

Lottery Day

By

Ike Holter

Directed by

Lili-Anne Brown

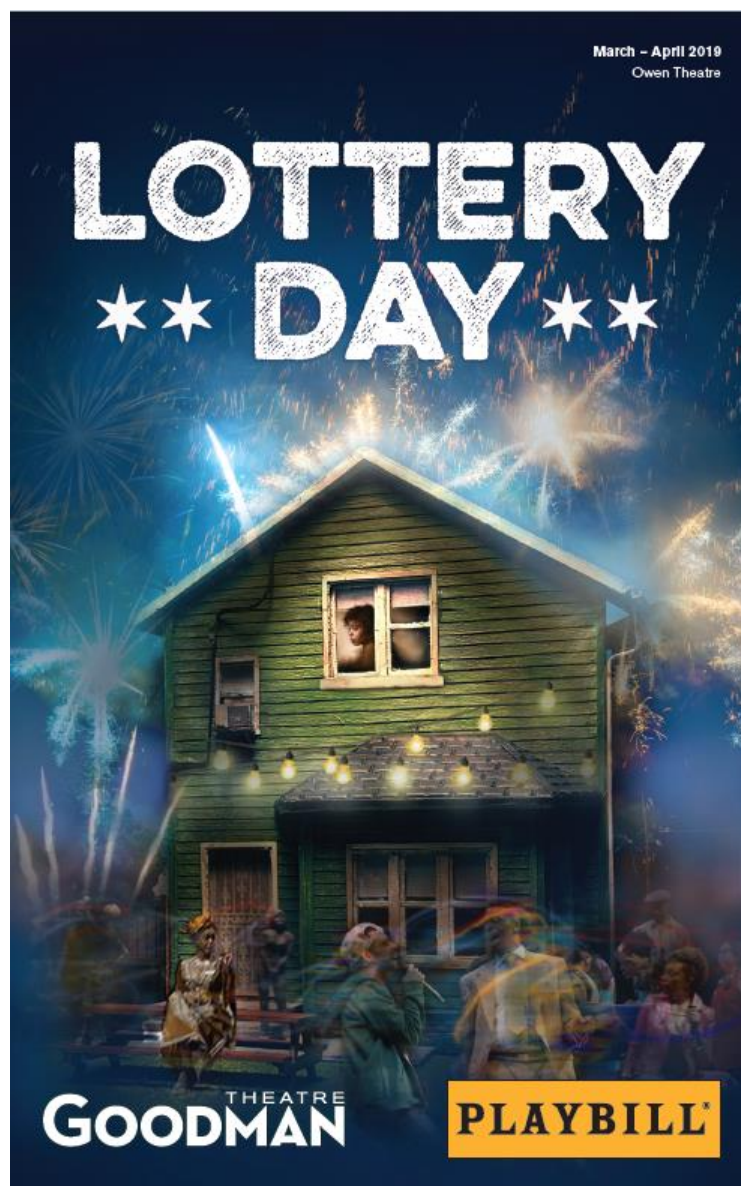


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welcome

For the better part of this decade, Ike Holter’s work has enthralled avid Chicago theatergoers. In 2012, the playwright drew my attention with his breakout play, *Hit the Wall*, which captured a pivotal and electrifying moment in the history of LGBTQ+ rights: the Stonewall riots of 1968. Its original production by The Inconvenience in Chicago led to a successful run at New York’s Barrow Street Theatre, followed by a Chicago remount. Around that time, we invited Ike to join the Goodman Theatre Playwrights Unit, a group of local writers who, over the course of a season, develop a play with feedback from each other and from the Goodman’s literary staff. As a member of the Unit, Ike wrote *Prowess*—an energetic, startling examination of complacency and vigilantism in Chicago that was produced in 2016 by Jackalope Theatre Company. *Prowess* became one part of Ike’s “Rightlynd Saga,” a multi-play examination of contemporary Chicago named for a fictional city ward. In addition to *Prowess*, the other plays include *Rightlynd*, *Exit Strategy*, *Sender*, *The Wolf at the End of the Block* and *Red Rex*—all of which have enjoyed productions at some of our city’s finest storefront and mid-size theaters.

Now, I am delighted to produce the world premiere of *Lottery Day*, the final installment in the seven-play saga, in which characters from the other six plays unite in an

explosive conclusion. While many audience members will have viewed those plays at the various local theaters that produced them, others will experience Ike's poetic, fiery style for the first time. No matter: *Lottery Day* invites newcomers and veterans alike into its realm, exploring the socioeconomics of a gentrifying neighborhood by acquainting (or reacquainting) the audience with 10 of its citizens at a backyard barbecue with unusually high stakes. We developed *Lottery Day* as part of our *New Stages* Festival in 2017, where the semi-staged workshop production ran for six sold-out performances.

In addition to welcoming Ike for his Goodman debut, I am also pleased to welcome director Lili-Anne Brown, a longtime Chicago theater artist who has worked at Bailiwick Chicago, where she served as artistic director, 16th Street Theatre, Kokandy Productions and American Theater Company.

Ike's raucous comedy—underscored by thought-provoking themes—serves as the perfect capstone for our 2018/2019 Owen Theatre Season. I invite you to enjoy its complexities and lyricism, and I hope that by the time you leave the theater you will view Chicago—with all its challenges and beauty—through a slightly altered lens.

Robert Falls

Artistic Director of Goodman Theatre

Q & A with Playwright Ike Holter

Ike Holter sat down with Regina Victor in advance of the upcoming Lottery Day to discuss his incisive politics storefront theater and how he perfects his lyrical language.

By Regina Victor

Regina Victor: *You and Lili-Anne Brown have been collaborating on Lottery Day since the Goodman's New Stages Festival in 2017. What's it like working on a new play with a director known for her musical theater achievements—including Passing Strange (Black Theatre Alliance Award and Jeff Award nomination for Best Director of a Musical) and the critically-acclaimed Caroline, or Change at Firebrand Theatre?*

Ike Holter: Lili-Anne is a great director because she directs musicals and plays with equal amounts of tact and intelligence. There's an amount of seriousness you need to hammer home when directing a musical comedy—and there's also an amount of loose energy you need to direct a big melodrama. *Lottery Day* traffics in several worlds and genres, and she is a director who understands all of it; [even as] the lanes are constantly changing.

Victor: *Your language 'sings' to me. Can you speak to its structure in your plays and how you determine what must be heard vs. what can be talked over?*

Holter: With a show like *Lottery Day*, where people instantly switch from in-depth conversation, side-chatting,

singing, peacocking, I treat it like a musical: you don't always need to hear every piece of lyric as long as the feeling of the emotion is there. If we know there are six very happy people on stage, we're not listening to every single word—we're taking in the moment more than the words. That can drop at the drop of a dime and you can really find those moments. But I think, in life, we can listen to more than one person speak at a time, and figure out what's happening.

Victor: *Your plays *Rightlynd* and *Lottery Day* incorporate music in very specific ways, with and without accompaniment.*

Holter: People sing all the time; a day doesn't go by when I don't hear someone hum on the train or keep rhythm on a table at a coffee shop. If you're not going to a party where people sing along with the chorus of a song that's playing, you're not going to the right parties.

Victor: *Tell me about your relationship with dramaturg Kendra Miller, who has been your core dramaturg throughout this process.*

Holter: New play dramaturgy, for me, is finding someone who can keep a laser-like view on the structures of story and character—so if something isn't working, we can find the root of the problem very quickly. Kendra is one of the smartest people I've ever worked with behind the table. She comes at things with a very measured take on each character—there's no 'good guys' or 'bad guys;' she's

incredibly well versed in empathy and making sure people's stories are told truthfully. She's worked on three of the seven plays in the saga and has a great birds-eye view on how the neighborhood [of *Rightlynd*] works.

Victor: *Many of your plays in the "Rightlynd Saga" have been produced in storefront theaters. What has it been like transitioning to the Goodman? How do you maintain the culture of making art that directly speaks to our citizens, while working in a theater with an audience and budget level that can be so vastly different from the characters you are creating?*

Holter: I think the audiences in Chicago are great because they know how to go back and forth from big to small spaces. Doing the first production [*Exit Strategy*] at Jackalope, which was still an emerging theater company back in 2014, and getting to do this [*Lottery Day*] at the Goodman in 2019 has really shown me there are no differences between storefront and regional theater in terms of talent. I wish more funding and grants were given to these storefronts, because they really are the future of the city's artistic identity. Jackalope did the first produced show in the saga with a budget that's [a fraction] of how much this production cost and it did very well. Imagine what these spaces could do with a budget that matched their passion and drive.

Chicago-based multidisciplinary artist/activist/writer Regina Victor is the co-founder of Rescripted.org—an artist-led online journal for criticism and essays.

A Seven-Play Success

“One of the most significant literary achievements in modern-day Chicago” (Chicago Tribune)—Ike Holter’s seven-play “Rightlynd Saga”—is now complete. Courtesy of the playwright and dramaturg Kendra Miller, here is a look back at these remarkable works.

Rightlynd

Directed by Lisa Portes

Setting: Winter 2011 – Summer 2014

Premiere: Victory Gardens Theater (2018)

Chicago’s 51st Ward, Rightlynd, once a thriving neighborhood, is now populated with vacant storefronts and abandoned apartment buildings. Alderman Nina Esposito embarks on a one-woman crusade to stop an outside real estate redevelopment project seeking to usher in a new age of gentrification that threatens the heart of Rightlynd’s identity.

Exit Strategy

Directed by Gus Menary

Setting: Summer 2014 – Summer 2015

Premiere: Jackalope Theatre (2014)

Tumblndn High School, a now-crumbling cornerstone of Rightlynd, is slated for an unceremonious shut-down by the city (aided by Alderman Esposito.) A grassroots campaign of teachers and students emerges under the

leadership of a fast-talking administrator, willing to risk it all in a city-wide clash to save their careers, future and safety.

Sender

Directed by Shade Murray

Setting: Summer 2016

Premiere: A Red Orchid Theatre (2016)

More than one year after his sensational death, a young man returns to his former Rightlynd apartment: alive, well and with a new-found ambition to fix what went wrong. A miracle reunion turns into a catastrophic disaster as the past catches up with the present and old debts return, expecting payment in full.

Prowess

Directed by Marti Lyons

Setting: Summer 2016

Premiere: Jackalope Theatre (2016)

Temperatures flare, shootings spike and Rightlynd is stuck in status quo. Enter a mixed bag of underdogs ready to save whatever's left of the day. As Nina Esposito cozies up to city hall, her assistant uses her boss' turned eye (and vacant office) as the headquarters for a rebellion against the powers that be. Completely powerless but sky-high on passion, they fight back. But as broken bones multiply and alliances splinter, the team is forced to draw

the line between well-meaning heroism and vigilante justice.

The Wolf at the End of the Block

Directed by Ricardo Gutierrez

Setting: February 2017

Premiere: Teatro Vista (2017)

After the heat of *Sender* and *Prowess*, a bitterly cold Chicago fall seeps into Rightlynd. A dimly lit bar deep in the neighborhood is the scene of a terrifying and bewildering crime. New witnesses and startling facts emerge within the following 48 hours over sandwiches at Nunley's Grocery and Meat Counter. A personal horror story flips into a destructive and thrilling political maelstrom that defies containment, while the resident at its center struggles for control of his narrative—and his life.

Red Rex

Directed by Jonathan Berry

Setting: January – April 2018

Premiere: Steep Theatre (2019)

A theater company moves into a small storefront in Rightlynd, hoping their upcoming show will launch their careers to new heights. But when it's revealed that their source material isn't as original as they assumed, they must face off with the neighborhood's residents, who are determined to take back their story.

Lottery Day

Setting: Fall 2019

Premiere: Goodman Theatre, Spring 2019

Welcome to the grand finale of “The Rightlynd Saga.”

Goodman Theatre

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

Lottery Day

By

Ike Holter

Directed by

Lili-Anne Brown

Set Design by

Arnel Sancianco

Costume Design by

Samantha C. Jones

Lighting Design by

Jason Lynch

Sound Design by

Andre Pluess

Casting by

Erica Sartini-Combs

Adam Belcuore, CSA

Dramaturgy by

Kendra Miller

Production Stage Manager

Nikki Blue*

Lottery Day was commissioned and developed by
Goodman Theatre, Chicago in 2017 *New Stages Festival*
Robert Falls, Artistic Director, Roche Schulfer, Executive
Director

Major Production Sponsors

NATIONAL ENDOWMENT FOR THE ARTS

LAURENTS/HATCHER FOUNDATION

cast

Tori.....Aurora Adachi-
Winter

Mallory.....J. Nicole
Brooks*

Zora.....Sydney
Charles*

Cassandra.....McKenzie
Chinn*

Robinson.....Robert
Cornelius*

Avery.....James Vincent
Meredith*

Ezekiel.....Tommy Rivera-
Vega*

Nunley.....Tony
Santiago

Vivian.....Michele
Vazquez*

Ricky.....Pat
Whalen

Assistant Director.....Breon
Arzell

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

Understudies –Sean Blake–*Robinson* and *Avery*; Jasmine Bracey–*Mallory*; Eduardo Xavier Curley-Carrillo–*Ezekiel*; Jessica Dean Turner–*Zora* and *Cassandra*; Gregory Geffrard–*Nunley*; Anna Maldonado–*Vivien*; Emily Marso–*Tori*; Bradley Grant Smith–*Ricky*

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

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

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

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

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

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

profiles

AURORA ADACHI-WINTER (*Tori*) returns to the Goodman where she was last seen in the *New Stages* Festival production of *Lottery Day*. Adachi-Winter originated the role of *Tori* in *Red Rex* (Steep Theatre). She also appeared as *Caroline* in Holter's *Put Your House In Order* (The Roustabouts at A Red Orchid Theatre). Additional credits include *Vietgone* (Writers Theatre); *Bull In A China Shop* (About Face Theatre); *The Burials* (Steppenwolf Theatre Company); *peerless, Edith Can Shoot Things and Hit Them, Two Mile Hollow* (First Floor Theater, company member); *M. Butterfly* (Court Theatre); and *Mutt: Let's All Talk About Race* (Stage Left Theatre). Television credits include *Chicago Med* and *Electric Dreams*. She is represented by Gray Talent Group.

J. NICOLE BROOKS* (*Mallory*) returns to the Goodman, where she was last seen in the *New Stages* Festival production of *Lottery Day*. A multi-award-winning actor, author and director, Brooks' additional acting credits include *Beyond Caring, Death Tax, and RACE* (Lookingglass Theatre Company, ensemble member) and *Immediate Family* (Center Theatre Group). Directing credits include *Mr. Rickey Calls A Meeting, and Thaddeus & Slocum: A Vaudeville Adventure*. Brooks is author of *HeLa, Fedra Queen of Haiti, Black Diamond, and 3 Weeks With Her Honor Jane Byrne*. Television credits including

recurring roles on *The Chi* and *South Side*. Awards include 3Arts, TCG Fox Foundation, National Endowment for the Arts, Black Ensemble Theatre Playwright of the Year, LA Ovation and Black Theatre Alliance.

SYDNEY CHARLES* (*Zora*) returns to the Goodman, where she recently appeared in *Father Comes Home From the Wars (Parts 1, 2 & 3)* and *Lottery Day* (New Stages Festival). Additional acting credits include *Nina Simone: Four Women* (Northlight Theatre); *Flyin West* (American Blues Theatre); *Guess Who's Coming to Dinner* (Court Theatre); *Insurrection: Holding History* (Stage Left Theatre); *Spamilton Chicago* (Royal George Theatre); *An Octoroon* (Definition Theatre Company); *The Wiz* (Kokandy Productions); *Prowess* (Jackalope Theatre), and the title role in *Dessa Rose* (Bailiwick Chicago). She can be seen in *The Haven* (web series), *The T* (web series), and *Shameless*. She is an artistic associate with Firebrand Theatre and is represented by Stewart Talent.

MCKENZIE CHINN* (*Cassandra*) returns to the Goodman after appearing in the New Stages Festival productions of *Lottery Day* and *Carlyle*. An actor, filmmaker, poet and educator, she originated the role of Cassandra in *Sender* at A Red Orchid Theatre and has worked with Victory Gardens, Steppenwolf and Sideshow Theatres as well as The Second City, Woolly Mammoth and Studio Theatre in Washington, DC. She is the writer, producer and lead actor of the feature film *Olympia*, which premiered at the 2018 LA Film Festival. Film and television work includes a

recurring role on *The Red Line* and work with director Sam Bailey (*Brown Girls*). She is represented by Actors Talent Group (Chicago) and Ferrantino Entertainment (LA).

ROBERT CORNELIUS* (*Robinson*) returns to the Goodman, where he previously appeared in the *New Stages* Festival productions of *Lottery Day* and *The Convert*. Chicago credits include the world premiere of *Rightlyndand Takunda*, *On The Block* and *Wheatley* (Victory Gardens); the Midwest premiere of *Total Bent* (Haven Theatre in association with About Face); *Picnic* (American Theatre Company); *Wit* (The Hypocrites); *Aida* (Drury Lane Oak Brook); *The Taming of the Shrew* (First Folio Theatre); *Raisin* (Court Theatre). Regional credits include *Spunk* (St. Louis Black Repertory); *The Rivals* and *You Can't Take it With You* (Milwaukee Repertory Theatre). Film and television credits include *The Chi*, *South Side*, *Hoodlum*, *Chicago P.D.* and *Turks*.

JAMES VINCENT MEREDITH* (*Avery*) returns to the Goodman, last appearing in *A Raisin in the Sun*. Other Chicago credits include multiple productions at Steppenwolf Theatre, Writers Theatre, Court, Chicago Shakespeare Theater, Victory Gardens and Piven Theater Workshop. On Broadway, he appeared in *Superior Donuts* and off-Broadway in *The Bluest Eye*. National tour credits include three years as Mafala Hatimbi in *The Book of Mormon*. Film and television credits include *Princess Cyd*, *As With Knives and Skin*, *Widows*, *Proven Innocent*,

Shameless, Chicago Med, Chicago Justice, Empire, The Exorcist, Betrayal, Boss, Law and Order: SVU.

TOMMY RIVERA-VEGA* (*Ezekiel*) returns to Goodman Theatre, where he previously appeared in *Support Group For Men* and the New Stages Festival productions of *Lottery Day* and *Mother Road*. Chicago credits include *La Havana Madrid, Parachute Men, Between You Me and the Lampshade, A View From the Bridge* and *Momma's Boyz* (Teatro Vista, ensemble member); *Frederick* (Chicago Children's Theatre); *West Side Story* (Drury Lane Theatre); *In the Heights* and *My Fair Lady* (Paramount Theatre); *Three Sisters* (Steppenwolf Theatre); *Kiss of the Spiderwoman* (BoHo Theatre) and *CATS* (Theo Ubique Cabaret Theatre). Puerto Rico credits include *Spring Awakening* and *Footloose* (Black Box Theatre). He is represented by Paonessa Talent Agency.

TONY SANTIAGO (*Nunley*) makes his Goodman Theatre debut. Acting credits include *The Wolf at the End of the Block* (16th Street Theater); *Put Your House in Order* (A Red Orchid Theater); *The Hairy Ape* and *The America Play* (Oracle Theatre). Producing credits include Matt Foss' *The Jungle, Romulus, R+J: The Vineyard* and *The Mixtape Project*. Directing credits include *A Story Told in Seven Fights* (Neo-Futurists) and *Empower!* (Lyric Unlimited). Santiago is the Executive Producer of the pop-up production company The Roustabouts, where credits include *Winehouse, A Tribute to Amy, Stay Lit* and *Put*

Your House in Order. He is a co-curator for Theatre on the Lake and the founder of Chicago Arts Access.

MICHELE VAZQUEZ* (*Vivien*) returns to the Goodman, where she was last seen as Mrs. Cratchit in *A Christmas Carol*. Vazquez appeared in the regional premiere of *Any Other Name* (Williams Street Repertory) and has performed off-Broadway and at various theaters nationally and internationally, including Cherry Lane Theatre, ACT Theatre, Cincinnati Playhouse, The Old Globe and Arena Stage, among others. Her television credits include *A Gifted Man*, *As the World Turns* and *Tarzan*. Vazquez earned her MFA from the University of San Diego and The Old Globe. She is a proud member of Actors Equity Association and SAG-AFTRA. www.michelevazquez.com

PAT WHALEN (*Ricky*) returns to the Goodman, where he previously understudied in *Carlyle*. Originally from Buffalo NY, Whalen is a Jackalope Theatre staff member, host of Chicago's late-night talk show "Good Evening with Pat Whalen" and is represented by Stewart Talent Agency. Most recent television credits include *Chicago PD* and *Empire*.

IKE HOLTER (*Playwright*) is a 2017 winner of the Windham-Campbell Prize, one of the highest awards for playwriting in the world and a resident playwright at Victory Gardens Theater. He lives in Chicago and his work has been produced all over the country.

LILI-ANNE BROWN (*Director*), a native Chicagoan, works as a director, actor and educator, both locally and regionally. The former artistic director of Bailiwick Chicago, she directed *Dessa Rose* (Jeff Award), *Passing Strange* (BTA Award), *See What I Wanna See* (Steppenwolf Theatre Garage Rep), and the world premiere of *Princess Mary Demands Your Attention* by Aaron Holland, while producing several other award-winning shows during her tenure. Other directing credits include *The Total Bent* (Haven Theatre); *Caroline, or Change* (Firebrand Theatre); *Tilikum* by Kristiana Colon (world premiere, Sideshow Theatre); *Buddy: The Buddy Holly Story* (Jeff Award, American Blues Theatre); *Hairspray* (Skylight Music Theatre); *The Wolf at the End of the Block* (16th Street Theatre); *Marie Christine* (Boho Theatre); *Peter and the Starcatcher* (Metropolis Performing Arts); *The Wiz* (Kokandy Productions; BroadwayWorld Award); *Xanadu* (American Theatre Company); *Jabari Dreams of Freedom* by Nambi E. Kelley (world premiere, Chicago Children's Theatre); *American Idiot* (Northwestern University); and the national tour of *Jesus Snatched My Edges*; and *Little Shop of Horrors*, *Unnecessary Farce*, *Cabaret*, *Sweet Charity*, and *The 25th... Spelling Bee*, among others (Timber Lake Playhouse). She is a member of SDC, AEA, SAG-AFTRA, and a graduate of Northwestern University.

ARNEL SANCIANCO (*Set Designer*) makes his Goodman Theatre debut. Sancianco has designed sets for various Chicago companies, including Lyric Opera, Steppenwolf

Theatre, Court Theatre, Lookingglass Theatre Company, Kokandy Productions, Haven Theatre, The Gift Theatre, First Floor Theatre, The Hypocrites, American Theatre Company and Rivendell Theatre, where he received his first Jeff Award Nomination. Additional credits include work at People's Light, Milwaukee Repertory Theatre, Milwaukee Chamber Theatre and We Happy Few DC. Sancianco will join Lili-Anne Brown at La Jolla Playhouse this summer to premiere Holter's *Put Your House In Order*. www.ArnelDesigns.com

SAMANTHA C. JONES (*Costume Designer*) makes her Goodman Theatre debut. Previous credits include work with Court Theatre, Victory Gardens Theatre, Steppenwolf Theatre, Northlight Theatre, Writer's Theatre, Lookingglass Theatre Company, Chicago Children's Theatre, American Blues Theatre, TimeLine Theatre Company, Porchlight Music Theatre, Jackalope Theatre and others. Regionally, Jones has worked with The Alley, Seattle Children's Theatre, First Stage Theatre, Skylight Music Theatre, Indiana Repertory Theatre, Peninsula Players Theatre and others. Upcoming productions include: *Into the Breeches!* (Northlight Theatre), and *Penny Candy* (Dallas Theatre Center).
samanthacjones.com

JASON LYNCH (*Lighting Designer*) returns to Goodman Theatre, where he was previously the assistant lighting designer for *How to Catch Creation* and *An Enemy of the People*. Additional Chicago credits include work with

Haven Theatre, Chicago Shakespeare Theater, Steppenwolf Theatre Company, Red Theater Chicago and Chicago Children's Theatre, among others. Regional credits include work with Dallas Theater Center, Dallas Children's Theater, Denver Center for the Performing Arts, Alley Theatre and Oregon Shakespeare Festival. Lynch is a proud member of The Association of Lighting Designers and alumnus of The Santa Fe Opera.

www.jasondlynch.com

ANDRE J. PLUESS (*Sound Designer*) returns to the Goodman, previously designing sound for *The Jungle Book*, *Trojan Women*, *Pericles*, *Silk* (all with director Mary Zimmerman), *Stage Kiss*, *Mariela in the Desert*, *Floyd and Clea Under the Western Sky*, *The Play About the Baby*, *Ghostwritten*, *The Clean House* and *I Am My Own Wife*. Additional Chicago credits include numerous productions for Lookingglass Theatre Company (artistic associate), Steppenwolf Theatre Company, Chicago Shakespeare Theater, Court Theatre and Northlight Theatre, among others. Pluess' Broadway credits include *Metamorphoses*, *I Am My Own Wife*, *33 Variations* and *The Clean House* (Lincoln Center Theater). His work has appeared regionally in *Cymbeline* (Shakespeare Theatre Company); *Indecent* (Arena Stage); *Palomino* (Center Theatre Group); *Equivocation* (Seattle Repertory Theatre); *King Lear*, *As You Like It* and *The White Snake* (Oregon Shakespeare Festival); *Macbeth* and *Much Ado About Nothing* (California Shakespeare Theater); *Marcus, or The*

Secret of Sweet (American Conservatory Theater) and *The Steadfast Tin Soldier* (Lookingglass Theatre Company).

KENDRA MILLER (*Dramaturg*) has dramaturged three of the seven “Rightlynd Saga” plays: *Wolf at the End of the Block* (Teatro Vista), *Red Rex* (Steep Theatre) and *Lottery Day* (Goodman Theatre’s *New Stages*). Other dramaturgy with Ike Holter includes *Put Your House in Order* (The Roustabouts) and *Loom* (Nothing Without a Company). Recent productions featuring both performance and dramaturgy include *A Story Told in Seven Fights* (The Neo-Futurists) and *The Wild* (Walkabout Theater Company). Her multi-disciplinary performance work has been presented in residency at the Chicago Performance Lab, the National School of Drama at the University of New Delhi, by Walkabout Theater Company and at Salonathon.

NIKKI BLUE (*Production Stage Manager*) returns to Goodman Theatre, where previous credits include *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 *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 Yale Opera, the haunted house “Zombie Mortuary” with Busch Gardens 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

ROBERT FALLS (*Goodman Theatre Artistic Director*)

Most recently, Falls directed the world premiere of David Cale's *We're Only Alive for A Short Amount of Time, Pamplona*, and remounted his Lyric Opera of Chicago production of *Don Giovanni* for the Dallas Opera. In the Goodman's 2017/2018 Albert Season, he directed the world premiere of Rogelio Martinez's *Blind Date* and a new production of Henrik Ibsen's *An Enemy of the People*, for which he also wrote the adaptation. In the 2015/2016 Season, Falls directed the Chicago premiere of Rebecca Gilman's *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño's *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman's *Luna Gale* for the Center Theatre Group in Los Angeles, *Measure for Measure* and the world and off-Broadway premieres of Beth Henley's *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the Elms*, John Logan's *Red*, Jon Robin Baitz's *Three Hotels*, Eric Bogosian's *Talk Radio* and Conor McPherson's *Shining City*; the world premieres of Richard Nelson's *Frank's Home*, Arthur Miller's *Finishing the Picture*, Eric

Bogosian's *Griller*, Steve Tesich's *The Speed of Darkness* and *On the Open Road*, John Logan's *Riverview: A Melodrama with Music* and Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn's *House and Garden*; and the Broadway premiere of Elton John and Tim Rice's *Aida*. Falls' honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day's Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For "outstanding contributions to theater," Falls has been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor's Award and induction into the Theater Hall of Fame.

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of

quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater’s “Walk of Stars.” Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater’s Lifetime Achievement Award; Theatre Communication Group’s Visionary Leadership Award; Actors’ Equity Association for

promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

Goodman Theatre thanks the following individuals for their
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Shaw Family Supporting Organization

about us

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

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

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

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

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