

Life After

Book, Music, and Lyrics by Britta Johnson

Directed by Annie Tuppe



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welcome

In our most heightened moments, when words fail us, we often turn to music to make sense of the world. Musical theater—with its combination of narrative and music—allows us a window into the characters’ feelings and can connect us to our own complex emotions. Throughout my tenure as the Goodman’s artistic director, I have prioritized musicals that express a wide range of emotional states and tell a variety of stories. As a lifelong fan of the American musical, I love classic musicals from the mid 20th century, but I also love new musicals: those that express contemporary concerns and use a variety of musical styles. I am thrilled now to present Britta Johnson’s *Life After*, a distinctly 21st century musical which tells the story of Alice, an ordinary 16-year-old facing grief for the very first time. Through powerful melodies and rich harmonies, Britta lays bare Alice’s journey and spurs us to consider our own experiences with the moments in life that upend us. Britta’s score is lush, complex, and stirring, but perhaps most strikingly, it seems to come directly from her own heart.

A powerful composer and lyricist from Stratford, Ontario, Canada, Britta began writing *Life After* when she was still a teenager herself. Her own experiences as a young person grappling with grief inform the backbone of the show; Alice

struggles to come to terms with a loss that she can't quite understand. As Britta grew up, the show matured with her, eventually enjoying productions at Toronto's Canadian Stage and San Diego's Old Globe. I believe that Britta is one of Canada's most exciting musical theater writers, and I am happy to welcome her as she makes her Goodman debut. I am also thrilled to welcome director Annie Tippe, who returns to the Goodman after directing *Continuity* in the 2017 New Stages Festival. She recently won a Lucille Lortel Award for her work on *Octet* at New York's Signature Theatre Company, and has also worked at Berkeley Repertory Theatre, New York Stage and Film and Two River Theater, among others.

Although most audience members have left their teenage years behind, I believe we all understand Alice's confusion and complex emotional state. At one time or another, we must all navigate grief—there is no way around it—and create a new life for ourselves even after a monumental loss. While we might cope better as adults than as teenagers, loss stings just as acutely at any age. I hope you will enjoy *Life After*, which might serve as a balm, a catharsis, or a reminder that we are not alone in facing loss.

Robert Falls

Artistic Director of Goodman Theatre

Many Shades of Grief

An Interview with Britta Johnson

By Neena Arndt

A few weeks before rehearsals began, Resident Dramaturg Neena Arndt sat down with Britta Johnson, composer/lyricist/bookwriter for Life After to talk about the origins for the show, how it has evolved, and what it's like to be a musical theater writer in Toronto, Canada.

NEENA ARNDT: How did you become interested in writing for musical theater?

BRITTA JOHNSON: I grew up in Stratford, Ontario, Canada, which is home to the Stratford Festival, the largest classical reparatory theatre in North America. My parents were both pit musicians for the musicals, and my sisters and I literally grew up in the Theatre. It was not unusual for us to see a couple of performances of Man of la Mancha in a week, depending on the childcare situation! At home, making music was a huge part of what my family did together, and I was lucky to grow up in a community surrounded other amazing musicians and storytellers, all of whom were friends and colleagues. I never aspired to be a musical theatre writer necessarily, but I loved making music and making people laugh. In high school when I started writing, I realized I could sign my friends out of class to be in my show. Building community through music making is

honestly the best thing in the world. When I went to university as a music major, I kept being drawn to narrative work. Writing words was a huge part of my composition process so soon I realized Musical Theatre was perhaps my medium.

NA: I know you started writing *Life After* when you were still a teenager. What was the impetus for writing a show about a young woman dealing with grief?

BJ: *Life After* is by no means autobiographical but I did lose my dad when I was 13, so I share the lead character's journey of coming of age through grief. I started writing it when I was 18 and had moved to Toronto and was participating in the Paprika Festival, a free program for young writers in the city. It began as a short song cycle sung from the point of view of a young person at a funeral. One of my best friends had just passed away and I once again found myself in the bizarre social situations that accompany a loss: visitations, funerals, tiny sandwiches, and trying to have conversations about things you really don't know how to talk about. Songwriting was my way to engage with the events I was going through, which were as funny as they were devastating. Life and loss, darkness and light, go hand in hand in a profound way, and songs let me navigate that territory. A story started to grow around the songs, and it became clear the piece was about losing a parent and experiencing that profound grief for the first time: what it feels like, what that texture sounds like, how scary and sad and strange and funny it is, all at once. Although the family and the

details of the father's death in my show are not the same as mine, the emotional territory is certainly drawn from my own experience.

NA: How has the show evolved as you've evolved and grown into adulthood?

BJ: It went on the shelf for many years after that first song cycle, and then I entered it in a contest with the Toronto Fringe Festival in 2016, and I won! At that point I had to write a draft of a show we could put on stage, with other characters and more plot. There have been a few productions since then and each one has grown and evolved. I'm always very inspired by the actors and the collaborators I work with. Lots of the transformation of the piece has happened within the process of seeing and hearing my words and music translated through these brilliant artists. But the bones of it remain the same. The final song of the show was one of the first I ever wrote. Not a note of it has changed. I've tried to preserve that initial kernel that came from me when I was a teenager. It is the beating heart of the story—walking with someone who hasn't walked through this before. As I have grown older, I have, like everybody, experienced loss over and over again—it's a part of life—but I've tried to maintain access to that younger version of myself that asked these questions for the first time.

NA: How would you describe the music in *Life After*? Who are some of your influences?

BJ: I always find this question really difficult to answer! The story is told primarily through music, so I tried to create a sound world that feels genuine to a rich emotional journey that has a pulse and a maneuverability. When I was writing I was studying a lot of Romantic composers—Debussy and Ravel in particular—where there’s a lot of watery emotional richness that feels agile and alive. With material like this you can’t get trapped in sentiment. I think the trick to writing about grief is that it’s a lot of things, and sad is only one of them. You’ll hear how much Sondheim I was listening to when I was 18 specifically in how quickly I make some of the characters move through lyrics! He has a way of talking about intense human experiences with a deft sense of humor, allowing it to have many shades and layers. I’m always turned off by musical theatre that is one thing, one note, because I don’t find anything in life is ever that way. I also love Joni Mitchell and her emotional, versatile way of writing for treble voices. This show has a lot of treble voices!

NA: What about the Goodman production is exciting for you?

BJ: Everything! It’s truly my dream theatre, one that has been on my radar for a long time. The theatre scene in Chicago is legendary and rich. Annie Tippe is the perfect director for this show, and in this moment, in the context of the pandemic, the questions the piece asks are particularly important and resonant.

It is very healing to walk back into this world, two years later, with this team of people who I love who completely understand what the show is about and what it values. It's one of the very most exciting things that's ever happened to me!

NA: In America, we often make a big deal about how musical theatre as we know it was invented here and had a Golden Age from the 1940s to the 1960s and many innovations since then. Some might argue that we're in another Golden Age now. How do you, as a Canadian musical theatre writer, view musical theatre differently than an American musical theatre writer might?

BJ: In Canada the art form is much younger and doesn't have the weight of the canon behind it, nor the weight of tradition and American identity. It's new and it's exciting and it feels like a very dynamic moment. There's a generation of people, many different types of artists, who are curious about what it means to use music to tell a story. That's the whole question. It's not "what is a Canadian musical?" It's more like, "how can music, this mysterious, powerful ephemeral thing, elevate and illuminate a story in a way text alone does not?" It's a different way in, and it is new territory.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

It's Okay to Laugh, Too

Finding levity and laughter during the grieving process

By Ata Younan

SAMANTHA WILLIAMS (Alice)

"During the NYC workshop of Life After, I lost my grandmother. She was not your average knitting, formal, decrepit grandma. One would describe her as fierce, youthful, witty, full of life. To me, she was invincible.

My grandma also loved to smoke weed. Whether it be an edible or a joint, she loved the community of passing it around, laughing with her friends and feeling HIGH. My aunt and I thought it only proper that at her memorial we substitute crusty communion crackers for bright blue sour weed gummies. There were people there from all walks of my grandmother's life. Old flames, childhood best friends, god daughters, dentists—you name it. If they knew my grandmother, they were there.

As the memorial went on, people began telling funny stories, dancing salsa and just celebrating her life. I could feel her presence through the laughter of my stoned family. We celebrated my grandmother's life by getting high and I know for a fact she was smiling down at us."

ANNIE TIPPE (Director)

"Sometimes grief doesn't just hit after a painful event. Sometimes grief hits in the middle. Knowing your life is about to change, and yet you still have so much of the heavy journey to go. It feels like you're stuck in a swamp, with no chance to climb out. But even the smallest moment can lift you and remind you of the healing effects of humor.

I spent a LOT of time in the hospital when my father was sick and we dealt with some real "personalities." Brilliant doctors with at times short tempers or lack of delicate touch. One day, this doctor delivered some particularly difficult news to us, and while I fumed, so frustrated by the lack of tact and sensitivity, my father took a different approach.

He focused on the doctor's very shiny, perhaps inappropriately formal shoes, which he wore for every consult. My father started to call him "Mr. New Shoes," which helped break down the doctor's rather stoic exterior. Eventually he softened, humbled by the very funny dig on his style choices, and found a softer approach. That lightness in my father has stayed with me since; that there's never a moment where a bit of laughter won't help."

Ata Younan is the Publicity Manager for Goodman Theatre.

Goodman Theatre

Robert Falls, **Artistic Director** Roche Schulfer, **Executive Director**

Presents

Life After

By

Britta Johnson

Directed by

Annie Tippe

Choreography by

Ann Yee

Set Design by

Todd Rosenthal

Costume Design by

Sarafina Bush

Lighting Design by

Yi Zhao

Sound Design by

Joanna Lynne Staub

Music Supervision, Arrangements and Orchestrations by
Lynne Shankel

Music Direction by
Chris Kong

New York Casting by
Tara Rubin Casting
Merri Sugarman, CSA

Chicago Casting by
Lauren Port, CSA
Rachael Jimenez, CSA

Dramaturgy by
Jocelyn Prince

Production Stage Manager
Briana J. Fahey*

Stage Managers
Nikki Blue*
Mario (Mars) Wolfe*

Life After was produced at The Old Globe, San Diego, CA in 2019,
Barry Edelstein, Erna Finci Viterbi Artistic Director, Timothy J. Shields
Managing Director.

Commissioned by Yonge Street Theatricals (Linda Barnett and Natalie
Bartello, Producers) and The Musical Stage Company (Mitchell Marcus,
Artistic and Managing Director; Robert McQueen, Director of New
Musical Development).

Developed by Canadian Stage Company, Artistic Director Matthew
Jocelyn and Musical Stage Company, Artistic and Managing Director,
Mitchell Marcus.

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LIFE AFTER

cast

Fury.....	Ashley Pérez Flanagan*
Fury.....	Lauryn Hobbs*
Frank.....	Paul Alexander Nolan *
Beth.....	Bryonha Marie Parham*
Hannah.....	Lucy Panush
Ms. Hopkins.....	Jen Sese*
Kate.....	Skyler Volpe*
Fury.....	Chelsea Williams*
Alice.....	Samantha Williams*

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

Alice/Kate — **Ariana Burks**

Furies/Ms. Hopkins — **Alanna Chavez**

Beth — **Antoinette Comer***

Furies/Hannah — **Claire Kwon**

Frank — **Stef Tovar***

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

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

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

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

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

orchestra

Music Director, Conductor, Piano, Keyboard..... **Chris Kong**

Violin, Concertmaster..... **Heather Boehm**

Viola..... **Paul Vanderwerf**

Cello..... **Jocelyn Butler-Shoulders**

Bass..... **Christian Dillingham**

Harp..... **Lillian Lau**

Drumset, Percussion..... **Jim Widlowski**

Music Assistant..... **Samuel Perlman**

Orchestra Contractor **Heather Boehm**

Music Preparation..... **Ryan Driscoll**

Keyboard Programming..... **Randy Cohen, Cohen Keyboards**

Cover Conductors..... **Shawn Stengel, Andra Velis Simon**

Associate Director..... **Rueben D. Echoles**

Associate Set Designer..... **Sotirios Livaditis**

Associate Lighting Designer..... **Nicole Lang**

Assistant Lighting Designer..... **Brian Elston**

Moving Light Programmer.....**Meike Schmidt**
Associate Sound Designer.....**Stephanie Farina**
Assistant Choreographer.....**Christian Denzel Bufford**
Production Assistant.....**Beth Koehler**
DEI Consultant.....**Tania Richard***
Script Assistant.....**Molly Rosen**
Script Consultant.....**Anika Johnson**
NY Casting Associate.....**Spencer Gualdoni**
Stage Management Intern.....**Sarah Matthews**

songs

Frank's Message #1.....	Frank
Alice Finds Out.....	Beth, Kate, Hannah, Furies
The Funeral.....	Beth, Kate, Hannah, Ms. Hopkins, Frank, Furies
If I Knew.....	Alice, Furies
Control What You Can.....	Kate, Alice, Beth, Frank
Dedication #1.....	Beth, Furies
Route 33.....	Frank
The Party.....	Hannah, Frank, Alice, Furies
Route 33 Reprise/Beth and Kate at Home.....	Frank, Alice Beth, Kate
Back at School.....	Furies
Forgive Yourself.....	Ms. Hopkins, Frank, Beth, Kate, Alice, Furies
Frank's Message #2.....	Frank
Dedication #2.....	Beth, Furies
A Moment.....	Kate, Alice, Beth, Frank, Ms. Hopkins, Furies
Frank on the Porch.....	Frank, Furies

Moving.....**Ms. Hopkins**
Wallpaper.....**Beth**
Will I Grow?.....**Alice, Furies**
Snow.....**Alice, Frank**
Poetry.....**Alice**

profiles

ASHLEY PÉREZ FLANAGAN* (Fury) Broadway credits include Freestyle Love Supreme and Natasha, Pierre & The Great Comet of 1812. Off-Broadway credits include Oratorio For Living Things (Ars Nova); Freestyle Love Supreme (Ars Nova); In The Green (LCT3); The Lucky Ones (Ars Nova); Haddestown (NYTW) and In Love With Jobim (York Theatre.) Regional credits include A Crossing (Barrington Stage Company); Moby-Dick (A.R.T.); The Great Comet of 1812 (A.R.T.); Prometheus Bound (A.R.T.); Evita; West Side Story and The Sound of Music. Select workshop credits include The Connector (JRB project); Cowboy Bob (NYSF) and The Seeker (Public Theater). Concert credits include Carnegie Hall, Jazz at Lincoln Center, Joe's Pub and 54 Below. Film credits include The Kitchen. Ashley is a Lucille Lortel-nominated actor and a member of the band Moondrunk.

LAURYN HOBBS* (Fury) A graduate of the University of Michigan's BFA Musical Theatre class of 2020, Lauryn is excited to be making her Goodman Theatre & AEA debut with Life After. Past credits include Susanna Walcott in The Crucible (The Cleveland Playhouse); Dorothy in The Wiz (Karamu House) and Mabel in The Pirates of Penzance (University of Michigan). Her awards include the US Presidential Scholar in

the arts and the Congressional Black Caucus performing arts award, performing for Barrack Obama and Hilary Clinton.

PAUL ALEXANDER NOLAN* (Frank) is originally from Canada, where much of his career has been spent as a company member of the Stratford Festival. Since moving to New York he's led seven Broadway productions including Jesus Christ Superstar; Once; Doctor Zhivago; Bright Star; Chicago; Escape to Margaritaville and Slave Play. He originated the role of Jim in Slave Play at NYTW, on Broadway and at The Taper in Los Angeles. TV credits include The Code; Madam Secretary and Instinct for CBS. Paul is currently collaborating on a concept album about isolation entitled T+L. PaulAlexanderNolan.com

LUCY PANUSH (Hannah) is thrilled to make her Goodman and Chicago theatre debut! Recent credits include Tootsie: The Musical (first national tour) and How to Love (OTV). She is a proud graduate of Northwestern University and is delighted to return to the Windy City for this incredible show.

BRYONHA MARIE PARHAM* (Beth) Broadway credits include Prince of Broadway; Book of Mormon; After Midnight; The Gershwin's Porgy & Bess and Ragtime. Off Broadway and NY credits include A Commercial Jingle for Regina Comet (Regina Comet); Promenade (Servant); Candide (Paquette); New York Philharmonic's Showboat and Sweeney Todd (Beggar Woman) and Ragtime (Lincoln Center). National Tour credits include Falsettos (Dr. Charlotte). Concert credits include

Carnegie Hall, Lincoln Center, San Diego Symphony, Philadelphia Orchestra (MASS), Jacksonville Symphony, Kansas City Symphony and 92Y Lyrics & Lyricists. Regional credits include DAVE (Susan; Arena Stage); The Gershwin's Porgy & Bess (Serena; A.R.T.); Ragtime (Sarah's Friend; Kennedy Center); Civil War (Networks); HAIR (Dionne; Sacramento Music Circus); Dreamgirls (Effie White; NSMT) and Little Shop of Horrors (Plant; BTG), among others. Television credits include The SpongeBob Musical; Madame Secretary; Showboat and Sweeney Todd (Lincoln Center for PBS; Emmy); 66th/68th Annual Tony Awards and The Today Show. Twitter/Instagram: @BryonhaMarie

JEN SESE* (Ms. Hopkins) Chicago credits include The 25th Annual Putnam County Spelling Bee (Original Chicago Company). Broadway credits include Hair Tours: Hamilton (Original Philip Company); Hair (1st National) and Mamma Mia! (Las Vegas). Off-Broadway credits include Dogfight (Second Stage Theater) and Carrie (MCC Theater). Regional credits include Miss Saigon (Pioneer Theater Company) and Les Miserables (T.U.T.S). She holds a BFA from the University of Michigan. Instagram: @jenjsese

SKYLER VOLPE* (Kate) Skyler is thrilled to make her Goodman debut with Life After! NYC credits include Sing Street (NYTW, Original Cast Album); The Hello Girls (World Premiere, Original Cast Album) and Girlfriend (Drama League,

Bassist). Tour credits include RENT (20th Anniversary Nat'l Tour, Original Cast). Regional credits include West Side Story (Barrington Stage, Berkshire Outer Critic's Circle Award); Passing Strange (Playhouse on Park) and Real People Things (Two River Theater, Bassist). Skyler is the bassist for the bands Paging Doctor Moon and THEMME. Instagram @svulpes | SkylerVolpe.com

CHELSEA WILLIAMS* (Fury) makes her Goodman debut. Broadway credits include In Transit and Mamma Mia!. Touring credits include the 50th anniversary tour of Jesus Christ Superstar; Irving Berlin's White Christmas and Mamma Mia!. Regional credits include Big River (Lyric Stage Company of Boston); Grease (Maine State Music Theatre); Mamma Mia! (Casa Mañana) and Carnival (Gloucester Stage Company). She holds a BFA from Emerson College and is represented by DGRW Talent.

SAMANTHA WILLIAMS* (Alice) is excited to make her Goodman debut. Williams most recently starred as Emmie in the hit Broadway revival of Caroline, or Change. Prior to that, she was Alana in Dear Evan Hansen on Broadway and on the national tour. She graduated from Pace University in 2020, where she received her BFA in Musical Theater. @sawmie

ARIANA BURKS (U/S Alice/Kate) has been a part of Goodman's annual production of A Christmas Carol for five years. She was an inaugural member of the Goodman Musical

Theatre program and the Goodman Youth Arts Council. Theatre credits include Spring Awakening (Porchlight Music Theatre), Urinetown (BoHo Theatre); The Nutcracker (The House Theatre); Hairspray (Paramount Theatre, Drury Lane); Wonderland: Alice's Rock and Roll Adventure (Chicago Children's Theatre); The Black & White Ball (FWD Theatre); The Compass (Steppenwolf Theatre) and Rudolph (Broadway Playhouse). Ariana most recently appeared in the Chicago premiere of Dance Nation at Steppenwolf Theatre and has served as a member of the youth ensemble at Lookingglass Theatre for six years. Film credits include Beats (Netflix); South Side (Comedy Central); Chicago Med and Chicago Fire (NBC); The Jr. Cuisine Cooking Show (2011 Emmy Award nomination) and PrankStars (Disney). Ariana has performed all over Illinois with Felicia Fields and is a singer/songwriter herself.

ALANNA CHAVEZ (U/S Furies/Ms. Hopkins) makes her Goodman debut! Chicago theater credits include the Chicago premiere of If/Then (Brown Paper Box Co.). Regional credits include Joseph and the Amazing Technicolor Dreamcoat; The Wizard of Oz (Hale Centre Theatre); The Wild Party (A/C Theatre Company, Phoenix Theatre); Sunday in the Park with George and City of Angels (Theater Works). Alanna is proudly represented by Shirley Hamilton Talent.

ANTOINETTE COMER* (U/S Beth) makes her Goodman Theatre debut! Broadway credits include Mamma Mia! Off-

Broadway credits include *Smokey Joe's Café* and *Sistas: The Musical*. National and international tours include *Beautiful: The Carole King Musical* (Lucille); *Mamma Mia!* (Lisa) and *Dreamgirls* (Lorrell). Select regional credits include *Sense and Sensibility* (Theatreworks Silicon Valley); *Elf: The Musical* (Pioneer Theatre Company); *Atlantis: A New Musical* (Virginia Repertory Theatre) and *Sister Act* (The Palace Theatre).

CLAIRE KWON (U/S Furies/Hannah) is thrilled to work with Goodman Theatre on *Life After!* She is a recent Theatre and International Studies graduate from Northwestern University, where she appeared in *The Ballad of Mu Lan* (Xiu Qie); *Fun Home* (Small Alison); *The Wolves* (#13); *The Battlefields of Clara Barton* (Clara Prime) and *Sense & Sensibility* (Elinor). She appeared in the sitcom *Fraternal* (Joy), which premiered at SeriesFest this May, and the award-winning short film *Grief Night Club* (Auggie). Keep up with her at @clairekwon_ on Instagram!

STEF TOVAR* (U/S Frank) is proud to make his Goodman debut. Other Chicago credits include work with TimeLine Theatre, Court Theatre, Paramount Theatre and Victory Gardens, among others. A native of Chicago, Stef is a Jeff Award winner for Best Supporting Actor (*Blade to the Heat*, Apple Tree Theatre) and was also nominated for Best Supporting Actor in a Musical (*South Pacific*, Marriott Theatre). Off-Broadway credits include *A Twist of Water* and *No Wake*

(59E59 Theaters). Stef's breakout on-screen role was Dr. Arrington in *Contagion*, directed by Steven Soderbergh, who treats Patient Zero (Gwyneth Paltrow) and must tell her husband (Matt Damon) of her death. Other TV and film credits include *Empire*; *Chicago Fire*; *Chicago Med*; *Proven Innocent*; *The Chi*; *Widows*; *Employee of the Month*; *Olympia*; *The Aerialist* and most recently, CW's *The 4400*. Stef is an on-camera acting teacher and published author. *The MAP: An Actor's Guide to On-Camera Acting* is available from Applause Books.

www.StefTovar.com

BRITTA JOHNSON (Book, Music & Lyrics) is a writer, composer and lyricist based in Toronto, Canada. She made her American debut when *Life After* opened at the Old Globe in San Diego in 2019 following an extended, multiple Dora award-winning run with the Musical Stage Company and Canadian Stage in Toronto. Her other writing credits include, with her sister Anika Johnson, *Dr. Silver: A Celebration of Life* (Outside the March/MSC, Dora nomination); *Brantwood* (Theatre Sheridan, Dora Award); *Jacob Two-Two* (YTP, Dora nomination) and *Trap Door* (Theatre Sheridan). With Sara Farb, her writing credits include *Kelly v. Kelly* (MSC/Canadian Stage; winner of the Playwright's Guild of Canada Best New Musical Award) and *Reframed* (MSC/Art Gallery of Ontario, Dora nomination). With Katherine Cullen, her writing credits include *Stupidhead!* (Dora nomination). She was the librettist for choreographer Robert Binet's adaptation of *The Kreutzer Sonata*

with Ballet Moscow and was the inaugural Crescendo Artist with Toronto's Musical Stage Company, which included a commitment to produce three of her shows in three years.

ANNIE TIPPE (Director) is a director and creator of new work, music theater and film. Goodman credits include Bess Wohl's *Continuity* (New Stages Festival). Recent theater credits include the premiere of Dave Malloy's *Octet* (Signature Theatre Company), for which she won the Lucille Lortel Award for Best Direction and was named an SDC Callaway Award Finalist. She also directed the premiere and subsequent tours of Dave Malloy's award-winning *Ghost Quartet*. Other credits include the premieres of Tony Meneses' *The Hombres* (Two River); Leslye Headland's *Cult of Love* (IAMA Theatre Company); *Cowboy Bob* (Village Theatre; New York Stage + Film); James and Jerome's *Ink* (co-directed with Rachel Chavkin; Under the Radar/Met Museum) and *The Conversationalists* (Bushwick Starr). She is a former Ars Nova Director-in-Residence, a Drama League Directing Fellow and an alumni of the Williamstown Directing Corps. Upcoming shows include the world premiere of Molly Beach Murphy and Jeanna Phillips' *COWBOY BOB* (Alley Theatre '23). AnnieTippe.com (she/her/hers)

ANN YEE (Choreographer) Director credits include work with Goodspeed, Public Works Dallas and Dallas Theater Center. Choreographer and movement director credits at select national

and international theaters include Caroline or Change at Studio 54 on Broadway, Chichester Festival Theatre, Göteborg Opera in Sweden, Oregon Shakespeare Festival, Old Vic, English National Opera, Hudson Theater, Public Theatre in the Park, Royal Shakespeare Company, Salzburg Festival, Kings Cross, St Ann's Warehouse, Donmar Warehouse, Birmingham Rep, Stratford East, Royal Court, Theatre Royal Bath, Almeida Theatre, St James' Theatre, Apollo Theatre, National Theatre, NT Studio, Palace Theatre, Royal Exchange Manchester, Chocolate Factory and The Globe Theatre. Film credits include A Bigger Splash, PPE: Off the Page. Ann trained at Boston Conservatory of Music, Harvard Summer Dance Center and Ohio State University.

TODD ROSENTHAL (Set Designer) has designed many productions at the Goodman Theatre including Ah, Wilderness!, Uncle Vanya, Wonderful Town, The Little Foxes, Luna Gale, The Seagull, Venus in Fur and A Christmas Carol. Broadway credits include August: Osage County (Tony Award), The Motherfu**er with the Hat (Tony Award nomination), Fish in the Dark, This is Our Youth, Of Mice and Men, Who's Afraid of Virginia Woolf?, Straight White Men and Linda Vista. Select regional credits include work with Steppenwolf Theatre, Arena Theatre, Berkeley Repertory Theatre, Guthrie Theatre, La Jolla Playhouse, Alliance Theatre, ART, Manhattan Theatre Club, Atlantic Theater Company and Lincoln Center. International credits include National Theatre of Great Britain, London's

West End, Sydney Theatre Company and Irish National Opera. His distinctions include Olivier, Ovation, Helen Hayes, Bay Area Theater Critics Circle, Jeff, Michael Merritt and USITT 2019 Distinguished Achievement awards. He is a professor at Northwestern University and a graduate of Yale Drama School. Toddar.com

SARAFINA BUSH (Costume Designer) Broadway credits include *For Colored Girls...* and *Pass Over*. Off-Broadway credits include *Heroes of the Fourth Turning* (Obie Award: Playwrights Horizons); *Broadway Bounty Hunter* (Greenwich House) and *Plot Points*, *Pass Over* (LCT3). Regional credits include *Afterwords* (5th Avenue); *Our Town* (Shakespeare Theatre Company); *Nina Simone: Four Women* (Berkshire Theatre Group); *Slow Food* (Geva Theatre); *Cry It Out*; *The Royale* (Kitchen Theatre Company); *Not Medea and Grace*, or *The Art of Climbing* (Art House Productions). She received a BA from Adelphi University.

YI ZHAO (Lighting Designer) makes his Goodman debut. Broadway credits include *The Skin of Our Teeth*. Off-Broadway credits include *Greater Clements*; *Pipeline* (Lincoln Center Theater); *Fabulation...*; *In the Blood*; *The Death of the Last Black Man...* (Signature Theatre); *Dreaming Zenzile*; *The House That Will Not Stand*; *Red Speedo* (New York Theatre Workshop); *Thunderbodies*; *Revolt...*; *FUTURITY* (Soho Rep.) and *Actually* (Manhattan Theatre Club). Regional credits

include Guthrie, Yale Rep, Oregon Shakespeare Festival, Mark Taper Forum, Dallas Theater Center, Wilma, A.C.T., Berkeley Rep, Huntington, Shakespeare Theatre and McCarter. Opera and dance credits include Norwegian National Opera, Opera Omaha, ArtsEmerson, Hong Kong Arts Festival, Sasha Waltz & Guests (Germany) and Ballet de Lorraine (France). Yi-Zhao.com

JOANNA LYNNE STAUB (Sound Designer) returns to the Goodman, where she previously worked on Bernhart/Hamlet and How to Catch Creation. Off-Broadway credits include work with The Public Theater, Ensemble Studio Theatre and New York Theatre Workshop. Regional theater credits include work with La Jolla Playhouse, 5th Avenue Theatre, Seattle REP, Oregon Shakespeare Festival and Alliance Theatre. Classical credits include work with St. Louis Symphony and New Jersey Symphony Orchestra. Television credits include NBC Live's The Sound of Music; Peter Pan and The Wiz. She was a 2022 GRAMMY-Nominated recording engineer for her work on the Cast Album Snapshots. Joanna also has extensive credits associate designing and engineering Broadway and national touring companies. She holds degrees from Ithaca College and the University of Illinois.

BRIANA FAHEY* (Production Stage Manager) is in her ninth season with Goodman Theatre, having most recently stage managed American Mariachi, the Live series (The Sound Inside, Ohio State Murders and I Hate It Here), Fannie Lou Hamer;

Speak On It!, Roe, Bernhardt/Hamlet and The Winter's Tale. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre the Utah Shakespeare Festival and Milwaukee Chamber Theatre.

JOCELYN PRINCE (Dramaturg) is a principal at ALJP Consulting, a search and strategic planning firm for the arts and culture sector. She is an associate with Beehive Dramaturgy Studio NYC and a co-founding artistic director of The New Black Fest. Selected Production Dramaturgy credits include Invisible Man; The First Breeze of Summer; Raisin; Othello (Court Theatre); A Raisin in The Sun (Juilliard School of Drama); Harriet Jacobs; Intimate Apparel (Steppenwolf Theatre Company); Black Diamond (Lookingglass Theatre Company) and The MLK Project (Writers Theatre). Jocelyn has worked on staff at theaters across the country including Steppenwolf Theatre Company, The Public Theater, Court Theatre, Woolly Mammoth Theatre Company, Cleveland Play House and Yale Repertory Theatre. Jocelyn has directed new work for the Playwrights Gym at Dobama Theatre, the Cleveland Playwrights Festival at Playwrights Local 4181, The Dark Room at Cleveland Public Theater, the Go Green Festival at The Movement Theatre Company in NYC, the Around the Coyote Festival in Chicago and Snapshots 10-Minute Play Festival at 20% Theatre Company Chicago. Jocelyn holds a B.A. in Journalism from Bradley University and an M.A. in

Performance Studies from Northwestern University. She has written for TimeOut Chicago, TimeOut New York, The Chicago Reporter, Nonprofit Quarterly and the African American Review. A Democratic Party activist, Jocelyn was a staff field organizer for the 2008 Obama for America, 2016 Hillary for America, and 2020 Kamala Harris for the People campaigns and is a graduate of Arena Academy. She has served on the theater management faculty at the David Geffen School of Drama at Yale University and the Leadership for Creative Enterprises program faculty at Northwestern University.

NIKKI BLUE* (Stage Manager) returns to Goodman Theatre, where previous credits include Gem of the Ocean, American Mariachi, Roe, Bernhardt/Hamlet, Lottery Day, The Santaland Diaries, Having Our Say, The Wolves, The Matchmaker and New Stages Festival productions of graveyard shift, Lottery Day, Support Group for Men and Objects in the Mirror. Other regional credits include Six (Chicago Shakespeare Theater), Godspell (Arkansas Repertory Theatre/2 Ring Circus), Gerald Clayton Piedmont Blues (tour) and The Year I Didn't Go to School (Chicago Children's Theatre). She has also worked with TheatreSquared, Yale Opera, Utah Festival Opera & Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, a floor manager at the Goodman for two seasons and is a graduate of the University of Central Florida.

MARIO (MARS) WOLFE* (Stage Manager) (they/them) returns to the Goodman, where their credits include Good Night, Oscar; Ah, Wilderness!; Objects in the Mirror; Gloria; Destiny of Desire; A Christmas Carol and Wonderful Town. Off-Broadway credits include Kimberly Akimbo (Atlantic Theatre); The New Englanders (Manhattan Theatre Club); The Peculiar Patriot (National Black Theatre); and The Black Clown (Lincoln Center). Regional credits include Ms. Blakk for President, Grand Concourse, The Qualms (Steppenwolf); The Peculiar Patriot (National Black Theatre); and The Black Clown (A.R.T.). Film/TV credits include MTV's Video Music Awards, The View, and VH1's Trailblazers Honors. De.cypher, the digital salon Mars created with PBS/All Arts, is available to stream at de-cypher2020.com. Mars is a 2021-22 Sundance Episodic Lab Fellow. They studied at DePaul University and the Juilliard Apprentice Program

TARA RUBIN CASTING (Casting) Selected Broadway and national tours include Mr. Saturday Night; Six; Ain't Too Proud; King Kong; The Band's Visit; Prince of Broadway; Sunset Boulevard; Miss Saigon; Dear Evan Hansen; Cats; Falsettos; School of Rock; Bullets Over Broadway; Aladdin; Les Misérables; Big Fish; Billy Elliot; Shrek; Spamalot; ...Spelling Bee; The Producers; Mamma Mia!; Jersey Boys and The Phantom of the Opera. Selected off-Broadway credits include Sing Street; Trevor; Between the Lines; Clueless; Gloria: A

Life; Smokey Joe's Café and Here Lies Love. Film credits include Here Today.

MERRI SUGARMAN (New York Casting) Credits include Trevor (Writers Theatre, Off Broadway, Disney+); West Side Story (Lyric Opera of Chicago); Evita (Lyric Opera of Chicago); Jesus Christ Superstar (Lyric Opera of Chicago); Ain't Too Proud (Broadway, National Tour); Jersey Boys (Broadway, London, National Tours, Off Broadway); Phantom of the Opera (Broadway, National Tour); A Bronx Tale (Broadway, National Tour); School of Rock (Broadway, National Tour); Les Miserables (Broadway, National Tour); Miss Saigon (Broadway, National Tour); Spamalot (Broadway, National Tour); Clueless (Off Broadway); Submissions Only (Web Series); former Executive Casting Director (Dreamworks Studios) and former Director of Casting (ABC/Touchstone). Merri is a recipient of the Distinguished Alumni Award (Emerson College, Big Brothers/Big Sisters).

LAUREN PORT (Chicago Casting) joined the Goodman in August of 2019 after having spent eleven years casting in NYC, a decade of that at Caparelliotis Casting where she worked on a number of Goodman productions over the years, including Father Comes Home From The Wars, Parts 1, 2 and 3, Uncle Vanya, The Sign in Sidney Brustein's Window, Disgraced and Sweet Bird of Youth. Lauren has also worked on countless Broadway/Off Broadway and other regional theatre productions.

Some Broadway highlights include: Junk, Meteor Shower, A Doll's House Part 2, The Front Page, It's Only a Play, Disgraced, Fish in the Dark, Holler If Ya Hear Me, The Trip to Bountiful, Grace, Death of a Salesman, Seminar, Stick Fly, Bengal Tiger at the Baghdad Zoo, Lend Me a Tenor, and Fences. Lauren is a four-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

RACHAEL JIMENEZ (Chicago Casting) originally from the Los Angeles area, is in her seventh season in the Goodman Theatre casting department. In addition to her work at Goodman, she has cast productions at Theater Wit, Windy City Playhouse, and Remy Bumppo Theatre Company. She is a proud member of CSA (Casting Society of America) and ALTA (The Alliance for Latinx Theater Artists of Chicago) and part of the Casting Director Trainor team in Broadway For Racial Justice's Casting Directive program. Jimenez received her BA in Theatre Arts, Entrepreneurship and Comparative Religious Studies from California State University, Fullerton.

LYNNE SHANKEL (Music Supervisor, Arranger and Orchestrator) is best known as an orchestrator and arranger. With the show Allegiance, she was the first woman to solely orchestrate a new musical on Broadway. She was music director/arranger for the B'way production of Cry-Baby and resident music supervisor for the Tony-award winning revival of

Company, for which she conducted the Grammy-nominated cast album. Other credits as orchestrator/arranger include Altar Boyz; The Extraordinary Ordinary; Annie Live; Chasing the Song; Life After; Snow Child; Breathe; Allegiance; Chita Rivera; Darren Criss & the San Francisco Symphony; The New York Pops and The Radio City Christmas Spectacular. Lynne was the music director for the acclaimed Kennedy Center production of Tommy in 2019. Composer credits include bare: The Musical; Red Velvet; HoT; Perpetual Sunshine and The Ghost Girls. Composer and lyricist credits include Postcard American Town and Bare Naked. Lynne teaches Musical Theatre Composition at the University of Michigan.
LynneShankel.com

CHRIS KONG (Music Director) is a New York City-based pianist and music director. He makes his Goodman Theatre debut while on summer break from conducting the national tour of Mean Girls. Broadway credits include Disney's Frozen; Mean Girls; Pretty Woman; The Prom; Miss Saigon; Allegiance; Kinky Boots and Disney's Newsies. Off-Broadway credits include Far From Heaven; Carrie; Silence! and Altar Boyz. National tour credits include Mean Girls and Phantom of the Opera (25th Anniversary Tour). Regional credits include Life After and Allegiance (The Old Globe). Chris is a San Francisco Bay Area native, proud member of MUSE (Musicians United for Social Equity) and graduate of the Conservatory of Music at University of the Pacific. (he/him)

SAMUEL PERLMAN (Music Assistant) is a Chicago-based composer, orchestrator, music director, keyboardist and reed player. His previous credits include Paradise Square (James M. Nederlander Theatre) and Life Now (The National Theatre). Samuel is studying Composition and Clarinet Performance at Northwestern University, where he music directed The 91st Annual Waa-Mu Show: A Peculiar Inheritance; Something Rotten and Sometimes the Rain, Sometimes the Sea, for which he also composed the original score. He recently collaborated with artists including Third Coast Percussion and Nathalie Joachim.

HEATHER BOEHM (Orchestra Contractor) is thrilled to be back at the Goodman Theatre. Past collaborations include Fannie; Music Man; Wonderful Town; War Paint; Brigadoon; Jungle Book; Candide and Animal Crackers. Her previous theater credits include the 2016-2020 run of Hamilton (violin and viola, CIBC Theatre); Sound of Music and Cinderella (Broadway in Chicago); South Pacific and My Fair Lady (Marriott Lincolnshire Theatre); Passion (Chicago Shakespeare Theatre); Carousel; Caroline or Change and Secret Garden (Court Theatre). Boehm currently serves as the President of the Theatre Musicians Association Player Conference (national and Chicago Area chapter) and is an adjunct faculty at DePaul University where she received her Violin Performance and Music Business degrees. Boehm founded Choice Music Chicago in 2008—a musical services company that contracts for

recording sessions, string arrangements and private events throughout the Midwest. In 2017, Boehm contracted Lyric Opera of Chicago's Chicago Voices concert, which was broadcast on the Great Performances series on PBS. Ms. Boehm maintains an active orchestral and chamber music career in the Chicagoland area and throughout the country.

RYAN DRISCOLL (Music Preparation) has prepared the orchestra music for 20 Broadway shows including *Come From Away*; *Bright Star*; *Gigi*; *First Date*; *Fun Home*; *Allegiance*; *The Scottsboro Boys* and *Big Fish*. As a performer, Driscoll originated the role of Hermie in *Summer of '42*. Ryan is currently an associate Professor and the Head of Musical Theatre at the University of Northern Colorado after previously serving as the Assistant Director of Music Theatre for the Program in Vocal Performance at New York University. He is also a visiting guest lecturer at Listaháskóli Íslands (Iceland University of the Arts) in Reykjavík, Iceland. In addition to his academic appointments, Driscoll co-developed a musical theater program at Columbia Secondary School in Harlem, New York City with no previous arts program. Driscoll is a proud member of Actors' Equity Association, The American Federation of Musicians and the Musical Theatre Educators' Alliance. He holds a Bachelor and Master of Music in Vocal Performance and a Certificate of Advanced Study in Vocal Pedagogy, all from New York University.

RUEBEN D. ECHOLES (Associate Director) Mr. Echoles is an accomplished playwright, director, choreographer and designer. Since 2005, he's been an associate artistic director for Black Ensemble Theater. Rueben has had the pleasure of working with many theater companies across the country and in the Chicagoland area, including ETA Creative Arts Foundation (director/choreographer/costume designer Showfolk TYA; co-playwright with Euseni Eugene Perkins Voices of HIV), Congo Square, Refuge, Porchlight Music Theater (costume designer), Paramount (assistant wig designer) and Studio One Dance Theater (playwright, director, creative consultant 2003 – present), among others. His most recent projects include Call Me Madam (costume design PMT); A New Attitude; In Tribute to Patti Labelle; My Brother's Keeper: The Story of the Nicholas Brothers and The Last Dancer Standing (playwright/director/choreographer; Black Ensemble Theater). Rueben is thrilled to be a part of this amazing project!

SOTIRIOS LIVADITIS (Associate Set Designer) is a scenic designer, illustrator and storyteller based in Chicago. Recent projects include Bright Star (Hope College); Wellesley Girl (Compass Theatre); This Wide Night (Shattered Globe Theatre); RAGTIME (Music Theatre Works); Teenage Dick (Theatre Wit); Mosquitoes (Steep Theatre); Out of Love (Interrobang Theatre Project); Hans Christian Andersen (Northwestern University) and For Services Rendered (Griffin Theatre – Jeff nomination). He has worked with Goodman Theatre, Berkeley

Repertory Theatre, Alliance Theatre, Chicago Shakespeare Theatre, Milwaukee Repertory Theatre, Steppenwolf Theatre and The Irish National Opera. Upcoming projects include Light Falls (Steep Theatre); Swing State; Ripple (Goodman Theatre – associate designer with Todd Rosenthal). He holds an MFA from Northwestern University. www.SotiriosDesigns.com.

NICOLE E. LANG (Associate Lighting Designer) makes her Goodman debut. Chicago credits include associate design of Ofrenda and Port of Entry (Albany Park Theater Project). Broadway credits include assistant design of for colored girls who have considered suicide/ when the rainbow is enuf. Off-Broadway credits include assistant design of Real Enemies (BAM); DUAT (Soho Rep) and ...what the end will be (Roundabout). Regional credits include Today is My Birthday (Yale Rep) and The Chinese Lady (Long Wharf). NicoleELang.com

BRIAN ELSTON (Assistant Lighting Designer) is a Chicago-based designer and assistant. Assistant designs include Sweat; A Christmas Carol; Father Comes Home from the Wars; The Wolves; Uncle Vanya; Pamplona; 2666; Rapture Blister Burn (Goodman); Rusalka and Orlando (San Francisco Opera). Chicago designs include Princess and the Pea (Marriott Theatre); Seussical the Musical (Drury Lane); Corduroy; Knuffle Bunny; Magic Treehouse and The Wiz (Emerald City Theatre). Regional Credits include The Sound of Music;

You're a Good Man, Charlie Brown; Hair; Stupid F***ing Bird (Parallel 45 Inc); Crazy for You; Failure: A Love Story and Les Miserables (Interlochen Center for the Arts).

BrianElstonLighting.com

MEIKE SCHMIDT (Moving Light Programmer) Credits include Bella: An American Tall Tale (Playwrights Horizons) and the following at the Dallas Theater Center: American Mariachi; Little Women; In the Heights; Sweat; Hairspray; Hood: The Robin Hood Musical Adventure; Bella: An American Tall Tale; Dreamgirls and Les Miserables.

STEPHANIE FARINA (Associate Sound Designer) credits include audio mixing for 10 seasons at the Goodman Theatre. Other Chicago credits include Fannie; Music Man (Goodman Theatre); Forever Plaid; Mama Mia; 42nd St (Drury Lane Oakbrook); Twilight: Gods; West Side Story; Light in the Piazza and Jesus Christ Superstar (Lyric Opera of Chicago). Regional credits include Once on this Island (Oregon Shakespeare Festival); Fannie (Seattle Rep); Fun Home (Kansas City Rep); Blue and Twilight: Gods (Michigan Opera Theatre). Stephanie is an adjunct professor at The Theatre School at DePaul University as well as a Journeyman in the IATSE Local 2 of Chicago.

CHRISTIAN BUFFORD (Assistant Choreographer) is a Chicago-based multi-disciplinary artist who blends the lines of theatre, dance and film. Chicago credits include The Tragedy of

King Christophe (The House Theatre); Groundhog Day (Paramount Theatre) and The World Goes Round (Marriott Theatre). Touring credits include Nice Work If You Can Get It (First National Tour). Regional credits include the Oregon Shakespeare Festival, American Repertory Theatre, Lincoln Center, Stages St. Louis, SpeakEasy Stage Company, Riverside Theatre and The Engeman Theatre, among others. Christian is a graduate of the drama school at the University of North Carolina School of the Arts and also holds a BFA in Musical Theatre from the Boston Conservatory at Berklee.

ChristianDBufford.com; @eternal_lyfff (they/them)

BETH KOEHLER (Production Assistant) is a stage manager based in Chicago with experience in both theatrical productions and live events. Her Goodman credits include Good Night, Oscar; A Christmas Carol and Bernhardt/Hamlet. Other regional credits include Dream (Chicago Shakespeare Theater); Where We Stand; Bad Dates; Or, and A Christmas Carol (Portland Stage Company). Her live event experience includes Ear Taxi Festival and Northwestern University's Commencement Ceremonies in 2018, 2019 and 2020. She was a stage management apprentice at Portland Stage Company and graduated from Northwestern University.

TANIA RICHARD* (Diversity, Equity and Inclusion Consultant) is an antiracism educator and has led antiracism workshops for Fortune 500 Companies, tech start-ups, non-

profit organizations, universities, theaters, Broadway productions and presidential campaigns. Tania has been featured on NPR's All Things Considered; The Story; OUT CHICAGO; Chicago Tribune and on WTTW's Chicago Tonight speaking on issues of culture, race, equity and inclusion. She is currently the producer and host of the podcast Tania's Take: race, culture and the culture of race. She is a published author and an award-winning playwright. She has performed on Broadway, with The Second City, Steppenwolf Theatre Company, The Court Theatre, Goodman Theatre, among others. She taught in The Second City Training Center and in Columbia College's Cinema and Television Arts department. She has also held position at DePaul University and Chicago Dramatists, among others. She has appeared on Chicago Fire; Chicago Justice; Chicago PD; Empire; Proven Innocent; The Chi and Work in Progress as well as multiple commercials. www.Taniarichard.com.

MOLLY ROSEN (Script Assistant) is a Chicago-based playwright. Past Goodmanshows include A Christmas Carol (Script Assistant); Your Name Means Dream and #ENOUGH (Production Assistant). Her play V.I.P. received a production at The Theatre School at DePaul University, where she also received readings of three other original plays. She holds a BFA in Playwriting from DePaul University.

ANIKA JOHNSON (Script Consultant) is thrilled to be at the Goodman for the first time. An award-winning Toronto

composer and performer, she originated the role of Alice and served as dramaturg for *Life After* at Canadian Stage and San Diego's Old Globe. Writing credits include *Dr. Silver: A Celebration of Life* (Outside the March/The Musical Stage Company/Pacific Playwright's Festival); *Jacob Two-Two Meets the Hooded Fang* (YPT) and *Blood Ties* (from BBC America's *Orphan Black*). Upcoming projects include commissions from the Stratford Festival and Crow's Theatre and two musical feature films in development. Anika tours internationally as a performer with *Corpus DanceProjects* and *Wannabe: A Spice Girls Tribute*.

SARAH MATTHEWS (Stage Management Intern) is excited to be joining the Goodman. She is in her third year at The Theatre School at DePaul University where she is getting her BFA in Stage Management. Her most recent stage management credits include *Tall Enough* (Stage Manager); *Detroit 67* (Stage Manager) and *MessFest Comedy Festival*. Her recent production stage management credits include *Mamma Mia!* and *Cinderella*. Sarah is from Yadkinville, North Carolina.

ROBERT FALLS (Goodman Theatre Artistic Director) recent Goodman credits include *The Sound Inside*, *The Winter's Tale*, *We're Only Alive for A Short Amount of Time*, *Pamplona*, *An Enemy of the People*, *2666* and *The Iceman Cometh*. Falls' Broadway productions include *Death of a Salesman*, *Long Day's Journey into Night*, *Talk Radio*, *Shining City* and *The*

Young Man from Atlanta. His Broadway production of Elton John and Tim Rice's *Aida* continues to be produced around the world. Previous Goodman productions include, most notably, *The Seagull*, *Uncle Vanya*, *Measure for Measure*, *King Lear*, *Desire Under the Elms*, *Finishing the Picture*, *The Misanthrope*, *Pal Joey*, *Galileo*, *House and Garden*, *Blue Surge*, *Dollhouse* and *Luna Gale*. Falls' honors for directing include 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. For "outstanding contributions to theater," he 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) and the Illinois Arts Council Governor's Award. Falls was inducted into the Theater Hall of Fame in 2015.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director/CEO) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 400 productions including more than 200 premieres. He initiated the Goodman's annual production of *A CHRISTMAS CAROL*, which celebrated 44 years as Chicago's leading holiday arts tradition in 2021. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During

their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *RUINED* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater’s “Walk of Stars.” Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 500 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 over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater’s Lifetime Achievement Award; Theatre Communication Group’s Visionary Leadership Award; Actors’ Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and

Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; Chicago magazine and the Chicago Tribune as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS and Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts, *Why Not For Profit Theater*, has been seen at numerous theater companies and conferences around the country over the past five years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

NOTE: Bios are current as of May 20, 2022. Full bios also appear online at GoodmanTheatre.org/LifeAfter.

about goodman

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

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

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

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

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.

accessible & enhanced performances

Audio-Described Performance and Touch Tour

Touch Tours for the 2021/2022 Season will not have access to the stage due to current health and safety protocols, but will feature alternate pre-show sensory introductions

NOTE: Touch tours start at 12:30pm

Life After | Saturday, July 9 at 2pm

Where We Belong | Sunday, July 17 at 2pm

Unlock tickets with promo code **AUDIO**.

American Sign Language (ASL) Interpreted Performance

Life After | Friday, July 15 at 8pm

Where We Belong | Saturday, July 23 at 2pm

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Open-Captioned Performance

Life After | Sunday, July 17 at 2pm

Where We Belong | Sunday, July 24 at 2pm

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Spanish Subtitles Performance

Life After | Saturday, July 16 at 8pm

Where We Belong | Friday, July 15 at 8pm

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Sensory-Friendly/Relaxed Performance

Life After | Tuesday, July 12 at 7:30pm

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The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an accommodation not listed, visit our Guest Services Desk today or e-mail [**Access@GoodmanTheatre.org**](mailto:Access@GoodmanTheatre.org).

More details about accessibility services can be found at [**GoodmanTheatre.org/Access**](http://GoodmanTheatre.org/Access).

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