the Wall (The Inconvenience). Off-Broadway credits include Exit Strategy (Primary Stages); and Hit the Wall (Barrow Street). Regional credits include Put Your House in Order (La Jolla Playhouse). TV credits include Fosse/Verdon (FX). Ike is developing a project with Tribeca Productions/Netflix and the HAROLD series for Wayfarer Studios. He is a winner of the WGA Award for Fosse/Verdon and the Windham-Campbell Prize for playwriting. IkeHolter.com
LILI-ANNE BROWN* (Director) is a native Chicagoan who works as a director, actor and educator. She has performed in, directed and produced many award-winning shows, both local and regional. Goodman credits include School Girls; Or, The African Mean Girls Play and the world premiere of Ike Holter’s Lottery Day. She is the former Artistic Director of Bailiwick Chicago, where she focused programming on Chicago-premiere musicals and new play development with resident playwrights. She is a member of SDC, AEA, SAG-AFTRA and is represented by William Morris Endeavor. lilbrownchicago.com

CHRISTIANA TYE (Video Director) is a National Emmy Award-winning television producer with more than 20 years of experience in broadcast journalism. She has followed sharks and whales in Alaska, been nearly eaten by a polar bear in The Arctic Circle, has covered Presidents, Super Bowls, Grand Slams, Olympics, chefs and artists. Her woman-owned business is a full-service production company and her career includes national and international television production at NBC Network News, PBS, CBS Sports, CNN, The Food Network, The Science Channel and many other outlets. In the corporate realm, she has created award-winning digital content for Fortune 50 companies.

GABE HATFIELD (Director of Photography) After graduating from DePauw University’s Media Fellows program, Hatfield began working a freelance cameraman in the Chicago market working on corporate, advertising and documentary projects. Over the last 23 years, his company has grown from a one-man shop to a full-service production company whose local clients include The National Association of REALTORS, Arcelor/Mittal Steel, Binny’s Beverage Depot and now Goodman Theatre. He is a regular contributor to NBC Network News Productions including fea-
ARNEL SANCIANCO (Scenic Designer) is an award-winning set designer who has designed for various Chicago companies, including Lyric Opera, Steppenwolf Theatre, Writers Theatre, Court Theatre, Lookingglass Theatre and Northlight Theatre. Regional credits include work with People’s Light Theatre, Milwaukee Repertory Theatre, Milwaukee Chamber Theatre, The Repertory Theatre of St. Louis, American Players Theatre, La Jolla Playhouse and We Happy Few DC. Sancianco is currently the Assistant Professor of scenic design at Arizona State University. ArnelDesigns.com

MIEKA VAN DER PLOEG (Costume Designer) Chicago credits include designs with Chicago Shakespeare Theatre, Steppenwolf Theatre, Court Theater, Writers Theatre, Lyric Opera, Lookingglass Theatre, Paramount Theatre, Marriott Theatre, Remy Bumppo Theatre, Second City, Redmoon Theater, The Hypocrites, Chicago Children’s Theatre, About Face Theatre, Steep Theatre, Theater Wit, Albany Park Theater Project and Manual Cinema. Regional credits include Milwaukee Repertory Theater, Heritage Theatre Festival and the Under the Radar Festival at The Public Theatre. She won a non-Equity Jeff Award in 2020 for the Costume Design of First Love is the Revolution at Steep Theatre. She is proud to be a member of USA829. miekavanderploeg.com

Let us know what you thought of the play!

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JASON LYNCH (Lighting Designer) returns to the Goodman, where recent credits include Ohio State Murders, The Sound Inside, School Girls; Or, The African Mean Girls Play, Lottery Day, How To Catch Creation and An Enemy of the People. Additional Chicago credits include work with Northlight Theatre, Victory Gardens Theater, Chicago Shakespeare Theater and Steppenwolf Theatre. Regional credits include work with Alley Theatre, Dallas Theater Center, Denver Center for the Performing Arts, The Repertory Theatre of St. Louis, Pennsylvania Shakespeare Festival and Oregon Shakespeare Festival. He was the recipient of the 2019 Michael Maggio Emerging Designer Award, which recognizes emerging theatrical designers within the Chicago area. Jason is a proud member of The Association of Lighting Designers and is represented by The Gersh Agency. JasonDLynch.com

MIKHAIL FIKSEL (Sound Designer) returns to the Goodman, where he recently designed for Roe, Dana H., Lady in Denmark, We’re Only Alive for A Short Amount of Time and The Wolves, among many other productions. Other Chicago credits include work with Court Theatre, Chicago Shakespeare Theater, Victory Gardens Theater, Writers Theatre, Steppenwolf Theatre and Albany Park Theater Project. New York credits include work with Signature Theatre, Playwrights Horizons, The Public Theater and Manhattan Theatre Club. Audioplay and podcast production work includes projects with Audible, Studio Theatre, WBEZ and Make Believe Association, where he heads the audio production team. Film credits include original scores for Glitch, The Wise Kids and In Memoriam, as well as various recent virtual productions. Fiksel is a recipient of three Lucille Lortel Awards, multiple Jeff Awards, a 2020 OBIE Award for Sound Design and the Michael Maggio Emerging Designer Award. He is a proud member of TSDCA and USA.

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PAUL DEZIEL (Projection Designer) is a Chicago-based projection designer. He has designed projections for various Chicago theater companies, including Court Theatre, Drury Lane Theatre, American Blues Theater, The Neo-Futurists, The House Theatre, The Hypocrites, Jackalope Theatre, Sideshow Theatre, Congo Square Theatre, The New Colony, Strawdog Theatre and Lifeline Theatre. Outside of Chicago, his designs have been seen at the Victoria and Albert Museum, Asolo Repertory, Adrienne Arsht Center, Theater J, Mosaic Theater Company, Maryland Opera Studio and Andy’s Summer Playhouse. Deziel is an artistic affiliate with American Blues Theater and is the recipient of two Jeff Awards. PaulDeziel.com

BRIANA J. FAHEY* (Production Stage Manager) is in her eighth season with Goodman Theatre, having most recently stage managed Fannie Lou Hamer, Speak On It! and Roe. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

KIMBERLY SENIOR (Producer) is a freelance director and the director of the 2013 Pulitzer Prize-winning Broadway play Disgraced by Ayad Akhtar. She is a member of the Goodman Theatre Artistic Collective, Resident Director at Writers Theatre and an Associate Artist at TimeLine Theatre. She founded Collaboraction Theatre Company in 1997, was an associate artist at Strawdog Theater, an associate artist at Chicago Dramatists, and an associate artist at Next Theatre. In addition, Senior served as the first board president of The Hypocrites. She made her HBO debut with Chris Gethard: Career Suicide, which premiered at the Tribeca Film Festival. She was awarded the Alan Schneider Award and was a 2013 Finalist for the SDCF Joe A. Callaway Award. She is the recipient of the 2016 Special Non-Equity Jeff Award for her Chicago career achievements. Off-Broadway credits include Bella Bella and The Niceties (Manhattan Theatre Club); Aasif Mandvi’s Sakina’s Restaurant and Dan Rather’s Stories of a Lifetime (Audible Theatre at Minetta Lane) and Chris Gethard’s Career Suicide (produced by Judd Apatow). Senior has directed six projects for Audible, including the plays Bella Bella and Dan Rather. She has served as Program Director and as a dramaturg for Steppenwolf Theatre’s First Look Repertory of New Work and continues to develop new plays with the Ojai Playwrights Conference, PlayPenn, Cape Cod Theater Project and others. KimberlySenior.net

ROBERT FALLS (Goodman Theatre Artistic Director) recent Goodman credits include The Sound Inside, The Winter’s Tale, We’re Only Alive for A Short Amount of Time, Pamplona, An Enemy of the People, 2666 and The Iceman Cometh. Falls’ Broadway productions include Death of a Salesman, Long Day’s Journey into Night, Talk Radio, Shining City and The Young Man from Atlanta. His Broadway production of Elton John and Tim Rice’s Aida continues to be produced around the world. Previous Goodman productions include, most notably, The Seagull, Uncle Vanya, Measure for Measure, King Lear, Desire Under the Elms, Finishing the Picture, The Misanthrope, Pal Joey, Galileo, House and Garden, Blue Surge, Dollhouse and Luna Gale. Falls’ honors for directing include a Tony Award (Death of a Salesman), a Drama Desk Award (Long Day’s Journey into Night), an Obie Award (subUrbia), a Helen Hayes Award (King Lear) and multiple Jeff Awards. For “outstanding contributions to theater,” he has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society) and the Illinois Arts Council Governor’s Award. Falls was inducted into the Theater Hall of Fame in 2015.
ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman’s annual production of A Christmas Carol, which celebrated 42 years as Chicago’s leading holiday arts tradition in 2019. 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 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 500 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 over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. 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. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts and business models in the theater industry, WHY NOT FOR PROFIT THEATER, has been seen by numerous theater companies and at national conferences over the past two years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.
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 fourth 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: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre’s Board of Trustees, Fran Del Boca is Women’s Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.
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Kimberly D. Furganson
Marketing Associate/Group Sales Manager

Mary Alex Nosek
Marketing and Research Manager

Shari Eklof
Outbound Sales Associate

William Opel
Outbound Sales Shift Supervisor

Linda Grossman
Raymond James
Matthew Padora
Byron Simpson
Membership Sales/Fundraising

COMMUNICATIONS

Denise Schneider
Director of Communications

Jaclyn Jermy
Publicity Coordinator

Laura Hooper Doughty
Creative Content Manager
staff

Cori Lewis  
Senior Designer, Brand Strategy

Cecily Pincsak  
Senior Designer, Creative Content

Alma D’Anca  
Graphic Designer

Alberto Mendoza  
Videographer

TICKET SERVICES

Erik Schnitger  
Director of Ticket Services

Summer Snow  
Associate Director of Ticket Services

Rachael Swann  
Ticket Services Manager

Rachel Robinson  
Alex Meyer  
Assistant Ticket Services Managers

Philip Lombard  
Group Sales Representative

Mary Iris Loncto  
Vincent Mollica  
Ron Popp  
Shawn Schikora  
Ticket Services Representatives

PRODUCTION

Scott Conn  
Production Manager

Felicia Hall-Smith  
Associate Production Manager, Albert

Madeleine Borg  
Associate Production Manager, Owen

Amber Porter  
Production Coordinator

STAGE MANAGEMENT

Briana J. Fahey  
Production Stage Manager

JC Widman  
Production Assistant

SCENIC ART

Karl Kochvar  
Resident Scenic Artist, USA

SCENERY

Mark Prey  
Technical Director

Lydia Pustell  
Associate Technical Director

Dave Stadt  
Scene Shop Foreman

William Czerwionka  
Michael Frohbieter  
Stephen Geis  
Casey Kelly  
Carpenters

Jordan Siragusa  
Scene Shop Apprentice

Krissy Cralle  
Jonathan Dean  
Assistant Carpenters

James Norman  
House Carpenter

Jess Hill  
House Rigger Carpenter

PROPERTIES

Alice Maguire  
Properties Supervisor

Christopher Kolz  
Properties Carpenter

Jeff Harris  
Properties Artisan

Kathryn Johnson  
Assistant Properties Supervisor

Meghan Savagian  
Props Assistant

Vanessa Thomas  
Props Head

ELECTRICS

Gina Patterson  
Lighting Supervisor

Preston Reynolds  
Assistant Lighting Supervisor

Patrick Hudson  
Electrics Head

Bill McGhee  
Jay Rea

Sherry Simpson  
Aimee Sweet  
Electricians

SOUND

Richard Woodbury  
Resident Sound Designer

David Naunton  
House Audio Supervisor

Bradford Chapin  
Audio Head

Claudette Przygoda  
Sound Board Operator

COSTUMES

Heidi Sue McMath  
Costume Shop Manager

Eileen Clancy  
Assistant Costume Shop Manager

Kelly Rose  
Costume Shop Coordinator

Kara Tesch  
Assistant to the Designer

Emily Robertson  
Draper

Liz Taylor  
First Hand

Allison Ernst  
Stitcher

Susan Lemerand  
Crafts

Jeneé Garretson  
Wardrobe Supervisor

Yvette Wesley  
Head Dresser
## Staff

### Facilities

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<thead>
<tr>
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<tr>
<td>Frank Leyden</td>
<td>Facilities Manager</td>
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<tr>
<td>Patrick Feder</td>
<td>Lead Facilities Technician</td>
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<td>Sharon Flowers</td>
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<tr>
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<td>Miguel Melecio</td>
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<td>Part-time Custodian</td>
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<td>Thomas Demke</td>
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<td>Carlos Hernandez</td>
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### Guest Services

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<td>Tim Maples</td>
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<td>Desmond Gray</td>
<td>Guest Services Associate</td>
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<td>Matthew Lightfoot</td>
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<td>Tab Mocherman</td>
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<tr>
<td>Lewis Rawlinson</td>
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<tr>
<td>Brittani Yawn</td>
<td>Part-Time Guest Services Associates</td>
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### Front of House

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<tr>
<td>Chris Smith</td>
<td>Front of House Manager</td>
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<tr>
<td>Demi Smith</td>
<td>Special Events and House Manager</td>
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<tr>
<td>Andy Wilson</td>
<td>House Manager and Accessibility Coordinator</td>
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<tr>
<td>Sean Grosshans</td>
<td>Lounge Lead</td>
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<tr>
<td>Rebecca Cao Romero</td>
<td>Front of House and Events Apprentice</td>
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<tr>
<td>Ty Bonneville</td>
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<td>Arthur Mathews</td>
<td>Assistant House Managers</td>
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<td>Erin Cleveland</td>
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<td>Corinne Hastings</td>
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<td>Jake Hoover</td>
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<td>Daniel Howie</td>
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<td>Peter Kattner</td>
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<td>Michael Krystosek</td>
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<td>Keri Mack</td>
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### Affiliated Artists

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<td>Marisa Carr</td>
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<td>Terry Guest</td>
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<td>Eliza Bent</td>
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<td>Exal Iraheta</td>
<td>Playwrights Unit</td>
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<tr>
<td>Spenser Davis</td>
<td>Maggio Directing Fellow</td>
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### Consultants & Special Services

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Goodman Theatre Board of Trustees

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Life Trustees in bold

As of December 2019

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(Chicago), Heidrick &
Struggles
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American Airlines
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Maria (Nena) Torres
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Funds, Inc.

Laysha L. Ward
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Community Relations,
Target Corporation
and President,
Target Foundation

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Arts and Culture,
Prince Charitable Trust

Donna F. Zarcone
President and CEO,
The Economics Club

As of March 2019

*Executive Committee
Member

In Memoriam
Life Trustees in bold

As of December 2019

leadership
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Ginascol
1st Vice President
Fran Del Boca
Treasurer
Jill Javors
Secretary
Andra Press

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Annual Appeal
Carole Wood
Education
Lorrayne Weiss
Gala
Gina Scoggin
1st Vice President
Fran Del Boca
Treasurer
Jill Javors
Secretary
Andra Press

Gala
Diane Landgren
Nina Owen
Gala Silent Auction
Wendy Krimins
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Anne Van Wart
Sheila Harris
Alice Sabl
Nominating
Cynthia K. Scholl
Program
Jackie Robinson
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Cynthia K. Scholl
Swati Mehta
Joan E. Clifford
Alice Young Sabl
Susan J. Wislow
Linda Hutson
Carol Prins
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Courtney Sherrrer
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Orli Staley
Carole David Stone*
Mrs. Philip L. Thomas*
Rosemary Tourville*
Susan D. Underwood*
*Past President

Goodman Theatre Scenemakers Board

The Scenemakers Board is an auxiliary group comprised of diverse, young professionals who support the mission of the theater through fundraising, audience development and advocacy.

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Megan McCarthy
Vice President
Craig McCaw
Treasurer
Dujon C. Smith
Secretary
Brigitte R. Anderson

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Veronica S. Appleton
Jacqueline Avitia-Guzman
Elizabeth Baltrhop
Tracy Clifford Esbrook
Morgan Croucy
Cara Dehnert
Huffman
Deanna Hope
Deutschman
Kelli Garcia
Kristin Johnson
Boswell
Meredith S. Kopelman
Justin A. Kulpovsek*
Nicholas T. McIntyre
Deanna Hope
Deutschman
Kelli Garcia
Kristin Johnson
Boswell
Meredith S. Kopelman
Justin A. Kulpovsek*
Nicholas T. McIntyre
Deanna Hope
Deutschman
Kelli Garcia
Kristin Johnson
Boswell
Meredith S. Kopelman
Justin A. Kulpovsek*
Nicholas T. McIntyre
Cheryl McPhilimy*
Elise Melendez
Lee Mickus
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Kristy G. Obuchowski
Wallen
Eddie Patel
Nick Peterson

*Past President

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JPMorgan Chase
Claire Metcalf,
Russell Reynolds Associates
Tod Saltzman,
PepCo

Founding Chair
Robert A. Wislow,
CBRE | US Equities Realty

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KPMG LLP
Peter C.B. Bynone,
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Mosinov Financial
Richard Copans,
Madison Dearborn
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Tracy Healy, CIBC
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Anthony Markowski,
American Airlines
Cara Burns Pan,
Bank of America
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Katten Muchin Rosenman LLP
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United Scrap Metal, Inc.
Dinesh Sinniah,
KPMG LLP
Julie Snyder,
Shure Incorporated
Genevieve Thiers,
SitterCity.com
Judith Toland,
Facebook
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Steven A. Weiss,
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Leadership Greater Chicago*
Troy Zimmerman,
Jump Trading
Neal S. Zucker,
Corporate Cleaning Services

*Denotes member of the Steering Committee.
## Premiere Society Council

The Premiere Society Council develops a dynamic Premiere Society membership base and enhances the experience of its members by providing guidance, leadership and feedback on programming and events.

<table>
<thead>
<tr>
<th>Co-Chairs</th>
<th>Members</th>
<th>Leadership</th>
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<tbody>
<tr>
<td>Alice Young Sabl</td>
<td>Kathleen Cowie,</td>
<td>Fruman and Marian</td>
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<td>Cynthia Scoll</td>
<td>Rebecca Ford,</td>
<td>Jacobson</td>
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<td>Susan Wislow</td>
<td>Lynn Hauser,</td>
<td>Claudia Katz</td>
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<td>Mark Hudson and</td>
<td>Shannon and Gene</td>
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<td>Russell N. Johnson</td>
<td>Kinsella</td>
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<td>Joyce Chelberg</td>
<td>Linda Hutson,</td>
<td>Dietrich and Andrew Klevorn</td>
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<td>Segun Ishmael</td>
<td>Andrea Kott</td>
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</table>

## Theatre Forward Current Funders

Theatre Forward advances the American theatre and its communities by providing funding and other resources to the country’s leading nonprofit theatres. Theatre Forward and our theatres are most grateful to the following Educating Through Theatre funders:

<table>
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<tr>
<th>($50,000–$99,999)</th>
<th>($25,000–$49,999)</th>
<th>($10,000–$24,999)</th>
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<td>The Music Man</td>
<td>EverGreene</td>
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<td>The Hearst</td>
<td>Foundation</td>
<td>Foundation</td>
<td>Architectural Arts</td>
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<td>Wells Fargo</td>
<td>Lisa Orberg</td>
<td>Alan &amp; Jenn Freedman</td>
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## Spotlight Society Advisory Council

The Advisory Council is a group of estate planning professionals who aid the Goodman with its planned giving program. The Goodman is grateful to its members for the donation of their time and expertise.

- Robert G. Gibson, Council Chair, Clifton Allen LLP
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We gratefully recognize the following people who have generously included Goodman Theatre in their wills or estate plans.

<table>
<thead>
<tr>
<th>Anonymous (4)</th>
<th>Julie M. Danis</th>
<th>Wayne and Margaret Janus</th>
<th>Elizabeth I. McCann</th>
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<td>Shawn M. Donnelly</td>
<td>B. Boabson</td>
<td>Karen and Larry McCracken</td>
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<td>Garrett</td>
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<td>John and Dawn Palmer</td>
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<td>Harold and Diane Gershowitz</td>
<td>Mel and Marsha Katz</td>
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<td>Robert G. Gibson</td>
<td>Sheila Kurzman</td>
<td>Karen and Dick Pigott</td>
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<td>Linda Hutson</td>
<td>Ralph and Terrie</td>
<td>Schulwolf</td>
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<table>
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<th>Theodore Kassel</th>
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Goodman Theatre is grateful to all the generous donors who provide support as members of the Premiere Society or who contribute to the Annual Fund. These individuals generate the core support for outstanding productions and award-winning education programs that reflect and enrich Chicago’s diverse cultural community. The list below reflects annual gifts received April 2020 and April 2021.

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To that end, Goodman Theatre welcomes patrons, guests, artists, and community members of all abilities, ages, backgrounds, beliefs, ethnicities, genders, gender expressions, races, sexual orientations, socio-economic statuses, and all other identities, and makes a commitment to provide a safe and respectful space for all who join us.

We commit to providing a clean, secure, and welcoming facility; and a safe, encouraging environment for all people.

To meet these commitments, we will maintain standards and guidelines for all employees, contractors, personnel and patrons.

We welcome you to the Goodman and we ask that you join us in enacting these values. Behavior that is not in accordance with our values will not be tolerated.

If you witness or experience behavior inconsistent with these values, please speak to management, email code@goodmantheatre.org, or call 312.443.5400.