Chicago’s theater since 1925, Goodman Theatre is a not-for-profit arts and community organization in the heart of the Loop, distinguished by the excellence and scope of its artistic programming and civic engagement. Learn more at GoodmanTheatre.org.

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Open-Captioned Performance
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Hear from Ohio State Murders Director Tiffany Nichole Greene as she explores the play's harrowing journey and how its themes resonate today.

Why is Ohio State Murders an important play in 2021?

This play follows Suzanne, a young Black woman struggling with many of the same inequalities we Black women (among many other marginalized groups) face today. The rules continue to change, but the game does not. The Goal remains the same. Her brilliance is looked at by the university as something that must be contained. Controlled. Ultimately, destroyed. The limit to her greatness is institutionally maintained and secured. This is how those with (institutional) power maintain power. It’s a ripple effect from here.

You take away someone’s dream, you take away their center of being. We lose balance. Begin to teeter. The constant pressure pushing against us is exhausting. It breeds both determination and desperation. It leaves us exceptionally vulnerable to harm. We see how this vulnerability plays out and leads to more and more powerlessness throughout Suzanne’s journey. We also see this in our government law: The appearance of equal protection riddled with unequal conditions in the hopes that such additional hurdles will in fact prevent or discourage access to said civil liberty.

The trauma examined in this play is also pertinent to all of us as we begin to come outside again. Suzanne meets us on the other side of great trauma just as many of us meet each other now. This pandemic has affected so many of us. Damaged too many of us, in one way or another. We re-enter the world with scars, baggage, fears, anxieties, pain, loss, etc. Many of us are not and may never be the same. We must remember that as we re-engage with one another. We must consider that before we judge each others’ actions, always.
How does the play resonate with your personal artistic mission or how do you connect to it personally?

I am always in search of the play’s voice as well as my voice and what I think we both have to say. I can personally identify with the grief. The loss. The callouses that build over time. The coarse exterior that keeps one upright in times of great pain. I’m also incredibly curious about our humanity. Our imperfections. Fears. Vulnerabilities and relationships. Perseverance through our brokenness. This play calls for a deep exploration of all of these.

What is exciting to you about directing this play in the Live format, as opposed to as a traditional play or as a film?

I love live theatre. I love sharing the here and the now with the knowledge that it will never be exactly the same again. The ability to capture each live performance through several lenses allows us to celebrate the tiniest details of each moment in real time. I, as director, am able to continuously play with shape, space, the visual metaphor of the journey in a way that moves and shifts perspective and I get to share this artistic journey with every member of the audience. Every audience member will have the exact same front row seat. That’s exciting to me!
Acclaimed playwright-and-director duo Ike Holter and Lili-Anne Brown (Lottery Day) rejoin forces for the Chicago premiere of his newest work.

STREAMING LIVE JULY 15 – 18

GoodmanTheatre.org/Here
312.443.3800 (11am – 4pm daily)
"The Political, The Unexpected, The Landscape"

*Exploring the work and life of Adrienne Kennedy*

By Kamilah Bush, *Ohio State Murders* Dramaturg

In the first pages of *People Who Led to My Work*, playwright Adrienne Kennedy’s memoir, she remarks, “you could invent enchantment with paper.” The enchantment Kennedy has created over her nearly 60 year career, has been of the most dizzying and unique kind, inspired by her own stories and those of her family.

Born in 1931 in Pittsburgh, Pennsylvania, Kennedy is the daughter of a social worker and an elementary school teacher. Her parents, both from Montezuma, Georgia, were a college-educated, middle class couple who raised their family in the integrated suburbs of Cleveland, Ohio. She spent most mornings listening to her mother recount her childhood and detail her dreams, spent her Saturdays at the movies and her summers taking the segregated train down to Georgia to visit her grandparents. This, and her time spent at Ohio State University from 1949-1953, is the bedrock on which her theatrical endeavors have been built.

In 1964, Kennedy’s searing voice roared to the stage with her first major work *Funnyhouse of A Negro*, a one-act drama which presented the fragmented identity of its central character called Negro Sarah. Swiftly moving and brutal at times, *Funnyhouse* became the hallmark of her career, employing dreamlike sequences, poetry and violent imagery, which illustrated the horrors of racism and sexism and the weight of remembering. This play brought her the first of her two Obie Awards and led to Rockefeller grants, a Guggenheim Fellowship and an honorary doctorate from her alma mater.
Between *Funnyhouse* and 2018’s *He Brought Her Heart Back in a Box*, she penned 24 plays. Five of them, including *Ohio State Murders*, feature the character Suzanne Alexander. Collectively known as *The Alexander Plays*—*She Talks to Beethoven*, *Ohio State Murders*, *The Film Club*, *The Dramatic Circle* and *Sleep Deprivation Chamber*—they center on Suzanne, Kennedy’s autobiographical stand in. Suzanne, like Kennedy, attended Ohio State in 1949, was denied entry into the school’s English department because she was Black, was harassed and demeaned by her white dorm-mates and went on to use her experiences to fuel her acclaimed writing career. Though she admits that all of her plays are “an amalgam” of her life and the stories of her mother’s, *The Alexander Plays* most closely mirror the facts of her own lived experiences.

Still, as the refrain of her 1969 play *Cities in Bezique* rings, “all images remain.” Each of her stories is an overlay of memory and echo, concerned not with reality but with, as she has said, “the political, the unexpected, the landscape.” They are all an unraveling of the particular personal and societal indignities which have married themselves to Black women. This unraveling, necessarily invites brutality and invokes images which many of the theatrical works of her contemporaries wished to turn away from. Her work is the difficult sort, but to call her work shocking is a reduction. A more accurate descriptor would be unsettling. Kennedy disquiets the theater, she challenges it. Perhaps this is why the bulk of her work has been in the academic sphere rather than on the professional stage.

With an unmatched ability of releasing a narrative from the constraints of time, form and structure, Kennedy’s work has inspired generations of playwrights. There is a nearly straight line between her plays and the plays of Suzan Lori Parks, Dave Harris and Chisa Hutchinson, and like playwright Branden Jacobs-Jenkins has said, “every playwright writing today writes in Adrienne Kennedy’s shadow. Full stop.”
The first Black woman to earn a bachelor’s degree from an American institution was Mary Jane Patterson in 1862, from Oberlin College in Ohio. Since her graduation, Black women’s place in the academia has been both a story of triumph and hardship. But one thing has remained: for the majority of Black women matriculating in the United States, education has been a means of self and cultural improvement. Even with astounding barriers to access, Black women have managed to become roughly 64% of all Black people attending colleges and universities—the largest community of scholars within any racial group. In comparison, white women make up only 56% of all white students and 60% of all Hispanic students are women.

However, when Barbara Thornton-Harris arrived on the campus of Ohio State University in 1945, she was one of a very few Black women. In the Ohio State Black Alumni Society’s series called Pilgrimage of Progress, she tells the story of how she “almost didn’t get here.” When she went to visit campus in the spring before her freshman year, the dorm administrators told her that she could not live on campus that fall, because all of the rooms were already assigned to other students. Nearly 10 years earlier, Doris Weaver, another Black woman denied student housing at Ohio State, sued the institution, but the courts sided with OSU, upholding its “separate but equal” code. The difference for Barbara was that her father happened to know John W. Bricker, the governor of Ohio at that time. She was allowed to move into Neil Hall, sharing what was meant to be a four person suite with five other Black women.

Thornton-Harris graduated in 1949, the same year that playwright Adrienne Kennedy arrived at Ohio State University. This was five years before the landmark Brown vs.
the Board of Education case, which, in 1954, reversed the previous “Separate but Equal” decision. This was a major step in access for Black students in all levels of education. Though this ended de jure discrimination, it by no means put a curb on the building of new barriers to access. For example, in 1955, officials at the University of Texas adopted admission policies which specifically attempted to exclude Black students. First, there was an attempt to require any Black applicants to first attend Prairie View A&M or Texas Southern University, both Black schools, for a year before being admitted to UT. Then, came testing. While UT previously had an open admissions policy, it began requiring a certain score on standardized tests, ensuring that about 74% of its Black applicants would be barred. Many universities had begun to adopt the SAT as a requirement for admission, but for schools like UT, it was a specific tool to keep their campuses white.

Historically Black Colleges and Universities (HBCUs) have long been a response to the exclusion of Black students in higher education. The first HBCU, now known as Cheyney University, was established in 1837 in Pennsylvania. Spelman College in Atlanta was the first Black women’s college, established in 1881. Since then, 107 HBCUs have been the educational home to Black scholars. These institutions have not only served as bastions of education, but they have also been the center of change and advancement for Black people in America. The Student Nonviolent Coordinating Committee (SNCC) was born from the sit-in movement started at North Carolina A&T State in Greensboro, NC. And though the events of February 1, 1960 are often attributed solely to the “Greensboro Four”—the four male students from NC A&T—much of the planning, strategy and subsequent sit-ins were led by the women of nearby Bennett College, an all Black women’s college.

Whether Black women have attended HBCUs or, like Barbara Thornton-Harris and Adrienne Kennedy, spent their college years in predominantly white institutions, they have managed to become leaders in higher education. This is no small feat considering the history of legal and extralegal attempts to exclude them from academia. This is illustrated by the fact that even in 1950, Black women’s college attendance had doubled from the previous decade—a number which continued to rise well into the 1980s. Thornton-Harris attributed her ability to persevere through discrimination, isolation and opposition to one simple thing: “No matter how bad a situation looks, it can always be fixed. We [the Black students at OSU] were good fixers.”

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Ohio State Murders

By
Adrienne Kennedy

Directed by
Tiffany Nichole Greene

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
Melanie Chen Cole

Casting by
Lauren Port, CSA

Dramaturgy by
Kamilah Bush

Production Stage Manager
Briana J. Fahey*

Producer
Kimberly Senior
OHIO STATE MURDERS

cast

Aunt Louise/Mrs. Tyler/Miss Dawson ................................. Dee Dee Batteast*
David/Val ...................................................................... Ernest Bentley*
Iris Ann ........................................................................ Destini Huston*
Robert Hampshire .................................................... Shane Kenyon*
Present Suzanne ......................................................... Jacqueline Williams*
Young Suzanne ......................................................... Eunice Woods*

additional support

Casting Associate .......................................................... Rachael Jimenez, CSA
Camera Operator .......................................................... Matt Cozza
Camera Operator .......................................................... Eugene Hahm
Technical Director ....................................................... Bob Ness
Camera Assist .............................................................. Greg Quedens
Makeup Artist ............................................................... Krystyn Johnson
COVID-19 Compliance Officer ..................................... Lydia Pustell

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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.
DEE DEE BATTEAST* (Aunt Louise/Mrs. Tyler/Miss Dawson) returns to Goodman Theatre where she previously appeared in A Christmas Carol—An Audio Play and The Winter’s Tale. Recent regional theater credits include work with Clarence Brown Theatre, Virginia Stage Company, Illinois Shakespeare Festival, PlayMakers Repertory Company and Indiana Repertory Theatre. Television credits include Chicago Fire. Batteast earned her undergraduate degree from Ball State University and her MFA from UNC-Chapel Hill.

ERNEST BENTLEY* (David/Val) makes his Goodman Theatre debut. Chicago credits include Titanic: Scenes from the British Wreck Commissioner’s Inquiry, 1912 (Court Theatre). Regional theater credits include The Burial at Thebes, Appomattox and A Fool’s Tale (Guthrie Theater); Off-Broadway credits include Julius Caesar and Hamlet (The Acting Company). National tours include Julius Caesar, Hamlet, Rosencrantz and Guildenstern Are Dead, Comedy of Errors and As You Like It (The Acting Company). Television credits include Chicago Fire. A Detroit native, his notable achievements include the 2018 Michigan Wilde Award for Best Supporting Actor in The Colored Museum (Hilberry Theater). He is represented by Stewart Talent.

DESTINI HUSTON* (Iris Ann) makes her Goodman debut. Recent Chicago credits include Cardboard Piano (TimeLine Theatre); Linda (Steep Theatre); ID: Images of Diversity (Steep Theatre and Chicago Sinfonietta); and Breath Boom (Eclipse Theatre). Onscreen credits include Chicago Med, Chicago Fire and The Onion. She was awarded Best Actress in a Drama Series for Public Housing Unit at Series Fest Colorado.

SHANE KENYON* (Robert Hampshire) returns to the Goodman where he previously appeared in Buzzer. Select Chicago credits include Buried Child (Writers Theatre); Hushabye and Where We’re Born (Steppenwolf Theatre); The Who & The What (Victory Gardens Theater); The Seafarer and Shining City (Irish Theatre of Chicago); Dada Woof Papa Hot (About Face Theatre); Season On the Line (The House Theatre); and If There Is… (Steep Theatre). Select regional credits include Sweat (Huntington Theatre Company); Hypeman (Actors Theatre of Louisville); Romeo & Juliet, Shakespeare In Love and As You Like It (Utah Shakespeare Festival); Hedda Gabler (Studio Theatre). Television Credits include Chicago Med, Chicago Justice, Chicago PD (NBC); Empire (FOX) and Mind Games (ABC).
JACQUELINE WILLIAMS* (Present Suzanne) returns to the Goodman, where she has been performing for more than 30 years. Goodman credits include *Father Comes Home from the Wars, stop. reset., Pullman Porter Blues*, *Camino Real, The Trinity River Plays, The Story, The Dreams of Sarah Breedlove, Crowns, Blues for an Alabama Sky, Oo-Bl-a-Dee, The Amen Corner, Gertrude Stein: Each One as She May, Richard II* and *The Skin of Our Teeth*. Additional Chicago credits include *Wally World* radio play, *True West, Familiar* and *The Christians, The Brother/Sister Plays,* (Steppenwolf Theatre); *Man in the Ring, Harvey, Gem of the Ocean* and *Fences and Caroline, or Change* (Court Theatre); *Gee’s Bend, Po Boy Tango, Skeleton Crew and The Miser* (Northlight Theatre); *Yellowman and Fabulation* (Next Theatre Company) and *The House That Will Not Stand, A Wonder in My Soul, The Gospel of Lovingkindness* and *The Colored Museum* (Victory Gardens Theater). She appeared on Broadway in *The Young Man from Atlanta*; off-Broadway in *From the Mississippi Delta, Mill Fire* and *The Talented Tenth*; and in the national tours of *Crowns* and *Born in the R.S.A.* Williams reprised her role of Mae in Tarell McCraney’s *Head of Passes* at the Mark Taper Forum in Los Angeles opposite Phylicia Rashad. Regional credits include work with La Jolla Playhouse, Huntington Theatre Company, A Contemporary Theatre, Berkeley Repertory Theatre, Portland Stage Company and others. Williams’ film and television credits include *Chicago Fire, Chicago Med, Chicago P.D., Empire, Turks, The Chicago Code, Prison Break, ER, The Break-Up, The Lake House, Hardball, Whiteboyz, The Merry Gentleman* and *Heartlock.* Williams is a former Lunt-Fontanne Fellow and has been recognized with awards and nominations from the Jeff Committee, 3Arts, Helen Hayes, Black Theater Alliance, American Arts Council, Drama Desk, Sarah Siddons, Excellence in the Arts, After Dark Awards and more. She holds a BFA from the Goodman School of Drama/Theatre School.

EUNICE WOODS* (Young Suzanne) makes her Goodman Theatre debut. Chicago credits include *The Curious Incident of the Dog in the Night-time* (Steppenwolf Theatre); *No Blue Memories: The Life of Gwendolyn Brooks* (Manual Cinema); *Much Ado About Nothing* (Oak Park Festival Theatre); *Little Shop of Horrors* (American Blues Theater); *The Project(s)* (American Theater Company); and *Hinter* (Steep Theatre). Regional credits include *Pipeline* (Alabama Shakespeare Festival) and *Her Portmanteau* (American Conservatory Theater). Television credits include *Shameless* and *Chicago P.D.* She is represented by Gray Talent Group.

ADRIENNE KENNEDY (Playwright) is an award-winning playwright, lecturer and author. Her plays include *Funnyhouse of a Negro* (Obie Award), *June and Jean in Concert* (Obie Award), *A Movie Star Has to Star in Black and White, A Rat’s Mass, The Owl Answers, Motherhood 2000, Electra and Orestes, She Talks to Beethoven, An Evening with Dead Essex, A Lesson in a Dead Language* and *The Lennon Play.* She is the recipient of an Obie Award for *Sleep Deprivation Chamber,* which she co-authored with her son Adam. Other awards include a Guggenheim award, the Anisfield-Wolf Book Award for Lifetime Achievement, the Lila Wallace Reader’s Digest Award, the American Academy of Arts and Letters Award for Literature, the 1990 American Book Award and induction into the Theater Hall of Fame. Her published works include *In One Act, Alexander Plays, Deadly Triplets, He Brought Her Heart Back in a Box and Other Plays* and the memoir *People Who Led to My Plays.* She was also commissioned to write plays for Jerome Robbins, the Public Theater, Mark Taper Forum, Juilliard School and the Royal Court in England. She has been a visiting lecturer at Yale
University, New York University, Harvard University and University of California at Berkeley, where she was Chancellor’s Distinguished Lecturer in 1980 and 1986. In 2018, Kennedy was inducted into the Theater Hall of Fame for Lifetime Achievement in the American Theater.

Tiffany Nichole Green (Director) makes her Goodman Theatre debut. She is a freelance director and Resident Director of Hamilton. Greene has directed for companies such as Octopus Theatricals, Portland Center Stage, Guthrie Theater, Alley Theatre, Dallas Theater Center, Trinity Repertory Company, Barrington Stage and Triad Stage. She holds an MFA from Brown University/Trinity Rep. She is an alum of the Lincoln Center Directors Lab and the Soho Rep Directors Lab, and her work has been a New York Times Critics Pick. She is a two-time Drama League Director finalist and a proud member of SDC.

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 as 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, ArcelorMittal Steel, Binny’s Beverage Depot and now Goodman Theatre. He is a regular contributor to NBC Network News Productions including features for the Today Show, NBC Nightly News and NBC Dateline. Notably, he was the Director of Photography for the Emmy Award-winning prime-time special featuring President Barack Obama’s last major television interview before leaving office.

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. Sanciano 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

Let us know what you thought of the play!

Use the hashtag #OhioStateMurders to connect with the Goodman on Facebook, Twitter and Instagram.

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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

JASON LYNCH (Lighting Designer) returns to the Goodman, where recent credits include 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 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

MELANIE CHEN COLE (Sound Designer) makes her Goodman Theatre debut. Recent regional credits include Mrs. Harrison and Tuesdays with Morrie (Indiana Repertory Theatre); A Christmas Carol, Alabama Story, Buzz and Romeo & Juliet (Alabama Shakespeare Festival); Steel Magnolias (Dallas Theater Center); Where the Mountain Meets the Moon (South Coast Repertory); White Pearl (Studio Theatre); Noura, Tiny Beautiful Things and The Imaginary Invalid (The Old Globe); and 2019 POP Tour Light Years Away, At the Old Place and 2017 POP Tour #SuperShinySara (La Jolla Playhouse).

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KAMILAH BUSH (*Dramaturg*) is a playwright, dramaturg and educator, originally from North Carolina. She holds a BFA in Theater Education from University of North Carolina at Greensboro and was a NC Teaching Fellow. She has spent the last four years working in celebrated regional theaters across the country, including Triad Stage, Asolo Repertory Theater and Two River Theater. She is currently the Literary Manager of Portland Center Stage in Portland, Oregon.

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*, *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 theagogoers. 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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Casting Associate

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Emma Gruhl
Casting Assistant

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Community Agreement

As the premier cultural organization in Chicago, Goodman Theatre values equity, diversity and inclusion, and is committed to infusing these ideals into every aspect of our operations. We recognize that our individual intersectional identities represented across staff, board, artists and audiences bring vibrancy to our work and help make us better equipped to reflect our world—both on stage and off.

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.