OnStage—Carlyle

April - May 2016

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**A Conversation with *Carlyle* Playwright Thomas Bradshaw**

By Tanya Palmer

Known for his audacious, sometimes incendiary plays, Thomas Bradshaw sets his sights on American politics with his newest comedy Carlyle. In the play, Bradshaw, whose work last appeared at the Goodman with 2011’s Mary, traces one African American’s path to becoming a Republican. Shortly before beginning rehearsals, Bradshaw spoke with Tanya Palmer, the play’s dramaturg, about his inspiration for the work and its unique presentational style.

**Tanya Palmer: What made you decide to write this play?**

**Thomas Bradshaw:** I wanted to write a play about how a black person becomes a Republican, but I wanted it to be an honest investigation of someone’s trajectory to that place. I didn’t want to make fun of anyone; I don’t need to join the crowd of people mocking black Republicans because that would be too easy. I also had the thought in my head that black Republicans, in a way, really exhibit all the traits of the American ideal in the sense that we value individualism, independent thinking and pursuing your own version of happiness. As a society, we don’t talk about black Republicans in that way.

**TP: Carlyle uses a meta-theatrical device in which the main character puts on a play about his life for the audience. What inspired you to use this device and why do you think it’s an important part of how the story is told?**

**TB:** I really wanted this black Republican to tell his own story from his point of view, but I didn’t want this to be a play where someone just comes out and delivers a monologue about their life.

**TP: You’ve previously said that your plays have no subtext. What does that mean and what impact does it have on the work?**

**TB:** I say that all the time and I stand by it, but it’s a generalization. My characters are generally very honest and there’s a unity among everything they say, think and do. On the first day of rehearsals an actor might say, “Ok, This is what I’m saying, but what does the character actually mean?” They might be playing something completely different from the words that come out of their mouth. I find that you can bring a different level of honesty and higher level of drama to a play if characters are actually just wearing their hearts on their sleeves. In most of my plays, I start scenes in the middle of the action and then go on to the next scene, so it’s kind of like getting all the highlights. A lot of plays will have three pages of dialogue before that important dramatic moment. The playwright is building up to that event, where my thought is, “Let’s just get to it and move on.” It’s embracing the artifice of the art form of theater instead of pretending this is real life and an actual conversation is taking place. I want to get to the true moments of drama.

**TP: The play is about a fictional black Republican who came of age in the 1980s and ‘90s, but you also evoke a very real black Republican of an older generation, Clarence Thomas. Can you talk about the play’s relationship to Clarence Thomas?**

**TB:** Clarence Thomas’ success story is very typical in the sense that he grew up in extreme poverty, received scholarships to prep schools and then went to Yale. He is really a self-made man. I’m not so much interested in that story; we’ve seen that kind of story on stage many times. I’m more interested in telling the story of a modern black man, specifically the assimilated black man. I wanted to create a character that doesn’t have this typical story of struggle, someone who was privileged since the day he was born and who’s more or less as assimilated as a black person can be in American society. That’s a very different story than someone coming from poverty and clawing their way up. This play is about the black upper middle class. Clarence Thomas is a looming figure when you talk about black Republicans though, and I wanted him to have a part in the play so I made Carlyle be his acolyte. He is Carlyle’s idol, but they grew up in different generations and different worlds.

**TP: In addition to the Clarence Thomas trial, the play references important moments of history and issues like affirmative action. How did you select which moments to touch on in order to tell Carlyle’s story?**

**TB:** It seems like all black Republicans I’ve encountered have very strong feelings about affirmative action. It seems to be an issue that’s core to them so I thought that was important to address. I want to force audience members to have a wrestling match with themselves so that you can’t sit and watch the play with any sort of complacency. I picked issues that would do that and presented them in a way that’s honest to how black Republicans see these issues.

**TP: Because Carlyle has this play-within-a-play device, the audience becomes a part of the event. When attending most plays, you’re not necessarily aware of other audience members. The main events happen on stage. With your plays, a lot of the action is actually happening in the audience. As an audience member you become incredibly aware of the people around you, what they’re responding to or not responding to and whether or not you feel like you can laugh. Is that intentional?**

**TB:** For me it’s really about what happens after the play is over, once the lights come up and the audience is left with what has been presented on stage. In most plays, you’re left with a very clear idea of the playwright’s point of view and there’s no doubt what you’re supposed to leave the theater thinking. You know which characters are the good guys and which are the bad ones. My plays are more open-ended. It’s really up to the audience to decide the morality of the play.

**A Brief History of Black Conservatism**

By Tanya Palmer

Early in Thomas Bradshaw’s new play, the title character, Carlyle Meyers, reveals the question that the performance will set out to answer: How it is that a black person could end up becoming a Republican? He elaborates:

CARLYLE: There’s no simple answer to the question of how a black person ends up a Republican. And I think the question is problematic in the first place. The question assumes that all black people think alike, talk alike and vote alike. As if black people are some homogenous group.

A lawyer for the Republican Party, Carlyle is living proof that not all black people vote alike–but it’s indisputable that Carlyle, along with a number of high profile black Republicans like former presidential hopeful Ben Carson, former Secretary of State Condoleezza Rice, South Carolina Senator Tim Scott and Supreme Court Justice Clarence Thomas, is in the minority in the African American community. A Pew Center study showed that in 2012, 76% of African American voters were registered as Democrats, with only 16% registered as Republicans, and a whopping 93% of African American voters cast a vote for Democrat Barack Obama for president. While that number was higher than previous election cycles, it was not an anomaly: since the 1930s, African Americans have voted Democratic in large majorities ranging from 60% to 95%. “It’s true that most blacks vote Democratic,” admits Carlyle, “but lots vote Republican too–they just won’t tell you ‘cause they know that a lynch mob will come burn down their house if they admit that.” While this sentiment may seem over the top, this line reveals an uncomfortable truth: over the course of the 20th century the term “black Republican” has come to seem like a contradiction.

“Since President Franklin Roosevelt and the New Deal,” wrote the editors of the Chicago Defender in 1976, “being black and Republican was about as compatible as being black and aspiring to leadership in the Ku Klux Klan.” Through Democratic liberal policies like the New Deal and later Lyndon B. Johnson’s “Great Society” programs, African Americans made significant advances for racial equality and social justice. By contrast, during that same period, the GOP was moving further away from its identity as the “Party of Lincoln” and instead became indelibly associated with Herbert Hoover’s anti-civil rights “lily-white” movement, the “Operation Dixie” campaign that conservatively unionized Southern industry in the 1950s and Richard Nixon’s “Southern strategy” to win back white Southern voters to the party. Barry Goldwater, the Republican presidential nominee in 1964, voted against the landmark Civil Rights Act passed that year, and Ronald Reagan launched his 1980 presidential campaign with a now-infamous “states’ rights” speech in Philadelphia, Mississippi—the town in which three civil rights workers were murdered 16 years earlier. In short, as authors Hanes Walton and Robert Smith argue in American Politics and the African American Quest for Universal Freedom, the GOP had become a party whose conservatism seems to make it “virtually impossible for blacks, given their history and condition,” to accept. By extension, those African Americans who identified as Republican were often perceived as “sell-outs” who were not committed to racial justice and empowerment.

But as scholars like Leah Wright Rigueur, author of The Loneliness of the Black Republican: Pragmatic Politics and the Pursuit of Power, point out, conservative thought has deep historical roots in the African American community, and its proponents have long been engaged in the struggle for racial equality, seeing conservative ideology as a legitimate solution to the ills that afflicted their community. In his 2008 book Saviors or Sellouts: The Promise and Peril of Black Conservatism from Booker T. Washington to Condoleezza Rice, law professor Christopher Alan Bracey charts the history of black conservative thought from the 18th century to the present day, locating its origins in two forces that have motivated conservatives for generations: love of God and country. Specifically, he links black conservative thought to Christian evangelism and a strong faith in God’s plan, as well as the pursuit of “American exceptionalism,” a concept rooted in the writings of Alexis de Tocqueville and that has grown into a national mythology. This belief portrays America as a mythical space of unlimited human potential, a beacon of freedom and democracy, with Americans as a kind of chosen people. It is almost impossible, of course, to reconcile the history of slavery, segregation and ongoing racial bias with the American cultural mythology of freedom, democracy and human equality. But Bracey argues that it has been this project–to pacify the mythology of American exceptionalism with the reality of racial suffering by African Americans—that has animated black conservative thought from the outset. For early black conservatives like Richard Allen, the first bishop of the African Methodist Episcopal Church, and Booker T. Washington, founder of the Tuskegee Institute and the National Negro Business League, promoting black economic success and greater inclusion in American society was the goal, and the way to achieve those ends was through respectability, proper deportment (including a deference to authority) and strict adherence to an ethical, temperate and productive lifestyle. Washington in particular saw black economic advancement as a more secure path to greater social integration than the pursuit of political and legal rights for blacks, which was the hallmark of the Northern liberal agenda.

Washington’s approach, with its focus on pragmatism, middle-class morality and an emphasis on economic advancement over political solutions, continued to hold a strong appeal through the dawn of the 20th century, when it came under fire from W.E.B. DuBois, author of The Souls of Black Folk and founder of the NAACP. DuBois repudiated Washington’s accommodationism and called for “persistent agitation [as] the way to liberty.” The majority of African Americans followed DuBois’ lead, shifting to the political left through the decades that followed. But certain tenets of black conservative thought, such as a belief in hard work, self-reliance and personal responsibility, continued to hold appeal. What perhaps most strongly marked the distinction between liberals and conservatives within the black community in the early 20th century was the manner in which they struck a balance between their racial and national identities–between their “blackness” and their “Americanness.” Early 20th century liberals tended to place a strong importance on their racial identity, while conservatives of the period preferred to emphasize their American identity over their race.

With the advent of the civil rights movement, black conservatives were pushed even further to the margins, but for those who did retain their affiliation with the Republican Party, their political philosophy was generally defined by either a strong social conservatism, or a strong opposition to government interventions in black life–or both. Those prominent black conservatives who rose to power during the Reagan administration–people like Supreme Court Justice Thomas, former Secretaries of State Rice and Colin Powell–shared with their white Republican counterparts a social conservatism and a mistrust of government intervention and the welfare state, leading to their opposition to the very programs that many others within the African American community credit with breaking down barriers and advancing racial justice–programs like Affirmative Action, which Justice Thomas opposes. It’s hardly surprising then that Carlyle, a self-proclaimed acolyte of Justice Thomas, would feel the need to go to great lengths–including putting on his own autobiographical play–to explain himself; for all their deep historical roots, the black Republican is still a political unicorn.

**Creating Carlyle: Actor James Earl Jones II Takes on the Title Role**

By Michael Mellini

In Thomas Bradshaw’s new political comedy Carlyle, nerves start to set in for the eponymous Carlyle Meyers, an African American lawyer working for the Republican Party, when the GOP requests he take to the stage to present a theatrical retelling of how and why he became a Republican. No such stage fright seems to be affecting the play’s leading man James Earl Jones II, however,   
as he prepares to step up to the onstage podium.

“I absolutely cannot wait,” Jones said shortly before beginning rehearsals. “This is going to be an amazing experience. It’s a rare opportunity to not only play the lead character, but also a character for whom the play is named. And this is an amazing play.” Jones, a frequent presence on Chicago’s stages, is stepping back into Carlyle’s shoes after appearing in the play’s workshop production at the Goodman’s New Stages Festival in 2014. “This piece really brought out all types of opinions and emotions in the audience and I think that’s what the best theater does,” Jones recalled of performing the work, which showcases Bradshaw’s unique, bold take on affirmative action, the Black Lives Matter movement and other racial topics currently at the forefront of discourse in the country. “Thomas is kind of like a Quentin Tarantino figure in theater in the sense that people sometimes think he’s looking to shock on purpose,” Jones said of the playwright, who was called “one of the country’s most controversial playwrights” by the Chicago Tribune in 2015. “What’s so amazing about Thomas, though, is that he simply lays it all out there, warts and all, and allows the viewers to form their own opinions. People have a tendency to edit things, but the human experience isn’t edited.”

For all the play’s striking commentary, Jones is focusing on the life experiences of Carlyle to fully flesh out the character. “There are people who will say, ‘Oh, this play is just about a black guy who is Republican,’ but it’s really about Carlyle’s journey of discovering his identity. Carlyle comes from a well-to-do family; he’s tried to gain acceptance from the African Americans and everyone else in his life, never really knowing what was acceptable in which cultures. For many years he just didn’t know how to fit in. Eventually he had to find his own way and it just so happens that he found his own way within the GOP. This is his story, but it’s his entire story, not just his story to becoming a Republican.”

And it’s a story to which Jones can relate. “I’m approaching Carlyle like [I’m playing] myself,” he said. “You look at Carlyle and he’s eloquent. He’s married to someone who is not of his own race, which for some is still a bit of a taboo, and for a long time he was really in search of himself. That all really applies to me in various ways. I’ve been in interracial relationships and scoffed at by others for doing so. My family often mocked me and said I ‘spoke white.’ It’s really amazing how some people don’t feel comfortable around me until I tell them I’m an actor. It’s unfortunate but true.”

Preparing for the show during an election year when the race for the Republican presidential candidacy has been anything but business as usual also presents an exciting opportunity for Jones. “I don’t really have an opinion on any of the [potential candidates] individually,” he noted, “but it’s been so interesting to see them fight like rabid dogs, yet at some point, once the candidate is named, they’re going to have to turn around and say they fully support and endorse that person?” Perhaps not surprisingly, one former candidate continuously arises in Jones’ conversations about the play: African American neurosurgeon Ben Carson. “People keep telling me how timely this show is and try to make a direct comparison to Ben Carson and Carlyle Meyers.” Aside from both being African American, Carson and Carlyle have very different backgrounds in Jones’ mind, with one significant difference setting the two apart. “To be fair,” Jones cracked with a chuckle in his voice, “Carlyle Meyers is much more attractive.”

**The Embattled Appointment of Supreme Court Justice Clarence Thomas**

By Steve Scott

With the spring, 1991 resignation of Supreme Court Justice Thurgood Marshall, then-President George H. W. Bush was presented with a unique challenge. Marshall had been a legendary liberal who, as the first African American Justice, brought his decades-long activism to Court decisions. But the 1990s lay nestled in a resurgence of political conservatism, and Bush, recognizing the necessity of appointing another African American to the Court, struggled to find a qualified black jurist whose political leanings matched his own. His eventual choice would be Judge Clarence Thomas, who sat on the United States Court of Appeals in the District of Columbia. To Bush, Thomas seemed the ideal nominee: born into Southern poverty in 1948, he struggled to put himself through the College of Holy Cross, then through Yale Law School, from which he graduated in 1974. The prejudice he faced, however, from law firms convinced that his Yale degree had been merely the result of affirmative action, instilled in him a growing belief that individual action, rather than governmental programs, was the key to overcoming racial and economic adversity. These libertarian beliefs, combined with a strong grounding in Catholicism, resulted in a political conservatism which mirrored Bush’s own beliefs in many ways.

The appointment was controversial, with many civil rights and feminist organizations vehemently opposing Thomas’ stated opposition to affirmative action, his disagreement with the NAACP on labor issues and a perceived stance against abortion rights. The confirmation hearings, which began on September 19, were often hostile, with Democratic members of the Judiciary Committee pummeling the appointee with thinly-disguised attacks on his qualifications for the job, their ire fueled by the candidate’s own tight-lipped reluctance to reveal his own political opinions. Ultimately, the Committee passed Thomas’ appointment on to the full Senate with a seven-to-seven split vote, thus ensuring an equally fractious Senate hearing.

But contentiousness turned into full-blown attack when an FBI interview with Anita Hill, then a law professor at the University of Oklahoma, was leaked to the press. The interview focused on Hill’s accusations that Thomas had sexually harassed her when she assisted him at the Equal Employment Opportunities Commission, making inappropriate sexual remarks, unwanted requests for dates and references to such esoterica as “women having sex with animals” and the adult film star Long Dong Silver. Perhaps the most popularly quoted piece of testimony was Hill’s assertion that Thomas had found a can of soda on his desk and quipped, “Who has put pubic hair on my Coke?” The resulting frenzy captured national headlines for weeks, especially after Thomas’ heated denials of Hill’s accusations. A final Senate vote on the appointment was postponed while the Judiciary Committee re-opened its hearings to interview both Hill and Thomas. (Four other women who supported Hill’s claims were not called to testify, allegedly because of a deal struck by Republican senators and the head of the Judiciary Committee, Democrat Joe Biden.) On Friday, October 11, as the second round of hearings began, millions of avid television viewers saw Thomas, then Hill, present their stories. Thomas read from a prepared statement during which he denied Hill’s charges once more, then refused to “be further humiliated in order to be confirmed.” He continued: “Mr. Chairman, I am a victim of this process. My name has been harmed. My integrity has been harmed. My character has been harmed. My family has been harmed. My friends have been harmed. There is nothing this committee, this body or this country can do to give me my good name back. Nothing.”

Following this, Hill (who had just been subjected to a lie detector test which supported her assertions) was questioned first by Chairman Biden, then the other members of the Committee. As the interrogation grew more specific and more heated, Hill herself remained the picture of composure, writing later that “[T]hough I felt each one of the senators’ attempts to humiliate me, I vowed not to so much as twitch…I ignored my dry throat. I sat throughout the ‘conversations’ with the Republicans and Democrats with my hands in front of me and only occasionally would I even lean forward.”

The grilling of Thomas and Hill continued for two more days. Hill would later comment that the sessions seemed distinctly pro-Thomas, while Thomas likened his experience in front of the Committee to a “high tech lynching.” Neither budged from their very different accounts of the incidents in question; predictably, the senators took sides based on party lines. After hours of debate, the full Senate voted to confirm Thomas’ nomination, by a narrow vote of 52 to 48.

Nearly 25 years later, the case still inspires passionate debate, and is seen by many as the beginning of a new era in the evolution of racial politics and the polarization of liberal and conservative values. It also inspired a new awareness of sexual harassment in the workplace, and galvanized the increased involvement of women in politics. And the media frenzy that erupted that fall led to a new age of electronic “tabloid press,” evident in such media-genic events as the Monica Lewinsky-Bill Clinton scandal, the popularity of reality TV and the current coverage of Donald Trump’s presidential bid.

**Engaging Communities. Expanding Minds.**

**The Alice Rapoport Center for Education and Engagement at Goodman Theatre Opens This Spring**

By Teresa Rende

Goodman Theatre believes that theater is more than a play or a place: it is an inspiring, expansive lens on the world that can profoundly engage communities and expand minds. Goodman education and engagement programs promote literacy and learning, inspire self-confidence and empowerment—and affect positive change in society. The new Alice Rapoport Center for Education and Engagement at Goodman Theatre will offer nationally-renowned, arts-centered programs for Chicago teachers, students and lifelong learners. These programs will be immersive and illuminating, impact thousands of students through in-depth teacher training and bring theater’s transformative powers directly to individuals. The Goodman will work in active collaboration with educators and other community partners to create a home for all.

Over the past three decades, the Goodman has been recognized for its extraordinary level of artistic excellence, cultural inclusiveness and civic engagement. The theater has extended its award-winning skills and resources beyond the footlights through its ambitious education and community engagement efforts. These programs are distinguished by their depth and continuity of experience. Currently serving nearly 8,000 Chicagoans each year, this all-important, ever-expanding education and engagement work has long been up against limitations of space and proximity. Programs are often held in found spaces. As the Goodman’s offerings grow to meet rising demand, the theater is bursting at the seams. A new dedicated area located on the second floor of the existing Goodman Theatre complex will become the home for these critical education and engagement programs. The flexible space will provide the classrooms, rehearsal spaces and conference and audition rooms required to accommodate further program growth.

The Center for Education and Engagement will enable Goodman Theatre to partner with a wider range of organizations and audiences in ways that are relationship-specific and stem from the content on our stages. Initiatives will include:

* A year-round arts-based program serving ages 14–18 and modeled after the Goodman’s PlayBuild Youth Intensive, which focuses on empowerment and socio-emotional learning.
* A year-round destination for the Goodman’s growing high school student program that allows peer-to-peer learning and the opportunity to develop self-identity, mutual respect and community.
* Increased professional development for teachers focused on differentiated instruction and project-based learning, empowering teachers to facilitate discussions and build community within their own classrooms and schools. This will build on an established program for teachers incorporating theater into science, technology, engineering and mathematics (STEM) classroom curricula.
* A hands-on learning environment/lab for STEM education.
* Concentrated experiences for Chicago-area high school students, with a high ratio of teaching artists/mentors to students.
* Year-round intergenerational programming that allows youth to work collaboratively with adults.
* Panels and discussions based on topics drawn from plays on Goodman stages, especially those related to social justice.

To learn more about The Alice Rapoport Center for Education and Engagement, and to read about the Goodman’s current programming, please visit GoodmanTheatre.org/Center.

**Why *Carlyle*?**

By Robert Falls, Goodman Theatre Artistic Director

If by definition a provocateur is one who “causes discussion, thought or argument,” then playwright Thomas Bradshaw is certainly one of the most provocative writers now working. In Mary, his inaugural Goodman production in 2011, his comic depiction of a white Southern family, their devoted black servants and the gay son whose attempts to bring the group into the more politically correct 21st century caused sharply divided critical response and impassioned nightly audience discussions. His play Intimacy, premiered by the New Group off-Broadway in 2014, chronicles the efforts of a high school senior to recreate the “golden age” of porn films by enlisting his more-than-willing family members. And in the based-on-truth Strom Thurmond is Not a Racist, Bradshaw examines the mind-bending contrast between the famous segregationist senator’s aggressive public face and his loving relationship with his bi-racial daughter. In an era in which popular culture often reduces human actions to “good” or “evil,” then forces us to choose sides, Bradshaw slyly confronts us with characters whose actions may seem illogical or downright wrong, then leaves us to examine our own responses to them.

This has never been so evident than in his newest work, Carlyle. The story of an African American lawyer and his rise to fame, the play challenges the assumption that the term “black conservative” is an oxymoron, and gleefully skewers a number of other notions that we might normally ascribe to a particular group or class. Carlyle was the undisputed hit of our 2014 New Stages Festival, where its satiric view of American politics and society seemed delightfully outlandish. But as the events of the past few months have shown us, American politics are never predictable, and Bradshaw’s incisive dissection of the vast distance between preconception and reality now seems remarkably prescient.

This production reunites some of the artists who made the 2014 workshop staging so memorable, particularly the inventive stage director Benjamin Kamine and the enormously gifted actor James Earl Jones II, whose portrayal of the title char-acter is both hilarious and offhandedly wise. In the end, Carlyle will undoubtedly provoke much discussion, a great deal of thought and perhaps some argument—with the energetic wit, unabashed passion and the distinctive point of view that only Bradshaw can bring.

Goodman Theatre

Robert Falls, Artistic Director

Roche Schulfer, Executive DIrector

Presents

*Carlyle*

By Thomas Bradshaw

Directed by Benjamin Kamine

Set Design by Kevin Depinet

Costume Design by Rachel Healy

Lighting Design by Heather Gilbert

Sound Design by Christopher Kriz

Casting by Erica Sartini-Combs; Adam Belcuore, CSA

Dramaturgy by Tanya Palmer

Production Stage Manager: Donald E. Claxon\*

Carlyle was commissioned and produced in a developmental production by Goodman Theatre, Chicago in the New Stages Festival.

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**Cast (in order of appearance)**

Carlyle Meyers**: James Earl Jones II\***  
Janice: **Tiffany Scott\***  
Carlyle’s Father: **Tim Edward Rhoze\***  
Omar: **Levenix Riddle\***Ensemble: **Charlette Speigner\***Ensemble: **Patrick Clear\***  
Ensemble: **Nate Whelden\***  
Ensemble: **Maureen Gallagher\***  
Ensemble: **Jess Berry**  
Ensemble: **Don Tieri**

Assistant Director: **Marylynne Anderson-Cooper**  
Fight Director: **Chuck Coyl**

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

Maggie Cain—Ensemble; Greg Geffrard—Omar; Darren Jones—Carlyle’s Father; Tom Lally—Ensemble; Krystel McNeil—Ensemble;   
Michael Pogue\*—Carlyle Meyers; Bridget Schreiber—Ensemble; Pat Whalen—Ensemble;

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 National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

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 Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

Profiles

**JESS BERRY** (Ensemble) returns to the Goodman, where she previously served as an understudy in Ask Aunt Susan. Chicago credits include Woman in Mind at Eclipse Theatre, the American premiere of PUNK ROCK at Griffin Theatre (Jeff Award winner for Best Ensemble), A Scent of Flowers at BackStage Theatre, A Tale of Two Cities (understudy) at Lifeline Theatre and Purity Ball and Sweet Bird of Youth (understudy) at The Artistic Home Theatre. Film credits include the upcoming The Headhunter’s Calling starring Gerard Butler. Television credits include Chicago Fire.

**PATRICK CLEAR\*** (Ensemble) most recently appeared at the Goodman in By the Way, Meet Vera Stark during the 2012/2013 Season. Mr. Clear’s other Goodman credits include Teddy Ferrara; Race; Dartmoor Prison; Oedipus Complex; King Lear; The Clean House; The Goat or, Who is Sylvia?; Hollywood Arms; Arcadia; Dancing at Lughnasa; Miss Evers’ Boys and A Christmas Carol. Chicago credits include The Madness of George III, As You Like It and King Lear at Chicago Shakespeare Theater; The March at Steppenwolf Theatre Company; You Can’t Take It With You, Pride and Prejudice, The Miser and Dr. Jekyll and Mr. Hyde at Northlight Theatre and Seascape, Tartuffe and Brontë at Remy Bumppo Theatre Company. He has appeared on Broadway in Hollywood Arms and Noises Off. Regional credits include appearances at the Indiana Repertory Theatre, Hartford Stage, the Asolo Repertory Theatre, Cleveland Play House, Maltz Jupiter Theatre, Arena Stage, the Guthrie Theater, American Shakespeare Theatre, Centerstage, the Folger Shakespeare Theatre, the Huntington Theatre Company and the Cincinnati Playhouse in the Park. Film and television credits include The Dark Knight, Chicago P.D., Boss, Losing Isaiah, The Untouchables and Early Edition.

**MAUREEN GALLAGHER\*** (Ensemble) returns to the Goodman, where she previously appeared in The Winter’s Tale. Chicago credits include The Infidel and David Copperfield (Steppenwolf Theatre Company); Billy Elliot (Drury Lane Theatre); SS! Romeo and Juliet (Chicago Shakespeare Theater); Macbeth, Under Milkwood, The Misanthrope, Hedda Gabler, She Stoops to Conquer and Mrs. Warren’s Profession (Court Theatre); Mad Forest (Remains Theatre); The Cripple of Inishmaan (Northlight Theatre); The Belle of Amherst (Jeff Award), The Hitch-Hikers, King Lear and Translations (Body Politic Theatre) and The Birthday Party (Jeff Award nomination) and Anna Christie (Apple Tree Theatre). Regional credits include All My Sons (Cardinal Stage Company) and Richard II, The Comedy of Errors, Cymbeline and Romeo and Juliet (Notre Dame Shakespeare Festival). Ms. Gallagher’s plays have been produced in Chicago, including Comrades Mine (City Lit Theatre) and Martin Furey’s Shot (TimeLine Theatre).

**JAMES EARL JONES II\*** (Carlyle Meyers) returns to Goodman Theatre, where he previously appeared in the New Stages Festival production of Carlyle. Chicago credits include October Sky, Elf, Dreamgirls and The Full Monty (Marriott Theatre); Satchmo at the Waldorf, The Secret Garden, The Good Book and Porgy and Bess (Court Theatre); Sondheim on Sondheim (Porchlight Music Theatre); Shrek (Chicago Shakespeare Theater); Cymbeline (First Folio Theatre); Sweet Charity and the upcoming Company (Writers Theatre); Mr. Rickey Calls a Meeting (Lookingglass Theatre Company); Porgy and Bess (Lyric Opera of Chicago and San Francisco Opera); The Wiz (Theatre at the Center, Jeff Award nomination); Aida, Spamalot and Ragtime (Drury Lane Theatre); A Civil War Christmas (Northlight Theatre); Annie Get Your Gun (Ravinia Festival); The 25th Annual Putnam County Spelling Bee (Broadway in Chicago and Mason Street Warehouse); Dessa Rose (Apple Tree Theatre); Aspects of Love (Jedlicka Performing Arts Center); I Pagliacci (Intimate Opera); On the Town (New Classic Singers), as well as The Gondoliers, Patience, H.M.S. Pinafore and The Pirates of Penzance. National tour credits include The Gershwin’s Porgy and Bess. Television and film credits include Pokerhouse, Chicago Fire and Empire.

**TIM EDWARD RHOZE\*** (Carlyle’s Father) returns to Goodman Theatre, where his credits include Waiting for Godot, All The Rage, Ma Rainey’s Black Bottom, A Raisin In The Sun and others. Chicago credits include the world premiere of Airline Highway (also on Broadway with Manhattan Theatre Club), Wendell Green and The Crucible at Steppenwolf Theatre Company and North Star, Eden and Freefall at Victory Gardens Theater. He has been the producing artistic director of the Fleetwood-Jourdain Theatre (financially supported by the city of Evanston) since 2010, where his directing credits include Having Our Say, From the Mississippi Delta, Home, For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf, Woza Albert and Going to St. Ives. He also wrote and directed Why Not Me? A Sammy Davis Jr. Story and Maya’s Last Poem, both produced at Fleetwood-Jourdain Theatre.

**LEVENIX RIDDLE\*** (Omar) returns to the Goodman, where he previously appeared in the New Stages production of Carlyle. Chicago credits include A Midsummer Night’s Dream and Romeo and Juliet (Chicago Shakespeare Theater), A Behanding in Spokane (Profiles Theatre), A Girl with Sun in Her Eyes and The Jammer (Pine Box Theater Company) and Wrong Mountain (Rare Terra Theatre). Mr. Riddle’s television credits include Chicago Fire and Sirens. He is a graduate of The Theatre School at DePaul University.

**TIFFANY SCOTT\*** (Janice) returns to Goodman Theatre, where she previously appeared in the workshop production of Carlyle and 2666 reading at the New Stages Festival, A Christmas Carol and The Edward Albee Festival. Chicago credits include Hedda Gabler, A Little Night Music and Heartbreak House (Writers Theatre); The Two Noble Kinsmen (Jeff Award nomination), Sense and Sensibility and SS! The Comedy of Errors (Chicago Shakespeare Theater); Beast on the Moon (Provision Theater, Jeff Award nomination) and work with Court Theatre, Griffin Theatre, Lifeline Theatre, Lookingglass Theatre Company, TimeLine Theatre Company and others. Regional credits include work with Berkeley Repertory Theatre, McCarter Theatre, Seattle Repertory Theatre, Illinois Shakespeare Festival, Utah Shakespearean Festival and four seasons with American Players Theatre.

**CHARLETTE SPEIGNER\*** (Ensemble) returns to the Goodman, where she previously appeared in Mirror of the Invisible World. Chicago credits include A Midsummer Night’s Dream (Chicago Shakespeare Theater), The Bluest Eye (Steppenwolf Theatre Company), Two Trains Running (Pegasus Players), Oresteia (Greasy Joan & Company) and Blues for an Alabama Sky (Eclipse Theatre). Regional credits include Gem of the Ocean (Ensemble Theatre Cincinnati). She is a graduate of The Theatre School at DePaul University.

**DON TIERI** (Ensemble) Chicago credits include Marvin’s Room and A View from the Bridge (Shattered Globe Theatre), Leander Stillwell (Stage Left Theater), Blood and Gifts (TimeLine Theatre), The Hiding Place and Bonhoeffer’s Cost (Provision Theatre), The Price and Anne Christie (Illinois Theatre Centre) and Creole (Infusion Theatre), as well as productions with Steppenwolf Theatre Company, Victory Gardens Theater, Northlight Theatre, Next Theatre and Organic Theater Company. Los Angeles credits include Leander Stillwell (Lee Strasberg Theatre) and work with L.A. Theatre Works, Open Fist Theatre and The Writers and Actors Lab. Television and film credits include Dead Last, Profiler, Seven Days, The Untouchables and Overexposed. Mr. Tieri received an MFA from The Theatre School at DePaul University. He is represented by Paonessa Talent.

**NATE WHELDEN\*** (Ensemble) returns to Goodman Theatre, where he previously appeared in the New Stages production of Carlyle. He is an ensemble member of Sideshow Theatre Company, where his credits include Stupid F\*\*king Bird (Jeff Award nomination), Antigonick, Maria/Stuart, The Ugly One, Idomeneus (Jeff Award for Best Ensemble), Heddatron and Strangerland. His other Chicago credits include Pinkolandia (16th Street Theater) and The Peacock (Jackalope Theatre Company). Mr. Whelden has also worked at the Ensemble Studio Theatre in New York City, and he was in the 2007 Hangar Theatre Lab Company in Ithaca, New York. He graduated from the University of Virginia in 2008. He is represented by Shirley Hamilton.

**THOMAS BRADSHAW** (Playwright) returns to Goodman Theatre, where his play Carlyle appeared in the 2014 New Stages Festival and his play Mary had its world premiere in the 2010/2011 Season. His other plays include Intimacy and Burning (The New Group), Job and Dawn (The Flea Theater), The Bereaved (Crowded Fire, Partial Comfort and the State Theater of Bielefeld in Germany), Southern Promises (PS122) and many more. His play Fulfillment played both the The Flea Theater in New York and American Theater Company in Chicago this past fall. Mr. Bradshaw has been featured as one of Time Out New York’s 10 playwrights to watch and was named “Best Provocative Playwright” by The Village Voice. He has received fellowships from the Lark Play Development Center, Soho Rep (Streslin Fellow) and New York Theater Workshop, and he was the recipient of a 2009 Guggenheim Fellowship, the 2012 Award from the Foundation for Contemporary Arts and the Prince Charitable Trust’s Prince Award. Mr. Bradshaw was the Playwright in Residence at the Soho Theatre in London in February 2009. His plays are published by TCG, Samuel French, PAJ and Dramatic Publishing. Mr. Bradshaw received his MFA from Mac Wellman’s playwriting program and he is an associate professor at Northwestern University.

**BENJAMIN KAMINE** (Director) returns to Goodman Theatre, where he directed the 2014 New Stages Festival production of Carlyle. Recent credits include the New York premiere of Washer/Dryer by Nandita Shenoy (Ma-Yi Theater Company), the world premieres of Thomas Bradshaw’s Job and Christopher Oscar Peña’s a cautionary tail (The Flea Theater), The Dum Dums by Joshua Conkel (Glass Mind Theatre), Pied! by Julia Meinwald and Gordon Leary (Polyphone Festival, University of the Arts) and Samsara by Lauren Yee (Chance Theater). Mr. Kamine is an associate artist at The Flea Theater and a resident director at the Jewish Plays Project. He has developed new plays with Ars Nova, Brooklyn College, Cape Cod Theatre Project, EST/Youngblood, The New Group and PlayPenn, among many others. He is a member of the Lincoln Center Theater Directors Lab, the 2015/2016 Civilians R&D Group and SDC. Mr. Kamine was also a member of the 2014/2015 Soho Rep Writer/Director Lab and an SDC 2014/2015 LABA Fellow.

**KEVIN DEPINET** (Set Designer) returns to the Goodman, where he recently designed scenery for Feathers and Teeth, Smokefall, Brigadoon and The Iceman Cometh. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Old Globe, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre and The Mark Taper Forum. Broadway credits include associate designer for August: Osage County, The Motherf\*\*ker with the Hat and Of Mice and Men. National tour credits include Camelot and Ragtime. Mr. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**RACHEL HEALY** (Costume Designer) returns to the Goodman, where her designs have appeared in The Upstairs Concierge, New Stages Amplified, The Crowd You’re in With, Ghostwritten, Boleros for the Disenchanted, Hughie, The Edward Albee Festival and Lobby Hero. Her designs have appeared locally in productions at Steppenwolf Theatre Company, Chicago Shakespeare Theater, Chicago Children’s Theatre, Northlight Theatre, Apple Tree Theatre, American Theater Company, Next Theatre Company, TimeLine Theatre Company, Remy Bumppo Theatre Company, Court Theatre and most recently, in Writers Theatre’s production of Doubt. Regionally, Ms. Healy has designed productions at the Alliance Theatre, Arizona Theatre Co., Indiana Repertory Theatre, Milwaukee Repertory Theater, First Stage Children’s Theater of Milwaukee, American Players Theatre and Long Wharf Theatre. Ms. Healy is a professor of theatrical design at Loyola University.

**HEATHER GILBERT** (Lighting Designer) returns to the Goodman, where she designed Pedro Páramo. Her designs have been seen on many Chicago stages including The Hypocrites, Steppenwolf Theatre Company, Court Theatre, Steep Theatre, Victory Gardens Theater, Chicago Children’s Theatre, Writers Theatre and About Face Theatre. Regional credits include work with the Oregon Shakespeare Festival, American Repertory Theatre, Kansas City Repertory, Milwaukee Repertory Theater, Huntington Theatre, Williamstown Theatre Festival, Alley Theatre, Berkeley Repertory Theatre and Actors Theatre of Louisville. International credits include work with the Almeida Theatre in London. Ms. Gilbert received the NEA/TCG Career Development Grant and the 3Arts Award. She serves as the head of lighting design at Columbia College Chicago and received her MFA from The Theatre School at DePaul University. She is a member of The Hypocrites community.

**CHRISTOPHER KRIZ** (Sound Designer) is an award-winning composer and sound designer making his Goodman Theatre debut. Recent and upcoming Chicago credits include Constellations (Steppenwolf Theatre Company), Sucker Punch and The House That Will Not Stand (Victory Gardens Theater), The Grapes Of Wrath (Gift Theatre), Life Of Galileo (Remy Bumppo Theatre Company), Sunset Baby (TimeLine Theatre Company), Mothers and Sons (Northlight Theatre), Gem Of The Ocean (Court Theatre) and Good For Otto (Gift Theatre), as well as work with Theatre Wit, First Folio Theatre and many others. He has received 11 Jeff Award nominations, most recently for Cicada (Route 66 Theatre) and Mill Fire (Shattered Globe Theatre). Lifeline Theatre recently produced Mr. Kriz’s new musical, Soon I Will Be Invincible. He is a member of United Scenic Artists 829. To hear more of his work, visit ChristopherKriz.com.

**TANYA PALMER** (Dramaturg) is the director of new play development at Goodman Theatre, where she coordinates New Stages, the theater’s new play program, and has served as the production dramaturg on a number of plays including the world premieres of Another Word for Beauty by José Rivera, the adaptation of Roberto Bolaño’s 2666 by Robert Falls and Seth Bockley, Smokefall by Noah Haidle, The Happiest Song Plays Last by Quiera Alegría Hudes, The Long Red Road by Brett C. Leonard and the Pulitzer Prize-winning Ruined by Lynn Nottage. Prior to her arrival in Chicago, she served as the director of new play development at Actors Theatre of Louisville, where she led the reading and selection process for the Humana Festival of New American Plays. She is the co-editor, with Amy Wegener and Adrien-Alice Hansel, of four collections of Humana Festival plays, published by Smith & Kraus, as well as two collections of 10-minute plays published by Samuel French. Originally from Calgary, Alberta, Canada, she holds an MFA in playwriting from York University in Toronto.

**DONALD E. CLAXON\*** (Production Stage Manager) returns to Goodman Theatre, where he previously stage managed stop. reset. Chicago credits include Dee Snider’s Rock n’ Roll Christmas Tale and The Addams Family, as well as work with the Lyric Opera, Chicago Symphony Orchestra, Silk Road Rising, Chicago Opera Theater, Grant Park Music Festival, Court Theatre, Paramount Theater, The Second City and About Face Theatre. He also served as a production assistant for Shrek: The Musical. Regionally, he has worked with Mobile Opera, Peninsula Players, Yale Opera, Florentine Opera, Glimmerglass Festival, Barrington Stage Company and Yale Repertory Theatre. He is a graduate of Wabash College and the Yale School of Drama.

**ROBERT FALLS** (Goodman Theatre Artistic Director) Most recently, Mr. Falls partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s 2666. Last season, he reprised his critically acclaimed production of The Iceman Cometh at the Brooklyn Academy of Music, directed Rebecca Gilman’s Luna Gale at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s Don Giovanni for the Lyric Opera of Chicago. Other recent productions include Measure for Measure and the world and off-Broadway premieres of Beth Henley’s The Jacksonian. This spring at the Goodman, Mr. Falls will direct the Chicago premiere of Rebecca Gilman’s Soups, Stews, and Casseroles: 1976. Next season, he will direct Eugene O’Neill’s Ah, Wilderness! and Annie Baker’s adaptation of Uncle Vanya. Among his other credits are The Seagull, King Lear, Desire Under the Elms, John Logan’s Red, Jon Robin Baitz’s Three Hotels, Eric Bogosian’s Talk Radio and Conor McPherson’s Shining City; the world premieres of Richard Nelson’s Frank’s Home, Arthur Miller’s Finishing the Picture (his last play), Eric Bogosian’s Griller, Steve Tesich’s The Speed of Darkness and On the Open Road, John Logan’s Riverview: A Melodrama with Music and Rebecca Gilman’s A True History of the Johnstown Flood, Blue Surge and Dollhouse; the American premiere of Alan Ayckbourn’s House and Garden and the Broadway premiere of Elton John and Tim Rice’s Aida. Mr. Falls’ honors for directing include, among others, 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 (including a 2012 Jeff Award for The Iceman Cometh). For “outstanding contributions to theater,” Mr. Falls 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), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor’s Award. Earlier this season, he was inducted into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director) is in his 36th season as executive director. On May 18, 2015, he received the Lifetime Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. To honor his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of A Christmas Carol, which celebrated 38 years as Chicago’s leading holiday arts tradition this season. 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. Under 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 US, the Pulitzer Prize for Lynn Nottage’s Ruined and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; Chicago magazine and the Chicago Tribune as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; 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 the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

For *Carlyle*:

Michelle Benda: Assistant Lighting Designer

**History**

Called America’s “Best Regional Theatre” by Time magazine, Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 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), Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including Tony Awards and two Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the Goodman’s priorities include new plays (over 100 world or American premieres in the past 30 years), reimagined classics (including Falls’ nationally and internationally celebrated productions of Death of a Salesman, Long Day’s Journey into Night, King Lear   
and The Iceman Cometh, many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion are primary cornerstones of the Goodman’s mission; over the past 25 years, more than one-third of Goodman productions (including 31 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year the Goodman’s numerous education and community engagement programs, including the innovative Student Subscription Series, serve thousands of students, teachers, life-long learners and special constituencies. In addition, for nearly four decades the annual holiday tradition of A Christmas Carol has led to the creation of a new generation of theatregoers in Chicago.

Goodman Theatre’s leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. The Chairman of Goodman Theatre’s Board of Trustees is Joan E. Clifford; Swati Mehta is President of the Woman’s Board.

**From the Goodman Archives: *Mary*, 2011**

Carlyle is not the first exposure of Goodman audiences to Thomas Bradshaw’s iconoclastic view of society, race and politics in the 21st century. In Mary, the playwright cast a satirical eye on the paternalistic relationship between a suburban Southern family (including their gay son, newly returned home from college) and their African American servants. Horrified by the propagation of 19th century stereotypes in a 21st century household (especially as symbolized by the loving but racist nickname by which servant Mary has become known), the son persuades the family to provide Mary with the education she has always longed for—only to be stunned by the prejudices that the “new” Mary espouses. As always, Bradshaw’s work elicited an impassioned variety of audience and critical responses, sparking some of the most memorable post-performance discussions in Goodman history.

**The Theater**

GOODMAN THEATRE

170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

**SUBSCRIPTION AND TICKET INFORMATION**

Subscriptions and tickets for Goodman productions are available at the Goodman Box Office. Call 312.443.3800 or stop by the box office. All major credit cards are accepted: American Express, Discover, Mastercard and Visa. Tickets are available online: GoodmanTheatre.org

**GREAT GIFTS FROM THE GOODMAN**

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at 312.443.3800, or stop by the next time you attend a show.

**PARKING**

DON’T MISS OUT ON THE NEW $16.50 PARKING RATE! On your next visit you can receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at InterParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking.

\*Parking rates subject to change.

**USHERING**

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

**ACCOMMODATIONS FOR THE DISABLED**

The Goodman is accessible to the disabled. Listening assistance devices are available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

**MEZZTIX**

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**10TIX**

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**GOODMAN PREFERRED PARTNERS**

**HOTEL**

Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar.

Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

**RESTAURANTS**

**Petterino’s** | 150 North Dearborn Street, next to the Goodman | 312.422.0150

**Bella Bacino’s** | 75 East Wacker Drive | 312.263.2350

**Blackfinn Ameripub** | 65 West Kinzie Street | 312.836.0290

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**CATERERS**

**Paramount Events** | 773.880.8044

**Sopraffina Marketcaffé** | 312.984.0044

**True Cuisine, Ltd./Sweet Baby Ray’s Catering** | 630.238.8261 ext. 207

**Union Square Events** | 312.472.6970

**IN CONSIDERATION OF OTHER PATRONS**

Latecomers are seated at the discretion of management. Babes-in-arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

**EMERGENCIES**

In case of an emergency during a performance, please call Guest Services at 312.443.5555.

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ROCHE SCHULFER: Executive Director

*Artistic Collective*

STEVE SCOTT: Producer

CHUCK SMITH: Resident Director

MARY ZIMMERMAN: Manilow Resident Director

HENRY GODINEZ: Resident Artistic Associate

BRIAN DENNEHY, REBECCA GILMAN, REGINA TAYLOR, HENRY WISHCAMPER: Artistic Associates

SETH BOCKLEY: Playwright-in-Residence

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OWEN BRAZAS: IT General Help Desk

MARISSA FORD: Special Projects Associate

KEN MATT MARTIN: General Management Apprentice

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TANYA PALMER: Director of New Play Development

NEENA ARNDT: Dramaturg

ERICA SARTINI-COMBS: Associate Casting Director

JULIE MASSEY: Assistant to the Artistic Director

JONATHAN L. GREEN: Literary Management Associate

JOSEPH PINDELSKI: Producing Coordinator

RACHAEL JIMENEZ: Casting Assistant

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HOLLY HUDAK: Associate Director of Development/Senior Director of Major Gifts

JEFF M. CIARAMITA: Senior Director of Special Events & Stewardship

SHARON MARTWICK: Director of Institutional Giving

KATE WELHAM: Director of Institutional Grants and Development Operations

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Want to learn more about what inspires the work on our stages? Take advantage of these events to enrich your Goodman Theatre experience.

Playbacks: *Carlyle* | Owen Theatre

Following each Wednesday evening performance of Carlyle, patrons are invited to join us for a post-show discussion about the play with members of the Goodman’s artistic staff. FREE.

Artist Encounter: Carlyle | Sunday, April 10 | 5pm | Polk Rehearsal Room

Join Carlyle playwright Thomas Bradshaw and director Benjamin Kamine for an in-depth conversation about the play. $10 for the public, $5 for Subscribers, Donors and students.

**Accessibility performances of *Carlyle*:**

ASL-Signed Performance: April 20 | 7:30pm

Audio-Described Performance: April 24 | 2pm // Touch tour at 12:30pm  
Open-Captioned Performance: May 1 | 2pm

GoodmanTheatre.org/Access

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