**ONSTAGE *KING OF THE YEES***

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**A Note About *King of the Yees***

What is a Yee? More specifically, what does it mean to be a Yee? In her zany and charming new comedy *King of the Yees*, playwright Lauren Yee explores the world of the Yee clan, which after several generations has founded one of a number of family associations that are pillars of the Chinese community in America. Although there are Yees to be found in cities across the country, the family’s greatest concentration is in San Francisco’s famed Chinatown, where the Yee Fung Toy (the family’s association, roughly translated as “Yee of elegant demeanor”) has become an important civic, cultural and political force, legendary for its public welfare, scholarship and charitable efforts. The current head of the San Francisco Yee Fung Toy is Larry Yee—Lauren’s dynamic, charismatic father and, not coincidentally, a central character in her play.

The other main character in *King of the Yees* is Lauren herself—and the story of her struggle to find her own place among centuries of ancestors is at the center of one of the most arresting new works I’ve experienced in a long, long time. Far from being a straightforward exploration of generational differences amid cultural tradition, *King of the Yees* is a meta-theatrical, infectiously rambunctious odyssey, taking Lauren through the mysterious customs, labyrinthine politics and puzzling oddities of San Francisco’s Chinatown as she tries to solve the inexplicable disappearance of her father. As it progresses, her search becomes both outlandishly fanciful and intensely personal—perfectly capturing a daughter’s very real yearning for connection with a family and a father whose worlds often seem eons apart from her own.

Goodman audiences got their first glimpse of this uniquely compelling play in a highly praised 2015 *New Stages* Festival developmental production, and I am very pleased to welcome back her director Joshua Kahan Brody and a number of the workshop cast to continue their work on this ambitious, imaginatively idiosyncratic premiere. With *King of the Yees*, Lauren has crafted a truly original take on the age-old tale of a daughter’s quest for acceptance. Sprinkled with wit, irreverence and surprising wisdom, this is a journey well worth taking, by one of our country’s most talented young writers. I hope that you enjoy it as much as I do.

Robert Falls

Artistic Director

MEET PLAYWRIGHT LAUREN YEE

By Tanya Palmer

In a recent conversation with the Goodman’s Director of New Play Development Tanya Palmer, Lauren talks about what inspired her play, and what it’s like to write herself into a story that is, as she describes, “only kind of true—just like the stories your father once told you as a child.”

**Tanya Palmer: What inspired *King of the Yees*?**

**Lauren Yee:** Before anything else, I had the title and knew the play would be about my dad, Larry Yee, who is a larger than life character. But there are also many aspects of my childhood outside of San Francisco’s Chinatown—feeling like a part of Chinatown, but also feeling like an outsider—that I think are interesting and I’ve never seen represented on stage. I began my research in 2014, visiting my father in San Francisco and conducting interviews, and pieces of the play started emerging. A few months later, just as I was sitting down to figure out how my dad’s story fit into the play, California State Senator Leland Yee, whom my father knew and had volunteered for—and who had officiated my wedding—was arrested on charges of bribery, along with Raymond “Shrimp Boy” Chow, a Hong Kong-born felon with ties to a San Francisco Chinatown street gang and an organized crime syndicate. I was on the phone with my husband and he said, “You know this is going to become the play.” I replied, “No, that’s ridiculous; it couldn’t possibly be the play.” But that day became the impetus of what makes this play happen. Then, in the summer of 2014, my father and I traveled to China together.

**TP: Was that the first time you had visited China?**

**LY**: It was my second trip—but it was the first, and probably only, trip I’ll ever take to the place where his parents are from. I couldn’t have possibly done it without him. That trip was successful based on all the things that are explored in the play about family connections, and how the knowledge resting inside one specific person is so hard to pass on or transfer to the next generation. The only way we knew how to find his father’s village—it’s not on a map, you can’t just Google it—was that my father spoke the language. Our taxi driver knew where to go based on my father’s description that it “had a big building and used to grow rats.” There are so many things about the trip that are echoed in the play, about this connection to where you’re from and being part of the next generation. And just how much your parents know.

**TP: Speak a bit about the Yee Fung Toy and your father’s relationship to that organization, which also plays a central role in the play.**

**LY:** Growing up, I never understood what the Yee Fung Toy was, or why people were a part of it; all I knew was that they threw dinners at Chinese New Year, and gave out money at Christmas. But my grandfather was a member, and when he passed away, my father joined as a way to be closer to his father, learn about his life and be around his friends. My grandfather’s death was probably the beginning of my father’s sense of a civic or community life. That’s when he started working on Leland Yee’s political campaigns, engaging in San Francisco’s Chinese community, and his involvement in the Yee Fung Toy was part of that. He picked me up from school once and said, “We’re going to go help a cousin.” We drove to Leland Yee’s campaign office; he was running for city supervisor for the first time, and that was the beginning of my father’s community political career.

**TP: You and your father are characters in the play. Did you feel a responsibility for these characters to closely resemble your actual selves, and is there a separation between the real Lauren and Larry Yee and your fictional creations?**

**LY:** In the beginning of the writing process, I thought that *King of the Yees* would be loosely inspired by my father, but not an exact reflection. I thought it would be too hard to explain what the Yee Fung Toy is, and what my father does. I thought I’d come up with a much more dramatic version of what’s going on. So in early drafts, everything was heavily fictionalized and there were people who were like us but not us. But the further I got, the more I felt that, in order to portray all the idiosyncratic aspects of Chinatown and my father’s life, there had to be a character named “Larry Yee” and a character named “Lauren Yee.” Even though they have our names, I could separate the characters from real life; while the play starts in a realistic place, as you get deeper into Act One, it suddenly explodes in all these different directions. I don’t think you can watch the play and think you’ve watched some kind of docudrama; it’s more of a hero’s quest. So that freed me up from having to be incredibly accurate.

**TP: You mentioned you felt like an outsider in San Francisco’s Chinatown. Has the process of writing this play had any impact on your relationship to that place now?**

**LY:** Growing up, the biggest thing dividing me from Chinatown was the language barrier. I’m American-born and never went to Chinese school. My parents were also born in America, and didn’t really speak the language at home. My experience as an Asian American was not growing up in an all-white neighborhood feeling like I was an outsider because I was Chinese. A lot of my classmates were born in Hong Kong or were the children of immigrants. For me, that was the bigger divide: I kind of represented American culture while my other classmates represented this foreign outsider part of San Francisco. So for me, Chinatown was this dirty, crowded, noisy place where I didn’t speak the language, where I didn’t—for the most part—eat the food. I never really enjoyed the Yee Fung Toy dinners. I never enjoyed being in Chinatown. I didn’t feel part of it.

With this play, I’ve been able to explore not only my self-consciousness in my own community, but it’s also shed light on how that is a universal experience. In my research, I traveled to several different Yee Fung Toy branches across the country. In each branch, there was a guy like my dad, around 60 years old and American-born. When I asked why they joined the Yee Fung Toy, each said the same thing: they never intended to join, but somebody from the previous generation told them if they didn’t, this organization would die out. So, in a way it’s this club of Yees filled with people who never wanted to be there in the first place, who felt out of place and uncertain but eventually decided, “Well, if it’s got to be some- one, I guess it’s got be me.” This play explores those feelings of inauthenticity and inadequacy. With every new generation, there is a feeling of being unworthy and being unprepared to take up the cultural mantle.

I can research all I want, I can listen to all my father’s stories and there are still so many things I don’t know: about the family history, his life, his father’s life, his mother’s life. And this play embraces that inadequacy. That I, Lauren Yee, am actually trying to tell the story of Chinatown and the Yees...there is just so much stuff for me, the actors, designers and director to cover. We’re going to mess something up, we’re going to miss something and we’re going to not quite know how to tell it right. But at the same time it’s really lovely to try, you know?

MY KIND OF (CHINA)TOWN A Strong Community Built on Strong Family Ties

By Linda Yu

Chicago’s first Asian American broadcast journalist, Linda Yu retired in 2016 after nearly 34 years as an anchor for ABC-7. She reported extensively from China three times during her career, and earned five Chicago Emmy Awards. She co-founded the Chicago Chapter of the Asian American Journalists Association. Here, she shares a bit of her history with Chinatowns of San Francisco and Chicago.

**“I-HOTEL”**

Those six letters jumped out at me while reading Lauren Yee’s funny, provocative play, *King of the Yees*. Seeing that name brought me back to the days when I was a fledgling reporter in San Francisco, where the play is set—and served as a reminder of how, over the course of the past century, America’s Chinatowns have nurtured generations who have, in turn, strengthened their larger community, our cities.

I clearly remember that day in 1977 when the I-Hotel eviction began, coupled with a massive demonstration by 3,000 protestors; it marked one of the first times television stations inter- rupted regularly scheduled programming to follow a live event. The old hotel housed many elderly men who had immigrated from the Philippines and China for work—but were never able to marry, because Asian women were pro- hibited from entering the United States. Over the course of nine emotional years, activists cham- pioned the tenants’ battle to preserve affordable housing in a part of the city where redevelopment and land were becoming increasingly valuable to corporate ventures. The I-Hotel’s location on the edge of San Francisco’s Chinatown drew me into the people and causes within Chinatown itself.

I had arrived in the U.S. before the age of five. Although my Chinese wasn’t fluent, having some knowledge of the language helped me develop an understanding of the perspective of these res- idents. Prior to this event, Chinatown had simply meant food and family to me—where I went for dim sum, where I could order soup like the kind my mother used to make when I was sick. I didn’t think it odd that most of the big, round tables sat families of 10 to 15. And while tourists liked to take pictures of the whole roasted ducks and chickens hanging in a storefront window, to me it was just a delicious way to shop.

Like other ethnic groups that came to the U.S., the Chinese formed neighborhoods where they had familiar markets and places where family gathered. I learned how strong family associa-tions (such as the Yee Fung Toy, depicted in *King of the Yees*) developed to counter the discrimi-nation—and sometimes violent racism—faced by Chinese laborers who immigrated to help build the intercontinental railroad. I marveled at the ways they put family first. Family associations had a foundation of people with the same Chinese last name, shared ancestors; they were the social engine of Chinatown, and often the financial support. When a member wanted to open a business, a loan might be arranged and advice and introductions were available. There might also be help to buy a home and educate children. Chinese people also often extended that sense of family to those who came from the same prov- ince in China. Many times, I would identify myself to a new Chinese acquaintance by the province in which my father was born; if the person was from that same province, I would be immediately embraced as “cousin!”

The founding of Chicago’s Chinatown has a direct connection to San Francisco’s Chinatown. West Coast Chinese had suffered from acts of discrimination before and after the Chinese Exclusion Act of 1882 banned all Chinese immi- gration. “Yellow Peril” spread, with fears that the Chinese were taking jobs away from Americans. As violence against the Chinese increased, a man named T.C. Moy set out for the Midwest, where he had heard locals were a bit more open-minded, and established the first Chicago Chinatown at Clark and Van Buren. (The Moys remain a powerhouse Chinatown family today!)

Mr. Moy was soon joined by others, and they thrived, perhaps in part because of the neighborhood’s vicinity to the First Ward—the seat of political power in Chicago, and home to a favorite saloon of Aldermen Michael “Hinky Dink” Kenna and “Bathhouse John” Coughlin. If you needed a job or a political favor, you went to these notori- ous politicians. The Chinese opened businesses right in the neighborhood and became familiar, recognizable faces, with one upscale Chinese restaurant often welcoming politicians as well as Chicago society to learn about the “exotic” Chinese food. This helped bridge the cultural gap and protect immigrants from discrimination. As the Loop became cost prohibitive, On Leong, the Chinatown Association, decided in 1912 to move Chinatown to its current location at 22nd and Cermak Streets.

Shortly after I arrived in Chicago in 1979, I ventured to Chinatown for a story. A Chinese immigrant had fallen ill at her restaurant job and was rushed to a hospital; as she could not speak English, she was unable to tell anyone that her young son was alone in their apartment. It was days before the community organization, the Chinese American Service League (CASL), was contacted and their counselors stepped in. In covering that story, I began to learn about the ways the Chicago Chinatown community and the family associations rallied behind this woman and her child, and I soon became involved (and remain involved today) with organizations like CASL and Asian Human Services.

Last year, a *Chicago Tribune* article reported that “Chicago’s Chinatown is booming, even as others across the U.S. fade”—highlighting plans for a new library, boathouse, public park, road improvement and a possible new high school in the area. Gentrification has diminished the populations of Chinatowns in San Francisco, Los Angeles, Boston, Philadelphia and New York City. The opposite has happened here: since 2000, the population of Chicago’s Chinatown has increased by 24%, spreading into nearby communities. Immigrants coming to Chicago are choosing to settle in Chinatown, not the suburbs.

I know you will enjoy “Lauren Yee’s” journey through San Francisco’s Chinatown as she discovers a greater understanding of her own heritage and family association in *King of the Yees*. While my Yu family does not have an asso- ciation in Chicago’s Chinatown, I still find my way back to help wherever and whenever I can. I am an immigrant, and those strong family and cultural values made me who I am today. And the food is pretty good, too!

FINDING YOURSELF: King of the Yees and Joseph Campbell’s “The Hero’s Journey” By Rachel Weinberg

In *King of the Yees*, the character “Lauren Yee” struggles to relate to her Chinese heritage and her father’s role within the traditional Yee Fung Toy Family Association. This process of self- discovery becomes a metaphorical adventure: when her father mysteriously disappears, Lauren must take a mystical journey through the foreign and the familiar to find him. Lauren’s path hews closely to scholar Joseph Campbell’s outline of “the hero’s journey,” an archetype that occurs in stories throughout the world and across vari-ous periods of history. As Campbell explains in *The Hero with a Thousand Faces*, this journey follows a three-act formula: separation/departure (the hero sets off on the journey); initiation (the hero faces trials); and return (the hero emerges triumphant, with new knowledge of self or to be imparted to others). Campbell added that the standard path of this journey follows the same stages as a rite of passage, and he refers to the three stages as “the nuclear unit of the monomyth.” These stages can be further broken down into 17 sub-stages, some of which we see in *King of the Yees*. Ultimately, the motif becomes significant in the play because, through her transformational immersion into her Chinese roots, Lauren arrives at a new understanding of herself, her background and her relationship with her father—a purpose certainly aligned with Campbell’s thoughts on a hero’s journey.

**SHRIMP BOY SMALL STATURE, BIG CRIMES** By Neena Arndt

When Kwok Cheung Chow was a smaller-than- average child growing up in Hong Kong, his grandmother nicknamed him Ha Jai, or Shrimp Boy: a name you will hear throughout *King of the Yees*. She could not have guessed that her diminutive grandson would grow up to be one of San Francisco’s most notorious gangsters— or that he would continue to use the moniker she bestowed on him as he navigated a life of crime, infamy, repentance and relapse.

After immigrating to the United States in 1976 at the age of 16, Shrimp Boy attended high school in San Francisco for one month, then dropped out and joined the Hop Sing Tong, a gang in Chinatown. He quickly gained status among criminals, engaging in such diverse unlawful activities as racketeering, illegal gun sales, prostitution, drugs, money laundering and conspiracy to deal stolen property. At age 18, he was convicted of robbery and spent seven years in prison. The next two decades saw Shrimp Boy imprisoned and released, again and again, all the while maintaining his reputation as one of San Francisco’s most tough and wily criminals. In 2003, Shrimp Boy testified against a former boss in exchange for a reduced sentence; he was released. He ostensibly began to assimilate into a life he’d never known: he spoke to youth groups about the dangers of joining a gang, and planned field trips for his girlfriend’s school age daughter and her classmates.

In 2014, Shrimp Boy’s period of normalcy ended when he was arrested during an FBI raid in an investigation into the corruption of California State Senator Leland Yee. His legal troubles continued as he was prosecuted on 162 counts, including many for money laundering, and one for murder. On August 4, 2016, he was found guilty on all counts and sentenced to two life terms in prison.

ESSENTIAL GOODMAN STORIES: Nurturing the Next Generation of Arts Leaders

By Michael Mellini

In recognition of Executive Director Roche Schulfer’s 40th anniversary at Goodman Theatre in 2014, the Board of Trustees established an Apprenticeship Program to nurture the next generation of arts leaders. A one-of-a-kind, salaried, year-long, holistic immersion into the workings of Chicago’s largest not-for-profit theater, this program provides a hands-on experience in theater management and promotes diversity in the arts. The Apprenticeship program began with a single position— the Producing Apprenticeship, working with Schulfer—and expanded over the past three years into other areas of the theater, thanks to a generous grant from The Joyce Foundation. Marissa Ford, the Goodman’s first Apprentice who was subsequently hired as the theater’s Special Projects Associate, recounts her experience and the value of the program.

**Michael Mellini: What initially interested you in the Apprenticeship program?**

**Marissa Ford:** I knew that I wanted to run my own theater eventually, so after college I started working with a variety of Chicago arts organizations, including Broadway in Chicago, Collaboraction and American Theater Company. I was going from department to department and got some hands-on experience, but was still looking for the next opportunity. When I saw an online post for the Goodman Apprenticeship, the description took me back to a theater administration class I took in college, which taught how all your work has to relate back to your mission statement, which the Goodman certainly emphasizes. I got really excited because it sounded like the program would actually allow you to be a part of the staff and make things happen.

**MM:** What kinds of opportunities presented themselves once you arrived at the Goodman?

**MF:** I jumped in immediately; my first day was an opening night, so not only did I meet all the staff, I met the entire Board of Directors! I began attending meetings for all different aspects within the theater: investment and finance meetings; contracting meetings for licensing plays and hiring actors; meetings with the education, marketing and development departments; followed by the weekly meeting between all department heads. I worked closely with [Executive Director] Roche Schulfer, [Managing Director] Peter Calibraro and [General Manager] John Collins on budgeting, management and season planning. One of my first individual projects was collaborating with the Chicago Community Trust on the 2015 Accessibility Summit—a Goodman-hosted event for representatives from a variety of organizations working to improve services for differently-abled audience members in order for all to experience the power of the arts. Following that event, we established our Touch Tour program for audiences who are blind or have low vision, as well as expanded open captioning for patrons who are hard of hearing. Shortly afterward, we started planning The August Wilson Celebration in conjunction with ***Two Trains Running***, which I also had the opportunity to company manage. This five-week tribute to the late Pulitzer Prize and Tony Award-winning playwright featured staged readings of the nine other plays in Wilson’s “American Century Cycle,” as well as symposiums and other cultural events.

**MM: You had a unique opportunity to work side-by-side with Roche Schulfer, who has served as the theater’s Executive Director for 37 years. What was that experience like, and what did you learn from him?**

**MF:** The Goodman is wonderful in terms of its sense of community. Roche is on the boards of many organizations, such as the Arts Alliance of Illinois, and whichever board meetings he attended, he always invited me along. So not only did I have the inside scoop at the Goodman, I was also able to get a sense of what the broader arts community was thinking and moving towards. The Goodman leadership is very involved and hands-on in all aspects of the theater, which at first could be a bit intimidating, but the amount of access you have to them and being able to watch them in action only improves your own work.

**MM:** You’re now a fulltime Goodman staff member. How did the Apprenticeship prepare you for your current role and what you envision for your career going forward?

**MF:** Interacting with so many different projects and departments allowed me to see where my strengths lie and what areas need improvement, which is always important in a career. I could always approach each department and say, “I want more experience in this area. How can I help your team and learn more?” That was helpful, because in my current position I coordinate projects with different departments, as well as community organizations we partner with on festivals and events. Looking at my career path and what I want to focus on certainly lines up with the Goodman’s core values of quality, diversity and community. The fact that the program provided a salary was incredibly helpful as well. To grow professionally, it’s critical to focus on one job, and not have your attention divided by other jobs you may need at the same time. This program offers so much hands-on experience, it was almost like getting another college degree.

JOIN US FOR ACCESSIBLE PERFORMANCES OF *KING OF THE YEES*

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 and Audio-Described 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.

**SUNDAY, APRIL 23**

Touch Tour, 12:30pm

Audio-Described Performance, 2pm

**SATURDAY, APRIL 29**

ASL-Interpreted Performance, 2pm

**SUNDAY, APRIL 30**

Open-Captioned Performance, 2pm 16

Open-Captioned Performance is sponsored by Neil and Eliza Stern.

ENGAGE: ENRICH YOUR GOODMAN THEATRE EXPERIENCE WITH THESE OPPORTUNITIES.

**PlayBacks: *King of the Yees* In the Owen Theatre** Following each Wednesday evening performance of *King of the Yees*, 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.**

**Artist Encounter: *King of the Yees***

A Conversation with Playwright Lauren Yee and Director Joshua Kahan Brody

**Sunday, April 9 at 5pm**

**The Alice Center at Goodman Theatre**

Legendary ABC-7 news anchor Linda Yu hosts a lively discussion about the process of creating the world premiere production of *King of the Yees*, a Goodman commission. **FREE.**

**College Night: Pizza and a Play**

**Wednesday, April 5**

**6–7pm Meet-the-artists pizza party**

**7:30pm Performance of *King of the Yees***

Enjoy a pre-show reception, followed by a performance of *King of the Yees*. Use promo code COLLEGE for tickets online at GoodmanTheatre.org/CollegeNight.

**Tickets are only $10!**

A student ID must be presented at the event.



ROBERT FALLS,

ARTISTIC DIRECTOR

ROCHE SCHULFER,

EXECUTIVE DIRECTOR

in association with Center Theatre Group

presents

the world premiere of

***KING OF THE YEES***

By

LAUREN YEE

Directed by

JOSHUA KAHAN BRODY

Set Design by

WILLIAM BOLES

Costume Design by

IZUMI INABA

Lighting Design by

HEATHER GILBERT

Sound Design by

MIKHAIL FIKSEL

Projection Design by

MIKE TUTAJ

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturgy by

TANYA PALMER

Production Stage Manager

DONALD E. CLAXON\*

*King of the Yees* was commissioned and produced in a developmental production by Goodman Theatre in the 2015 *New Stages* Festival.

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CAST (in alphabetical order)

Actor Three . . . . . . . . . . . . . . . . . . . . . . . . .**Rammel Chan**

Larry Yee . . . . . . . . . . . . . . . . . . . . . . . . . . . **Francis Jue\***

Actor Two . . . . . . . . . . . . . . . . . . . . . . . . . . . .**Angela Lin\***

Lauren Yee . . . . . . . . . . . . . . . **Stephenie Soohyun Park\***

Actor One . . . . . . . . . . . . . . . . . . . . . . . . . . **Daniel Smith\***

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

Setting: The headquarters of the Yee Fung Toy, an obsolescent family association, in San Francisco’s Chinatown.

Assistant to the Director: Egla Kishta and Sam Roberson Dance Consultant: L.C. Liao Assistant Lighting Designer: John Kelly Script Assistant: Sophie Blumberg

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play. Dan Lin—*Actor One and Three*; Karissa Murrell Myers— *Actor Two*; Tea Ro—*Lauren Yee*; Wai Yim\*—*Larry Yee.* The video and/or audio recording of this performance by any means whatsoever are strictly prohibited. Goodman productions are made possible in part by the National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events. Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

ARTIST PROFILES

**RAMMEL CHAN** (*Actor Three*) returns to the Goodman, where he previously appeared in the *New Stages* Festival productions of *King of the Yees* and *The King of Hell’s Palace*, as well as the staged reading of *The Oldest Boy*. Chicago credits include *Oblivion* (Steppenwolf Theatre Company’s First Look Repertory), *Clark & Diversity* (The Second City’s Urban Twist) and *A Red Line Runs Through It* (understudy for Second City e.t.c). Regional credits include *Twilight, Los Angeles: 1992* (Next Act Theatre). He was also the recipient of the 2015 Bob Curry Fellowship from The Second City and NBCUniversal. His film and television credits include *Bad Johnson, Crisis* and the Netflix series *The Jamz*.

**FRANCIS JUE\*** (*Larry Yee*) previously appeared at Goodman Theatre in the *New Stages* Festival production of *King of the Yees* and *The World of Extreme Happiness.* He has appeared on Broadway in *Pacific Overtures, Thoroughly Modern Millie* and *M. Butterfly*. Off-Broadway credits include *Kung Fu, Yellow Face*, *Falsettoland*, *Love’s Labour’s Lost, Coraline* and more. Mr. Jue has been honored with Obie and Lucille Lortel Awards (*Yellow Face*)*,* an Elliot Norton Award (*Miss Saigon*), a Drama- Logue Award (*Kiss of the Spiderwoman*), AriZoni Awards (*In the Next Room (or The Vibrator Play), The Illusion*) and Bay Area Critics Awards (*Pacific Overtures, Cabaret* and *Into the Woods*). In London, he appeared in *Paper Dolls* at the Tricycle Theatre. His film and television credits include *Joyful Noise, Madam Secretary, The Good Wife, Law & Order* and *Law & Order: Special Victims Unit.*

**ANGELA LIN\*** (*Actor Two*) was last seen at the Goodman in David Henry Hwang’s *Chinglish*. Broadway credits include *Chinglish, Top Girls* and *Coram Boy*. Additional credits include Lauren Yee’s *Ching Chong Chinaman* and Donald Margulies’ *Shipwrecked!* She is currently recurring on *The Young and the Restless.* Additional television credits include *Grey’s Anatomy*, *I Didn’t Do It*, *Two and a Half Men*, *NCIS: New Orleans*, *Law & Order: Special Victims Unit* and *Murder in the First.* Her award-winning narrations can also be heard in more than 30 audiobooks on Audible.com. Ms. Lin is a graduate of Carnegie Mellon University. AngelaLin.com

**STEPHENIE SOOHYUN PARK\*** (*Lauren Yee*) returns to Goodman Theatre, where she previously appeared in *The White Snake* and the Playwrights Unit staged reading of *Messina*. Other Chicago credits include *The Wheel* at Steppenwolf Theatre Company, *The 25th Annual Putnam County Spelling Bee* (at Drury Lane Theatre), *A Work of Art* at Chicago Dramatists, *After* at Profiles Theatre and *Re-Spiced: A Silk Road Cabaret* at Silk Road Rising. Regional credits include *The White Snake* at Guthrie Theater and The Old Globe. Television work includes *Patriot*, *Boss*, *Chicago Med*, *Chicago Fire, Empire* and *America’s Next Great Restaurant*.

**DANIEL SMITH\*** (*Actor One*) returns to the Goodman, where he previously appeared in the *New Stages* Festival production of *King of the Yees*. Additional Goodman credits include *Measure for Measure* and the *New Stages* production of *The World of Extreme Happiness*. Chicago credits include *Apt. 3A* at Windy City Playhouse; *Mutt* at Stage Left Theatre; *Purple Cloud* at A-Squared Theatre Workshop; *The Three Sisters*, *The Lady with the Dog* and *Ivanov* (all directed by Joyce Piven) at the Piven Theatre Workshop and the world premiere of *Space* at Steppenwolf Theatre Company and off-Broadway at The Public Theater. His film and television credits include *High Fidelity, The Ride*, *Crisis*, *Early Edition* and *Turks*.

**LAUREN YEE** (*Playwright*) returns to the Goodman, where her play *King of the Yees* appeared in the *New Stages* Festival. *King of the Yees* will also enjoy productions at A Contemporary Theatre and Canada’s National Arts Centre later this year and was commis- sioned with a Virginia B. Toulmin grant. Other plays include *Cambodian Rock Band* (upcoming at South Coast Repertory’s Pacific Playwrights Festival), *Ching Chong China Man* (Pan Asian Repertory Theatre and Mu Performing Arts), *The Great Leap* (Denver Center for the Performing Art’s New Play Summit), *The Hatmaker’s Wife* (Playwrights Realm and Moxie), *Hookman* (Encore Theatre, Company One and an upcoming production at Steep Theatre), *in a word* (San Francisco Playhouse, Cleveland Public Theatre, Strawdog Theatre Company and an upcoming production at Lesser America), *Samsara* (Victory Gardens Theater, Single Carrot Theatre and the Eugene O’Neill Theater Center’s National Playwright Conference) and *The Tiger Among Us* (MAP Fund and Mu Performing Arts). Ms. Yee is a member of the Ma-Yi Writers Lab and has received commissions from the Denver Center of the Performing Arts, Lincoln Center Theater/LCT3, Mixed Blood Theatre, Portland Center Stage, South Coast Repertory and Trinity Repertory Company. She received her BA from Yale University and MFA from University of California, San Diego.

**JOSHUA KAHAN BRODY** (*Director*) returns to the Goodman, where he previously directed *King of the Yees* in the *New Stages* Festival. Recent credits include *The Last Tiger in Haiti* at La Jolla Playhouse and Berkeley Repertory Theatre and *Fourteen Flights* at the New York International Fringe Festival (Award for Excellence in Directing). He has developed work all over the country including at Atlantic Theater Company, New York Theater Workshop, Ojai Playwrights Conference, Playwrights Horizons and South Coast Repertory. He is a Princess Grace Award winner and received his BA from Yale University and his MFA from University of California, San Diego.

**WILLIAM BOLES** (*Scenic Designer*) makes his Goodman debut. Chicago credit include work with Steppenwolf Theatre Company, The Second City, Lyric Opera of Chicago, Victory Gardens Theater, The Hypocrites (community member), American Theater Company, A Red Orchid Theatre, About Face Theatre (associate artist), Chicago Children’s Theatre, Sideshow Theatre (artistic associate), Emerald City Theatre, Steep Theatre Company, Step-Up Productions and First Floor Theatre. Regional credits include work with Children’s Theatre Company, Actors Theater of Louisville, Wolftrap Opera, Minnesota Opera, Milwaukee Repertory Theatre and Pig Iron Theatre Company. International credits include work with Stockholm Vocal Academy and Opera Siam in Bangkok. Recent productions include *The Sneetches* at Children’s Theater Company in Minneapolis and three new works in The 41st Humana Festival of New American Plays at Actors Theater of Louisville. He lives in Chicago and received his MFA from Northwestern University. WilliamBolesDesign.com

**IZUMI INABA** (*Costume Designer*) makes her Goodman Theatre debut. Recent Chicago credits include *Diamond Dogs* (The House Theatre of Chicago), *Faceless* (Northlight Theatre), *A Wonder in My Soul* (Victory Gardens Theater) and *A Wrinkle in Time* (Lifeline Theatre). In past seasons, she has also worked with Theo Ubique Cabaret Theatre, The Hypocrites, Steppenwolf Theatre Company, American Blues Theater, Sideshow Theatre, Griffin Theatre, The Second City, Steep Theatre, Lyric Unlimited, Strawdog Theatre Company and 16th Street Theater, among others. She received Michael Merritt’s Michael Maggio Emerging Designer Award in 2014 and holds an MFA in stage design from Northwestern University.

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

**MIKHAIL FIKSEL** (*Sound Designer*) returns to the Goodman, where he previously worked on *The Sign in Sidney Brustein’s Window, 2666*, *Feathers and Teeth*, *The Upstairs Concierge*, *The World of Extreme Happiness, Venus in Fur*, *Buzzer*, *Black n Blue Boys/ Broken Men, Fish Men*, *Massacre (Sing to Your Children)*, *El Grito del Bronx* and the *New Stages* Festival. Recent Chicago credits include *The Old Man and The Old Moon*, *Hamlet*, *Hesperia*, *The Real Thing* and *Travels with My Aunt* at Writers Theatre; *Mojada*, *Oedipus El Rey* and *Tree* at Victory Gardens Theater; *Blood and Gifts*, *Concerning Strange Devices from the Distant West* and *Our Kind of Town* at TimeLine Theatre Company; *War with the Newts* at Next Theatre Company; *Awake and Sing!* at Northlight Theatre; *I Will Kiss These Walls*, *Home/Land* and *Feast* at Albany Park Theater Project; *Pirates of Penzance*, *Mikado*, *Woyzcek*, *Frankenstein* and *Oedipus* at The Hypocrites; *Petrified Forest*, *The Master and Margarita* and *Uncle Vanya* at Strawdog Theatre Company; *Pony* at About Face Theatre and *1001* at Collaboraction. Mr. Fiksel’s regional and off-Broadway credits include *The Elaborate Entrance of Chad Deity* at the Dallas Theater Center, Second Stage Theatre and the Geffen Playhouse; *In the Next Room (or The Vibrator Play)* at the Repertory Theatre of St. Louis and *Mauritius* at Milwaukee Chamber Theatre. He has received seven Jeff Awards, a Lucille Lortel Award, an After Dark Award, nominations for the Henry Hewes Design Award and the LA Drama Critics Circle Award and was recently honored with the Michael Maggio Emerging Designer Award. Mr. Fiksel is an ensemble member of 2nd Story; an artistic associate with Teatro Vista, Collaboraction, Wildclaw and Redmoon Theater and on the faculty at Loyola University Chicago. MikhailFiksel.com

**MIKE TUTAJ** (*Projection Designer*) previous Goodman credits include *Another Word for Beauty; Ask Aunt Susan; By the Way, Meet Vera Stark*; the *New Stages* Festival and *The Good Negro*. Chicago credits include *The Detective’s Wife* (Writers Theatre); *Sweeney Todd* (Drury Lane Theatre); *The Hot L Baltimore* (Steppenwolf Theatre Company); *The Year of Magical Thinking* (Court Theatre); *Macbeth* and *Romeo y Julieta* (Chicago Shakespeare Theater); *A Walk in the Woods, The Pitmen Painters, In Darfur, Frost/Nixon, The Farnsworth Invention, Martin Furey’s Shot* (Jeff Award) and *The History Boys* (TimeLine Theatre, where he is an artistic associate); *Tomorrow Morning* (Jeff Award) with Hillary A. Williams, LLC; *Love Person* and *I Sailed with Magellan* (Victory Gardens Theater); *Distracted, Kid-Simple: a radio play in the flesh, I Do! I Do!* and *Hedwig and the Angry Inch* (American Theater Company); *Scorched, Pangs of the Messiah* and *Our Enemies* (Silk Road Theatre Project) and *Jon* (Collaboraction). He is a company member of Barrel of Monkeys Productions.

**L.C. LIAO** (*Dance Consultant*) is a Chinese school teacher at Chicago North Chinese School (CNCS). She also is the advisor of the CNCS Lion Dance Team. The team often performs in Chicago’s Chinatown for Double Ten Parade, at Oakton Community College for the CNCS Lunar New Year Celebration, as well as at North Shore Center for the Performing Arts for the recent Coming in Together event.

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

**DONALD E. CLAXON** (*Production Stage Manager*) returns to Goodman Theatre, where he previously stage managed *Carlyle* and *stop. reset.* Chicago credits include productions with the Lyric Opera of Chicago, Windy City Playhouse, Chicago Symphony Orchestra, Silk Road Rising, Chicago Opera Theater, Grant Park Music Festival, Court Theatre, Paramount Theater, The Second City and About Face Theatre. Regionally, he has worked with Mobile Opera, Peninsula Players, Yale Opera, Florentine Opera, Glimmerglass Festival, Barrington Stage Company and Yale Repertory Theatre. He is a graduate of Wabash College and the Yale School of Drama.

**ROBERT FALLS** (*Director/Goodman Theatre Artistic Director*) This season marks Mr. Falls’ 30th anniversary as the artistic director of Goodman Theatre. Most recently, he directed a new production of Annie Baker’s adaptation of *Uncle Vanya* in the Goodman’s Owen Theatre, and later this season he will direct the world premiere of *Pamplona*, also in the Owen and starring Stacy Keach as Ernest Hemingway. 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 he 2014/2015 Season, he reprised his critically acclaimed production of *The Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear, Desire Under the Elms,* John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City;* the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden* and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*)*,* a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distin- guished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, 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 profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

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FOR *KING OF THE YEES*

Fight Choreographer, CHUCK COYL

Cantonese Language Consultant, ANNIE ZHENG

Los Angeles Casting Consultant, MEG FISTER

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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 discount-ed 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, State/Lake, Washington stops) and bus routes (#29, #36, #62, #146, #148).

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Visit **GoodmanTheatre.org** to learn more.

HOTELS

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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**HISTORY OF THE GOODMAN**

**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 lead- ership 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 produc- tions 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 under- served 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.

COMING SOON: *OBJECTS IN THE MIRROR*

By Jonathan L. Green

Inspired by true events, Charles Smith’s new play *Objects in the Mirror* is a gripping tale of a Liberian refugee’s attempt to start life anew in Australia. Smith recently spoke with the play’s dramaturg Jonathan L. Green about his timely drama—and the enduring professional partnership he shares with the play’s director, Chuck Smith (no relation). *Objects in the Mirror* runs April 29 through June 4. Tickets, starting at just $20, are available at GoodmanTheatre.org/Objects.

**Jonathan L. Green: Shedrick Yarkpai, the protagonist of *Objects in the Mirror*, is based on a Liberian refugee now living in Australia. How did you meet Shedrick?**

**Charles Smith:** Shedrick is an actor who appeared in a 2009 production of my play *Free Man of Color* in Adelaide. That play is set in 1815, and centers on the first African American to attend college at Ohio University, where I now teach. The following year, he was cast in another play of mine, and when I traveled to Australia he began to tell me details of his own story.

**JLG: How faithful to Shedrick’s true story did you feel you needed to be in *Objects in the Mirror*?**

**CS:** The first act of the play is the story that Shedrick told me: he left Liberia running from the war, and ended up in a series of refugee camps with family. His uncle said, “I can get us out of here.” I wanted to detail the progression of those events. The character of his cousin, Zaza, is sort of a composite, but the uncle character is real; I’ve never met him, and really don’t have an idea of who he is, but I was fascinated with this idea of Shedrick’s dilemma and his uncle’s role in it.

**JLG: You and the Goodman’s Resident Director Chuck Smith have worked together several times. How did you two meet?**

**CS:** Chuck was already established in Chica- go theater when I got out of graduate school. Everybody in theater was always getting excited when *Chuck Smith* was in the building. “Chuck Smith is coming, Chuck Smith is coming!” I’d be at a party, and women would come buddy up to me after hearing my name is Charles Smith and say, “Oh, you’re Chuck!” I’d reply, “No, I’m not Chuck; I’m Charles Smith.” The light would go out of their eyes, and they would walk away! I told Chuck, “I’m tired of people mistaking me for you. One day people are going to mistake you for me.” Much later, Chuck said, “I got a call, somebody was looking for ‘my play.’ They were looking for you! Congratulations.” It was a great moment. Now we call each other periodically saying, “Hey man, a guy called me looking for you.” We still get a kick out of it.

**JLG: Why do you work together so well?**

**CS:** Chuck doesn’t try to write the play, he *directs* it. When I’m in rehearsal, I want to make sure everything is firing on all cylinders, and there are times when I think, “You know, that speech is wonderfully written, but is it moving things forward?” If not, I cut it. Chuck is the only direc- tor I’ve worked with who, when I go to cut the speech, says, “No, no, wait, wait! Let’s talk about this.” Other directors say, “Fine, got any more cuts?” But Chuck looks at every word and says, “This is the play I’m directing.” I’ve worked with directors who are trying to direct the play they *think* I’m going to write. They are directing how they think I’m going to change the play. Chuck directs the play that’s on the page. I love working with him.

**JLG: Your play is set in Liberia, South Australia, Guinea and Cote d’Ivoire—but audiences will find parallels as we continue to have deep and difficult conversations about refugees, immigration, genocide and racism in our own country. These aren’t new issues, but how might audiences relate to the show in 2017, as opposed to a few years ago, when you wrote the script?**

**CS:** A couple years ago I thought, “I’ve sat on this too long. The play is probably no longer relevant.” Man, was I wrong. During [the play’s first devel-opmental production at the 2015 *New Stages* Festival], when the situation in Syria started to get much worse, I realized, “Oh man, this speaks to everything that’s going on in the world.” The sort of panic that the play captures—the sense of dread that these good, hardworking people who just want to live peacefully and are fleeing this horrific violence are experiencing, the panic and the dread they’re living under, the fear of being discovered—it’s the same. There are Mexicans, Guatemalans, Hondurans, Salvadorans living in this country under the same fear. Where I teach, there is a student from Syria, he’s here with his two children and wife, and he’s terrified. He’s so afraid of being deported and sent back, to their deaths. That is part of what this play is about.

**JLG: Have you been in touch with Shedrick as you were writing this play?**

**CS:** I have. When I finished a draft, I was a little concerned. I wanted to show him, but thought, “He may not like it. And if he doesn’t, hopefully I can address his concerns. But if I can’t, what do I do? Do I just put it in a drawer?” But he read it, and was deeply moved. It was a difficult thing to do, because while I felt the responsibility of telling his story, ultimately I’m not only telling his story; I have to tell my story as well. To serve both of those masters well was the great challenge of the play.

**INTERNS GET MORE THAN COFFEE AT THE GOODMAN**

By Elizabeth Rice

Each season, Goodman Theatre hosts between 30-40 students or early career professionals as interns, to learn about and engage in the behind-the-scenes process of running Chicago’s largest not-for-profit theater. Aspiring theater practitioners can gain invaluable, career-defining experience in both the creative and administrative areas of the theater— including casting, costumes, development, education and engagement, literary management and dramaturgy, marketing, publicity/PR, production management, properties, sound and stage management. Upon completion of their internship, many accept full-time employment at the Goodman, or are hired by another acclaimed arts organization in Chicago, and beyond. Here, a handful of former interns share memorable moments from their experiences— and how the Goodman prepared them for the professional world.

“I loved working with the playwrights and directors of the Playwrights Unit. I not only got to absorb all of their expertise and artistry, but they treated me as a peer and an artist, not a gofer.” —Abby Cady, 2016

“Casting *The Long Red Road* by Brett C. Leonard, directed by the late Philip Seymour Hoffman, was a highlight. Beyond what a treat it was to hang out with Phil and Brett, I remember the piece being very challenging to cast—and it was the beginning of my commitment to seeking authenticity and equity in the theater.” —Hannah Fenlon, 2009

“The work was real. I prepped and participated in media interviews with artists and staff, including NBC’s *The Today Show*. I sat in on marketing meetings and developed campaigns, and I learned first-hand how the local and national media, arts organizations and city governments all intersect.” —Christopher Jones, 2007

“Getting to work on the Goodman’s adaptation of *2666* was amazing. I had never read the work of Roberto Bolaño before and, as a fellow Latino artist and poet, his work was truly inspirational in shaping that period in my life and my time after leaving the Goodman. Additionally, getting to witness Robert Falls’ and Seth Bockley’s adaptation process was a highly informative experience.” —Patrick Runfeldt, 2015

“I learned a lot about myself while I was at the Goodman. Folks don’t talk much about how hard it actually is out of that “college bubble,” and the real work it takes to identify who you are as an artist and as a human. I was able to solidify my work ethic at the Goodman.” —Jessica Lind, 2009

“Prior to the Goodman internship, I really wasn’t sure how my career would unfold. This internship exposed me to possible professional careers in the arts, provided me with valuable real-world experience for my résumé, and helped me to start building a network of established professionals and mentors, whom I still cherish today.” —Joshua Carter, 2013

“My internship at the Goodman cemented my interest in and fascination with the new play development process, and laid the foundation for my future. Since my internship, I have taken the skill sets and network I gained in Goodman rehearsal rooms to new play processes across the country.” —Sophie Blumberg, 2013

“I didn’t actually know what a career in the arts management meant until I had the opportunity to work as an intern and work in that environment. As soon as I got a taste of what it was like, I knew that was what I wanted to do.” —Elizabeth Gottman, 2011

“My Goodman internship threw me into the deep end, and made me learn how to swim very quickly. This was exactly what I needed: a professional experience during my college educa- tion that pushed me to go above and beyond what I even thought I was capable of.” —Jon DeVries, 2015

“The Goodman internship was essential in starting out my casting career. Adam Belcuore and Erica Sartini are amazing mentors: they fostered a creative, efficient and organized environment where I was both challenged and poised to succeed.” —Laura Durham, 2012

“I will never forget the first time I sat down in the Albert Theatre to watch *Smokefall*, and saw my name in the program. I ended up seeing the show a total of four times—and kept each program, because it seemed surreal that I was somehow attached to the experience.” —David Diaz, 2014

“To this day, I talk about how I was able to put my name on projects and call them my own. All of us interns were able to make an impact in our respective departments, and it showed.” —Jacob Cohen, 2014

“My internship was key to establishing me in the theater Sound community in Chicago. I went on to work on several shows at the Goodman during the years since, along with covering many more productions.” —Joseph Disbrow, 2013

“The Goodman stage managers were essential in teaching me best practices for running an organized rehearsal and production. Those qualities have helped me move through my career in the theater—from stage manager to Actors’ Equity Association employee to associate general manager at a regional theater—and even inform my current job outside of theater.” —Andrea Collignon, 2003

To learn or apply for a Goodman internship, visit GoodmanTheatre.org/Engage-Learn/Interships

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