

# How to Catch Creation

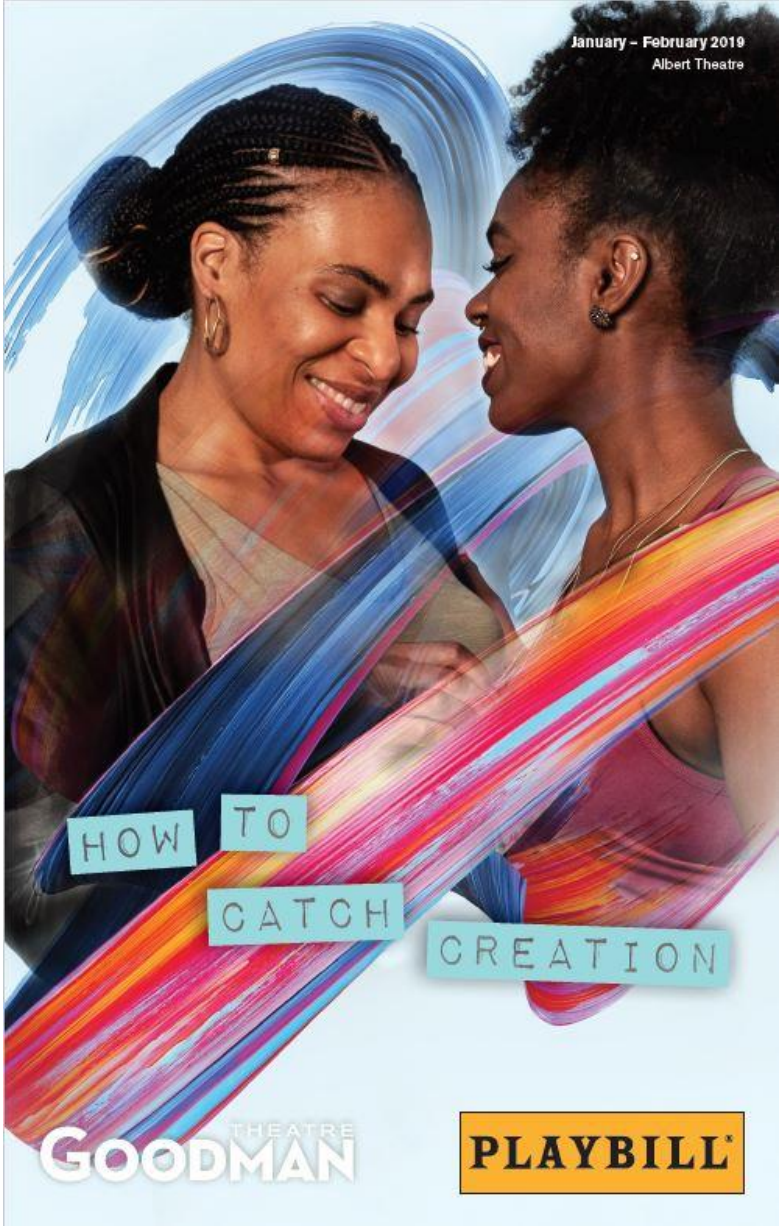
By

**Christina Anderson**

Directed by

**Niegel Smith**

January - February 2019  
Albert Theatre



HOW TO  
CATCH  
CREATION

THEATRE  
**GOODMAN**

**PLAYBILL**

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# welcome

When I first read Christina Anderson's poignant, witty new play *How to Catch Creation*, I was struck by her ability to capture one of humanity's most basic—and most profound—desires: to leave behind something of lasting import.

The characters, all of whom are artists of different mediums, each grapple with how life intersects with art, and whether, in addition to their creative outputs, they want to leave a legacy by starting a family. Christina creates a vivid portrait of these individuals, at once displaying their colossal potential and their all-too-human follies. As an artist and a father of three, I felt a kinship with these characters and their uncertain, snaking journeys, and also felt that their travails and joys would resonate with audiences from all walks of life.

Christina has been an American playwright of note for more than a decade, with previous works produced by such distinguished companies as The Public Theater, Yale Repertory Theatre and Playwrights Horizons. We are delighted to now welcome her to the Goodman with this world premiere. *How to Catch Creation* was developed, in part, through our 2017 *New Stages* Festival—our annual showcase of new plays that has, in recent years, come to be the primary incubator for the world premieres on our stages. The audience who witnessed the staged reading during the festival responded with tremendous

enthusiasm; I immediately felt that more people should have the chance to see this thrilling, thoughtful new play.

In addition to celebrating Christina's Goodman debut, I am also thrilled to welcome back director Niegel Smith, who helmed our 2018 production of Suzan-Lori Parks' *Father Comes Home From the Wars (Parts 1, 2 & 3)* in the Owen Theatre. Niegel has distinguished himself as one of America's foremost theater artists, known for collaborations with playwright/performer Taylor Mac and, since 2015, for serving as artistic director of New York's The Flea Theater. His vibrant, visual style and sensitive approach to text and character make him an ideal match for Christina's masterful play.

From the very first line, *How to Catch Creation's* characters draw me into their world, unequivocally and thoroughly, inviting me to ponder the work and play of being human. I invite you to join me.

Robert Falls

Artistic Director of Goodman Theatre

# Life Lessons

*Playwright Christina Anderson Ponders Love, Loss, Hope and Inspiration in How to Catch Creation*

By Thomas Connors

**"The present,"** wrote author and folklorist, **Zora Neale Hurston**, "was an egg laid by the past that had the future inside its shell." Witness Christina Anderson's *How to Catch Creation*—with its overlapping time frames and intersecting lives—and that metaphoric musing makes all the sense in the world.

The story of a couple drifting apart, of a once-imprisoned man determined to adopt a child, and a single female academic who has lost her way professionally and personally, *How to Catch Creation* takes place in the present. But the action is shadowed by the past, in the form of a writer and her partner.

"Like the most commanding ritual, Christina's theater demands all our senses," says Niegel Smith, Artistic Director of New York's The Flea Theater, who helms the Goodman production. "She does this by structuring her play like a great symphony. Themes are built and repeated, they develop and evolve. What's thrilling is how these stories and characters fall into arcs and rhythms that sometimes complement each other or diverge. In her hands, life becomes more real; it becomes poetry."

The seed of the show, for Anderson, was Griffin: a wrongly-convicted, forty-something man who lost a chunk of his life to prison and is struggling to start over. The Kansas-born playwright was living in San Francisco in 2011, marveling at the transformation of the city and wondering what it would be like for a man to re-enter a city that had changed dramatically since his incarceration. “What would he want that he felt was taken away from him? Then I thought: fatherhood. And I started researching the challenges facing a single man who’s trying to get a kid. People just don’t trust men who want to raise kids by themselves.”

Anderson’s work—which includes *pen/man/ship* and *The Ashes Under Gait City*—has been performed at New York’s The Public Theater, Yale Repertory Theatre and Penumbra Theatre in St. Paul, Minnesota, among other places. An early version of *How to Catch Creation* was first presented at the Goodman’s 2017 *New Stages* Festival. “I didn’t know what to expect,” shares Anderson. “My reading was at 10am, and I thought there might be about 15 people there. But there was a huge audience—and they were super awake for 10am!”

Anderson’s first foray into playwriting began in high school, after a field trip to the youth-focused Coterie Theatre in Kansas City, Missouri. “They had a program where you went for whole day and learned the fundamentals,” she recalls. “I knew about Shakespeare, I had seen plays, but it didn’t click that there were people

alive, writing plays. I was like, Holy Smokes! I can do this? I can put people on stage?” After that, Anderson was invited to submit something for a writing group that met twice a month. “They let me in and I just kept going after that. I was hooked.”

After earning her undergraduate degree at Brown University, Anderson went on to earn an M.F.A. in playwriting from Yale School of Drama. She lists Paula Vogel and Ntozake Shange as influences on her development, along with Oskar Eustis, Artistic Director of The Public Theater. “I remember him saying in class how, when you go to the movies, if the theater is totally empty, you might be elated that you can watch the film by yourself,” she relates. “But when you walk into a theater to see a play and it’s empty, you feel kind of anxious. That’s because an audience is watching performers on stage and they want to share that energy, that breath. That always stuck with me as playwright. I am thinking about this thing being in front of an audience—celebrating theatricality and really embracing live performance. With Netflix and Amazon, there’s really good TV happening right now. So it’s important to celebrate the power of what we do, as theater makers. And encourage audiences to participate in that.”

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of *Playbill*.



# Turn On, Tune In, Drop Out: Creation in San Francisco

By Jonathan L. Green

**The setting for *How to Catch Creation*** is an imagined city by the Bay, described by playwright Christina Anderson in her script as “a place that resembles San Francisco and the surrounding areas.” So though the geography lives somewhere in-between fact and fiction, there is great inspiration, for a play about multiple meanings of “creation,” to be found in the creative history of the Bay Area—a locale whose population exploded both during World War II (with its surge of war-time manufacturing jobs) and after (as the “Greatest Generation” settled into the temperate climate and did some “creation” of their own: the Baby Boom).

For some, to think of radical mid-century literature in San Francisco is to think of Allen Ginsberg, Jack Kerouac, Frank O’Hara and City Lights Publishers—all part of the San Francisco Renaissance. But the renewal of American literature at that time intersected the Civil Rights Movement: throughout the late 1950s and 1960s, Bay Area citizens organized and protested racial discrimination and inequalities in housing and hiring through rallies, pickets and sit-ins. In 1968, the nation’s first Black Studies department was created at San Francisco State College, attracting a new generation of creative scholarship. In the

years following City Lights' opening, Marcus Books—one of America's first bookstores dedicated to the writing of black authors—opened and thrived. Renowned poet and novelist Al Young moved to San Francisco in 1961 and wrote book after book about the black experience in the Bay. The major black, lesbian, feminist poet Pat Parker began to write and perform her poetry in Oakland and San Francisco in the mid- and late-1960s; in the decade that followed, writers and activists such as Angela Davis and Alice Walker moved to the area and created some of their finest work.

At the same time, the popularity of Jefferson Airplane and the Grateful Dead soared; those bands, and others like them, became the soundtrack of the 1967 "Summer of Love" in San Francisco. But they were preceded by the black San Francisco jazz scene in the 1940s and '50s. During and after the Second World War, the black population boomed in the Fillmore District—to such an extent that it was nicknamed "The Harlem of the West" for its black, mixed-class population, jazz clubs and flourishing culture. Dizzy Gillespie, Billie Holiday and John Coltrane were mainstays in the Fillmore's clubs. Coltrane was so beloved that he was named the patron saint of a long-standing area African Orthodox church, newly renamed the St. John William Coltrane Church, whose Sunday services' duration stretched into the four- and five-hour marks and featured liturgy interspersed with jazz jam sessions.

Unfortunately, the redevelopment and gentrification of San Francisco's most prominent black neighborhoods in the years after the Summer of Love yielded inflated property costs; many of its residents were displaced into public housing as well as nearby Oakland and other East Bay cities and suburbs. The diverse, creative city by the Bay of the 1960s has homogenized in recent decades, a result of skyrocketing real estate costs in Silicon Valley, where creative practices have shifted from art, music and literature to software development and design.

Jonathan L. Green is the Literary Manager at Goodman Theatre and Dramaturg for *How to Catch Creation*.

# Creation: What's The Catch?

*Finding Inspiration in the Artistry of Every Day*

By Joy R. Lee

**Manifesting a moment into a melody.** Transforming a tragedy into a staged trilogy. Penning the pinnacle of a movement into poetic justice. When art and life intersect, what results can be powerful—and even supersede the artist's original intent. The characters in *How to Catch Creation* grasp this notion with an intensity similarly reflected by the visionaries behind the production. I had the opportunity to ask a few of these artists about their process of concept-to-creation, relative to their respective canvases.

**Niegel Smith** (Director)

“My work alongside my collaborators allows a play to breathe with the heightened energy of life. So I consider the life around me while thinking about the play—considering what time of day a scene might take place, or the rhythm of the language in a lover's exchange. I believe that you should be able to pause a production at any moment and see a compelling stage composition. I also love to immerse myself in music, and so much of this play is about musicality, repeated themes and a symphony of sounds and voices. The production has to rock and flow, but I also need to find moments of pacing—when the play

will groove, when it will climax, when will there be moments of simultaneity?”

**Allen Lee Hughes** (Lighting Designer)

“Lighting is sometimes one of the last elements thought of during a production. This is because it is ephemeral. It is not easy to talk about because it is invisible—until it hits something. I listen and organize my way into a production. By reading and analyzing the play, and talking to the director about approach, I learn the needs of the production. One of the functions of lighting is selective visibility. Experience and my sense of theater tell me the performers are the most important deliverers of the story; we mostly want to see them.”

**Justin Ellington** (Composer)

“I tend to approach each project like I’ve never done it before. It allows me to make mistakes—and in the imperfection, I find the gems. I riff off of the error. I walk around and absorb people and places; as I am more of a sponge than a creative. If I’m composing a piece set in the 60s, it is immersed in what’s going on at that time. Protest music in the 1960s turned people into activists. I turn artists and activists into my peers; I don’t want to copy anyone’s music. Today’s music has a lot of similar threads. It’s not necessarily copying, it’s more people are giving the world what it wants. I feel comfortable just living in the 60s [in terms of artistry] and being honest in my

output—the instrumentation, tempo, how music extinguishes and starts fires.”

**Jenny Mannis** (Costume Designer)

“I catch creation through observation and research. I’m always people watching: on the bus, on the street. I notice people and I try to guess who they are—and what they love or hate or want. I like to read, and I always have a picture in my head for the characters in books. And I’m always drawing. Sometimes I discover it on the page, but the main thing is to constantly be looking—the world will always surprise you.”

Joy R. Lee is the 2018 Communications Apprentice for Goodman Theatre.

## 7-10 Split

*Rebecca Gilman looks at life from both sides of the tracks in Twilight Bowl*

By Thomas Connors

Lives that derail. Lives that never get up to speed. Ordinary people. Challenging circumstances. Playwright Rebecca Gilman is at home describing worlds in which folks find it tough to stand as straight as everyone thinks they should, or struggle to find a measure of contentment. In her play *Luna Gale*, a bright but drug-addicted couple attempt to retain custody of their child. In her Ibsen-inspired *Dollhouse*, a couple's carefully-crafted life in Lincoln Park comes crashing down. Malaise and crisis may be her territory, but rather than sit in judgment of the characters that inhabit it, the Chicago-based Gilman maintains a critical reserve, leaving audiences to wonder what they might do if they came up short in life's roll of the dice.

Centered on the lives of six young women in a small Wisconsin town, *Twilight Bowl*—Gilman's ninth production, which premieres at the Goodman next month—explores the ways in which circumstance and attitude lead to doubt, denial and delay. Set in a bowling alley, the play explores what happens when what-if aspiration is shadowed by what-happens reality. "I grew up in a small town in Alabama, and my husband and I spend a lot of time in Wisconsin," says Gilman. "And when I see news reports

about rural America, I don't always feel like they capture a place entirely—so I wanted to write about that.”

Like the journalists issuing those news reports, some of us might be tempted to dismiss the idea that there is much to mine in a small town. But open minds grasp that life happens as much there as anywhere. Although *Twilight Bowl* is not a direct commentary on our current, highly divisive political climate, it does examine the social tensions that rise to the surface in the simplest conversation when a culture is not at ease. “I’m trying to explore the divide between the women who call this Wisconsin town home and the character who comes in from Skokie,” shares Gilman. “Misunderstanding goes both ways, right now. Not understanding how we come off to a different group of people is pandemic. I think people in urban centers look at people in rural areas and think, ‘how sad, you’ll never get out of that small town’. But a lot of people who live in small towns genuinely love their small towns, and they have no desire to leave. That’s part of what I wanted to write about. We all have these assumptions of what ‘the good life’ is—and it’s actually only what’s good for you.”

While playwrights often convey existential depths in elevated and even poetic speech, Gilman teases universal truths out of everyday conversation. “I’m not writing in a heightened language,” asserts Gilman. “I never have. I write in the style of Naturalism, which was invented by Émile Zola with the sole purpose of getting us to look at



the factors that determine our lives. I am really concerned how my characters are determined by their heredity and by their environment. And if our lives are not going well, thinking about how we can change those factors. That's my agenda. I take it as a compliment when people say my plays sound conversational or idiomatic. That means I've achieved what I wanted to achieve."

Although not every Gilman play focusses on the marginal and unprivileged, the playwright admits that "all my plays deal with class in some way or another." And while she is serious in her intentions, it's a subject she can laugh about when she thinks about her own life. "I was recently at a fundraiser for a very worthy cause, sitting at a table with people I didn't know, all of whom were wealthy donors. Someone asked where I was from, and I said I grew up in Alabama. And she said, 'Not that you'd own up to that.' And obviously, I just did. People remark that I don't have an accent, which I think is supposed to be a compliment—like, 'Oh, you're not a complete idiot. And you wear shoes!' That's the kind of thing I've dealt with my entire life, so that's why I write about it."

Human history is a long series of misunderstandings. But the opportunity for empathy has never been greater. Like many of us, Gilman would like to hit the pause button. "I think if everyone could just sit back and talk to each other like human beings, we'd find we have a lot in common. I really do believe that. Maybe that's what I'm trying to do

with this play. We share a lot of the same needs and concerns. And we could help one another, if we tried.”

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of *Playbill*.

# **Goodman Theatre**

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

## **How to Catch Creation**

By

**Christina Anderson**

Directed by

**Niegel Smith**

Set Design by

**Todd Rosenthal**

Costume Design by

**Jenny Mannis**

Lighting Design by

**Allen Lee Hughes**

Sound Design by

**Joanna Lynne Staub**

Original Music by

**Justin Ellington**

Casting by

**Adam Belcuore, CSA**

New York Casting by

**Alaine Alldaffer, CSA**

Dramaturgy by

**Jonathan L. Green**

Production Stage Manager

**Briana J. Fahey\***

Stage Manager

**Kimberly Ann McCann\***

*How to Catch Creation* was originally commissioned by American Conservatory Theater (San Francisco, California). Carey Perloff, Artistic Director; Ellen Richard, Executive Director.

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# cast

Tami.....**Karen Aldridge\***

Natalie.....**Ayanna Bria Bakari**

G.K. Marche.....**Jasmine Bracey\***

Stokes.....**Bernard Gilbert\***

Riley.....**Maya Vinice Prentiss**

Griffin.....**Keith Randolph Smith\***

Associate Director.....**Sydney Chatman**

Rap Consultant.....**Andre "Add-2" Daniels**

Assistant Sound Designer.....**Camille Denholm**

Voice and Dialect Coach.....**Phyllis Griffin**

Assistant Lighting Designer.....**Jason  
Lynch**

Intimacy Consultant.....**Sasha  
Smith**

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

Brianna Buckley—*Tami*; Kayla Carter\*—*Riley and Natalie*;  
Rashaad Hall—*Stokes*; David Lawrence Hamilton—*Griffin*;  
Nicole Michelle Haskins—*G.K. Marche*.

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

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America,

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

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

# profiles

**KAREN ALDRIDGE\*** (*Tami*) returns to Goodman Theatre, where previous credits include *The Trinity River Plays*, *Proof* (Black Theater Alliance Award, The Ruby Dee Award – Best Leading Actress in a Play), *The Good Negro* and *The Cook* (Jeff Award nomination for Best Actress). Additional Chicago theater credits include *Victims of Duty* at A Red Orchid Theatre; *Love's Labour's Lost*, *Macbeth*, *Twelfth Night* and *Tug of War* at Chicago Shakespeare Theater; *Seagull* at Writers Theatre; *Far Away* and *In the Blood* (Jeff Award nomination for Best Actress) at Next Theatre Company; *The Qualms*, *Clybourne Park* and she originated the role of Tamyra in Tracy Letts' Pulitzer Prize nominated *Man from Nebraska* at Steppenwolf Theatre Company. Aldridge starred in the international tours of *Battlefield* and *Le Costume*, both directed by Peter Brook. She also originated the role of Mrs. Phelps in the production of *Matilda the Musical* on Broadway. Film and television credits include *Chicago Fire*, *Chicago PD* and *Chicago Med* (NBC); *Boss* (STARZ!); *Blue Bloods* and *Unforgettable* (CBS); *The Get Down* (Netflix, produced and directed by Baz Luhrmann) and Ron Howard's film *The Dilemma*.

**AYANNA BRIA BAKARI** (*Natalie*) makes her Goodman Theatre debut. Theater credits include Indiana Repertory Theatre, Victory Gardens Theater, Emerald City Theatre,



Raven Theatre, The New Colony, Red Theater, 16th Street Theater, TimeLine Theatre. She also performed in Stage Left Theatre's Jeff Award nominated production of *Insurrection: Holding History*. Bakari is currently an ensemble member with The Story Theatre. Television credits include *Chicago PD* and a recurring role on Showtime's *The Chi*. She graduated with a BFA in acting from The Theatre School at DePaul University and is currently represented by Stewart Talent.

**JASMINE BRACEY\*** (*G.K. Marche*) returns to Goodman Theatre, where she previously appeared in *A Christmas Carol*. Chicago credits include Steppenwolf Theatre Company, Chicago Shakespeare Theater and Chicago Dramatists. Regionally, she has worked with Berkeley Repertory Theatre, Alley Theatre, Guthrie Theater, Resident Ensemble Players and Pennsylvania Shakespeare Festival. Bracey has toured with The Acting Company and appeared in several independent films and commercials.

**BERNARD GILBERT\*** (*Stokes*) returns to Goodman Theatre, where he previously appeared in *Father Comes Home From the Wars (Parts 1, 2 & 3)*. Additional Chicago credits include *Skeleton Crew* (Northlight Theatre), *Our Lady of 121st Street* (Eclipse Theatre Company), *Man in the Ring* (Court Theatre) and a tour of *Letters Home* (Griffin Theatre). Regional credits include *Two Trains Running* at the Weston Playhouse Theatre Company in Vermont, and productions of *The Royale* at City Theatre

Company in Pittsburgh and the Repertory Theatre of St. Louis. Television credits include *Chicago P.D.* Gilbert received his MFA from The Theatre School at DePaul University and he is also a graduate of Morehouse College. He is represented by Paonessa Talent Agency and CESD Talent Agency.

**MAYA VINICE PRENTISS** (*Riley*) makes her Goodman Theatre debut. Chicago credits include Definition Theatre Company, Pegasus Theatre Chicago, Teatro Vista and Chicago Dramatists. She is a recent MFA acting graduate from the University of Illinois at Urbana-Champaign and holds a BA in drama from Spelman College. Prentiss is originally from Richmond, Virginia.

**KEITH RANDOLPH SMITH\*** (*Griffin*) returns to Goodman Theatre, where he was previously in *The Dreams of Sarah Breedlove* and *Jitney*. Broadway credits include *Jitney*, *American Psycho*, *Fences*, *Come Back Little Sheba*, *King Hedley II*, *Salome* and *The Piano Lesson*. Recent Off-Broadway credits include *The Revolving Cycles Truly and Steadily Roll'd*, *Paradise Blue*, *First Breeze of Summer* and *Tamburlane the Great*. Regional credits include the Alliance Theatre in *The C.A. Lyons Project* by Tsehaye Geralyn Hebert, The Old Globe, City Theatre and Seattle Repertory Theatre, among others. Smith is a company member of Quick Silver Theater Company and The Actors Center. He is also the recipient of acting fellowships from TCG/Fox Foundation and the Lunt-Fontanne Foundation;

and a graduate of the conservatory of the American Academy of Dramatic Arts.

**CHRISTINA ANDERSON** (*Playwright*)'s plays include *The Ripple*, *The Wave That Carried Me Home*; *pen/man/ship*; *The Ashes Under Gait City*; *Man in Love*; and *Blacktop Sky*. Her work has appeared at The Public Theater, Yale Repertory Theatre, Penumbra Theatre Company and Playwrights Horizons, among other theaters in the U.S. and Canada. Awards and honors: Inaugural Harper Lee Award for Playwriting, USA Fellowship nomination, two PONY nominations, three Susan Smith Blackburn nominations and a Woursell Prize Finalist. A Kansas City native, Anderson obtained her B.A. from Brown University and an M.F.A. from the Yale School of Drama's Playwriting Program. She's a resident playwright at New Dramatists, Epic Theatre Ensemble and a DNAWORKS Ensemble member.

**NIEGEL SMITH** (*Director*) is a Bessie Award-winning theater director and performance artist. He is the artistic director of New York's The Flea board member of A.R.T./New York and ringleader of Willing Participant, an artistic activist organization. His theater work has been produced by Alley Theatre, HERE, Hip Hop Theatre Festival, Magic Theatre, Mixed Blood, New York International Fringe Festival, New York Live Arts, Phoenix Theatre Ensemble, Playwrights Horizons, Pomegranate Arts, The Public Theater, St. Ann's Warehouse, Summer Play Festival and Under the Radar Festival, and his

participatory walks and performances have been produced by Abrons Arts Center, American Realness, Dartmouth College, Elastic City, The Invisible Dog Art Center, Jack, The New Museum, Prelude Festival, PS 122, the Van Alen Institute and Visual AIDS. He often collaborates with playwright/ performer Taylor Mac and with artist Todd Shalom. Smith was co-director of the critically acclaimed *A 24Decade History of Popular Music*, winner of the Kennedy Prize in Drama, the Edwin Booth Award and a Pulitzer Prize finalist. [NiegelSmith.com](http://NiegelSmith.com)

**TODD ROSENTHAL** (*Set Designer*) returns to Goodman Theatre, previously designing scenery for *Ah, Wilderness!*, *Uncle Vanya*, *Wonderful Town*, *The Little Foxes*, *Luna Gale*, *The Seagull*, *Venus in Fur* and *A Christmas Carol*. He received a Tony Award for *August: Osage County* and a Tony nomination for *The Motherfu\*\*er with the Hat*. Additional Broadway credits include *Of Mice and Men*, *Who's Afraid of Virginia Woolf?* and *Straight White Men*. Theater credits include designs for *Steppenwolf Theatre Company*, *Arena Stage*, *Berkeley Repertory Theatre*, *Guthrie Theater*, *La Jolla Playhouse*, *Alliance Theatre*, *American Repertory Theater*, *Manhattan Theatre Club*, *Atlantic Theater Company* and *Lincoln Center*. *Rosenthal's accolades include the Laurence Olivier Award, Ovation Award and a Jeff Award, among others. Rosenthal is a full professor at Northwestern University and a graduate of the Yale School of Drama. [Toddar.com](http://Toddar.com)*

**JENNY MANNIS** (*Costume Designer*) returns to Goodman Theatre where she previously designed for *Soups, Stews and Casseroles*; *The Matchmaker*; *Teddy Ferrara*; *Venus in Fur*; *The World of Extreme Happiness*; *The Little Foxes* and *Animal Crackers*. Additional Chicago credits include *Rembrandt*, *Hir* and *Domesticated* (Steppenwolf Theatre Company); *Iolanta* and *The Invention of Morel* (Chicago Opera Theater); *The Death of a Streetcar Named Virginia Woolf: A Parody*, *Marjorie Prime*, *Isaac's Eye* and *Days Like Today* (Writers Theatre); *Bruise Easy* (American Theater Company) and *Blood and Gifts* (TimeLine Theatre Company). Selected New York credits include Manhattan Theatre Club, Second Stage Theater, MCC Theater, Atlantic Theater Company, Playwrights Horizons, The Public Theater, Primary Stages, The Play Company and The Juilliard School. Selected regional credits include Guthrie Theater, Cleveland Play House, The Old Globe, Huntington Theatre Company, TheaterWorks, Two River Theater, Studio Theatre, Williamstown Theatre Festival, Bay Street Theater and Yale Repertory Theatre. Mannis received an MFA from the Yale School of Drama (Leo Lerman Graduate Fellowship in Design) and has been nominated for Drama Desk and Lucille Lortel awards. She is a founder and member of the USA 829 Diversity and Equal Opportunity Committee. [JennyMannis.com](http://JennyMannis.com)

**ALLEN LEE HUGHES** (*Lighting Designer*) returns to Goodman Theatre where previous credits include *Purlie*. Broadway credits include *Having Our Say*, *Mule Bone*,

*Strange Interlude, Accidental Death of an Anarchist, Clybourne Park, Who's Afraid of Virginia Woolf?* and *Once On This Island*. Off-Broadway credits include productions at Roundabout Theatre Company, New York Theatre Workshop, Playwrights Horizons and New York Shakespeare Festival. Regional credits include various productions at Lincoln Center Theater, Arena Stage, McCarter Theatre, Seattle Repertory Theatre, Long Wharf Theatre, Guthrie Theater, Mark Taper Forum and the Kennedy Center. Hughes' awards and honors include three Tony nominations, the United States Institute for Theatre Technology (USITT) Distinguished Achievement in Lighting, two Helen Hayes Awards and the Merritt Award for Excellence in Design and Collaboration.

**JOANNA LYNNE STAUB** (*Sound Designer*) makes her Goodman Theatre debut. Off-Broadway credits include The Public Theater, Ensemble Studio Theatre and New York Theatre Workshop. Regional credits include La Jolla Playhouse (*Wild Goose Dreams*, 2017 San Diego Critics Circle Award), 5th Avenue Theatre, Oregon Shakespeare Festival, Alliance Theatre, Cleveland Play House and Cincinnati Playhouse in the Park. Classical credits include St. Louis Symphony and New Jersey Symphony Orchestra. Television credits include *Live! The Sound of Music*, *Peter Pan* and *The Wiz* (NBC). Staub also has extensive credits associate designing and engineering Broadway and national touring companies. She holds degrees from Ithaca College and the University of Illinois,

and teaches sound design at Princeton University.  
JLSsound.com

**JUSTIN ELLINGTON** (*Composer*) returns to Goodman Theatre where he previously served as composer and sound designer for *Father Comes Home From the Wars (Parts 1, 2 & 3)* and *Until the Flood*. Additional Chicago credits include *Familiar* (Steppenwolf Theatre Company) and *Black Nativity* (Congo Square Theatre). Broadway credits include *Other Desert Cities*. Off-Broadway credits include *The House That Will Not Stand* and *Fetch Clay Make Man* (New York Theatre Workshop); *Pipeline, Pass Over* and *Other Desert Cities* (Lincoln Center Theater) and *He Brought Her Heart Back In A Box* and *The Winter's Tale* (Theater for a New Audience). International credits include Royal Shakespeare Company and the National Theatre in London.

**JONATHAN L. GREEN** (*Dramaturg*) is the literary manager for Goodman Theatre, where his most recent dramaturgy credits include *Blind Date*, *Objects in the Mirror*, *Gloria*, *War Paint* and *The Sign in Sidney Brustein's Window*. As an administrator and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Diversionary Theatre and Chicago Dramatists, among others. Green is also the artistic director of Sideshow Theatre Company, where his recent directing credits include *HeLa, truth and reconciliation*, *The Happiest Place on Earth* and *Stupid F\*\*king Bird*.

**BRIANA J. FAHEY\*** (*Production Stage Manager*) is in her sixth season with Goodman Theatre, having most recently stage managed *We're Only Alive for A Short Amount of Time*. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REpertory Company and the Utah Shakespeare Festival.

**KIMBERLY ANN McCANN\*** (*Stage Manager*) is in her fifth season with Goodman Theatre, having most recently worked on *We're Only Alive for A Short Amount of Time* and *Having Our Say: The Delany Sisters' First 100 Years*. Chicago credits include *Mansfield Park*, *The Book of Will*, *Miss Bennet* and *You Can't Take It With You* at Northlight Theatre and *Million Dollar Quartet*. Broadway credits include *Curtains*. Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson*. Regional credits include work with Milwaukee Repertory Theater, Skylight Music Theatre, Tuacahn Center for the Arts and The Juilliard School.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) Most recently, Falls directed the world premiere of David Cale's *We're Only Alive for A Short Amount of Time*, *Pamplona*, and remounted his Lyric Opera of Chicago production of *Don Giovanni* for the Dallas Opera. In the Goodman's 2017/2018 Albert Season, he directed the world premiere of Rogelio Martinez's *Blind Date* and a new production of Henrik Ibsen's *An Enemy of the People*,



for which he also wrote the adaptation. In the 2015/2016 Season, Falls directed the Chicago premiere of Rebecca Gilman's *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño's *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman's *Luna Gale* for the Center Theatre Group in Los Angeles, *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*. 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," Falls has 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*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added

to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 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 U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for

those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

# about us

**AMERICA'S "BEST REGIONAL THEATRE"** (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and

community engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chair of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.