THE SOUND INSIDE
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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There’s nothing like the thrill of live theater. The emotions are heightened, the experience is dazzling, and, in what feels like an instant, it’s a memory. There’s no rewinding. There are no do-overs. This feeling is what draws so many of us to the theater—and it’s what we have collectively been missing over the past year, as our stages have been dark.

While we are not yet able to welcome you back into our spaces, we bring our stage to you with the new Live series, beginning with *The Sound Inside*. This three-play series brings that fleeting magic of live performance straight to your screen.

Our production of Adam Rapp’s riveting, twisting mystery, helmed by Artistic Director Robert Falls, marks the play’s first live production since the Tony Award-nominated Broadway run. As part of this haunting two-person cast, I’m happy to welcome back Mary Beth Fisher, who adds to her many Goodman credits as she takes the stage with John Drea in his Goodman debut.

I am grateful to the Goodman Board of Trustees, our sponsors, staff and our Union partners whose commitment and support made it possible to grow in every way during these challenging times. We have been able to implement initiatives that will outlive this pandemic and new efforts that expand our ability to provide access, serve our community and reach new audiences.

We invite you to enjoy the gripping story of *The Sound Inside*—and then join us again in June and July for *Ohio State Murders* and *I Hate It Here*. The magic of performance is alive and well. We’re so glad you get to be a part of this experience.

Roche Schulfer
Executive Director of Goodman Theatre
OHIO STATE MURDERS

BY ADRIENNE KENNEDY
DIRECTED BY TIFFANY NICHOLE GREENE

Through haunting memory and lyrical monologue, Obie Award winner Adrienne Kennedy “leads us delicately but intrepidly into an American heart of darkness” (CurtainUp).

GOODMAN THEATRE
GoodmanTheatre.org/OhioState
312.443.3800 (11am – 4pm daily)
I HATE IT HERE

BY IKE HOLTER | DIRECTED BY LILI-ANNE BROWN

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)
Back in the Director’s Chair

Artistic Director Robert Falls reflects on a year without live theater—and the exhilarating challenge of creating spontaneous stage magic for audiences at home

By Neena Arndt, Resident Dramaturg

“Theater has been part of my life for so long,” says Goodman Theatre Artistic Director Robert Falls, who is directing Adam Rapp’s The Sound Inside, the first production on the Goodman stage in over a year. “This probably has been the longest period of time in my adult life—and my adult life has been spent mostly directing plays—where I wasn’t working on a play, in a rehearsal room or in a theater. It’s a dream to be back in the director’s chair.”

The Sound Inside is a part of the Goodman’s Live series, a trio of plays presented live from the Goodman’s Owen Theatre, with the audience watching from home. The play follows the story of Bella, a professor of creative writing at Yale, who develops an unusual relationship with her freshman student, Christopher. Bella and Christopher bond over a shared sense of social isolation and their love of writing and literature—but just as their friendship begins to flower, Bella must ask Christopher for an impossible favor. “Both of the characters face a complex ethical dilemma,” Falls notes. “The question is: how will they handle it? How should they handle it? Adam Rapp gives us a lot of questions and no easy answers.”

Throughout the gripping play, Rapp weaves in mentions of literary works with themes that dovetail with the play’s themes. In particular, mentions of Dostoyevsky’s Crime and Punishment, in which the impoverished Raskolnikov kills a pawnbroker and her sister, intending to steal their money and use it to do good deeds, are prevalent. In both Crime and Punishment and The Sound Inside, however, it becomes clear that taking another person’s life into your hands—even if your intentions are honorable—leads to moral complications.
Falls is embracing new challenges: he is staging the production with camera blocking in mind and collaborating with a film crew who will use four cameras to broadcast each performance live. “I’ve worked a little bit in film and television and in those cases, you’re creating work that will be edited. Live transmission is an entirely different thing,” he muses. Falls notes that he’s working with an incredible group of collaborators who have plenty of experience creating live events, but are dipping their toes into the world of live theatrical events.

“I think it’s going to be more difficult,” he says, “but that’s what thrilling about it. The spontaneity of the theater—the fact that you can’t rewind, you can’t redo, you can’t edit it together, you’ve just got to put it out there. In the way a production on our stages is spontaneous and alive, we’re going to be capturing that same thing with cameras. It is going to be a challenge—it’s going to be a new language that all of us, including the actors, the designers and the directors, will be learning as we do it.”
Life Story

By Neena Arndt, Resident Dramaturg

Playwright Adam Rapp has been an influential American playwright, novelist and director for more than two decades. His stories often feature working class protagonists with Midwestern roots who long for relief, joy, or to find more meaning in life. Read along as we chart Rapp’s life and career trajectory.

1968
Rapp is born in Chicago to Mary Lee (née Baird) and Douglas Rapp. He has a sister, Anne, and brother, Anthony. He later attends St. John’s Military Academy in Delafield, Wisconsin, Clarke College in Dubuque, Iowa and the Juilliard School.

1994
Rapp publishes his first young adult novel, Missing the Piano.

1997
Mary Lee Baird Rapp, Adam’s mother, and an AIDS activist and nurse, dies of cancer.

2000
Rapp’s play Finer Noble Gases, first developed at Juilliard, premieres at the Eugene O’Neill Theatre. It goes on to enjoy success at several theaters around the country. The play centers around the former members of a band who now sit numb in their East Village apartment, longing to feel something again.

Continued on next page.
2001
Rapp’s play *Nocturne* premieres at the New York Theatre Workshop, followed by productions at the American Repertory Theater in Cambridge, Massachusetts, and Berkeley Repertory Theatre. In the play, a former piano prodigy recounts the events that destroyed his family.

2002
*Stone Cold Dead Serious* is produced at the American Repertory Theater. The play follows a young man who aims to win enough money to pay his father’s medical bills, put his sister in rehab and pull his whole family out of despair.

2005
*Red Light Winter*, which follows two men and their evolving and complex relationship with a sex worker, is produced at Steppenwolf Theatre Company. Rapp also writes and directs a film entitled *Winter Passing*, which stars Ed Harris, Zooey Deschanel, Will Ferrell, Amy Madigan, Amelia Warner, Dallas Roberts and Rapp’s brother Anthony.

2006
*Red Light Winter* runs off-Broadway at the Barrow Street Theatre. The play is a finalist for the 2006 Pulitzer Prize for Drama. Rapp also publishes his first adult novel, *The Year of Endless Sorrows*.

2007-2017
Rapp continues writing plays, novels and screenplays. He also teaches at Yale University.

2018
*The Sound Inside* premieres at Williamstown Theatre Festival, starring Mary Louise Parker and Will Hochman.

2019
Rapp makes his Broadway debut with *The Sound Inside*. The production features the same cast and creative team as the Williamstown production. It is nominated for six Tony Awards.
**The Sound Inside** is chock full of literary references that slyly deepen the plot. Haven’t read all the books? Here’s a quick primer from Dramaturg Neena Arndt.

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**THE CATCHER IN THE RYE** by J.D. Salinger

First published in serial form throughout 1945 and 1946, and then as a novel in 1951, *The Catcher in the Rye* tells the story of Holden Caulfield, a disillusioned 16-year-old who has been kicked out of prep school and rails against the “phoniness” of the world. He spends two days searching for meaning with old friends and acquaintances in New York, but seems to find the most joy and connection when he is with his 10-year-old sister, Phoebe. Salinger wrote the novel with adult audiences in mind and didn’t anticipate it would become such a staple of young adult literature.

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**LIGHT YEARS** by James Salter

Published in 1975, *Light Years* is Salter’s time-lapse portrait of a marriage over the course of two decades. Some critics found the novel’s quotidian subject matter boring and silly; others thought that Salter elevated ordinary life to high art. Viri and Nedra Berland are a couple with two daughters living in the Hudson River Valley. Nedra decides to leave Viri and emerges from her marriage energized, traveling and meeting new lovers before growing ill and dying. Viri falters post-divorce and eventually remarries, but his new wife brings him no satisfaction.

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**AN AMERICAN TRAGEDY** by Theodore Dreiser

Dreiser examines youthful loneliness and disillusionment in this 1925 novel. *Time Magazine* placed *An American Tragedy* on its list of the top 100 novels written in English since 1923. The book tells the story of Clyde Griffiths, the son of evangelists, who escapes his hometown and finds work in his uncle’s factory. He starts dating two women: one a factory girl, the other a socialite. The factory worker, Roberta,
becomes pregnant and wants to marry Clyde, but Clyde prefers the socialite. He plans to take Roberta out on a lake, murder her and claim it was an accident. Their boat accidentally capsizes and Clyde swims to shore while Roberta drowns. While Clyde does not kill her, he does not make any effort to save her. He is tried for her murder and sentenced to execution.

**ETHAN FROME** BY EDITH WHARTON

In this novel, published in 1911, Wharton explores how societal expectations affect our actions. Ethan Frome is married to Zeena, but in love with Zeena’s cousin Mattie, who lives with them. When Zeena goes to a neighboring town to seek medical care, sexual tension arises between Ethan and Mattie, but they do not act on their desires out of fear of impropriety. Zeena returns and states she wants to send Mattie away. Desperate, Ethan and Mattie attempt suicide by sled, hoping to relish a few fleeting moments together before crashing into a tree. Jumping in time, it is clear that neither has died: Ethan is still married to Zeena, and Mattie, who is paralyzed, lives with them.

**CRIME AND PUNISHMENT** BY FYODOR DOSTOYEVSKY

First published in serial form in 1866, this Russian novel follows Raskolnikov, a former student, who kills an unscrupulous pawnbroker and her sister, then grapples with guilt. The book does not deal so much with the legal system (as its title suggests), but rather with Raskolnikov’s internal struggles. He initially justifies the murder by imagining all the great deeds he could accomplish using the pawnbroker’s money to pull himself out of poverty. He notes that the pawnbroker contributed nothing positive to society and was unhappy. However, this justification does not assuage his guilt and rather than accomplishing great deeds, he languishes.

**OLD YELLER** BY FRED GIPSON

This 1956 novel takes place nearly a century earlier. Travis, a young boy, reluctantly takes in a dog he names Old Yeller, partly for the dog’s yellow coat and partly because the dog’s bark sounds like a human yell. Old Yeller endears himself to Travis and his family by saving them on several occasions. Then, while trying to save the family from a rabid wolf, Old Yeller is bitten. Travis fears that rabies will make Old Yeller turn on the family and bite them, so he is forced to shoot his friend. Disney released a movie based on the book in 1957.
presents

The Sound Inside

By Adam Rapp

Directed by Robert Falls

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

Original Music and Sound Design by Richard Woodbury

Casting by Lauren Port, CSA

Dramaturgy by Neena Arndt

Production Stage Manager Briana J. Fahey*

Producer Kimberly Senior
THE SOUND
INSIDE

cast

Christopher...................................................................................... John Drea*
Bella............................................................................................ Mary Beth Fisher*

additional support

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

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.
JOHN DREA* (Christopher) makes his Goodman Theatre debut. Chicago credits include Whose Body? (Lifeline Theatre); 34th Young Playwrights Festival (Pegasus Theatre); Free Space and White Elephant (Possibilities Theatre); Much Ado About Nothing (Goodly Creatures Theatre); Fresh Air (Victory Gardens Theater); Game of Tiaras (Surging Films & Theatrics); Words of Love (Kirk Players); Grandma Rosa (DavJasFran); Love Ben, Love Emma (Wayward Sisters Theatre). Off-off Broadway credits include Oneironaut (The Outer Loop). Television credits include Ashley Green and This Must Be the Place. He has been accepted to the next class of the School at Steppenwolf and is represented by Big Mouth Talent. @johndrea1998

MARY BETH FISHER* (Bella) made her Goodman Theatre debut in Marvin’s Room in 1993. Since then, she has been a frequent collaborator at the Goodman appearing in Blind Date, Luna Gale, The Little Foxes, Vanya & Sonia & Masha & Spike, God of Carnage, The Seagull, Rock ‘n’ Roll, Frank’s Home, The Clean House, Dinner with Friends, Heartbreak House, The Rose Tattoo, The Guys, Boy Gets Girl, Spinning into Butter, Design for Living, Light Up the Sky and The Night of the Iguana. Other Chicago credits include Domesticated (Jeff Award), Dead Man’s Cell Phone, The Dresser and The Memory of Water (Steppenwolf Theatre); Guess Who’s Coming to Dinner, Long Day’s Journey Into Night, Angels in America, Three Tall Women, The Year of Magical Thinking (Jeff Award), The Wild Duck, What the Butler Saw, Arcadia, Travesties and The Importance of Being Earnest (Court Theatre); Roz and Ray (Victory Gardens Theatre); The Taming of the Shrew (Chicago Shakespeare Theatre); Bull in a China Shop, The Laramie Project, The Little Dog Laughed and Theatre District (About Face Theatre); The Marriage of Figaro (Remy Bumppo Theatre Company); The Niceties and My Own Stranger (Writers Theatre); and White Guy on the Bus and Away (Northlight Theatre). New York credits include Frank’s Home (Playwrights’ Horizons); Boy Gets Girl (Drama League honoree, Drama Desk and Lucile Lortel Award nominations), The Radical Mystique and By the Sea, By the Sea, By the Beautiful Sea (Manhattan Theatre Club); The Night of the Iguana (Roundabout Theatre Club); Extremities (Westside Arts); and Are You Now or Have You Ever Been? (Promenade Theatre). She has worked in regional theaters all over the country, most recently in A Doll’s House, Part 2 at Berkeley Repertory Theatre and Boston’s Huntington Theatre. She made her directorial debut in 2016 with Hollands Taylor’s Ann at Cardinal Stage Company. Television and film credits include Saint Frances, Sense8, Chicago Justice, Chicago Fire, Chicago Code, State of Romance, Without a Trace, Numb3rs, Prison Break, NYPD Blue, Profiler, Early Edition, Formosa Betrayed, Dragonfly and Trauma. In 2010, Fisher received the Chicago’s Leading Lady Award from the Sarah Siddons Society and was named Best Actress in Chicago Magazine’s Best of Chicago issue. She was an Inaugural Lunt-Fontanne Fellow at the Ten Chimneys Foundation representing Goodman Theatre and was a Beinecke Fellow at Yale University.

ADAM RAPP (Playwright) is is an award-winning playwright, director, novelist and filmmaker. He is the author of numerous plays, which include Nocturne, Faster, Animals & Plants, Finer Noble Gases, Stone Cold Dead Serious, Blackbird, Gompers, Essential Self-Defense, American Sligo, Bingo With The Indians, Kindness, The Metal Children, The Hallway Trilogy, The Edge Of Our Bodies, Dreams Of Flying Dreams Of Falling, Wolf In The River, The Purple Lights Of Joppa Illinois and Red Light Winter, for which he won Chicago’s Jeff Award for Best New Work, an OBIE and was named a finalist for the 2006 Pulitzer Prize. His most recent play, The Sound Inside, received its world premiere at the 2018 Williamstown Theatre Festival and was
named on of The New York Times best plays of 2018. He directed the world premiere of Karen O’s psycho opera, Stop The Virgens, for The Creators Project at St. Ann’s Warehouse, which was then selected for The Vivid Live Festival, where it sold out the Sydney Opera House for six performances. His playwriting honors include Boston’s Elliot Norton Award, The Helen Merrill Prize, The 2006 Princess Grace Statue, a Lucille Lortel Playwright’s Fellowship, The Benjamin H. Danks Award from the American Academy of Arts and Letters, and the PEN/Laura Pels International Foundation Award. He is the author of eleven novels, including Under the Wolf, Under the Dog, Punkzilla, 33 Snowfish, which Booklist named as one of the 50 Best Young Adult Novels of All Time, and his most recent novel Know Your Beholder. He also wrote the graphic novels Ball-Peen Hammer and Decelerate Blue. As a filmmaker, he wrote and directed Winter Passing and Blackbird, which he adapted from his play. His third feature, Loitering With Intent, written by Michael Godere and Ivan Martin, was an Official Selection of the 2015 Tribeca Film Festival. For television, he has written and produced for The L Word, In Treatment, Flesh & Bone, and Vinyl. He most recently served as an Executive Producer for The Looming Tower.

ROBERT FALLS (Director; Goodman Theatre Artistic Director) Most recently, in an unprecedented collaboration between Showtime and The Actors Fund, Goodman Theatre presented Falls’ Tony Award-winning production of Death of a Salesman in a limited streaming run. Additional recent Goodman credits include 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.

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

RICHARD WOODBURY (Sound Designer and Composer) is the resident sound designer at the Goodman, where credits include A Christmas Carol—An Audio Play, The Winter’s Tale, Sweat, An Enemy of the People, Blind Date, Ah, Wilderness!, Uncle Vanya, 2666 and many others. Other recent Chicago credits include True West, HIR and Linda Vista (Steppenwolf Theatre); Smart People and The Scene (Writers Theatre). Richard’s work has also been featured on Broadway, internationally and at regional theaters across the United States. He has received Jeff, Helen Hayes, Ovation and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

NEENA ARNDT (Dramaturg) is the resident dramaturg at Goodman Theatre. In 11 seasons, she has served as production dramaturg for more than 40 productions, including Robert Falls’ productions of The Winter’s Tale, An Enemy of the People, and The Iceman Cometh, David Cromer’s production of Sweet Bird of Youth and the world premiere of Rebecca Gilman’s Luna Gale. She has

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also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

**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

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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

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.
Robert Falls
Artistic Director

Lauren Port
Casting Director

Lauren Port
Casting Director

Jonathan L. Green
Literary and New Works Manager

Rachael Jimenez
Casting Associate

Julie Massey
Assistant to the Artistic Director

Emma Gruhl
Casting Assistant

Lena Romano
Producing Assistant

Dorlisa Martin
Director of Development

Martin Grochala
Associate Director of Development/ Senior Director of Major and Planned Gifts

Jeff M. Ciaramita
Senior Director of Special Events & Stewardship

Kate Welham
Senior Director of Institutional Giving and Development Operations

Victoria S. Rodriguez
Manager of Individual and Major Gifts

Amy Szerlong
Manager of Institutional Giving

Christine Obuchowski
Board Relations and Major Gifts Manager

Mishari Lee Zambrano
Coordinator of Stewardship and Community Engagement Events

Delaney Sterling
Annual Fund Coordinator

Daryn Robinson
Institutional Giving Assistant

Melanie Leftakes
Board Relations and Individual Giving Assistant

Willa J. Taylor
Walter Director of Education & Engagement

Quenna Barrett
Associate Director of Education & Engagement

Adrian Abel Azevedo
Education & Engagement Associate

Liam Collier
Education & Engagement Assistant

Jay Corsi
Director of Marketing

Jenny Gargaro
Director of Advertising

Kimberly D. Furganson
Marketing Associate/ Group Sales Manager

Mary Alex Nosek
Marketing and Research Manager

Garrett Reeves
Digital Marketing Associate

Casey Chapman
Associate Director of Outbound Sales

Shari Eklof
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William Opel
Outbound Sales Shift Supervisor

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Publicity Coordinator

Laura Hooper Doughty
Creative Content Manager
Cori Lewis  
Senior Designer, Brand Strategy

Cecily Pincsak  
Senior Designer, Creative Content

Alma D’Anca  
Graphic Designer

Cody Nieset  
Video Producer

Alberto Mendoza  
Videographer

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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  
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

**SCENIC ART**

Karl Kochvar  
Resident Scenic Artist, USA

**SCENERY**

Mark Prey  
Technical Director

Lydia Pustell  
Associate Technical Director

Dave Stadt  
Scene Shop Foreman

Sandy Anetsberger  
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**

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Properties Supervisor

Christopher Kolz  
Properties Carpenter

Jeff Harris  
Properties Artisan

Kathryn Johnson  
Assistant Properties Supervisor

Meghan Savagian  
Props Assistant

Vanessa Thomas  
Props Head

Scott Dickens  
Assistant Props Carpenter

**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  
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Eileen Clancy  
Assistant Costume Shop Manager

Kelly Rose  
Costume Shop Coordinator

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Assistant to the Designer

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Draper

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First Hand

Allison Ernst  
Stitcher

Susan Lemerand  
Crafts

Jeneé Garretson  
Wardrobe Supervisor

Yvette Wesley  
Head Dresser
staff

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Lead Facilities Technician

Sharon Flowers
Facilities Technician

Valentino Davenport
Facilities Apprentice

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Custodial Supervisor

Tawanda Brewer
Miguel Melecio
Randy Sickels
Custodians

Maurice Henry
Part-time Custodian

Thomas Demke
Carlos Hernandez
Part-time Facilities Technicians

FRONT OF HOUSE

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Front of House Manager

Demi Smith
Special Events and House Manager

Andy Wilson
House Manager and
Accessibility Coordinator

Sean Grosshans
Lounge Lead

Rebecca Cao Romero
Front of House and Events
Apprentice

Ty Bonneville
Arthur Mathews
Assistant House Managers

Erin Cleveland
Corinne Hastings
Jake Hoover
Daniel Howie
Peter Kattner
Michael Krystosek
Keri Mack
Giuliana Marchese
Tab Mocherman
Raul Orozco
Gabrielle Owens
Ginny Reynolds
Chloe Ward
Carlo Zenner
Front of House Staff

GUEST SERVICES

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Guest Services Manager

Desmond Gray
Guest Services Associate

Matthew Lightfoot
Tab Mocherman
Lewis Rawlinson
Brittani Yawn
Part-Time Guest Services Associates

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Terry Guest
Eliza Bent
Exal Iraheta
Playwrights Unit
Spenser Davis
Maggio Directing Fellow

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*Executive Committee Member
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Life Trustees in bold

As of December 2019

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The Honorable
Governor JB
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Program Director, Arts and Culture, Prince Charitable Trust

As of March 2019
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<table>
<thead>
<tr>
<th>Officers</th>
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<tbody>
<tr>
<td><strong>President</strong></td>
<td>Denise Stefan Ginascol</td>
<td>1st Vice President</td>
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<td><strong>Treasurer</strong></td>
<td>Jill Javors</td>
<td>Secretary</td>
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<tr>
<td><strong>Committee Chairs</strong></td>
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<tr>
<td>Annual Appeal</td>
<td>Carole Wood</td>
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<td>Education</td>
<td>Teri Brown</td>
<td>Teri Brown</td>
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<td>Gala</td>
<td>Lorraine Weiss</td>
<td>Membership</td>
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<td><strong>Past Presidents</strong></td>
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<td><strong>Members</strong></td>
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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.

<table>
<thead>
<tr>
<th>Officers</th>
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</thead>
<tbody>
<tr>
<td><strong>President</strong></td>
<td>Megan McCarthy Hayes</td>
<td><strong>Vice President</strong></td>
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<tr>
<td><strong>Treasurer</strong></td>
<td>Dujon C. Smith</td>
<td><strong>Secretary</strong></td>
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<tr>
<td><strong>Members</strong></td>
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Business Council

<table>
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<tr>
<th>Co-Chairs</th>
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<tr>
<td><strong>Founding Chair</strong></td>
<td>Robert A. Wislow, CBRE</td>
<td></td>
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<tr>
<td><strong>Members</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st Vice President</td>
<td>Carl A. Jenkins, BMO Harris Bank</td>
<td>1st Vice President</td>
</tr>
<tr>
<td><strong>Treasurer</strong></td>
<td>Jill Javors</td>
<td><strong>Secretary</strong></td>
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*Denotes member of the Steering Committee.
Theatre Forward Current Funders | List as of August, 2018

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:

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Goodman Theatre Spotlight Society

We gratefully recognize the following people who have generously included Goodman Theatre in their wills or estate plans. For more information on the Spotlight Society call Marty Grochala at 312.443.3811 ext. 597.

(Table of spotlight society donors)

Goodman Theatre 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.

(Table of spotlight society advisory council)

The 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 of premiere society council)

Goodman Theatre Spotlight Society

The Goodman holds dear the memory of the following individuals who have honored the work on our stages with a bequest.

(Table of spotlight society donors)

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The Premiere Society Council

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(Table of premiere society council)
Honor and Memorial Gifts

Honor gifts provide an opportunity to celebrate milestones such as anniversaries, birthdays, graduations or weddings. Memorial gifts honor the memory of a friend or loved one. Due to space limitations we are unable to include gifts of less than $100. Below are the commemorative gifts made between April 2020 and April 2021.

In Honor of Kristin Anderson-Schewe
Mr. and Mrs. Gordon Ide
Scott Mason

In Honor of Sharon Angell
Michael Angell

In Honor of Roger Baskes
Sally Feder

In Honor of Julia White Bundy
Theresa Bundy

In Honor of Jeff Ciaramita’s 30 Years at the Goodman
Leslie Garner and Christopher LaBove

In Honor of Julie Danis
Brenda Grusecki

In Honor of Ruth Ann Gillis
Lisbeth Stifel

In Honor of Megan McCarthy Hayes
Christopher McCarthy & Kendyll Van Zandt
The McMahon Family
Amanda Starc
Mary Yarbrough

In Honor of Dixon Kaufman, M.D.
Kristin Anderson-Schewe and Bob Schewe

In Honor of Justin Kulovsek
Heather M. Grove

In Honor of Craig McCaw
Millie McCaw

In Honor of David Naunton and Alice Maguire
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In Honor of Mike Nussbaum and Smokefall
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In Honor of Alice Sabl
Barbara S. Adelman

In Honor of Cynthia and Michael Scholl
Anne and John Madden

In Honor of Chuck Smith receiving the Lifetime Legacy Award presented by the AAAA
Kristin Anderson-Schewe and Bob Schewe

In Honor of Kimbra Walter
Patrick and Shirley Ann Ryan

In Honor of Lorraine Weiss
Christine and Michael Pope

In Honor of Larry Yando
Cathy and Bryan Sponser

In Memory of Aboleneen
Omar, Ashraf, Hani Khalil

In Memory of Bette Abraham
Patti Acurio

In Memory of Jim Bay
Kristin Anderson-Schewe and Bob Schewe

In Memory of Inge de la Camp
De la Camp Family

In Memory of Jim Cloonan
Katherine A. Abelson and Robert J. Cornell

In Memory of Dr. W. Grene Corley
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Walter Cwik

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Gina Millette

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Kenneth & Joann Dewey

In Memory of Donald Mays
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Joan and Bob Clifford
Shawn Donnelley and Christopher Kelly
Carol Prins and John Hart
David and Sandra Saltiel
Randy and Lisa White
Susan and Bob Wistow
Tita and Gene Zeffren

In Memory of Violet Killian
Michele Fitzgerald

In Memory of my son
Thomas R. “Tommy” Lee
Marsha Lee

In Memory of Kenda N. Lundgren
Mark N. Lundgren

In Memory of Kathleen and Joseph Madden
The Madden Family Fund

In Memory of Michael Maggio
Leigh and Henry Bienen
The Maggio Family

In Memory of Kim Massey
Patricia Sonnycafl

In Memory of Michael Sachs
Wheeler Kearns Architects
Leslie and Jimmy John Liuataud

In Memory of Michael Sachs and Alice Rapoport
Claire and Thomas Goulding

In Memory of Susan G. Seigle
Harry J. Seigle

In Memory of Mickey
Marcie and Mike Shames-Yeakel

In Memory of Joan Turk
Trevor Turk

In Memory of Abby S. Magdoritz-Wasserman
Dr. David Wasserman

In Memory of Edward Weil
Kristin Anderson-Schewe and Robert Schewe
Goodman Theatre is grateful to all of its institutional donors for their generous support between April 2020 and April 2021. Listed below are contributors at or above the $1,000 level.

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- Meyer Brown LLP
- Peoples Gas
- PwC LLP
- Russell Reynolds Associates
- U.S. Bank

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- Aryaka
- CIBC
- The Glasser and Rosenthal Family
- John R. Halligan Charitable Fund
- The Mayer-Rothschild Foundation
- McDonald’s Corporation
- National Endowment for the Arts
- Warner Media
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- Chicago Dept. of Cultural Affairs & Special Events
- The William Randolph Hearst Foundation
- Walter E. Heller Foundation
- Illinois Arts Council Agency
- Katten Muchin Rosenman LLP
- KPMG LLP
- Laurents/Hatcher Foundation
- Meyer Brown LLP
- Peoples Gas
- PwC LLP
- Russell Reynolds Associates
- U.S. Bank

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During our unexpected "intermission", your donations allowed our artists and staff to continue working and allowed our audiences, as well as adults and youth in virtual classrooms, to enjoy a range of digital programming. We also thank the many patrons who donated the value of their tickets back to the Goodman. The work we have been able to do would not be possible without your support. The following listing was last updated September 16, 2020.

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<td>Mr. George A. Speck</td>
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Goodman Theatre’s education and civic practice initiatives would not be possible without the ongoing support and cooperation of our community partners. We are grateful for their commitment and generosity.

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North Center Senior Satellite Center
Pedagogy and Theatre of the Oppressed International Public Narrative
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John Hancock College Prep. High School
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Innovations HS of Arts Integration
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Gerald Delgado Kanoon Elementary Magnet School
John F. Kennedy High School
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Kennedy-King College
Latino Youth High School
Stephen T. Mather High School
McKinley Lakeside Leadership HS
Wolfgang A. Mozart Elementary School
Muchin College Prep
Multicultural Arts School
Wendell Phillips Academy High School
Progressive Leadership Academy
Providence Englewood Charter School
Irma C. Ruiz Elementary School
Jonathan Y. Scammon Elementary School
Senn High School
Simeon Career Academy High School
Spry Community Links High School
Taft High School
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George Washington High School
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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.