**ONSTAGE**

***AH, WILDERNESS!***

features

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**A Note About *Ah, Wilderness!***

There is no playwright whose work and life have captivated me more, over the course of my career, than Eugene O’Neill. Always vast in ambition and scope, O’Neill elevated American playwriting in the early 20th century, penning thematically hefty plays and paving the way for writers like Arthur Miller, Tennessee Williams and Edward Albee. Emerging from an economically privileged but emotionally ruinous childhood, O’Neill portrayed the proverbial glass as half empty, writing of family relationships smashed beyond repair, individuals interminably mired in their own self-loathing, and substance abuse that curled its devious tendrils around all aspects of a character’s life.

Those were his topics, that is, except when he wrote *Ah, Wilderness!*

In this nostalgic comedy, O’Neill introduces us to the Miller family—middle-class residents of a small town in Connecticut whose love for each other prevents them from falling into the common O’Neillian traps of alcoholism, lack of connection and existential torment. Like O’Neill’s best-known dramas *Long Day’s Journey Into* *Night* and *The Iceman Cometh*, the play presents flawed individuals—but for the characters in *Ah, Wilderness!*, foibles don’t lead inevitably to misery. It is a rare opportunity for O’Neill fans to peer inside the dramatist’s mind—and get the sense that everything just might be all right. While I have spent much of my 30 years at the Goodman diving again and again into O’Neill’s oeuvre, I am pleased in this instance to present a different director’s interpretation of this towering playwright’s work.

Steve Scott is an artist of extraordinary intellectual and theatrical distinction who has made an indelible mark on countless Chicago theaters; at the Goodman, he most recently directed the boisterously bleak *Vanya and*

*Sonia and Masha and Spike* in 2015. But his influence on the Goodman, and on me, goes far beyond the work audiences see on stage. In his position as the Goodman’s Producer—a job he has indefatigably held since 1987, after serving for several years in our Education department– Steve has overseen hundreds of productions, helped shepherd the Goodman through periods of tremendous growth, mentored dozens of staff members and has been one of my closest colleagues and confidants.

This summer, he is retiring from his full-time position, and I know that no aspect of life at the Goodman— from season planning to fundraising— will be the same without him *(see page 12 for a* *tribute to Steve Scott)*. I am fortunate to share a life in the theater with a man who embodies the ideals of the art form and whose quick laugh belies his deep wisdom. And I cannot think of a more suitable director than Steve for this humorous, warm and achingly human play.



Robert Falls, Artistic Director

EXPLORING THE WILDERNESS

A CONVERSATION WITH DIRECTOR STEVE SCOTT

By Neena Arndt

A few weeks before rehearsals began for *Ah, Wilderness!*— playwright Eugene O’Neill’s only comedy—director Steve Scott sat down with Production Dramaturg Neena Arndt to share his insights on the play and its place within O’Neill’s canon.

**Neena Arndt: Tell me about your relationship with Eugene O’Neill’s work. How were you introduced to him, and why do his plays speak to you?**

**Steve Scott:** My first directing project in college was a scene from *Long Day’s Journey Into* *Night*. I had fallen in love with the story prior to that, because I saw the film version with Katharine Hepburn; I just thought it was fascinating. I don’t think I ever had any great academic affinity for O’Neill, but the way in which he portrayed his characters and the kinds of issues that his characters dealt with appealed to the tragic part of me when I was younger. I remember reading *Desire Under the Elms* and *Strange Interlude*, which I found very odd, but there was an attempt to capture the grandeur of human emotion in a way that I didn’t think contemporary playwrights did. There was something almost operatic about O’Neill’s emotional scope. And then later, as I became more serious about studying plays and playwrights, I was amazed by the experimentation that O’Neill adopted throughout his career, trying all sorts of different ways of storytelling.

**NA: How did *Ah, Wilderness!* fit into that?**

**SS:** I find *Ah, Wilderness!* compelling because it takes all of the things that we know about O’Neill and flips them. I don’t think I came to this play until much later, quite frankly, because when I was in graduate school and we studied the works of O’Neill, *Ah, Wilderness!* was kind of shunted aside as some kind of aberration—like a sketch

O’Neill wrote one day when he was in a good mood. Given the mass of his works, it wasn’t terribly significant. I didn’t really explore *Ah, Wilderness!* until a few years ago at Roosevelt University, where I teach. I was looking for a show that had a large cast and dealt with young people and the things they experience. I read it and found it, first of all, very funny and sweet, but as profound in many ways as some of his tragic plays. It’s just that in *Ah, Wilderness!* the characters find ways, through their family and relationships, to deal with hardships that prevent those events in their lives from becoming tragedies. So much of O’Neill is about people feeling like they’re isolated and alone, even within a family—but the lovely thing about *Ah, Wilderness!* is that the members of the Miller family connect and work with each other, and they embrace that. This was something that O’Neill himself seemed to lack; he saw himself as an outcast, but yearned to be part of a real family almost in a fantasy way. I think we all long for a family we can really be a part of. Some of us were lucky enough to grow up in that family, some of us weren’t. But as we reach adulthood, that’s a kind of primal need: to find family, whether through blood relationships, marriage etc., who will nurture us. And that’s what *Ah, Wilderness!* shows us.

**NA: This play is set in 1906 and deals with American life at the turn of the 20th century— a time that O’Neill, having been born in 1888, remembered. But he wrote the play in the 1930s, so it was a period piece even at the time it was written. Why do you think this era was compelling to O’Neill, and why might it be compelling to contemporary audiences?**

**SS:** It was a time of incredible change in America— especially incredible political change. America was essentially growing up, emerging from an adolescence into young adulthood. American society was starting to define itself beyond some of its 19th century struggles. Obviously there were a lot of new things to grapple with in terms of roles people played, and in terms of the mechanization of society. The automobile and telegraphs–all these foreign things that started to connect us–are, in a way, similar to what we’re dealing with now, in our Digital Age. So the play is filled with characters who emerged from a certain tradition, coming into a new world where the rules are not so clear, and might not make much sense and are being questioned. I think that’s part of every generation; but that era was kind of the most chaotic and convulsive time for that kind of social exploration, and has a great deal of relevance to what we’re seeing today. So there are tremendous links between the energy and obstacle of the time and the growing awareness of self. People weren’t quite as restricted to class or gender roles–though by today’s standards, they certainly were–but they started to realize that there is more to life than simply doing what you’re told. It was the beginnings of a modern world.

**NA: Two generations are represented in the play—parents and children. The central character in the play, Richard, is a teenager. Do you look at the play differently now than you might have a few decades ago?**

**SS:** The themes this play touches on—in terms of family and relationships and figuring out your identity—are ones that I’ve dealt with in my own work, consciously or unconsciously, for 40 years. The fact that *Ah, Wilderness!* is, for want of a better term, a comedy, where things generally end up well, is significant to me at the age that I’ve reached. It’s almost like looking back to where I was at age 20, and where I was at 40, and, heavens, when I was 60, and thinking, “Yeah, those problems I faced were important, but you know what? I’ve survived, and look—here I am.”

EUGENE O’NEILL AND THE GOODMAN

With acclaimed productions of *The Iceman Cometh, Long Day’s Journey Into Night* and more to his name, Goodman Theatre Artistic Director Robert Falls has been hailed as one of the leading interpreters of Eugene O’Neill. The Goodman’s rich history with the “Father of American Drama” (1888-1953) spans most of the theater’s history.

**1939** – O’Neill’s work makes its Goodman Theatre debut via a production of *Anna Christie*, directed by David B. Itkin, Director of the Goodman Memorial Theatre.

**1944** – Eunice Osborne directs *Ah, Wilderness!,* with future comedian Shelley Berman appearing as Wint Selby.

**1953** – Itkin directs *Desire Under the Elms*.

**1954** – Itkin returns to O’Neill’s work, this time directing a new production of *Anna Christie*.

**1955** – Following in her father’s footsteps, director Bella D. Itkin brings the work of O’Neill to the Goodman stage with *Mourning Becomes Electra*. The production features costumes from famed designer Theoni V. Aldredge, who went on to create a fashion sensation with her designs for the film *The Great Gatsby*. A multiple Tony Award winner, Aldredge also designed the original Broadway productions of *Dreamgirls, Annie, A Chorus Line* and many others.

**1957** – Charles McGaw, head of the Goodman School’s acting program, helms a new production of *Ah, Wilderness!*

**1976** – As part of the Goodman’s 50th Anniversary Season, Artistic Director William Woodman directs *Mourning Becomes Electra*, starring Judith Ivey, a future two-time Tony Award winner and Emmy nominee.

**1976** – George Keathley directs*Long Day’s Journey Into Night*.

**1990** – Artistic Director Robert Falls directs Brian Dennehy in *The Iceman Cometh*, launching a three-decade collaborative exploration of O’Neill’s work between the director and actor. Two years later, they brought the production to Dublin’s Abbey Theatre.

**1996** – Falls and Dennehy reunite for a production of *A Touch of the Poet*; the cast also features future Tony Award winner Deanna Dunagan.

**2000** – Cherry Jones and Gabriel Byrne star in Daniel Sullivan’s production of *A Moon for the Misbegotten*, which moves to Broadway shortly afterward, earning Tony Award nominations for Best Revival of a Play, Best Actress and Best Actor in a Play.

**2002** – The Tyrone family returns to the Goodman stage in Robert Falls’ production of *Long Day’s Journey Into Night*, featuring Brian Dennehy, Pamela Payton-Wright, Steve Pickering and David Cromer. The following year, Falls and Dennehy mount the play on Broadway with Vanessa Redgrave, Philip Seymour Hoffman and Robert Sean Leonard joining the cast. The production wins Dennehy a second Tony Award for Best Actor (following his win for the Goodman production of *Death of a Salesman*), as well as Tonys for Redgrave and Best Revival of a Play.

**2004** – Falls directs Dennehy in the one-act play, *Hughie*.

**2009** – Dennehy, Carla Gugino and Pablo Schreiber star in Falls’ production of *Desire Under the Elms*, which moves to Broadway later that year. In conjunction with that production as a centerpiece, the Goodman presents the epic *A Global Celebration: Eugene O’Neill in the 21st Century*—a six-week celebration of O’Neill’s works featuring productions from local, national and international groups like The Hypocrites, The Wooster Group, The Neo-Futurists, Companhia Triptal of Brazil and Toneelgroep Amsterdam.

**2010** – Dennehy reprises his role in the Falls-directed *Hughie*, this time performing the play on a double bill with Samuel Beckett’s *Krapp’s Last Tape*, directed by Jennifer Tarver.

**2012** – Twenty-two years after playing Hickey in *The Iceman Cometh*, Dennehy takes on the role of Larry Slade in a new production, again directed by Falls and starring Nathan Lane in the role of Hickey. The production moves with its 19-member cast intact to the Brooklyn Academy of Music (BAM) in 2015.

**2017** – Goodman Producer and Artistic Associate Steve Scott directs *Ah, Wilderness!*

AN ESSENTIAL GOODMAN STORY

STEVE SCOTT:

A LIFE IN THE THEATER

By Neena Arndt

The 2016/2017 Season concludes with *Ah, Wilderness!*, and marks a bittersweet moment forthe Goodman Theatre family: the play’s director,Steve Scott, steps down from his long-held positionas the theater’s Producer. Scott has calledthe Goodman his artistic home for nearly fourdecades, when he joined the staff as Director ofEducational Programs in 1980. Other than a briefperiod (1984–1986) when he left to work at theChicago International Film Festival and the LatinSchool of Chicago, Scott has been a Goodmanmainstay—moving from education to the artisticdepartment, eventually serving as Producer. In thiscapacity, he oversees every aspect of the Goodman’sproductions, supervises and mentors staff,and offers wise counsel on such diverse efforts asfundraising, marketing, education and outreach.

Scott rarely forgets a name, a face or a production, and holds 37 years of Goodman memories.

Scott began working at the Goodman at its former home—a smaller space with limited technological capacities, located behind the Art Institute of Chicago—when many of its greatest achievements were to come. The theater had not yet earned its Tony Award or its designation by *Time* magazine as America’s “Best Regional Theater,” nor had it quite gained the national and international reputation as a place where new plays thrive and classics are brilliantly reimagined. Scott played an integral role in shaping the

Goodman’s growth; from overseeing its expanding artistic staff to negotiating the transition into its current home at 170 N. Dearborn in 2000, he has been a guiding force for the Goodman through growing pains and triumphs.

In addition to his invaluable contributions off the stage, Scott has directed Goodman productions ranging from madcap comedies (*Dinner with* *Friends* and *Vanya and Sonia and Masha and* *Spike*) to heart-wrenching dramas (*Wit* and *Rabbit* *Hole*). He earned his first Goodman directing credit 28 years ago, with the 1989 production of

*A Christmas Carol*, and would return to direct several more engagements of the annual production over the next three decades. In 2007, he officially became a member of the Goodman’s Artistic Collective, a group of distinguished and diverse artists who shape the theater’s creative direction and select plays for each season.

He meanwhile built a reputation in the broader Chicago theater community as one of its most prolific directors, amassing credits at theaters of all budget levels, including Eclipse Theatre, Redtwist Theatre, Silk Road Rising and many more. His work as a longtime professor at Roosevelt University, as well as his subtle, caring mentorship of theater artists—including those long out of school—have earned him a reputation as a theatrical sage.

After this season, he will no longer report for his daily duties as Producer at the Goodman, but Scott will remain an active member of the Artistic Collective, and continue to direct and teach throughout the city. Everyone at the

Goodman will miss his keen artistic sensibilities, his shrewd diplomacy, his vast knowledge and his ability to find the humor and lightness in any drama—on stage or off.

*Ah, Wilderness!* and Eugene O’Neill’s Nostalgia

for a Time That Never Was

By Neena Arndt

In 1906, America bustled along at the frenetic pace it had commenced a half century earlier when industrialism revamped its labor, leisure and communication. The Wright brothers patented their illustrious invention,

Chicago began construction on its first freight delivery tunnel system and Dr. Lee Deforest debuted his vacuum tube, which formed the foundation for the field of electronics. Meanwhile, Eugene O’Neill, aged 17, graduated from high school.

Reared in a household that was both dysfunctional and theatrical—his mother battled a morphine addiction while his father toured the nation for decades as the title role in a stage adaptation of *The Count of Monte Cristo*—O’Neill had been shunted off to boarding school at age seven. By

1906, O’Neill’s resentment of his parents fueled his depression and early forays into alcoholism. Later on, these familial failings, and O’Neill’s resultant lack of faith in bourgeois values, served as the stimulus for his most gut-wrenching plays: *Long Day’s Journey Into Night*, *The Iceman* *Cometh* and *Anna Christie*, to name a few. And yet, in *Ah, Wilderness!*, O’Neill renders a teenage boy struggling with newfound independence and sexual feelings, and his parents’ wise, firm efforts to guide him towards a functional, happy adulthood. O’Neill wrote the play in 1933, but set it in 1906, creating a fantastical version of the adolescence he never enjoyed.

In *Ah, Wilderness!*, Richard Miller lives with his parents and siblings in a small Connecticut town. A newly minted high school graduate, Richard plans to attend Yale University in the fall; meanwhile, he is spending the summer reading books and plays by writers his parents deem too lascivious—Henrik Ibsen, George Bernard Shaw and the prurient Oscar Wilde—and wooing his first love, Muriel. When Muriel’s parents discover a passionate poem that Richard has given her, they forbid her to see him. This leads Richard onto an adventure fueled by his anger towards the conventional values that surround him, and by healthy adolescent curiosity. His parents, while flawed, never fail to tend to their children’s needs, and the entire family is buffered from life’s travails by laughter and their love for one another.

For his own part, the young O’Neill went off to Princeton University, but did so little schoolwork he was expelled after one year for “poor scholastic standing.” He drank excessively, married his first wife, Kathleen Jenkins, and fathered a child (perhaps in an attempt to create the familial bliss his childhood home lacked), then abandoned his wife and son and found work as a sailor. In 1912, while living at a rooming house in New York and downing bottle after bottle of cheap liquor, O’Neill made an attempt at suicide that was thwarted by a roommate. This skirmish with death was followed almost immediately by another, when he contracted a near-fatal case of tuberculosis. While recovering in a sanatorium, O’Neill made good use of his time by studying great playwrights like August Strindberg and Henrik Ibsen, and began to write plays. He found success in 1916 when the Provincetown Players produced his play *Bound East for Cardiff*; that year he also married again (second wife Agnes Boulton), and would eventually have two more children, whom he would all but abandon while they were small. In 1920, his playwriting career accelerated when he won the Pulitzer Prize for Drama for *Beyond the Horizon*.

In the midst of all this turmoil, however, O’Neill spent a number of months living with a stable, small-town family. From September 1913 to March 1914, at age 25, O’Neill boarded with the Rippin family of New London, Connecticut. Sober, he made friends with the Rippins’ daughters, and attempted to participate in rituals of family life, however foreign they seemed to him. On Christmas, 1913, the Rippins presented O’Neill with small, thoughtful gifts. Since it had not occurred to O’Neill that he might be included in such a tradition, he had nothing for them; embarrassed, he left the house, and returned that evening with boxes of chocolates. At the same time, O’Neill challenged the family’s values, convincing the girls to read *The Decameron* and several plays by Gerhart Hauptmann. Around this same time, O’Neill’s father, desperate to help his faltering son, convinced Frederick Latimer, editor of the *New London Telegraph*, to hire O’Neill as a reporter. Though O’Neill admitted later in life that he was a “bum reporter,” he nonetheless curried favor with Latimer, who encouraged his writing.

Twenty years later, in 1933, O’Neill awoke one morning with an idea for a play. By this time, he had been awarded his third Pulitzer (of four) and also had moved on to his third (and final) wife, Carlotta Monterey. In less than a month, he finished a draft of *Ah, Wilderness!* He set the play in a Connecticut home not unlike the Rippins’, and created a father who edits a newspaper, modeled after Latimer. His central character Richard displays some of the traits O’Neill did in his youth: a penchant for reading, and an interest in revolutionary ideas. Yet Richard seems on track to succeed in college, with the guidance of ordinary middle-class parents. Richard’s father’s career in journalism does not reach the heights of either the senior O’Neill, who was a well-known and exceptionally successful actor, or the younger O’Neill, who became one of the most heralded playwrights of his era. But his parenting abilities far exceed those of the O’Neill men, who alternated between toxic interactions with their children, sending them away and abandoning them entirely.

Writing lightly and comically, O’Neill honors the fictitious Miller family, rather than mocking them. Yet, this kindly attitude towards the bourgeoisie failed to seep into his other work—and certainly failed to change his own familial relationships. Though he remained married to his third wife until his death, they separated several times and their relationship remained rocky. He cut off contact with his daughter, Oona, when her marriage to Charlie Chaplin displeased him, and disowned his son Shane, who struggled with heroin addiction. Both Shane and O’Neill’s other child, Eugene Jr., would eventually die by suicide. For O’Neill, demons remained inescapable. But in *Ah, Wilderness!*, we see the life O’Neill might have lived had his birthright been different. Of course, this happier life, had it come to pass, may or may not have included revolutionizing the American theater—as Eugene O’Neill did, in the midst of all his misery.

**ENGAGE**

ENRICH YOUR GOODMAN THEATRE EXPERIENCE WITH THESE OPPORTUNITIES.

**PlayBacks: *Ah, Wilderness!***

Following each Wednesday and Thursday evening performance of *Ah, Wilderness!*, patrons are invited to join us for a post-show discussion about the play with members of the cast\* and the Goodman’s artistic staff. **FREE.**

**PlayTalks: *Ah, Wilderness!***

**June 30; July 7, 14 and 21 at 7pm**

One hour prior to select performances, members of the Goodman’s artistic staff present interactive talks to give patrons a deeper understanding of the work they are about to see. **FREE.**

**Artist Encounter: *Ah, Wilderness!***

A Conversation with Steve Scott

**June 25 at 5pm**

Join Goodman Producer, Artistic Associate and *Ah, Wilderness!* director Steve Scott for a discussion on bringing four-time Pulitzer Prize winner Eugene O’Neill’s sole comedy to the stage. The final Artist Encounter for the season will also look back at the vast and acclaimed history of O’Neill works performed at the Goodman.

**$10 for the public; FREE for Subscribers, Donors and students.**

All events take place in the Alice Rapoport Center for Education and Engagement at Goodman Theatre, accessible at the south end of the second floor lobby. Learn more about this community center in the heart of the Loop on pages 52–53.

SEE NEW WORK FROM THE PLAYWRIGHTS UNIT: JULY 16 – 18!

The process of creating a play, from inception to fully realized production, is often long and arduous, and writers typically revise their work through a series of workshops and readings. Among the manys the Goodman currently supports and develops new plays is the Playwrights Unit, a progeam in which four Chicago-based writers meet twice per month to discuss their plays-in-process. Each eriter possesses a unique voice, and each approaches writing differently; it is this diversity that leads to fruitful discussions.

After 10 months of meetings, the four plays written during the season are showcased in free summer staged readings July 16 – 18. Playwrights Unit plays are strongly considered for production in the Goodman’s New Stages Festival and/or mainstage programming. In recent years, audiences have experienced Playwrights Unit works in the Owen Theatre such as Andrew Hinderaker’s *The Magic Play*, Seth Bockley’s *Ask Aunt Susan*, Kristiana Rae Colón s *Florissant & Canfield* and Martín Zimmerman’s *Solid Sand Below*.

Please join us for readings of the plays that might be the Goodman next hit shows. To learn more about the readings and to reserve tickets, visit **GoodmanTheatre.org/PlaywrightsUnit**.

**THE BEAUTIES**

**By DAWN RENEE JONES**

**Directed by JESS MCLEOD**

**SUNDAY, JULY 16, 2pm**

A goddess with an anxiety disorder enlists the aid of her son to procure beauties for placement in the universe where needed. But when a rare and unusually beautiful maiden accepts the hand of a grotesque monster, mother and son are challenged to reassess their relationship to the superficially attractive.

**JUNE IN THE PARADE**

**By EMMA STANTON**

**Directed by VANESSA STALLING**

**MONDAY, JULY 17, 7:30pm**

In June’s grandmother’s house, everyone is sick. Her grandmother has dementia, her aunt is hallucinating and June is beginning to see things that aren’t there. Three generations of women call into question what we inherit, what we are capable of and who we become as a result of our family.

**JO AND LIV**

**By EVAN LINDER**

**Directed by KRISSY VANDERWARKER**

**SUNDAY, JULY 16, 7:30pm**

Liv has accepted her estranged sister Jo’s invitation to spend Christmas together with their families in New York in 1961. With years of hurt between them, they hope this can be their chance to finally exhume the skeletons in their closets...or at least the contentious Academy Award stuffed in the cupboard.

**REFRIGERATOR**

**By LUCAS BAISCH**

**Directed by KURT CHIANG**

**TUESDAY, JULY 18, 7:30pm**

Eighty-two percent of Earth’s population has disposed of their physical bodies and digitally uploaded their consciousness to IceBox & Co. In the midst of a going-away party for a colleague, the company’s few remaining employees battle their moral and socioeconomic inabilities to abandon reality.

JOIN US FOR ACCESSIBLE PERFORMANCES OF

*AH, WILDERNESS!*

Goodman Theatre believes that all audiences should experience the power of theater, and is proud to offer accessible performances and services for each production. In addition to ASL Interpreted, Audio Described and Open Captioned performances, services the Goodman provides include accessible seating, programs available in braille and large print and complimentary assistive listening devices. For additional information, assistance or an accommodation not mentioned on this page, visit the Guest Services

Desk or e-mail Access@GoodmanTheatre.org.

**SATURDAY, JULY 15**

Touch Tour, 12:30pm

Audio Described Performance, 2pm

**WEDNESDAY, JULY 19**

ASL Interpreted Performance, 7:30pm

**SATURDAY, JULY 22**

Open Captioned Performance, 2pm

Open Captioned Performance is sponsored by Neil and Eliza Stern.



ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

**AH, WILDERNESS!**

By

EUGENE O’NEILL

Directed by

STEVE SCOTT

Set Design by

TODD ROSENTHAL

Costume Design by

AMY CLARK

Lighting Design by

AARON SPIVEY

Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturgy by

NEENA ARNDT

Production Stage Manager

ALDEN VASQUEZ\*

Stage Manager

JONATHAN NOOK\*

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CAST (in alphabetical order)

Tommy Miller.. . . . . . . . . . . . . . . . . . . .**Matthew Abraham**

Wint Selby.. . . . . . . . . . . . . . . . . . . . . . . . . . . .  **Will Allan\***

Sid Davis.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **Larry Bates\***

Richard Miller.. . . . . . . . . . . . . . . . . . . **Niall Cunningham\***

The Bartender.. . . . . . . . . . . . . . . . . . . . . . **Joe Dempsey\***

Belle.. . . . . . . . . . . . . . . . . . . . . . . . . . . **Amanda Drinkall\***

Lily Miller.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .  **Kate Fry\***

David McComber.. . . . . . . . . . . . . . . . **Ricardo Gutierrez\***

Essie Miller.. . . . . . . . . . . . . . . . . . . . . . . . . . . **Ora Jones\***

Arthur Miller.. . . . . . . . . . . . . . . . . . . . . **Travis A. Knight\***

Muriel McComber.. . . . . . . . . . . . . . . . . .**Ayssette Muñoz\***

Nat Miller. . . . . . . . . . . . . . . . . . . . . . . **Randall Newsome\***

Norah.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Bri Sudia\***

Mildred Miller.. . . . . . . . . . . . . . . . . . . . **Rochelle Therrien**

The Salesman.. . . . . . . . . . . . . . . . . . . . . . . . **Bret Tuomi\***

Dialect Coach: **Christine Adaire**

Assistant Director: **James Fleming**

Assistant Lighting Designer: **Daniel Friedman**

Young Performer Supervisor: **Adrienne Bader**

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

Matt Browning—*Arthur Miller*; Lindsey Kite—*Norah, Belle*;

Angela Morris—*Mildred Miller, Muriel McComber*;

Casey Morris—*Richard Miller*; Tania Richard\*—*Essie*

*Smith*; Davu Smith—*Tommy Miller*

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

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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

**MATTHEW ABRAHAM** (*Tommy Miller*) returns to the Goodman,where he previously appeared intwo seasons of *A Christmas Carol* as Tiny Tim. Chicagocredits include *The Last Wife* (TimeLine Theatre Company),

*1984* and *Marie Antoinette* (Steppenwolf Theatre Company)and *A Midsummer Night’s Dream* (Chicago ShakespeareTheater). Television credits include Amazon’s *Patriot*,along with several television and voice-over commercialsand print ads. He received training at Northlight Theatre,The Second City and Piven Theatre Company. When Mr.Abraham is not acting, he enjoys playing clarinet in hismiddle school symphonic band, video games andimmersing himself in science fiction fantasy novels.

**WILL ALLAN\*** (*Wint Selby*) returns to the Goodman, where he previously appeared in *The* *Seagull* and *Dartmoor Prison*. Chicago credits include *Circumference of a Squirrel* (Greenhouse Theater Solo Celebration); *Good People*, *The March*, *The Flick*, *Animal Farm* and *A Separate Peace* (Steppenwolf Theatre Company); *The Whale* (Victory Gardens Theater); *The Goat, or Who*

*is Sylvia?* (Remy Bumppo Theatre Company); *Romeo and Juliet* and *Much Ado About Nothing* (First FolioTheatre); *Speech and Debate* and *It’s A Wonderful Life* (American Theater Company); *Red Noses* and *The Good Soul of Szechuan* (Strawdog Theatre Company) and *The History Boys* (TimeLine Theatre Company, where heis an associate artist and a member of the PlaywrightsCollective). Regional credits include *The Mousetrap* at

Milwaukee Repertory Theatre and *Red* at the Human

Race Theatre Company. Television credits include *Chicago Justice*. He is a graduate of North Central College and attended the Moscow Art Theatre School.

**LARRY BATES\*** (*Sid Davis*) makes his Goodman Theatre debut. He was last seen as Martin Luther King, Jr. in *All the* *Way* at South Coast Repertory. Additional South Coast

Repertory credits include *Death of a Salesman*, *The Motherf\*\*ker with the Hat*, *Topdog/Underdog*, *Fences,* the world premiere of *Mr. Marmalade* and *Jitney* (co-production with Pasadena Playhouse, directed byRon OJ Parson, NAACP Theatre Award and the LosAngeles Drama Critics Circle Award for Best FeaturedActor). He also had the distinction of playing Dr. King in *The Mountaintop* at the Matrix Theatre and San DiegoRepertory Theatre. Film and television credits include

*Big Little Lies*, *Veronica Mars* and *Lions for Lambs*.

Mr. Bates is a Lunt-Fontanne Fellow and a graduate of The Theatre School at DePaul University.

**NIALL CUNNINGHAM\*** (*Richard Miller*) makes his GoodmanTheatre debut. He is currentlya series regular on CBS’ hitseries, *Life in Pieces*. Additionaltelevision credits include Hulu’s *Deadbeat* and MTV’s *Awkward*.

Theater credits include *Urinetown* at Fiorello H. LaGuardia HighSchool of Music & Art and Performing Arts (of which heis an alumnus) and *Waiting for Godot* at The New School.He is also the co-founder and co-director of the New YorkCity-based theater company G45 Productions.

**JOE DEMPSEY\*** (*The Bartender*) returns to the

Goodman, where he previously appeared in *Twist Your Dickens,* *Blue Skies Process* (*New Stages* Festival), *The Disappearance of* *the Jews, Jolly, Silk, Trojan*

*Women, Design for Living* and *Strange Interlude* (co-produced with The Neo-Futurists of which he is an alumnus). Chicago credits include *Faceless* (Northlight Theatre), *West Side Story* (Paramount Theatre) and *The Watson* *Intelligence* (Theatre Wit), as well as work with

Steppenwolf Theatre Company, Lookingglass Theatre

Company, Court Theatre, Victory Gardens Theater, Drury

Lane Theatre, 16th St. Theater, Chicago Shakespeare

Theater, Remy Bumppo Theatre Company and many others. Regionally, he has worked with Milwaukee Repertory Theatre, Cincinnati Playhouse, Centerstage,

Repertory Theatre of St. Louis and City Theatre, among others. Television and film credits include *Chicago Fire,*

*Amber Rose, E.R., What About Joan?* and *Early Edition*.

**AMANDA DRINKALL\*** (*Belle*) returns to Goodman Theatre, where she previously appeared in *Venus* *in Fur* and *Measure for Measure.* Chicago credits include *King*

*Charles III* (Chicago Shakespeare Theater); *Mary Page Marlowe* (Steppenwolf Theatre Company); *By the Water, White Guy on the* *Bus* and *Funnyman* (Northlight Theatre); *Dutchman* (American Blues Theatre); *Last Train to Nibroc* (Haven Theatre, Jeff Award for Best Actress); *Rest* (Victory Gardens Theater); *Pygmalion* (Oak Park Festival); *Great Expectations* (Strawdog Theatre Company); *Pride and Prejudice* (Lifeline Theatre); *hamlet is dead. no gravity, The Skriker, Brand,* *The Love of the Nightingale* and *Pullman, WA* (Red Tape Theatre) and 16 shows with The Back Room Shakespeare Project, including *Othello*, *As You Like It* and *Romeo & Juliet*. Regional credits include work with North Carolina & Michigan Shakespeare Festivals. Television credits include *Chicago* *Med* and *Bobby & Iza*. Film credits include *The View From* *Tall*. Ms. Drinkall holds a BFA from the University of Illinois at Urbana-Champaign and is represented by Gray Talent Group.

**KATE FRY\*** (*Lily Miller*) makes her Goodman Theatre debut. Chicago credits include *Electra,* *The Hard Problem* and *Caroline,* *or Change* (Court Theatre); *Marjorie Prime, Arcadia, Hedda Gabler* and *The Letters* (WritersTheatre); *As You Like It, Henry IV* *Parts One and Two, The Moliere*

*Comedies* and *The Merchant of Venice* (Chicago Shakespeare Theater); *Outside Mullingar* and *The Miser*

(Northlight Theatre); *In the Next Room or the vibrator play*

(Victory Gardens Theater); as well as work with Apple Tree Theatre, Theater at the Center and Marriott Theatre.

Off-Broadway, she played Candida in *A Minister’s Wife* at Lincoln Center Theater. Regional credits include *The School for Scandal* at Center Theatre Group, *My Fair Lady* at McCarter Theatre and *Into the Woods* atRepertory Theatre of St. Louis.

**RICARDO GUTIERREZ\*** (*David McComber*) returns to the

Goodman, where his credits include *Destiny of Desire*, *Mother Road* (*New Stages* Festival), *The* *Upstairs Concierge*, *Song for the* *Disappeared*, *Fish Men*, *Mariela* *in The Desert* and *A Christmas* *Carol*. Chicago credits include *In the Heights* (Paramount Theatre), *Iphigenia 2.0* (Next Theatre), *Anna In the Tropics* (Victory Gardens Theatre) and *Race* (Lookingglass Theatre Company) and *The* *House on Mango Street, Our Lady of 121st Street* and

*Jesus Hopped the “A” Train* (Steppenwolf Theatre Company). Regional credits include *Destiny of Desire*

(South Coast Repertory), *Ground* (Actors Theatre of

Louisville) and *Lydia* and *Margaritas and Sunsets* (Denver Center Theatre). Film credits include *Stranger Than* *Fiction*, *Stand and Deliver* and *Running Scared*. Television credits include *Boss* and *Sirens*. He is the executive artistic director of Teatro Vista.

**ORA JONES\*** (*Essie Miller*) returns to Goodman Theatre, where her credits include *A Christmas Carol, Animal*

*Crackers, Proof* and *The Beard of Avon.* She is an ensemblemember of Steppenwolf TheatreCompany, where her creditsinclude *The Wheel, Three Sisters, The Brother/Sister Plays, The Unmentionables, The Violet Hour, The Crucible* and *Morningstar.* Additional Chicago credits include *Pericles, Henry VIII, Sunday in the Park with George, The Madness of George III, Twelfth Night* and *A Flea in Her Ear* (Chicago Shakespeare Theater); *Rasheeda Speaking* (Rivendell Theatre Ensemble); *My Kind of Town* (TimeLine Theatre Company); *Our Town* (WritersTheatre) and *Execution of Justice* (About Face Theatre).Broadway credits include *Matilda the Musical* (also firstnational tour) and *Les Liaisons Dangereuses.* Film andtelevision credits include *Betrayal, Chicago Fire, Were the World Mine* and *Stranger than Fiction.*

**TRAVIS A. KNIGHT\*** (*Arthur Miller*) returns to the Goodman,where previous credits includetwo seasons of *A Christmas Carol, The Sign in Sidney Brustein’s Window*, *Measure for Measure* and *Camino Real*.Chicago credits include *Camelot* with Drury Lane Theatre.Regional credits include *Vanya and Sonia and Masha and Spike* (Forward Theater Company), *Moon Over the Brewery* (Milwaukee Chamber Theatre), *Jesus Christ Superstar* (In Tandem Theatre), *A Streetcar Named Desire* and *Hoodoo Love* (Uprooted Theatre) and *Persians* (Renaissance Theaterworks). He has also spentfive seasons with American Players Theatre, where heappeared in *The Two Gentlemen of Verona, Richard III, Troilus and Cressida, All’s Well That Ends Well, The Glass Menagerie* and *The Tempest*, among many others.Television and film credits include *Chicago P.D., Chicago Fire, Mind Games* and *Henry Gamble’s Birthday Party*.

**AYSSETTE MUÑOZ** (*Muriel McComber*) returns to GoodmanTheatre, where she played the titlerole in *Marisol* at the Celebration ofLatina/o Artists. She is an

ensemble member with Teatro Vista, where her credits include *Wolf at the End of the Block*; *In* *the Time of the Butterflies*; *Between You, Me & the Lampshade*; *Romeo and Juliet* and *A View from the Bridge.* Additional Chicago credits include understudying *in Short Shakes! Romeo and* *Juliet* (Chicago Shakespeare Theater) and the upcoming *Alias Grace* at Rivendell Theatre Ensemble. Regional credits include *The Comedy of Errors* and understudying in *Richard III* (Notre Dame Shakespeare Festival). Television credits include *Chicago P.D.* She was featured as one of the *Chicago Tribune*’s “Top 10 Hot New Faces of Chicago Theater” in 2015 and is represented by

Paonessa Talent Agency.

**RANDALL NEWSOME\*** (*Nat Miller*) returns to the Goodman,where he previously appeared in

Rebecca Gilman’s *A True History of the Johnstown Flood*. Chicagocredits include *The Seafarer, Art* and *Time Stands Still* (Steppenwolf Theatre Company),as well as work with StrawdogTheatre Company, Lyric Opera of Chicago, CandlelightDinner Playhouse/Forum Theatre and Light OperaWorks. Broadway credits include *An Enemy of the People* (Manhattan Theatre Club), *A Touch of the Poet* (Roundabout Theater Company) and *Inherit the Wind*.Off-Broadway credits include work with Irish RepertoryTheatre and New York Theatre Workshop (includingMs. Gilman’s adaptation of *The Heart is a Lonely Hunter*).Regional credits include *Hughie* (Shakespeare TheatreCompany), as well as work with McCarter Theatre,Alliance Theatre and more. Touring credits include the125th edition of Ringling Bros. and Barnum & BaileyCircus. Film and television credits include *Hidden Figures, A Walk in the Woods, I Love You Phillip Morris*, Oliver Stone’s *W., Sangre de Mi Sangre*, *Tremors*, David Chase’s *Not Fade Away*, *Turn: Washington’s Spies, Stan Against Evil, Boardwalk Empire, Person of Interest, House of Cards, The Good Wife, The Vampire Diaries, Law & Order* and the upcoming *Geostorm* and *Dirt Road to Lafayette*.

**BRI SUDIA\*** (*Norah*) returns to the Goodman, where she previously appeared in *Wonderful Town*. Chicago credits include *Sweeney Todd* (Paramount Theatre); *Miss Bennet* and *Shining Lives* (Northlight Theatre); *Far From Heaven*

(Porchlight Music Theatre); and *Road Show, Pericles* and *Shakespeare’s Greatest Hits* (Chicago Shakespeare Theater). Regional credits include three seasons at the Utah Shakespeare Festival, the Texas and Arkansas Shakespeare Festivals and the Milwaukee Repertory Theatre. Ms. Sudia received her MFA in acting from the University of Illinois and holds a degree in sign language interpreting for the deaf.

**ROCHELLE THERRIEN** (*Mildred Miller*) makes her

Goodman Theatre debut. Chicago credits include understudying *The Last Wife* (TimeLine Theatre Company), *London Wall* and *The 25th* *Annual Putnam County Spelling* *Bee* (Griffi n Theatre Company), *Heathers: The Musical* (Kokandy Productions), *Aspects* *of Love* (Theo Ubique Cabaret Theatre, Jeff Award nomination for Best Supporting Actress in a Musical) and *Carrie* (Bailiwick Chicago). Television credits include *Chicago P.D.* and *The Jamz*. Ms. Therrien received her BFA in acting from Boston University and is represented by Gray Talent Group.

**BRET TUOMI\*** (*The Salesman*) returns to the Goodman, where he previously appeared in *A* *Christmas Carol* and *The Iceman* *Cometh*. Chicago credits include *ENRON* and *The Price* (TimeLine Theatre Company); *Julius Caesar,*

*Henry V* and *Othello* (Chicago Shakespeare Theater) and *West* *Side Story, Billy Elliot* and *Saturday Night Fever* (Drury Lane Theatre). Mr. Tuomi has appeared on Broadway and in the national tour of *Rock of Ages*. Regional credits include performances with Notre Dame Shakespeare Festival, Montana Repertory Theatre, the Alpine Theatre Project and Montana Shakespeare in the Parks. Mr. Tuomi has appeared on television in ABC’s *Mind Games* and in the fi lm *Keep the Change*.

**EUGENE O’NEILL** (*Playwright*, 1888-1953) is considered one of the greatest American playwrights of the 20th century. His accolades include four Pulitzer Prizes in Drama—more than any other playwright to date—and the Nobel Prize in Literature. He received his first production in 1916 when the Provincetown Players performed *Bound East for Cardiff* in Provincetown, Massachusetts. O’Neill’s work was widely produced both in Provincetown and New York during the next several years, and the playwright was awarded his first Pulitzer, for *Beyond the Horizon*, just four years after his first Provincetown production. O’Neill’s reputation rose steadily throughout the 1920s; he received a second Pulitzer in 1922 for *Anna Christie* and a third in 1928 for *Strange Interlude*. During this same period, *The Emperor* *Jones*, *The Hairy Ape* and *Desire Under the Elms* brought O’Neill further popular and critical acclaim. He labored throughout the 1930s on an 11-play cycle called *A Tale of Possessors Self-Dispossessed*, which he never completed. He received the Nobel Prize in Literature in 1936 and in the early 1940s wrote three of his best works: *Long Day’s Journey Into Night*, *The Iceman*

*Cometh* and *A Moon for the Misbegotten*. O’Neill considered *Long Day’s Journey Into Night* so personal that he left instructions for the play to be withheld for 25 years after his death. In the early 1950s, O’Neill and his wife moved to Boston, taking up residence at the Shelton Hotel, where he died in 1953. As the executor of O’Neill’s estate, his wife gave permission for publication and production of *Long Day’s Journey Into Night*. The play premiered in 1956 and won O’Neill his fourth Pulitzer in 1957, four years after his death.

**STEVE SCOTT** (*Director*) is the Producer of Goodman

Theatre, where he has overseen more than 200 productions; he is also a member of Goodman’s Artistic Collective. His Goodman directing credits include *Vanya* *and Sonia and Masha and Spike*; Horton Foote’s *Blind*

*Date*; *Rabbit Hole; Binky Rudich and the Two-Speed*

*Clock* and *No One Will Be Immune* for the David Mamet

Festival; *Dinner With Friends; Wit*; the world premiere of Tom Mula’s *Jacob Marley’s Christmas Carol; A* *Midsummer Night’s Dream* (co-directed with Michael Maggio); and the 2011 and 2012 editions of *A* *Christmas Carol*. Other directing credits include productions at Silk Road Rising, American Blues Theatre, A Red Orchid Theatre, Redtwist Theatre, Northlight Theatre, Shattered Globe Theatre, Eclipse Theatre (where he is an ensemble member) and others. He is a member of the Jeff Committee’s Artist and Technical Team, a board member of Season of Concern, artistic advisor for Silk Road Rising and an associate artist with Chicago Dramatists and Collaboraction theater companies. He was one of six resident directors for WBEZ’s series “Stories on Stage,” and has contributed articles to a variety of publications, including the *Encyclopedia of Chicago*. Mr. Scott is the recipient of six Jeff nominations, an After Dark Award, the Illinois Theatre Association’s Award of Honor and Eclipse

Theatre Company’s Corona Award. As an actor, he most recently appeared in The Next Theatre’s production of *Are You Now or Have You Ever Been…?* (Jeff Award for

Outstanding Ensemble).

**TODD ROSENTHAL** (*Set Designer*) has designed scenery for productions at the Goodman that include *Uncle Vanya*, *Wonderful Town*, *The Little Foxes, The* *Upstairs Concierge, Luna Gale, Venus in Fur* and more. He received a Tony Award for *August: Osage County* and a Tony nomination for *The Motherfu\*\*er with the Hat*. Additional Broadway credits include *Fish in the Dark,* *This is Our Youth, Of Mice and Men* and *Who’s Afraid of* *Virginia Woolf*. His many other credits include *The* *Qualms* (Steppenwolf Theatre Company)*, Born* *Yesterday* (Guthrie Theater), *The Beauty Queen of* *Leenane* (Theatre Royal in Ireland), *Domesticated* (Lincoln Center Theater), *August: Osage County* (Sydney Theatre Company in Sydney, Australia and the National Theatre in London), *Tribes* (Berkeley Repertory Theatre), Stephen King and John Mellencamp’s *Ghost Brothers of* *Darkland County* (Alliance Theatre), *A Parallelogram* (Mark Taper Forum) and *Mother Courage* (Arena Stage). Mr. Rosenthal was an exhibitor at the 2007 Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in the Czech Republic. He also designed the museum exhibits *MythBusters: the* *Explosive Exhibition* and *Sherlock Holmes: the Science* *of Deduction*. His many accolades include the Laurence Olivier Award, Ovation Award, Helen Hayes Award, Los Angeles Backstage Garland Award, Jeff Award and a Michael Merritt Award for Excellence in Design and Collaboration. He is an associate professor at

Northwestern University and a graduate of the Yale School of Drama. Toddar.com

**AMY CLARK** (*Costume Designer*) returns to the Goodman, where she previously designed *Vanya and* *Sonia and Masha and Spike*. Broadway costume designs include *A Night with Janis Joplin* and *Chaplin* (Drama Desk and Outer Critics Circle nominations). Other recent designs include *Himself and Nora* (Minetta Lane Theatre);

*Cagney* (York Theatre); *Heathers the Musical* (New World Stages); the 145th and 144th editions of *Ringling Bros.* *and Barnum & Bailey Circus*; *Chaplin* (St. Petersburg,

Russia); *My Life is a Musical* (Bay Street Theater); *Hello,*

*Dolly!* (The MUNY); *Kiss Me, Kate* (Barrington Stage

Company); *Noises Off* (Pittsburgh Public Theatre);

*Somewhere* (Hartford Stage); *On Your Toes* (City Center Encores!) and *The Little Mermaid* (Paper Mill Playhouse). Ms. Clark received the 2012 Theatre Hall of Fame Emerging Artists Fellowship. She holds an MFA in costume design from NYU’s Tisch School of the Arts.

**AARON SPIVEY** (*Lighting Designer*) returns to Goodman

Theatre, where he previously designed *2666, Brigadoon* and served as associate lighting designer for *The Iceman Cometh* and *Turn of the Century*. Mr. Spivey served asthe associate/assistant designer on over 25 Broadwayproductions including *Long Day’s Journey Into Night, Something Rotten!, Aladdin, Motown, The Coast of Utopia*

(Tony Award for Best Lighting), *Catch Me if You Can, The Merchant of Venice, 9 to 5, Tarzan, Little Women, Grease, A Chorus Line, Lend Me a Tenor* and *Collected Stories*. His off-Broadway credits include *Wanda’s World, From My Hometown, 4 Guys Named José, Golf the Musical* and *Elle.* Chicago and regional creditsinclude *Tug of War-Civil Strife* (Chicago ShakespeareTheater), *The Producers* and *Beauty and the Beast* (Broadway By the Bay), *The Secret Garden* (Children’sTheater of Charlotte); *Marry Me a Little* (CincinnatiPlayhouse in the Park), *Bomb-ity of Errors* (SyracuseStage); *4 Guys Named José* (Actors’ Playhouse); *Mame* (Helen Hayes PAC) and *Little Shop of Horrors* and *Beautiful Dreamer* (Cherry County Playhouse). He alsodesigned *A Chorus Line* in Mexico City.

**RICHARD WOODBURY** (*Composer and Sound*

*Designer*) is the resident sound designer at the

Goodman, where his credits include music and/or sound design for *Uncle Vanya*; *2666; The Matchmaker; Soups,*

*Stews, and Casseroles: 1976*; *Vanya and Sonia and Masha and Spike*; *The Little Foxes; stop. reset.; Rapture,*

*Blister, Burn; Ask Aunt Susan*; *Luna Gale*; *Measure for*

*Measure*; *Teddy Ferrara*; *Other Desert Cities*; *Crowns*; *Camino Real*; *A Christmas Carol*; *Red*; *God of Carnage*;

*The Seagull*; *Candide*; *A True History of the Johnstown*

*Flood*; *Hughie/Krapp’s Last Tape*; *Animal Crackers*;

*Magnolia*; *Desire Under the Elms*; *The Ballad of Emmett*

*Till*; *Talking Pictures*; *The Actor*; *Blind Date*; *Rabbit Hole*;

*King Lear*; *Frank’s Home*; *The Dreams of Sarah Breedlove*; *A Life in the Theatre*; *Dollhouse*; *Finishing the Picture*; *Moonlight and Magnolias*; *The Goat or, Who is Sylvia*?; *Lobby Hero;* productions in the *New Stages* Festival and many others. Steppenwolf Theatre Company

credits include *Linda Vista, Mary Page Marlowe*, *Slowgirl*,

*Belleville*, *Middletown*, *Up, The Seafarer, August: Osage*

*County*, *I Just Stopped By to See the Man*, *Hysteria*, *The*

*Beauty Queen of Leenane*, *The Memory of Water*, *The Libertine* and others. Broadway credits include originalmusic and/or sound design for *Desire Under the Elms*,

*August: Osage County*, *Talk Radio*, *Long Day’s Journey*

*Into Night*, *A Moon for the Misbegotten*, *Death of a*

*Salesman* and *The Young Man from Atlanta*. Mr. Woodbury’s work has also been heard at Stratford

Shakespeare Festival in Canada; London’s Lyric and National theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative

Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies.

**NEENA ARNDT** (*Dramaturg*) has dramaturged more than 25 productions in eight seasons, including Robert Falls’ productions of *Soups, Stews, and Casseroles:* *1976*; *Measure for Measure*, *The Iceman Cometh* and *The Seagull*; David Cromer’s production of *Sweet Bird* *of Youth* and the world premiere of Rebecca Gilman’s *Luna Gale*. She has 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.

**ALDEN VASQUEZ\*** (*Production Stage Manager*) is in his 25th season at the Goodman and has stage managed 75 productions. His Chicago credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little* *Voice*. His regional theater credits include productions at American Theater Company, American Stage Theater Company, Arizona Theatre Company, Ford’s Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse. He teaches stage management at DePaul University, is a 33-year member of Actors’ Equity Association and a U.S. Air Force veteran.

**JONATHAN NOOK\*** (*Stage Manager*) returns to the

Goodman, where he previously stage managed *Destiny of Desire* and *A Christmas Carol* and the *New Stages* Festival productions of *The King of Hell’s Palace* and *The Upstairs Concierge*. Chicago credits include *The Flick*,

*Grand Concourse*, *This is Modern Art (based on true events)*, *The Night Alive*, *Leveling Up*, *Buena Vista*, *The Drunken City*, *South of Settling*, *Want*, *Closer Than I Appear* and *No Sugar Tonight* (both featuring Jeff Garlin),

*Animals Out of Paper*, *The North Plan*, *Sex with Strangers* and *Okay, Bye*. (Steppenwolf Theatre Company); *Charm*

(Northlight Theatre) and *Side Man* (American Blues Theatre). He has also worked with Court Theatre,

American Blues Theatre, SITI Company, The Chicago Commercial Collective, Timeline Theatre, American

Theater Company, Theater Wit and Chicago Dramatists, as well as serving as production manager for three seasons at Remy Bumppo Theatre Company.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) This season marks Mr. Falls’ 30th anniversary as the artistic director of Goodman Theatre. Most recently, he directed the world premiere of Jim McGrath’s *Pamplona,* starring Stacy Keach as Ernest Hemingway, and a new production of Annie Baker’s adaptation of *Uncle Vanya*.

Last season, Mr. Falls directed the Chicago premiere of

Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976* and also partnered with Goodman Playwright-in- Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666* (Jeff Award for

Best Adaptation). During the 2014/2015 Season, he reprised his critically acclaimed production of *The* *Iceman Cometh* at the Brooklyn Academy of Music, reprised his world premiere production of Rebecca Gilman’s *Luna Gale* at Center Theatre Group’s 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*. 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*, 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), the Illinois Arts Council Governor’s Award and induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre*

*Executive Director*) is in his 37th 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. For 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 39 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 Theatre, 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. 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 profi t theaters); the Performing

Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of

Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. 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.

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**GOODMAN THEATRE**

**Goodman Theatre offers extraordinary spaces for special events, corporate meetings, lectures, pre-show receptions, auditions and more.**

**Available rental spaces** can accommodate up to 850 people and include auditoriums, elegant lounge and dining areas, rehearsal rooms and more. The Goodman can also provide audio visual equipment, catering options and other specifics your event may require.

To learn more or submit an inquiry, visit **GoodmanTheatre.org/Rentals** or call **312.443.3818**.

YOUR VISIT

170 North Dearborn Street, Chicago, Illinois 60601 • 312.443.3800 | GoodmanTheatre.org • Box Office Hours: Daily 12–5pm

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Memberships (subscriptions and tickets for Goodman productions are available at the Goodman box office, online or by calling **312.443.3800.**

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GETTING HERE

If you are driving, receive a discounted $16.50\* pre-paid parking rate for Government Center Self Park (located at Clark/Lake Streets) on your next visit to the Goodman.

Visit **GoodmanTheatre.org/Parking** to learn more. If you did not purchase a pre-paid parking pass for Government

Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Pre-paid parking is also available at Theatre District garage for $28 (or $34, with lobby validation).

\*Parking rates subject to change.

If you are using public transportation, the Goodman is located within one block of every CTA line (Clark/Lake,

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Love theater and want to volunteer as a Goodman usher? Call **312.443.3808** to learn more.

ACCESSIBILITY ACCOMMODATIONS

The Goodman offers listening assistance devices, available at Guest Services at no charge, in addition to accessible seating options and other services. For more information visit **GoodmanTheatre.org/Access.**

DISCOUNTS

On the day of performances, remaining mezzanine level seats are available at half-price with code MEZZTIX.

Students can also purchase $10 mezzanine tickets with code 10TIX. Visit **GoodmanTheatre.org** to learn more.

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Chicago Kimpton Hotels offer patrons special discounted rates at Hotel Allegro, Hotel Burnham and The Gray. Rates are based on availability. Rooms must be booked through the Chicago VIP reservations desk based at Hotel Allegro at **312.325.7211.** Mention code **GMT.** Learn more at **GoodmanTheatre.org/Visit.**

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DID YOU KNOW?

The Goodman’s flagship Education program, the SCHOOL MATINEE SERIES, trains Chicago teachers to use arts strategies in their classrooms for every subject area.

**ALL of the Goodman’s Education and Engagement**

**Programs are offered FREE of charge.**

85% **of students served by the Goodman’s** **Education programming come from** **under-resourced** **communities.**

**Of the** 200+ **alumni of the 10-yearold Cindy Bandle**

**Young Critics Program,** 100% **have enrolled in college.**

**“Theaters regularly use plays to teach literature.**

**But the Goodman might be the only theater in the country using stagecraft to teach PHYSICS to high school students.”**

* ***Crain’s Chicago Business*, “Math and Science Take Center Stage,” March 27, 2017**

When Goodman Theatre opened the doors to its Alice Rapoport Center for Education and Engagement one year ago, it redefined the intersection of art, community and change—and established a community center in the heart of the Loop. Under the leadership of Walter Director of Education and Engagement Willa J. Taylor, the Alice Center is home to 20+ Education and Engagement programs, offered year-round and free of charge. It’s the place where the Goodman builds new models of innovative artist/community partnerships to better understand how arts and culture can contribute to community problem-solving and growth.

**One hundred percent of the funding for Goodman Theatre’s Education and Engagement Programs comes from contributions. We can’t do it without you.**

For decades, Goodman Theatre has practiced *Arts as Education*— using the process of artistic creation to inspire and empower its Chicago community. **YOUR SUPPORT...**

* **CONTINUES A 40-YEAR COMMITMENT.**

Invest in the future of young professionals—and the future of the arts—by giving college students or early career professionals the opportunity to participate in the Goodman’s Internship Program.

* **STRENGTHENS A 30-YEAR LEGACY.**

Introduce young people to the performing arts through the School Matinee Series for Chicago High Schools. Make the arts come alive in the classroom by funding teacher training workshops and resource materials.

* **EXPANDS A 20+ YEAR TRADITION.**

Sponsor Chicagoland students in the PlayBuild | Youth Intensive program and help them find their creative voice.

* **ADVANCES A 10-YEAR WRITING PROGRAM.**

Help young women in the Cindy Bandle Young Critics program develop the skills and critical literacy necessary to set them on a professional path.

* **NURTURES NEW INITIATIVES!**

Programs established during the past decade—GeNarrations, Youth Poetry Ensemble, Play ’N 90, Musical Theater Intensive— can only grow with your support. Help us impact more youth and lifelong learners.

Meet the Arts Leaders of Tomorrow:

the Goodman Youth Arts Council

By Elizabeth Rice

The Goodman opens new doors for Chicagoland students through its educational programming—and ensures these teenagers stay engaged with the theater through the Goodman Youth Arts Council (GYAC). A group of young artists who use their theater training to connect people with the stories on stage, GYAC participants believe theater can educate and empower by building bridges between diverse peoples. Now in its eighth year, the program was created by Walter Director of Education and Engagement Willa J. Taylor as a way to cultivate leadership skills through a continued relationship with the Goodman. To become members, youth must fi rst participate in one of the Goodman’s education programs (including the Cindy Bandle Young Critics, PlayBuild | Youth Intensive, Musical Theater Intensive or School Matinee Series) and earn an adult mentor’s nomination. Returning council members oversee the interview and selection process.

GYAC meets bi-weekly during the school year, and hosts a variety of events, leads workshops at citywide conferences, and works with other youth theater groups across the nation—including students of playwright Noah Haidle (*Smokefall*) from Mosaic Youth Theatre of Detroit and the True Colors youth group from The Theater Offensive in Boston. GYAC has twice hosted dinner for the Chicago Community Trust’s *On the Table* events. This year, they invited members of Goodman Theatre’s Education and Engagement programs to discuss their differing experiences with age and aging, and how to unite to strengthen their communities.

In addition, GYAC hosts a large annual event at the theater in which their peers and friends are invited to interact with the works on the Goodman’s stages, engaging in dialogue about the topics just witnessed. Past events include *The* *Little Foxes* (2015) and *Carlyle* (2016)—a political comedy that sparked a poignant conversation during an election year. This year, the Council aimed for a greater impact for change by opening up the Alice Rapoport Center for Education and Engagement to young artists in the Chicagoland area. On April 26, more than 40 young artists, performers and fi lmmakers gathered in the Alice Center to share their art with friends and family. Donations were accepted for Vida/SIDA, a health initiative by the Puerto Rican Cultural Center that provides HIV prevention services for LGBTQ and Latinx people and other minority groups.

The Goodman Youth Arts Council helps create spaces for aspiring artists and arts-engaged young people to use their voice and find their place in Chicago’s creative world. The Goodman proudly supports these arts leaders of tomorrow.

**HISTORY**

**FOUNDED IN 1925,** Goodman Theatre is led by Robert Falls—“Chicago’s most essential director” (*Chicago Tribune*)—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ 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). In addition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas Carol* has created a new generation of theatergoers.

The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched the next phase in the Goodman’s decades-long commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved communities.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago’s early 1900s cultural renaissance. The Goodman legacy lives on through the continued work 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 includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

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