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ONSTAGE

*TWIST YOUR DICKENS*

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**DECEMBER 2016**

**OWEN THEATRE**

**CRAIN’S CHICAGO BUSINESS**

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**THREE UNWISE MEN**

**An Interview with the Writers and Director of Twist Your Dickens**

*Twist Your Dickens* is back in the Owen Theatre for its third smash holiday season. The show’s director, Ron West, and writers Peter Gwinn and Bobby Mort explain what gives this year’s production a special “twist.”

**You made things harder on yourselves this year and re-wrote the script. Why on earth would you do that?**

**Bobby Mort:** I think we can all agree that Charles Dickens was, at best, an average writer.

Sure, he wrote a lot of “classics” and was a “groundbreaking literary genius,” but what does that mean, really? By rewriting the script, we were able to fix the problems in the original story and add a lot more “jokes.”

**Peter Gwinn:** If there is one flaw with the beloved tradition of seeing *A Christmas Carol* each year, it’s that you know how the play is going to end. By changing things up in our show, even if you saw *Twist Your Dickens* last year, we can keep you guessing. I don’t want to spoil anything, but it’s not a lock that Scrooge will discover the true meaning of Christmas. Maybe he’ll learn the true spirit of Hanukkah instead. Maybe not. You’ll have to wait and see.

**What new elements are you most excited about?**

**Ron West:** Some of the grad students at UC Berkeley have finally isolated “delirium” and a guy at the University of Wisconsin-Madison claims “arboretum” is a combination of metal and wood. Or did you mean something else?

**PG:** I am most excited about the fact that this year, we were able to cast actual ghosts.

**BM:** Definitely the fireworks and the collaboration with Cirque du Soleil on “The Dance of the Night Spirits.” Can’t wait for the audience to see it! What’s that? We couldn’t get clearance for either thing? Um, in that case, I guess I’m most excited about Scrooge’s new top hat. It’s very stove pipe-y.

**For those of us who worship the supreme commercialization of the holiday season, will we be satisfied by this show?**

**PG:** You will only truly be satisfied once you have browsed the wonderful merchandise offered for sale in the lobby.

**RW:** I predict said worshippers will throw money at the stage and yell, “I didn’t pay enough for this entertainment.”

**Ron, you’re both directing this show and performing in it as Scrooge. How difficult is it to be that multi-talented?**

**RW:** Not to worry anyone, but this is the first time I’ve heard I’d be playing Scrooge.

**And finally, let’s address the obvious question. Theatergoers in Chicago these days are really excited about *Hamilton*. Why isn’t this show just *Hamilton*?**

**RW:** It is, but like in a rough draft form.

**PG:** Every theater in the nation is currently asking itself the same question.

**BM:** Well, now that Lin-Manuel Miranda is no longer on Broadway he might pop up from time to time in a certain Christmas show wowing audiences around Chicago…

\*wink wink\*…and maybe he’ll come see *Twist Your Dickens*, too

**Naughty? Nice? There’s something for everyone at 1959 Kitchen & Bar!**

With a sleek, retro vibe that pays homage to The Second City’s rich history, the 1959 Kitchen & Bar at Second City’s Old Town home is the perfect spot to eat, drink and be merry. Emphasizing sustainable, certified humane, organic regional ingredients, Executive Chef Mark Matijevich’s menu ranges from savory pub fare to shareable holiday treats. Enjoy craft beers, select wines and festive specialty cocktails inside the coziest booths in Chicago.

Be our guest before or after a Second City show at 1959,

Chicago’s most spirited spot to celebrate the season.

Find us on the second floor of Piper’s Alley, 230 West North Avenue!

Sunday – Friday: 5pm – 2am

Saturday: 5pm – 3am

MAKING MERRY WITH THE CAST

The cast of *Twist Your Dickens* works their jingle bells both on and off the stage to guarantee the holidays are merry and bright. Read on for their most festive advice for the season!

**GREG MATTHEW ANDERSON**

**What’s the key to throwing a totally turnt holiday party?**

If turnt means what I think it means, I guess a fish spatula.

**What’s the most overrated holiday tradition?**

Shopping.

**If you could only hear one holiday song for the rest of eternity, which would it be?**

Mahalia Jackson’s “Silent Night” or Judy Garland’s “Have Yourself a Merry Little Christmas.” But I would take anything over “Wonderful Christmastime.” Sorry, Paul.

**Is there a holiday treat you wait all year to indulge?**

The chocolate in Advent calendars. It’s always better than I think it’s going to be.

**What is the worst possible holiday gift to give your significant other?**

A scarf. Scarves are what you get people you don’t know.

**CARISA BARRECA**

**What’s the key to throwing a totally turnt holiday party?**

Never use the word “turnt.”

**What’s the most overrated holiday tradition?**

There are none. I love Christmas. Everything about it is perfect.

**If you could only hear one holiday song for the rest of eternity, which would it be?**

“Carol of the Bells.”

**Is there a holiday treat you wait all year to indulge?**

On Christmas Eve, the Italian tradition of the Feast of the Seven Fishes. It’s my favorite meal of the year.

**What is the worst possible holiday gift to give your significant other?**

I once had an ex who gave me his old phone for Christmas because he bought himself a new one. And the phone he gave me was older than the one I already had.

**JOEL BOYD**

**What’s the key to throwing a totally turnt holiday party?**

Really, all you need to do is invite your friends who don’t have kids.

**What’s the most overrated holiday tradition?**

Forcing yourself to spread random love to strangers. Come on. Save that forced love for your relatives.

**If you could only hear one holiday song for**

**the rest of eternity, which would it be?**

“Jingle Bell Rock.” And I WILL do the *Mean Girls* choreography.

**Is there a holiday treat you wait all year to**

**indulge?**

If my aunt didn’t make holiday ham, I think Santa would legit skip our house.

**What is the worst possible holiday gift to give your significant other?**

A car. If they ever decide to just up and leave you, it’s now your fault!

**KATIE CAUSSIN**

**What’s the key to throwing a totally turnt holiday party?**

Require your guests to be there by 6pm SHARP. Hard out at 10pm, in bed by 11pm.

**What’s the most overrated holiday tradition?** Santa Claus. He represents obesity, socialism andpatriarchy.

**If you could only hear one holiday song for the rest of eternity, which would it be?**

“Do They Know It’s Christmas?” by Band Aid, mainly because I love to sing the only lyric I remember from the song: “Tonight thank God it’s them, instead of you...” Really brings home the spirit of the season.

**Is there a holiday treat you wait all year to indulge?**

Myrrh. You can catch a mean buzz off of myrrh.

**What is the worst possible holiday gift to give your significant other?**

A subscription to Match.com.

**SARAH DELL’AMICO**

**What’s the key to throwing a totally turnt holiday party?**

Have it be a costume party, and the only costume allowed is a Santa suit. A party full of Santas! Also, no kids, and play tons of Lil Wayne and Tupac Christmas covers.

**What’s the most overrated holiday tradition?**

My Irish Catholic and Italian parents won’t be happy with this answer, but Christmas Eve Mass. Catholic guilt gets those pews packed. You won’t see 75% of that congregation again until Easter Sunday.

**If you could only hear one holiday song for the rest of eternity, which would it be?**

“Rockin’ Around the Christmas Tree,” the classic Christmas dance that so many musicians have covered--like Lil Wayne and Tupac. Those are the rappers we talked about for the first question, remember?

**Is there a holiday treat you wait all year to indulge?**

Little Debbie Christmas Tree Cakes. I buy them in bulk the day after Thanksgiving.

**What is the worst possible holiday gift to give your significant other?**

What’s a significant other? I’ve been single for a long time. I don’t know...a loofah? I’d like to phone a married friend for this question.

**JOE DEMPSEY**

**What’s the key to throwing a totally turnt holiday party?**

Never, ever call your holiday party “turnt.”

**What’s the most overrated holiday tradition?**

The ritual sacrifice of the second child—a bit on the nose,

dontchathink?

**If you could only hear one holiday song for the rest of eternity, which would it be?**

That Bing Crosby chestnut, “Savage, Sexy Beast.”

**Is there a holiday treat you wait all year to indulge?**

Christmas is the only day of the year I don’t have eggnog spiced with my own tears.

**What is the worst possible holiday gift to give your significant other?**

His and hers matching shrouds. The thin fabric isn’t too cozy around the fireplace.

**RON WEST**

**What’s the key to throwing a totally turnt holiday party?**

The time of day. People are more likely to attend an evening soiree than, say, an alcohol-laden holiday breakfast. And, yes, I did have to look up “turnt.”

**What’s the most overrated holiday tradition?**

Having to get my significant other the perfect gift so that our relationship can continue.

**If you could hear one holiday song for the rest of eternity, which would it be?**

It’s the one where the lyrics describe me playing shortstop and my father playing first base and St. Peter is the infallible umpire. Maybe you haven’t heard it, but it sounds really good to me.

**Is there a holiday treat you wait all year to indulge?**

Cranberry sauce in the can is nature’s perfect food.

**What is the worst possible holiday gift to give to your significant other?**

Why do you insist on putting more pressure on me?

SCROOGE NATIONS

**A look at all the great cities where The Second City’s *Twist Your Dickens* has wreaked holiday havoc!**

2012 & 2013

Kirk Douglas Theatre,

Center Theatre Group

Los Angeles, California

2014 – 2016

Goodman Theatre

Chicago, Illinois

2016

Toronto Centre for the Arts

Toronto, Ontario

2016

The John F. Kennedy

Center for the Performing Arts

Washington D.C.

2016

Phoenix Theatre

Phoenix, Arizona

**WHAT’S THE OPPOSITE OF “BAH,HUMBUG?”**

The Second City and Goodman Theatre Say “Yes, And” to the Holidays.

There are two little words that jingle our bells at

The Second City:

**“Yes, and.”**

It’s the mantra that’s driven Second City since we opened our doors on a snowy night in 1959, and it’s the reason we’re so thrilled to present a brand new production of our twisted holiday hit. The Second City’s *Twist Your Dickens* broke box office records and received rave reviews in Los

Angeles when it premiered in 2011, and enjoyed an equally successful run in Portland. But as the old saying goes, there’s no place like home for the holidays—and the iconic Goodman Theatre has allowed us to bring this show back to sweet home Chicago.

In fact, after last year’s run, something miraculous happened. When we proposed re-investing our creative resources and re-imagining this show from top to bottom, the Goodman’s answer was this:

**“Yes, and.”**

And… let’s ask our uber-talented writers, Peter Gwinn and Bobby Mort, to re-write 50% of the script?

**“Yes, and.”**

And… let’s fully re-cast it with some of comedy’s most exciting talent?

**“Yes, and.”**

And…let’s make Ron West, who played Scrooge in our L.A. run and directed the show in Portland, come to Chicago in the dead of winter to do both jobs this time?

**“Yes, and.”**

The Goodman has graciously said “yes, and” at every step along the way, and that’s why there is no greater partner on Earth to join us in taking down everything we hold dear about the holidays.

So get comfortable, get a drink and—for the love of all that’s holy—make sure you get a cookie at intermission. Thank you for spending this magical time with us.

—The Second City

**GOODMAN THEATRE**

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

**THE SECOND CITY’S**

***TWIST YOUR DICKENS***

By

PETER GWINN and BOBBY MORT

**Directed by**

RON WEST

**Set Design by**

TOM BUDERWITZ

**Costume Design by**

RACHEL LAMBERT

**Lighting Design by**

JESSE KLUG

**Sound Design by**

ALEX KLINER

CASI PACILIO

**Casting by**

BETH KLIGERMAN

**Production Stage Manager**

MARA FILLER\*

*A Christmas Carol: Twist Your Dickens!* was originally produced by The Second City and Center Theatre Group and received its world premiere at the Kirk Douglas Theatre in Los Angeles, November 2012.

CAST (in alphabetical order)

Cratchit/Ensemble.. . . . . . . . . .**Greg Matthew Anderson\***

Ghost of Christmas Present/Ensemble.. . **Carisa Barreca\***

Ghost of Christmas Past/Ensemble.. . . . . . . . . **Joel Boyd**

Mrs. Cratchit/Ensemble.. . . . . . . . . . . . . . .**Katie Caussin\***

Tiny Tim/Ensemble.. . . . . . . . . . . . . . . .**Sarah Dell’Amico**

Marley/Ensemble.. . . . . . . . . . . . . . . . . . . . **Joe Dempsey\***

Scrooge.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Ron West\***

There will be one 15-minute intermission.

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

Will Clinger—*Scrooge/Cratchit*; Mishell Livio—*Ghost of*

*Christmas Present/Tiny Tim/Mrs. Cratchit*; Jordan

Wilson—*Marley/Ghost of Christmas Past*

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

Island of Misfit Toys and Peanuts costumes designed by

Leah Piehl. Dickens illustration by Chris Mould. More at

ChrisMould.Blogspot.co.uk. Goodman productions are made possible in part by the National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

Goodman Theatre is a constituent of the Theatre

Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident

Theatres; the Illinois Arts Alliance and the American Arts

Alliance; the League of Chicago Theatres; and the Illinois

Theatre Association. Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of

Musicians; and the United Scenic Artists of America,

Local 829, AFL-CIO. House crew and scene shop

employees are represented by the International Alliance

of Theatrical Stage Employees, Local No. 2.

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

ARTIST PROFILES

**GREG MATTHEW ANDERSON\*** (*Cratchit/Ensemble*) Second Citycredits include *Death of a**Streetcar Named Virginia Woolf:**A Parody* with Writers Theatre.Chicago credits include *Rock ‘N**Roll* (Goodman Theatre); *Power*,

*The Importance of Being Earnest*, *Travesties* and manyothers (Remy Bumppo Theatre Company, where he isan Artistic Associate); *Arcadia* (Writers Theatre), *The City of Conversation*, *The Mousetrap* and *Sense and Sensibility* (Northlight Theatre), *Arcadia* (Court Theatre)and *Sons of the Prophet* and *Oklahoma!* (AmericanTheater Company). He is the recipient of three JeffAward nominations. Television credits include *Chicago P.D.*, *Chicago Fire*, *Betrayal*, *The Playboy Club*, *Underemployed*, *The Chicago Code* and *Detroit 187*.Film credits include *Transformers: Age of Extinction*, *The Middle Distance*, *Game Day* and *Older Children*.He is a graduate of Duke University’s Department ofTheater Studies.

**CARISA BARRECA\*** (*Ghost of Christmas Present/ Ensemble*)is an alumna of three SecondCity resident stage revues. Mostrecently, she performed at theKennedy Center in *Unelectable You*. Additional Second Citycredits include working withPatrick Stewart and RenéeFleming in *The Second City’s Guide to the Opera* (incollaboration with The Lyric Opera of Chicago) and *The*

*Art of Falling* (in collaboration with Hubbard Street Dance). She was awarded Best Actress from the *Chicago Reader* and The Midwest Filmfest for her web series *Doomsdate* (Doomsdateseries.com). On Twitter, Instagram and Snapchat: @Cinderisa

**JOEL BOYD** (*Ghost of Christmas Past/ Ensemble*)performs around Chicago as a stand-up comedian, as well as insketch and improv comedyperformances at venuesincluding The Laugh Factory, Second City, Zanies, The

Comedy Bar, iO Theater, The Annoyance Theatre and more. Chicago theater credits include *The Burials* (Steppenwolf Theatre Company), *Wastwater* (Steep Theatre) and *#DateMe: An OKCupid Experiment* (The Second City). He is a founding member of the Chicago stand-up collective The Martin Luther Kings of Comedy. JoelBoydTV.com

**KATIE CAUSSIN\*** (*Mrs. Cratchit/ Ensemble*) spent thefirst half of 2016 traveling the U.S. with The Second City

Theatrical’s production of *The Realish Housewives*, where shegot to portray an ex-con politician.She has worked with The SecondCity on many productions overthe years including *Sex & the Second City* at NorthlightTheater and on tour, as well as a USO tour for troops inthe Balkans. In Chicago, she has improvised at the iOTheater, ComedySportz and The Annoyance Theatre,where she is also an improvisation instructor. She has alsoperformed at the Magnet Theater in New York and workedon The Onion Network’s *Special Report*. She grew up inSpringfield, Virginia and received her degree in theaterfrom Radford University. On Twitter and Instagram:

@KatieCaussin

**SARAH DELL’AMICO** (*Tiny Tim/ Ensemble*) has worked withThe Second City Theatricalsabroad the Norwegian CruiseLine Breakaway and Star and hasunderstudied for *#Date Me: An OKCupid Experiment* and *The Second City’s Life Hacks*. She isa recipient of The 2015 Second

City NBCUniversal Bob Curry Fellowship. She can currently be seen in The Second City’s *Fast Loud &*

*Funny* and improvising with ALL CAPS at the iO Theater.

She is represented by BMG Talent.

**JOE DEMPSEY\*** (*Marley/ Ensemble*) Recent Chicagocredits include *West Side Story* at Paramount Theatre and *Blue Skies Process* (*New Stages* Festival) at Goodman Theatre, aswell as productions at TheaterWit, Court Theatre, LookingglassTheatre Company, Drury Lane

Theatre, Victory Gardens Theater, Northlight Theater and many more. He is a former member of The Second City’s national touring company and The Neo-Futurists.

Regional credits include work with Milwaukee Repertory

Theatre, St. Louis Repertory Theatre, Kansas City Repertory Theatre, Center Stage in Baltimore, City

Theatre in Pittsburgh and Cincinnati Playhouse, where he performed in Second City’s *Pride and Porkopolis*.

**RON WEST\*** (*Scrooge/Director*) reprises the role of Scrooge after appearing in the original Los Angeles production of *Twist Your* *Dickens* at Center Theatre Group. Recent television credits include *The Soul Man* and *Blunt* *Talk*. Recent directing credits include *Life Expectancy* (Hollywood Fringe), *The 39 Steps* (Malibu Playhouse), *Twist Your Dicken*s (Portland Center Stage) and a reading of the Swann/West musical *The People vs. Friar* *Laurence* (Steppenwolf Theatre Company). He has directed many shows for The Second City, including the award-winning *Curious George Goes to War* and the international tour of *Sex & The Second City*. He won a

2008 Jeff Award for his adaptation of *The Comedy of Errors* at Chicago Shakespeare Theater.

**PETER GWINN** (*Playwright*) is one of the original writers for *The Colbert Report* (two Emmy Awards) and the Amazon original series *Alpha House.* Other written works include *The Story of a Story (the Untold Story)* (Underscore Theater Company), *Moulin Scrooge!*

(WreckingBall Theater Lab, Denver; iO Chicago), *Listen*

*Kid...* (Upright Citizens Brigade Theatre, NYC; iO

Chicago), *Peter Gwinn’s The Confidence Ladder* (UCB

Theatre) and *The Awesome Show* (iO Chicago). He is a founding member of *Baby Wants Candy*, a troupe that improvises one-act musicals (*The New York Times*’ Critics’ Pick). Other performing credits include *Late*

*Night with Conan O’Brien, ASSSSCAT* (UCB), *Gravid*

*Water* (UCB)*, 3033* (iO) and the 2014 production of

*Twist Your Dickens*.

**BOBBY MORT** (*Playwright*) is a writer and actor who studied improv and sketch comedy in Chicago. He performed as part of the iO Theater ensemble People of Earth and sketch trio Maximum Party Zone. Mr. Mort wrote the screenplays for *Circle of Pain* and *Beatdown* and won an Emmy Award for his work on *The Colbert Report*.

**TOM BUDERWITZ** (*Set Designer*) has designed productions for South Coast Repertory, Center Theatre Group, The Shakespeare Theater, Berkeley Repertory

Theatre, Geffen Playhouse, Pasadena Playhouse, Intiman

Theatre, Portland Center Stage, Denver Center Theatre

Company, Indiana Repertory Theatre, Laguna Playhouse,

Chautauqua Theater Company, Arizona Theatre Company, San Diego Repertory, Artist Repertory, Antaeus Theatre Company, Reprise Theatre Company, The Theatre @ Boston Court, PCPA Theaterfest, Riverside Theater, Florida Studio Theatre, Rogue Machine Theatre, Deaf West Theatre and A Noise Within, among many others. Mr. Buderwitz has been honored with four LA Stage Alliance Ovation Awards (as well as 27 nominations) and three LA Drama Critics Circle Awards. He has designed television specials and series for every major broadcast and cable network and received three Emmy Award nominations and an Art Director’s Guild Award nomination. TomBuderwitz.com

**RACHEL LAMBERT** (*Costume Designer*) returns for the third incarnation of *Twist Your Dickens* with The Second City. Chicago credits include *The King of Hell’s Palace* at the *New Stages* Festival (Goodman Theatre); *Mothers* *and Sons* (Northlight Theatre); *Henry IV*, *The Life of* *Galileo* and *Travesties* and *Northanger Abbey* (Remy Bumppo Theatre Company, Jeff Award nominations); *Jesus Hopped the ‘A’ Train*, *A Perfect Ganesh* and *Intimate Apparel* (Jeff Award nomination), *Woman in* *Mind* and *After the Fall* (Eclipse Theatre); *The Winter’s* *Tale*, *Cymbeline*, *Merchant of Venice* and *Romeo & Juliet*

(First Folio Theatre, Jeff Award nomination); *Next to*

*Normal* (BoHo Theatre); *The Magic Flute* and *Die Fledermaus* (DePaul School of Music); *The Drowning*

*Girls* (Signal Ensemble Theatre) and *American Myth*

(American Blues Theater). Regionally she has designed

*The Hollow*, *The Mystery of Irma Vep* and *Lend Me a*

*Tenor* with Peninsula Players Theatre.

**JESSE KLUG** (*Lighting Designer*) Goodman Theatre credits include *Soups, Stews, and Casseroles: 1976*;

*Feathers and Teeth*; the 2011-2016 editions of the *New*

*Stages* Festival; *The Happiest Song Plays Last; Fishmen*

(Jeff Award nomination) and *El Nogalar*. Off-Broadway credits include *The Elaborate Entrance of Chad Deity*

(Lortel and Hewes Award nominations), *The Screwtape Letters* (also national tour), *Romulus* and *The Hunchback*

*Variations.* Additional Chicago and regional credits include productions with Chicago Shakespeare Theater,

Marriott Theatre, Steppenwolf Theatre Company,

Milwaukee Repertory Theater, Indiana Repertory Theatre,

Arizona Theatre Company, Paramount Theatre,

Lookingglass Theatre Company, Victory Gardens

Theater, Geffen Playhouse, The Old Globe, Asolo Rep

Theatre, Shakespeare Theatre Company, Court Theatre,

Portland Center Stage, Northlight Theatre and Writers Theatre. International credits include work with the

Edinburgh Fringe Festival, INFANT, Market Theatre of

South Africa, Sydney Fringe Festival, as well as others on five different continents. He is a Jeff Award winner and 17-time nominee. JesseKlugLightingDesign.com

**ALEX KLINER** (*Sound Designer*) An alumnus music director of Second City’s e.t.c. stage, Mr. Kliner wrote music and made sounds for three resident revues: *Soul*

*Brother, Where Art Thou?* (2015); *Apes of Wrath* (2014) and *A Clown Car Named Desire* (2013). He has written and produced music for a number of corporate clients including Sears, Intel and Motorola and has produced commissioned work for Earwolf and Broadway Video.

As a composer for the screen, he has scored countless shorts and web videos as well as FND Films’ featurelength movie *It’s All Good*. When he’s not making noises, Mr.

Kliner works in the Cards Against Humanity’s writers room.

**CASI PACILIO** (*Sound Designer*) Ms. Pacilio’s home base is Portland Center Stage in Portland, Oregon, where her credits include *Ain’t Misbehavin’, Three Days* *of Rain, Cyrano, The People’s Republic of Portland,* *Threesome, Dreamgirls* (PAMTA Award), *The Last Five* *Years, Othello, Twist Your Dickens, The Mountaintop,* *Chinglish, A Small Fire, Vanya and Sonia and Masha and* *Spike, Other Desert Cities* with composer Jana Crenshaw and nine seasons of JAW. National shows include Holcombe Waller’s *Surfacing* and *Wayfinders*, *Left Hand of Darkness*, *My Mind is Like an Open* *Meadow* (Drammy Award), *Somethings Got Ahold of My* *Heart* and *PEP Talk* for Hand2Mouth Theatre. Other credits include Squonk Opera’s *BigSmorgasbord-* *WunderWerk* (Broadway, PS 122, national and international tour); *I Am My Own Wife* and *I Think I Like* *Girls* (La Jolla Playhouse); *Playland, 10 Fingers* and *Lips Together, Teeth Apart* (City Theatre). Film credits include *Creation of Destiny, Out of Our Time* and *A Powerful* *Thang*. She is also the imaginer/maker for the Eat Me Dessert vending machine.

**MARA FILLER\*** (*Production Stage Manager*) returns for her third year with The Second City’s *Twist Your Dickens*.

Other Second City credits include *#DateMe* and *Afro-Futurism.* Goodman Theatre credits include *Blue* *Skies Process* (2016), *Mother Road* (2015), *The Magic* *Play* (2014) and *The Solid Sand Below* (2013) as part of the *New Stages* Festival. She also served as assistant director for *Pullman Porter Blues*. Chicago credits include *Stick Fly* (The Windy City Playhouse); *First Look* (Steppenwolf Theatre Company); *The Merry Wives of*

*Windsor* (First Folio Theatre) and *Travesties* and *Our*

*Class* (Remy Bumppo Theatre Company). She previously spent eight seasons working on the stage management team at the Oregon Shakespeare Festival, where her credits include *Party People* (world premiere), *To Kill a*

*Mockingbird, Henry IV Pt. 1 & 2, Hamlet, Death and the*

*King’s Horseman, Much Ado About Nothing, Paradise*

*Lost, The Clay Cart, The Further Adventures of Hedda*

*Gabler, On the Razzle, Tartuffe, Two Gentlemen of Verona* and *Bus Stop*.

**ERICA DANIELS** (*President, Second City Theatricals*) most recently served as associate artistic director at

Steppenwolf Theatre Company. She worked on original casting for Manhattan Theatre Club’s Broadway production of *Airline Highway*. Previous Broadway credits include Edward Albee’s *Who’s Afraid of Virginia*

*Woolf?*, *August: Osage County* (also at the National

Theatre of London and Sydney Theatre Company) and *Superior Donuts*. Ms. Daniels previously worked as an agent for The Geddes Agency and spent a year as the theater department coordinator at William Morris in New York under George Lane. Ms. Daniels began her career as a casting assistant at Jane Brody Casting and has freelanced with various Chicago companies including

Lookingglass Theatre Company and About Face Theatre.

She recently cast the independent film *Imperfections* for

Coin Op productions. Ms. Daniels holds a degree in performance studies from Northwestern University.

**JEREMY SMITH** (*Producer*) began at The Second City in 2002 as a stage manager for the touring company.

Since then, he has produced a multitude of Second City collaborations such as *The Almost Accurate Guide to*

*America* (Kennedy Center), *The Art of Falling* (Hubbard

Street Dance), *America All Better!!* and *Let Them Eat*

*Chaos* (Woolly Mammoth Theatre), *Chicago Live!*

(Chicago Tribune), *Rod Blagojevich Superstar!* (Chicago

Shakespeare Theater) and *The Good, The Bad and The*

*I-5* (La Jolla Playhouse). Mr. Smith has also helped produce numerous revues at The Second City including

*Southside of Heaven*, *Sky’s The Limit (Weather*

*Permitting)*, *Panic on Cloud 9*, as well as countless other productions both locally and nationally.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*)

This season, for his 30th anniversary at the Goodman,

Mr. Falls will direct productions of Anton Chekhov’s

*Uncle Vanya* and Eugene O’Neill’s *Ah, Wilderness!* Last season, he 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). During the

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 Distinguished 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 celebrates 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 U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder

Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

**THE SECOND CITY** Beginning as a small cabaret theater on Chicago’s North Side in 1959, The Second City has grown to become a comedy empire, building a robust $55+ million business based on its core improvisational methodologies. Resident theaters in Chicago and Toronto create topical sketch comedy revues that satirize politics, culture and news of the day. Additionally, Second City performs thousands of shows each year in regional theaters, colleges, performing arts centers and through an exclusive partnership with Norwegian Cruise Line. Beyond its stages, The Second City created the foremost school of improvisation-based arts in the world, with training facilities in Chicago, Toronto and Los Angeles that currently enroll over 11,000 students annually, and a corporate division that works with hundreds of Fortune 500 companies in areas of training, marketing, entertainment and brand services. The Second City’s forays into television and new media include the classic, Emmy Award-winning comedy series *SCTV* and it continues to produce new content and programming originating from The Second City Entertainment’s offices in Los Angeles.

**Andrew Alexander** *CEO/Executive Producer*

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GoodmanTheatre.org/Center

**UPCOMING EVENTS**

**DESIGNING THE STORY**

**Sunday, December 4 | 2pm | $30**

How do those amazing sets and costumes come to be? Goodman Resident Director Henry Wishcamper and set designer Todd Rosenthal take you inside the design process to reveal how designers collaborate and conceive the physical world of a play.

**PLAY 'N 90**

**Saturday, December 17 | 9am – 10:30am**

**FREE for children | $5 for adults**

Introduce the children in your life to the exciting world of theater making at the Play 'N 90 family workshop. Recommended for youth ages 5-12, this interactive workshop invites families to create a play together in just 90 minutes! Together, children and their guardians work with professional theater artists to devise a storyline, characters and setting—then perform their show! For more information and to reserve space, visit GoodmanTheatre.org/Play90

COMING SOON -

BRANDEN JACOBSJENKIN’S PULITZER PRIZE FINALIST *GLORIA*

“Branden Jacobs-Jenkins is one of the most exciting youngdramatists working today.”

—*The New York Times*, 2016

**Playwright Branden Jacobs-Jenkins has received an incredible number of accolades for a 31-year-old, and a writer whose first major production was staged in 2010.** Justfour short years later, it became hard for theatergoersto not encounter Jacobs-Jenkins’ work;three of his groundbreaking plays premiered in2014, including *Appropriate* (which had its worldpremiere at Chicago’s Victory Gardens Theater),*An Octaroon* at New York’s Soho RepertoryTheatre and *War* at Yale Repertory Theatre.

Jacobs-Jenkins was awarded the Obie Award for Best New American Play for *Appropriate* and *An Octoroon*, and the plays have since gone on to receive productions at some of the biggest regional theaters around the country.

When *Gloria* premiered at New York’s Vineyard

Theatre in the summer of 2015, it was met with nearly universal acclaim. This provocative play about the ruthless search for success by a group of narcissistically ambitious members of the publishing industry was a finalist for the

2016 Pulitzer Prize, whose selection committee members described it as “A play of wit and irony that deftly transports the audience from satire to thriller and back again.” And in September 2016,vthe MacArthur Foundation announced Jacobs- Jenkins as one if its “Genius Award” recipients.

Below, Jacobs-Jenkins discusses *Gloria* with The Vineyard Theatre’s Literary Associate Miriam Weiner ahead of its New York run. *Gloria* makes its Chicago premiere in the Goodman’s Albert Theatre beginning January 14.

**Miriam Weiner: What was the seed idea for *Gloria*?**

**Branden Jacobs-Jenkins:** I was living in Germany for a couple years beginning in 2010 and right before I was about to move back to the U.S. and begin my residency at The Vineyard Theatre, I was panicking because I needed a new play to work on. I was battling one of the worst cases of writer’s block in my life. So I spent two weeks in my studio banging my head against a wall, starting play after play after play and throwing them all out. Then, one day, I sat down in this office chair and had a sense memory of when I was working at *The New Yorker* and the experience of being in a cubicle with a friend/co-worker, and I just started writing. I imagined the two us—or two people like us—sitting in our cubicles on an average day at work, and I just let them talk and eventually they became the characters Dean and Ani.

**MW: How much of the play is based on your experience working at *The New Yorker*?**

**BJJ:** Very little, actually, and people will be disappointed if they come to the play looking for some sort of behind-the-scenes *Bright Lights Big* *City* tell-all situation. I wanted to write about work because it was during a period in my life when I did not have a job, and I was missing the daily structure of having one. The only office job I’ve ever had was working at the magazine, so obviously I drew heavily on that experience to build out the world of the play, but none of the events in the play actually happened to me. If anything, I was obsessing over that moment in your early adulthood when you’re learning how to “be a part of the workforce”: how one spends this period of one’s life, and does it matter how you spend it, and is it supposed to matter? How disposable are your 20s? I think about when I was at a cubicle every day for years, and how surreal it felt once I realized that the essence of my job was just to be there, even if I had no work to do. I was like, “Well, if I don’t have any work to do, why can’t I just stay home and be paid?” I’m actually being paid for my presence. And then you look up and realize you’ve spent years of your life sitting in the same chair. It’s also worth mentioning that I was also drawing on some events I kept seeing in the news over and over again around the time that I was writing. Events that still show up — and seem to be showing up with even more frequency.

**MW: Can you tell us about the theme of ambition in the play?**

**BJJ:** New York is a city that basically runs on ambition. That’s why an assistant is willing to work for like, $26,000 a year, in a city in which that is definitely the poverty line. People make such sacrifices to work in fields that mostly fulfill some very strange emotional or psychological need that they may not even be fully aware of— needs which may not even be healthy at the end of the day. I’ve also met people who just seem to be ambitious for the sake of ambition—they’re just addicted to the feeling of moving up and ahead in life. In any case, I was interested in the ways that this kind of relationship to the idea of work affects the compromises you make with yourself and your morals. I was also interested in what a writer’s ambition is, because I was writing about a group of people whose job is to basically transcribe life and experience and decide what’s newsworthy or not newsworthy, what lives have value or not, determined by what happens in them.

**MW: How do you see *Gloria* fitting into your body of work? Are you trying to do something different, or are you writing about the same themes consciously?**

**BJJ:** A lot of my work has been wrestling with the idea of authorship in some way, and I think this is my first play in which the drama is pretty overtly anchored around that theme. It’s also the first one in which I’ve drawn on personal, biographical details in a slightly more explicit way in order to tell the story.

***Gloria* tickets start at just $25 at**

**GoodmanTheatre.org/Gloria**

THE THEATRE

GOODMAN THEATRE

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

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

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