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ONSTAGE

*NEW STAGES* Festival 2016

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A CHANGING WORLD BROUGHT TO LIFE ON STAGE:

Your Introduction to the 2016 New Stages Festival

By Tanya Palmer,

Director of New Play Development

Dear Audience Member,

Each fall for the last 12 years, the Goodman’s artistic staff has had the opportunity to pull back the curtain and invite audiences to see the new projects we’ve been researching, developing and dreaming about behind the scenes. Featuring a handful of the best new plays we’ve read over the course of the last year, the annual *New Stages* Festival serves as a testing ground, drawing our audiences into a conversation about the works we’re considering for future seasons. *New Stages* also functions as a laboratory where accomplished theater artists from Chicago and around the country can experiment with new and ambitious ideas on a larger scale than many new play development processes allow. The goal is to create a pathway for new plays to move to full productions and the work has paid off: each year since its inception, at least one play from *New* *Stages* has gone on to be presented as part of the Goodman’s regular season. To further appreciate the impact *New Stages* has on the Goodman’s programming, one need look no further than the remainder of the 2016/2017 Season which includes previous *New Stages* shows *The* *Magic Play*, *Objects in the Mirror*, *King of the* *Yees* and *Lady in Denmark*.

Moving a new play from words on a page to full production is a labor-filled and time-intensive process. The writer often begins in isolation, but by definition a play relies on a group of collaborators– actors, designers, a director–for it to take shape. In spite of the months, sometimes years, of work that go into the creation of a new play, playwrights often aren’t truly able to see what they’ve created until the moment the play is in front of an audience. With this in mind, the Goodman expanded *New Stages* in 2011, adding three fully staged developmental productions to its existing lineup of staged readings. These productions, which offer three weeks of rehearsal, modest production values and multiple performances, provide playwrights with all the elements of a full production without some of the pressures of a world premiere–such as the scrutiny of critics. The *New Stages* Festival is, to borrow a political metaphor, a big tent–drawing together a diverse group of artists whose divergent life experiences and distinct approaches to storytelling offer a wide and inclusive vision of a changing world. Like our current fractious political climate, the plays in this year’s festival are audacious, sometimes shocking, and grapple with divisive but critical issues. These plays are also thoughtful and complex and invite audiences into a conversation about morality, identity, greed and creativity with humor and compassion. Many of the artists included in this year’s festival–playwrights Ellen Fairey, Abe Koogler, Lindsey Ferrentino and Kirsten Greenidge–are working at the Goodman for the very first time. Others, like playwright Frances Ya-Chu Cowhig and directors Henry Wishcamper, Kimberly Senior and Lisa Portes have a long history with our theater. Their stories range from the epic to the intimate, from the heartbreaking to the wildly absurd. They share a curiosity about human nature and how we react to uncertainty, crisis and rapid change. By taking part in *New Stages*, you are not only getting a unique glimpse into the long and arduous process of moving an idea from conception to completion–you are also participating in an important conversation about what Goodman Theatre will look like in the years to come. We are truly thrilled to have you here.

Sincerely,

Tanya Palmer

Director of New Play Development

COMING SOON TO THE GOODMAN: THE MAGIC PLAY

This fall, yet another play successfully makes the leap from the New Stages festival to a full production during the Goodman’s regular season: Andrew Hinderaker’s The Magic Play. As its title suggests, Hinderaker’s work engages theatergoers with jaw-dropping acts of magic. Though hardly a conventional magic show, *The Magic Play* instead uses magic to tell an intimate story of love and loss. Due to its combination of magic and traditional theater, this world premiere production underwent a unique development process that truly embodies the Goodman’s dedication to nurturing new work and fresh voices in American theater.

Hinderaker’s career began in Chicago, where he made his mark in storefront theaters like The Gift Theatre. While his writing often embraced fantastical premises, Hinderaker was very much a product of the Chicago storefront community’s fondness for emotionally honest, gritty storytelling. When he moved to Austin, Texas, to pursue an MFA, however, he was met with a wildly different theatrical community–one much less rooted in realism and committed to “keeping it weird.” While Hinderaker maintained his connection to Chicago, his plays began to take on the characteristics of the theater he saw in Austin– experimental, interdisciplinary works that strove to stage the impossible.

What emerged from the unlikely marriage of intimacy and spectacle was *Colossal*, a play that tells the story of Mike, a gay, former college football star now using a wheelchair after an injury. In rendering this story, Hinderaker was certainly interested in delving into the complex emotional life of his characters, but he also wanted to embrace the physical and theatrical opportunities it presented. “Early in the development, a lot of folks encouraged me to explode the story open as much as possible and gave me all the tools and resources, including an onstage football team, percussionists and dancers, I needed,” Hinderaker said. “It was such a great experience of [a theater] saying yes to a quite audacious proposal.” That experience–of challenging himself to push the limits of what he thought was possible on stage and seeing that work realized—spurred Hinderaker to create *The Magic Play*.

Originally commissioned by New York’s Roundabout Theatre Company and developed as part of the Goodman Theatre’s Playwrights Unit, *The* *Magic Play* began with a very personal impulse. “I wanted to write about my uncle, who is a talented artist but a dysfunctional, isolated person,” Hinderaker said. Using his uncle’s passion for amateur magic, magic became both the subject of Hinderaker’s play and the theatrical vocabulary through which he was able to explore its themes.

Beginning in the summer of 2013, Hinderaker dove into the world of magic, attending shows ranging from intimate sleight of hand performances to large-scale spectacles, all in hopes of developing an understanding of not just what magicians do, but how they do it. Hinderaker was also interested in what informs a magician’s relationship to their audience. He began collaborating in earnest with Brett Schneider, a Chicago-based actor and magician who plays the central role of the Magician in *The Magic Play*. From the beginning, Schneider worked closely with Hinderaker as a magic consultant, helping him develop the magic acts that appear in the show. “Brett is both a magician and an actor, so he embraces magic as a form of theater–and our conversations have always lived inside that dynamic.” Schneider also guided Hinderaker’s research, introducing him to luminaries like the “Godfather of Chicago Magic” Eugene Berger, as well as Teller (of Penn& Teller) and Derek DelGaudio, whose acclaimed shows have been directed by Neil Patrick Harris. All of this research has fed the development of the play, its characters, the live magic and the Magician’s relationship with the audience. What results is a unique story in which a magician begins to break down during one of his live shows as his recent breakup with his partner tears away at him from the inside.

Early audiences at readings and workshops of the play also played a crucial part in helping Hinderaker and Schneider learn how the magic functions in helping to tell the story–and what work needed to do be done next. What began as a series of private readings with the Goodman Playwrights Unit in the fall of 2013 culminated in a public reading the following summer, directed by Halena Kays. That collaboration continued in the fall of 2014 with a developmental production at *New Stages*. In that incarnation, Hinderaker and his collaborators were able to add design elements and further refine the magic effects–and truly embrace the show’s improvisatory nature, specifically when audience members came on stage as volunteers and the outcome of the play was truly put in their hands.

Throughout this process Hinderaker has worked to balance the story that he was inspired to tell– that of a gifted artist whose need for control isolates him from real intimacy–with the demands of creating a magic show that truly engages its audience. “What interests me as an artist is when you embrace risk and failure not as platitudes but as actual things,” Hinderaker explained. “That’s the story we’re telling–the story of someone who is going through his life having created a framework that allows him to be successful, safe and alone. And then we see him embracing something that is the opposite–there’s something that is terrifying and exciting about putting that in the hands of the audience. I’m always so grateful for audiences being open, vulnerable and generous. And this time, I think the play really gives that back.”

–Tanya Palmer

***The Magic Play* begins performances**

**October 21. Tickets start at just $10!**

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***NEW STAGES***

Developmental Productions

**BLUE SKIES PROCESS**

By ABE KOOGLER

Directed by HENRY WISHCAMPER

September 21 – October 8

**SUPPORT GROUP FOR MEN**

By ELLEN FAIREY

Directed by KIMBERLY SENIOR

September 23 – October 9

**THE KING OF HELL’S PALACE**

By FRANCES YA-CHU COWHIG

Directed by TEA ALAGIC´

September 25 – October 9

A Series of Staged Readings

**AND MOIRA SPINS**

By KIRSTEN GREENIDGE

Directed by LISA PORTES

Saturday, October 8, 10:30am

**FLORISSANT & CANFIELD**

By KRISTIANA RAE COLÓN

Saturday, October 8, 2pm

**AMY AND THE ORPHANS**

By LINDSEY FERRENTINO

Directed by SCOTT ELLIS

Sunday, October 9, 10am

Festival Director

TANYA PALMER

THE DAVEE FOUNDATION

Major Supporter of the Expansion of *New Stages*

THE JOYCE FOUNDATION

Principal Support for Diverse Artistic

And Professional Development

THE PRITZKER PUCKER

FAMILY FOUNDATION

Major Supporters of New Work Development

Additional Support Provided by the Season Sponsors and Major Supporters of New Work.

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***BLUE SKIES PROCESS***

By

ABE KOOGLER

Directed by

HENRY WISHCAMPER

Set Design by

KEVIN DEPINET

Costume Design by

NOËL HUNTZINGER

Lighting Design by

JESSE KLUG

Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturg

JONATHAN L. GREEN

Stage Manager

MARA FILLER\*

CAST (in alphabetical order)

Peter.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .**Joe Dempsey\***

Kenny.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **Michael Gomez**

Amy.. . . . . . . . . . . . . . . . . . . . . . . . . . **Meighan Gerachis\***

Reina.. . . . . . . . . . . . . . . . . . . . . . . . . . . **Karen Rodriguez**

Kristan.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Guy Massey\***

Setting: **An established company with the trappings of**

 **a start-up**

Time: **Now**

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

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***SUPPORT GROUP FOR MEN***

By

ELLEN FAIREY

Directed by

KIMBERLY SENIOR

Set Design by

KEVIN DEPINET

Costume Design by

NOËL HUNTZINGER

Lighting Design by

JESSE KLUG

Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturg

ISAAC GOMEZ

Stage Manager

NIKKI BLUE\*

CAST (in alphabetical order)

Officer Delgado.. . . . . . . . . . . . . . . . . . . . . **Elena Flores\***

Delano.. . . . . . . . . . . . . . . . . . . . . . . . . . . .**Anthony Irons\***

Brian.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .. **Ryan Kitley\***

Roger.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **Keith Kupferer\***

Alex.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .**Jeff Louis Kurysz**

Kevin.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . **Dan Lin**

Officer Franco.. . . . . . . . . . . . . . . . . . . . . . **Steve Wojtas\***

Setting: **A Chicago apartment near the border of Wrigleyville and Boystown**

Time: **Now**

Fight Director: **Matt Hawkins**

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

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

**THE KING OF HELL’S PALACE**

By

FRANCES YA-CHU COWHIG

Directed by

TEA ALAGIC

Set Design by

KEVIN DEPINET

Costume Design by

RACHEL LAMBERT

Lighting Design by

JESSE KLUG

Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

Dramaturg

REBECCA ADELSHEIM

Stage Manager

JONATHAN NOOK\*

CAST (in alphabetical order)

Little Yi.. . . . . . . . . . . . . . . . . . . . . . . . . . . .**Rammel Chan**

Pearl, Li Li.. . . . . . . . . . . . . . . . . . . . . . . . . **Celeste Den\***

Stone, Kuan.. . . . . . . . . . . . . . . . . . . . . . . . . . . . **C.S. Lee\***

Yin Yin, Pei-Pei.. . . . . . . . . . . . . . . . . . . . . . . . . . . **Jo Mei\***

Luo Na, Dr. Gao.. . . . . . . . . . . . . . . . . . . . . . . . . **Mia Park\***

Jasmine, Han-Han.. . . . . . . . . . . . . . . . **Michelle Kruseic\***

Chen, Old Yang.. . . . . . . . . . . . . . . . . . . . . **James Saito\***

Wen, Zhang.. . . . . . . . . . . . . . . . . . . . . . . . . . . **Wai Yim\***

Setting: **Rural and urban Henan Province, China**

Time: **Act One: 1992** | **Act Two: 1997** | **Act Three: 2002**

Additional support provided by the Baskes Commission

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

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents a Series of Staged Readings:

**AND MOIRA SPINS**

Saturday, October 8, 10:30am

In the Owen Theatre

By KIRSTEN GREENIDGE

Directed by LISA PORTES

Casting by ERICA SARTINI-COMBS

**FLORISSANT & CANFIELD**

Saturday, October 8, 2pm

In the Owen Theatre

By KRISTIANA RAE COLÓN

Casting by ERICA SARTINI-COMBS

**AMY AND THE ORPHANS**

Sunday, October 9, 10am

In the Owen Theatre

By LINDSEY FERRENTINO

Directed by SCOTT ELLIS

Casting by ERICA SARTINI-COMBS

Stage Manager

JOSEPH DRUMMOND\*

PROFILES

**RAMMEL CHAN** (Little Yi, *The King of Hell’s Palace*) returns tothe Goodman, where he previouslyappeared in the *New Stages* Festival production of *King of the Yees* and the staged reading of *The Oldest Boy*. Chicago creditsinclude *Oblivion* (Steppenwolf Theatre Company’s First LookRepertory), *Clark & Diversity* (The Second City’s Urban

Twist) and *A Red Line Runs Through It* (understudy for Second City e.t.c). Regional credits include *Twilight, Los* *Angeles: 1992* (Next Act Theatre). He was also the recipient of the 2015 Bob Curry Fellowship from the Second City and NBCUniversal. His film and television credits include *Bad Johnson, Crisis* and the Netflix series *The Jamz*.

**JOE DEMPSEY\*** (Peter, *Blue Skies Process*) returns to theGoodman, where he previously appeared in *The Disappearance of the Jews, Jolly, Silk, Trojan*

*Women, Design for Living* and *Strange Interlude*, co-produced with the Neo-Futurists where he is an ensemble member. Recent Chicago credits include *West Side Story* (Paramount Theatre) and *The Watson Intelligence* (Theatre Wit). He has also worked at Steppenwolf Theatre Company, Lookingglass Theatre Company, Court Theatre, Northlight Theatre, Victory Gardens Theater, Drury Lane Theatre, 16th St. Theater, Chicago Shakespeare Theater, Remy Bumppo Theatre Company and many others. Regionally, he has worked at Milwaukee Repertory Theatre, Cincinnati Play House, Center Stage, Repertory Theatre of St. Louis and City Theatre (Pittsburgh), among others. Television and film credits include *Chicago Fire, Amber Rose, E.R.,* *What about Joan?* and *Early Edition*.

**CELESTE DEN\*** (Pearl/Li Li, *The King of Hell’s Palace*) Regionalcredits include *Wild Swans* (American Repertory Theatre); *Water by the Spoonful* and *Two Gentlemen of Verona* (OregonShakespeare Festival); *Trudy and Max in Love, Death of a Salesman* and *OZ 2.5* (South Coast Repertory); *As You Like It* (Center Stage); *Between Two Friends* and *Island* (Actors Theatre ofLouisville); *Laws of Sympathy* and *@thespeedofJake* (Playwrights’ Arena); *The Joy Luck Club* (East WestPlayers); *Othello* (The Theatre @ Boston Court); *The Merchant of Venice* (LA Women’s Shakespeare) and *11 Septembre 2001, Peach Blossom Fan* and *King Lear* (Center for New Performance). International creditsinclude a tour of *Chinglish* (also Berkeley Repertory

Theatre, South Coast Repertory and Hong Kong Arts Festival) and *Wild Swans* (The Young Vic). Film credits include *Larry Crowne*. Television credits include *American Horror Story, Scandal, Shameless, Castle,* *Criminal Minds, The Doctor* and *Dumb American Family*. Ms. Den received her MFA from California Institute of the Arts and BFA from University of Florida.

**ELENA MARISA FLORES\*** (Officer Delgado, *Support Group**for Men*) Chicago credits include *Between Riverside and Crazy* atSteppenwolf Theatre Company. Ms. Flores spent two years touring North America with the national tour of *Mamma Mia!* Television credits include *Mind**Games* and *Chicago P.D*.

**MEIGHAN GERACHIS\*** (Amy, *Blue Skies Process*) Chicago credits include *Domesticated, Our Town* and *The House on Mango Street* (Steppenwolf

Theatre Company); *Seven Homeless Mammoths Wander New England* (Theater Wit); *Solstice* (A Red Orchid Theater); *The Electric Baby, Precious Little, The Walls, Elliot,*

*A Soldier’s Fugue, Indulgences at the Louisville Harem, Factory Girls, My Simple City, Wrens* and *Ten Tiny Fingers, Nine Tiny Toes* (Rivendell Theatre Ensemble); *Measure for Measure* (Chicago Shakespeare Theater); *Cloud Nine* (About Face Theatre); *Cigarettes and Moby Dick* and *Che Che Che* (Latino Chicago); *The Underpants* (Noble Fool Theatricals) and *The Road to Graceland* (Lifeline Theatre). Regional and internationalcredits include *Charm* (Mixed Blood Theatre); *Elliot, A Soldier’s Fugue* (Stageworks) and *A Midsummer Night’s Dream* (Contact Theatre in Manchester, England)*.* Filmcredits include *Batman v. Superman*: *Dawn of Justice, At Any Price* and *Virginia*. Television credits include *Chicago P.D., Crisis, Bobby & Iza, Sirens* and *Battleground*.

**MICHAEL GOMEZ** (Kenny, *Blue Skies Process*) makes his Goodman Theatre debut. Mr. Gomez was a 2016 NBCUniversal Bob Curry Fellow at The Second City and won the solo sketch category at the 2015 SnubFest Comedy Festival in Chicago. He has written and performed two solo shows, *Hi, Mijo, It’s Your Mom* and *Pardon Me*, at the Playground Theater and Under the Gun Theater in Chicago, Villain Theater in Miami and the PIT Theater in New York. He is represented by Actors Talent Group.

**ANTHONY IRONS\*** (Delano, *Support Group for Men*) returns to Goodman Theatre, where he previously appeared in *Two* *Trains Running* and the *New* *Stages* reading of *Acquainted with the Night*. He is an ensemblemember of Congo Square Theatre Company, where his credits include *The African* *Company Presents Richard III, Elmina’s Kitchen,* *Topdog/Underdog* and *King Hedley II* (Jeff Award nomination). Other Chicago credits include *Treasure* *Island* (Lookingglass Theatre Company), *Waiting for*

*Godot* (Court Theatre) and *A History of Chicago* and *Reverie* (The Second City). Regional credits include *Too* *Busy to Hate…Too Hard to Commute* and *Peach Drop*

*Stop and Roll* (Alliance Theatre), *Black Eagles* (Penumbra Theatre), *As You Like It* (GeorgiaShakespeare Festival), *The Merchant of Venice* (NorthCarolina Shakespeare Festival) and *Hamlet* (IllinoisShakespeare Festival). Film credits include *Let’s Go to*

*Prison* and *The Lucky Ones*. Television credits include *Chicago Fire*, *Sirens*, *Boss* and *Chicago Code*.

**RYAN KITLEY\*** (Brian, *Support Group for Men*) most recentlyportrayed various historical figures in the six-month run of *Assassination Theater* at TheMuseum of Broadcast Communications. Past theater credits include major roles at

Royal George Theatre, Shattered Globe Theatre, Drury Lane Theater, Writers Theatre, The Matrix Theater, Colony Theater, The Organic Theatre, Mercury Theatre, Chicago Shakespeare Theater, Piven Theatre Workshop, Theatre at the Center and Meadow Brook Theatre. Mr. Kitley received a Jeff Award for Best Ensemble in *Who’s Afraid of Virginia Woolf?* With Shattered Globe Theatre and a Jeff nomination for Best Supporting Actor in *The Big Funk* with Clock Productions*.* Film and television credits include *Chicago* *P.D.*, *Empire*, *Chicago Fire*, *Boss, Detroit 1-8-7*, *Turks*, *Early Edition*, *Jimmy Kimmel Live*, *Miss March*, *Soul* *Survivors, Barbershop II, Dig Two Graves* and *Guidance*.

**MICHELLE KRUSIEC\*** (Jasmine/ Han-Han, *The King of Hell’s*

*Palace*) makes her Goodman Theatre debut. Ms. Krusiec starred in the international tour of *Chinglish* (Berkeley Repertory Theatre, South Coast Repertory and Hong Kong Arts Festival). She appeared in a workshop production of *Kung Fu* at Signature Theatre. Ms. Krusiec also wrote and starred in her original solo show *Made in* *Taiwan* (New York International Fringe Festival, Asian American Theatre Festival, LA Women’s Theatre Festival and HBO Aspen Comedy Festival). Film credits include *The Invitation*, *What Happens in Vegas*, *Far North*, *Saving* *Face* (Chinese Language Oscar nomination for Best Actress) and the upcoming *One Trick Ripoff*. Television credits include *Shooter*, *Hawaii 5-0*, *Longmire*, *Getting* *On*, *Fringe* and *Community*. She also starred in and was a consulting writer for the web series *Nice Girls Crew*.

**KEITH KUPFERER\*** (Roger, *Support Group for Men*) returns to the Goodman, where he previously appeared in *God of* *Carnage*, *High Holidays*, Sarah Ruhl’s *Passion Play* and *The Old Neighborhood*. Chicago credits include *The Qualms*, *Good*

*People, Middletown, South of Settling, Of Mice & Men, Carter’s Way*, *Men of Tortuga, Things Being What They Are*, *Jesus Hopped the A Train* and *Tavern Story* (Steppenwolf Theatre Company); *The Humans* (American Theatre Company); *Hillary and Clinton*, *Never the Sinner* and *Appropriate* (VictoryGardens Theater); *Gypsy* (Chicago ShakespeareTheater); *End Days* (Windy City Playhouse); *Execution of Justice* (About Face Theatre); *Cat Feet* and *The Old Neighborhood* (Northlight Theatre); *Desire Under the Elms* (co-production between Philadelphia’s FreedomTheatre and Chicago’s Court Theatre). Mr. Kupferer is afounding member of Rivendell Theatre Ensemble, wherehe was most recently seen in the Chicago premiere of *How the World Began,* the world premiere of *American Wee-Pie* and *26 Miles*. Other Chicago credits include *The Unseen*, *The Meek*, *Canus Lunis Balloonis* (JeffAward nomination for Best Ensemble) and *The Physicists* (A Red Orchid Theatre) and *Hillbilly Antigone, Trust* and *Big Lake, Big City* (Lookingglass Theatre Company)*.* Film credits include *The Dilemma*; *Dark Knight*; *Public Enemies; The Express*; *Stranger Than Fiction; Road to Perdition,* directed by Sam Mendes; *Finding Santa*; *Fred Klaus; The Last Rights of Joe May*; *The Merry Gentleman,* directed by Michael Keaton, and the upcoming *Resurrecting McGinn* and *Open Tables*. Television creditsinclude *Better Call Saul*, *Betrayal*, *Empire*, *Chicago P.D.*, *Crisis, Chicago Fire, Detroit 187*, *The Beast, Prison Break*, *The Jamie Kennedy Experiment* and *Early Edition*.

**JEFF LOUIS KURYSZ** (Alex, *Support Group for Men*) Chicago credits include *Romeo and Juliet* (Backroom Shakespeare Project), *Julius Caesar* (Brown Paper Box

Co.), *As You Like It* and *Much Ado About Nothing* (The ArcTheatre), *Year of the Rooster* and *R+J: The Vineyard* (Red Theater), *Romeo and Juliet* (Teatro Vista), *One Came Home* (Lifeline Theatre), *All My Sons* (Eclectic Theatre), *Bachelorette* (NoraNina Productions), *Amadeus* (BohoTheatre) and *Hansel and Gretel* and *A Charlie Brown*

*Christmas* (Emerald City Theater). Regional credits include *Richard III, Twelfth Night* and *The Tempest* (Arkansas Shakespeare Theatre). Television credits include *Crisis*. He is a graduate of The School at Steppenwolf and is represented by Grossman and Jack Talent.

**C.S. LEE\*** (Stone/Kuan, *The King of Hell’s Palace*) Theater creditsinclude work with NAATCO, East West Players, Actors Theater ofLouisville, Orlando ShakespeareFestival and Arena Stage. He is best known for his role as VinceMasuka on the serial killer drama *Dexter*. Other television creditsinclude *Power*, *Blunt Talk*, *Fresh Off the Boat*, *True Detective*, *The League*, *Criminal Minds*, *Monk*, *Chuck*, *Law & Order* and *The Sopranos*. Film credits include *Altered Minds*, *Tilt*, *Everything is Beautiful Far Away*, *Tenderness*, *The Unborn*, *The Stepford Wives* and *Random Hearts*. A native of Washington state, Mr. Leereceived his BFA from Cornish College of the Arts andhis MFA from the Yale School of Drama.

**DAN LIN** (Kevin, *Support Group for Men*) returns to the Goodman,where he previously appeared in *The White Snake* (understudy)and *The World of Extreme Happiness*. Chicago credits include *Chimerica* (TimelineTheatre), *Saint Joan* (Writers

Theatre), *Miss Saigon* (Paramount Theatre), *The Three Musketeers* (LifelineTheatre) and *Julius Caesar* (Chicago ShakespeareTheater). Regional credits include *The White Snake* (The Old Globe). Film and television credits include *Flora* and *Chicago P.D*. He has also worked with theChicago Inclusion Project and the Shakespeare Projectof Chicago. Mr. Lin holds a BFA in acting from theChicago College of Performing Arts and is a graduateof Interlochen Arts Academy.

**GUY MASSEY\*** (Kristan, *Blue Skies Process*) returns to theGoodman, where he previously appeared in the 2013 and 2014 productions of *Smokefall*. Chicago credits include *Failure: A Love Story* at Victory GardensTheater, *Tigers Be Still* at Theater

Wit, *Of Mice and Men* at Steppenwolf for Young Adults, *Louis Slotin Sonata* at A Red Orchid Theatre, *These Shining Lives* at Rivendell Theatre Ensemble, *Jon* with Collaboraction and *The* *Strangerer* with Theater Oobleck. He also appeared in

*Death of a Salesman* at Milwaukee Repertory Theater. Film and television credits include *At Any Price*, *Contagion*, *Fred Claus*, *The Promotion*, *Stranger Than*

*Fiction*, *Chicago P.D.*, *Boss*, *The Mob Doctor*, *Shameless*, *The Chicago Code* and *The Beast*.

**JO MEI\*** (Yin Yin/Pei-Pei, *The King of Hell’s Palace*) returnsto the Goodman, where she previously appeared in *The World of Extreme Happiness* (also atNew York’s Manhattan Theatre Club). New York credits includethe world premiere of *You For Me For You* (co-produced byMaYi Theater Company and Woolly Mammoth Theatre

Company), *TEN* (Partial Comfort Productions), *Tapeface* (Ars Nova), *Japanoir* (Ensemble Studio Theatre) and *Foggy Bottom* (Abingdon Theatre Company). Ms. Meistarred in and co-wrote the award-winning film *A Picture of You.* Her other film credits include *Adult World*, *The Grief of Others* and *Revenge of the Green Dragons*.Television credits include *Bones* and *The Good Wife*.Ms. Mei is a graduate of Wellesley College and theJuilliard School’s Drama Division.

**MIA PARK\*** (Luo Na/Dr. Gao, *The King of Hell’s Palace*) returns to the Goodman, where she previously appeared in *The* *Upstairs Concierge* and the *New*

*Stages* Festival production of *The World of Extreme Happiness*.Chicago credits include *The Hundred Flowers Project* at SilkRoad Rising; *Water by The Spoonful* (understudy) atCourt Theatre; *The Intelligent Design of Jenny Chow* atCollaboraction; *Hana’s Suitcase* at Chicago Children’sTheatre and *My Asian Mom, The Wind Cries Mary* and

*Trial by Water* with A-Squared Theatre Workshop. Ms. Park has appeared on film in *The Lake House* and several independent features. Her television credits include

*Chicago Fire*, *Chicago P.D., Chicago Med, Boss, Shameless* and *Chic-a-Go-Go*, the television dance showfor kids she co-hosts with a puppet rat. MiaPark.com

**STEVE WOJTAS\*** (Officer Franco, *Support Group for Men*) returns to the Goodman, where he previously appeared in the *New Stages* Festival production of *The Solid Sand Below*. Chicago credits include *As You* *Like It* (Chicago Shakespeare Theater), *Tea & Sympathy* (The Artistic Home) and *Changes of Heart* (Remy Bumppo Theatre Company). Regional credits include *Henry IV* *Part I, Measure for Measure, King John, Twelve Angry* *Men, Mary Stuart, Titus Andronicus* and *The Merry Wives* *of Windsor* (Utah Shakespeare Festival); *Richard II,* *Love’s Labour’s Lost* and *Love’s Labour’s Won* (Illinois Shakespeare Festival); *The Tempest, The Critic, The* *Winter’s Tale, Henry V, Comedy of Errors, Widower’s* *Houses* and *Ah, Wilderness!* (American Players Theatre). Television credits include *Chicago P.D.* and *Chicago Fire*.

**WAI YIM** (Wen/Zhang, *The King of Hell’s Palace*) Chicagocredits include *Chimerica* (TimeLine Theatre). Regionalcredits include *The White Snake* (The Old Globe, McCarter Theatre and the Wuzhen TheatreFestival in China); *The Oldest Boy* (Unicorn Theatre); *Taming of the Shrew*, *The Merry Wives of Windsor* and *Antony and Cleopatra* (NebraskaShakespeare Festival) and *A Christmas Carol* (NebraskaTheatre Caravan). His television credits include *Patriot*. Mr.Yim is the artistic director of an Omaha-based performanceart company Aetherplough. Aetherplough.com

**KAREN RODRIGUEZ** (Reina, *Blue Skies Process*) returns to the

Goodman, where she appeared in *Another Word for Beauty* (understudy) and *Fade* in the 2013 *New Stages* Festival. She was last seen in the one-woman show *The Way She Spoke* at Greenhouse Theater’s Solo Celebration. Other Chicago credits include *good friday* (Oracle Theatre), *Don Chipotle* (The Storefront Theater), *Graveyard of*

*Empires* and *Our Holiday Stories* (16th Street Theater), *Romeo and Juliet* (Teatro Vista) and *Cauldron of Morning* (Broken Nose Bechdel Festival). Ms. Rodriguez has also toured with Chicago’s Erasing the Distance, a company that aims to shed light on issues of mental health through theater. She is represented by Gray Talent Group.

**JAMES SAITO\*** (Chen/Old Yang, *The King of Hell’s Palace*) Broadway credits include *Golden Child* and *The King and I*. Additional theater credits include work with Manhattan Theatre Club, Lincoln Center Theater, The Public Theater, Playwrights Horizons, Roundabout Theatre Company, Vineyard Theatre, Edinburgh International Festival, the

Kennedy Center, Williamstown Theatre Festival, Guthrie Theater, Mark Taper Forum, Long Wharf Theatre, Seattle Repertory Theatre, American Conservatory Theatre,

Singapore Repertory Theatre and Arena Stage. Film and television credits include *Wilson, While We’re Young, Sea* *of Trees, Big Eyes, Life of Pi, House of Cards, Madam*

*Secretary, Hawaii Five-0, The Deuce, Person of Interest, Too Big to Fail, Blue Bloods, 30 Rock, Eli Stone* (seriesregular), *I Think I Love My Wife, Sex and the City, Law &*

*Order, The Thomas Crown Affair, Star Trek Voyager, Hot Dog the Movie* and *Teenage Mutant Ninja Turtles*.

**ABE KOOGLER** (Playwright, *Blue Skies Process*) Mr. Koogler’s play *Kill Floor* received a Chicago production at American Theater Company after opening at Lincoln Center Theater. In the 2016/2017 season, his play *Fulfillment Center* will receive its world premiere at Manhattan Theatre Club, and his play *Lisa, My Friend* will premiere at Dallas’ Kitchen Dog Theater as part of the “Legacy of Beckett” project. He is a winner of

Williamstown Theatre Festival’s Weissberger Award and the Kennedy Center’s Paula Vogel Award. Mr. Koogler was a Michener Fellow at the University of Texas at Austin and is an alumnus of the Juilliard School’s playwrights program. He was born and raised in Washington State.

**HENRY WISHCAMPER** (Director*, Blue Skies Process*) is a member of the Goodman’s Artistic Collective. Goodman directing credits include *The Matchmaker*, *The* *Little Foxes* (Jeff Award nomination), the world premiere of *Ask Aunt Susan*, his own adaptation of *Animal Crackers* (Jeff nomination), *A Christmas Carol* (2013, 2014, 2015 and 2016 productions), *Other Desert Cities* and *Talking* *Pictures*. Other Chicago directing credits include *The* *Dance of Death* (Jeff nomination) at Writers Theatre and *The Night Alive* at Steppenwolf Theatre Company. His New York directing credits include work with Manhattan Theatre Club, LCT3, Atlantic Theater Company, New World Stages, Katharsis Theater Company and Keen Company. Regional theater and other directing credits include work at the Williamstown Theatre Festival, the Guthrie Theater, The Old Globe and at Hartford TheaterWorks. He has served as the assistant director of the Broadway productions of *August: Osage County* and *Shining City*. His adaptation of *Animal Crackers* has been produced by the Denver Center Theatre Company, Center Stage, Oregon Shakespeare Festival and Lyric Stage Company. Mr. Wishcamper was the artistic director of Katharsis Theater Company in New York and the Maine Summer Dramatic Institute (MSDI) in Portland. He is a Drama League directing fellow and a graduate of Yale University.

**JONATHAN L. GREEN** (Dramaturg, *Blue Skies Process*) is the Goodman’s associate literary manager. As a dramaturg and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Sideshow Theatre Company, Chicago Dramatists, Theatre Seven of Chicago and Pavement Group, among others. Mr. Green is also the artistic director of Sideshow Theatre Company, where his recent projects include *Stupid F\*\*king Bird, Antigonick* and *Idomeneus.* He is a graduate of the University of Virginia and serves on the board of directors of the League of Chicago Theatres.

**KEVIN DEPINET** (Set Designer, *Blue Skies Process, Support Group for Men* and *The King of Hell’s Palace*)returns to the Goodman, where he recently designedscenery for *Soups, Stews, and Casseroles: 1976*; *Carlyle; Feathers and Teeth*; *Smokefall*; *Brigadoon* and *The Iceman Cometh*. He has designed for SteppenwolfTheatre Company, Chicago Shakespeare Theater, TheOld Globe, McCarter Theatre, Court Theatre, WritersTheatre, Drury Lane Theatre, Chicago Children’s Theatre,Denver Center Theatre Company, Arden TheatreCompany, Milwaukee Repertory Theater, GlimmerglassOpera, Cincinnati Playhouse in the Park, American PlayersTheatre, Indiana Repertory Theatre and The Mark TaperForum. Broadway credits include associate designer for *August: Osage County*, *The Motherf\*\*ker with the Hat* and *Of Mice and Men*. National tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designedfor the National Theatre of Great Britain in London, theDiscovery Channel, Netflix, 21st Century Fox and Disney.

**NOËL HUNTZINGER** (Costume Designer, *Blue Skies Process* and *Support Group for Men*) is an artisticassociate at Sideshow Theatre Company (where hercredits include *Stupid F\*\*king Bird* and *Antigonick*),Filament Theatre (credits include *Van Gogh Café,*

*Pinocchio: A Folk Musical, Hank Williams Lost Highway* and others) and Interrobang Theatre Ensemble (creditsinclude *Still, North Pool, Pitchfork Disney* and others).Ms. Huntzinger has also designed shows with Muse ofFire, Two Pence Shakespeare, The Poor Theatre,Shattered Globe Theatre, Livewire and Collective TheatreEnsemble. In addition to theater, she has designedpieces for chorographers Ginny Sykes (*Bodies of*

*Memory*), Wendy Clinard (*Watershed*) and the Antony Tudor Trust (*Fandango*). She wrapped her first full-length film design for *Olympia: an Instruction Manual for* *Everything* in the summer. Ms. Huntzinger is from Tulsa, Oklahoma and is a graduate of Oklahoma University.

**RACHEL LAMBERT** (Costume Designer, *The King of Hell’s Palace*) Chicago credits include *Twist Your Dickens* (The Second City); *Mothers and Sons* (Northlight Theatre); *Winter’s Tale*, *Romeo and Juliet* (Jeff Award nomination), *Cymbeline* and *The Merchant*

*of Venice* (First Folio Theatre); *Northanger Abbey* and *Travesties* (Remy Bumppo Theatre Company, Jeff nominations); *American Myth* (American Blues Theater); *Intimate Apparel* (Jeff nomination), *Woman in Mind* and *After the Fall* (Eclipse Theatre Company); *Die Fledermaus* and *The Magic Flute* (DePaul School of Music); *Next To*

*Normal* (BoHo Theatre) and *Rose* (Greenhouse Theatre). Her regional credits include *The Hollow*, *Lend Me a Tenor* and *The Mystery of Irma Vep* (Peninsula Players Theatre) and work with the Texas Shakespeare Festival.

**JESSE KLUG** (Lighting Designer, *Blue Skies Process, Support Group for Men* and *The King of Hell’s Palace*)most recently collaborated with the Goodman on *Soups, Stews, and Casseroles: 1976*. Additional Goodmancredits include *Feathers and Teeth*, productions at the *New Stages* Festival and *El Nogalar*. Chicago creditsinclude productions at Chicago Shakespeare Theater,Drury Lane Theatre, Victory Gardens Theater,Lookingglass Theatre Company, Steppenwolf TheatreCompany, Court Theatre, Writers Theatre, MarriottTheatre, TimeLine Theatre Company, Paramount Theatre,American Theatre Company and Chicago Dramatists.Mr. Klug’s off-Broadway credits include *The Elaborate Entrance of Chad Deity* at Second Stage Theatre (LucilleLortel and Hewes Design Award nominations), *The Screwtape Letters* at the Westside Theatre, *Romulus* atthe Guggenheim Museum and *The Hourglass and the Poisoned Pen* at the New York Musical Theatre Festival.Regional credits include the national tour of *The Screwtape Letters* and productions at the Fulton Theatre,the Geffen Playhouse, Portland Center Stage, the IndianaRepertory Theatre, the Shakespeare Theatre Companyand Milwaukee Repertory Theater. Mr. Klug is theresident lighting designer at Drury Lane Theatre, Route66 Theatre Company and Chicago Tap Theatre. He is thewinner of Jeff and After Dark Awards.

**RICHARD WOODBURY** (Sound Designer, *BlueSkies Process, Support Group for Men* and *The King of Hell’s Palace*) is the resident sound designer at the Goodman,where his credits include music and/or sound design for *Soups, Stews, and Casseroles: 1976*; *The Matchmaker*; *2666*; *Vanya and Sonia and Masha and Spike*; *The Little Foxes; stop. reset.; Rapture, Blister, Burn; Ask Aunt Susan*; *Luna Gale*; *Measure for Measure*; *Teddy Ferrara*; *Other Desert Cities*; *Crowns*; *Camino Real*; *A Christmas Carol*; *Red*; *God of Carnage*; *The Seagull*; *Candide*; *A True History of the Johnstown Flood*; *Hughie/Krapp’s Last Tape*; *Animal Crackers*; *Magnolia*; *Desire Under the Elms*; *The Ballad of Emmett Till*; *Talking Pictures*; *The Actor*; *Blind Date*; *Rabbit Hole*; *King Lear*; *Frank’s Home*;

*The Dreams of Sarah Breedlove*; *A Life in the Theatre*; *Dollhouse*; *Finishing the Picture*; *Moonlight and* *Magnolias*; *The Goat or, Who is Sylvia?*; *Lobby Hero* and many others. Steppenwolf Theatre Company credits include *Slowgirl*, *Belleville*, *Middletown*, *Up, The Seafarer,* *August: Osage County*, *I Just Stopped By to See the Man*, *Hysteria*, *The Beauty Queen of Leenane*, *The Memory* *of Water*, *The Libertine* and others. Broadway credits include original music and/or sound design for *Desire* *Under the Elms*, *August: Osage County*, *Talk Radio*, *Long* *Day’s Journey into Night*, *A Moon for the Misbegotten*,

*Death of a Salesman* and *The Young Man from Atlanta*. Mr. Woodbury’s work has also been heard at Stratford Shakespeare Festival in Canada, London’s Lyric and National Theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham dance companies.

**MARA FILLER\*** (Stage Manager, *Blue Skies Process*) Goodman Theatre credits include *Mother Road* (2015), *The Magic Play* (2014) and *The Solid Sand Below* (2013) as part of the *New Stages* Festival. She also served as assistant director for *Pullman Porter Blues*. Other Chicago credits include two seasons of *Twist Your Dickens*,

*#DateMe* and *Afro-Futurism* (The Second City); *Stick Fly* (The Windy City Playhouse); *First Look* (SteppenwolfTheatre Company); *The Merry Wives of Windsor* (First FolioTheatre) and *Travesties* and *Our Class* (Remy Bumppo Theatre Company). She previously spent eight seasons working on the stage management team at the OregonShakespeare Festival, where her credits include *Party People* (world premiere), *To Kill a Mockingbird, Henry IV Pt. 1 & 2, Hamlet, Death and the King’s Horseman, Much Ado About Nothing, Paradise Lost, The Clay Cart, The Further Adventures of Hedda Gabler, On the Razzle, Tartuffe, Two Gentlemen of Verona* and *Bus Stop*.

**ELLEN FAIREY** (Playwright, *Support Group for Men*) is the author of *Graceland*, which had its New York premiere as part of Lincoln Center Theater’s LCT3 series and previously enjoyed an extended six-month run at Chicago’s Profiles Theatre. *Graceland* was awarded the 2010 Jeff Award for Best New Work and *The New York* *Times* named Ms. Fairey one of their “Faces to Watch” for spring 2010. Her first play, *Girl 20*, was named one of the top 10 plays of 2006 by the *Chicago Tribune* and nominated for two *LA Weekly* Theater Awards. Her short plays have been part of Collaboraction’s Sketchbook Festival and Chicago Dramatists Saturday series as well as Edward Albee’s Last Frontier Theatre Conference in Valdez, Alaska. She is a graduate of the School of the Art Institute of Chicago. Ms. Fairey was a writer/producer on *Nurse Jackie* and is currently writing on *Masters of Sex*.

**KIMBERLY SENIOR** (Director, *Support Group for Men*) returns to Goodman Theatre, where she previously directed *Disgraced* and *Rapture, Blister, Burn*. Her Chicago credits include *Marjorie Prime, The Diary of* *Anne Frank, Hedda Gabler* and *The Letters* (Writers Theatre, where she is a resident director); *Discord*, *4000Miles* and *The Whipping Man* (Northlight Theatre); *Want* and *The North Plan* (Steppenwolf Theatre Company); *Inana, My Name is Asher Lev*, *All My Sons* and *Dolly* *West’s Kitchen* (TimeLine Theatre, where she is an associate artist); *Disgraced* (American Theater

Company) and *The Great God Pan*, *After the Revolution*, *Madagascar*, *The Overwhelming* and *The Busy World is* *Hushed* (Next Theatre Company). Ms. Senior directed the Broadway premiere of Ayad Akhtar’s Pulitzer Prize-winning play *Disgraced*, which she previously directed off-Broadway at Lincoln Center Theater and later at Seattle Repertory Theatre, Berkeley Repertory Theatre and Mark Taper Forum. Her other off-Broadway credits include *Engagements* (Second Stage Theatre) and *The* *Who & the What* (Lincoln Center Theater). Regional credits include *Sex with Strangers* (Geffen Playhouse), *Little Gem* (City Theatre), *Murder on the Nile* and *A Few* *Good Men* (Peninsula Players), *The Who and the What* (La Jolla Playhouse) and *Mauritius* (Theatre Squared). She was a 2013 finalist for the SDCF Joe A. Callaway Award and the Zelda Fichandler Award. Ms. Senior is the recipient of the 2016 Special Non-Equity Jeff Award and the 2016 Alan Schneider Award. KimberlySenior.net

**ISAAC GOMEZ** (Dramaturg, *Support Group for Men*) is a writer and dramaturg currently working as the literary manager at Victory Gardens Theater, where he curates the Public Programs series, directs the new play development department and heads the IGNITION Festival of New Plays. His dramaturgy credits include *Cocked, The Who & The What, An Issue of Blood,* *The House That Will Not Stand* (Victory Gardens Theater); *My Mañana Comes* and *Between You, Me,* *and the Lampshade* (Teatro Vista); *The Hairy Ape* and *good friday* (Oracle Productions); *Badfic Love* (Strange Bedfellows) and assistant dramaturg on *Luna Gale* and *The Solid Sand Below* (Goodman Theatre).As a playwright his work includes *La Ruta* (Goodman Theatre’s Latina/o Theater Celebration, Oregon Shakespeare Festival Latino Play Project and Pivot Arts Incubator Series; Austin Critics Table New Play Award 2013); *The Displaced* (ALTA Chicago and Definition Theater Company workshops) and *The Way She Spoke:*

*A docu-mythologia* (Greenhouse Theater Center). He is the creative director at the Alliance of Latino Theatre Artists (ALTA) in Chicago, where he runs and is a participant of El Semillero: ALTA Chicago’s Latino Playwrights Circle. Mr. Gomez is also an artistic associate of Teatro Vista, a resident playwright at Chicago Dramatists, a steering committee member of the Latina/o Theatre Commons (LTC) and an artistic community member at The Hypocrites.

**NIKKI BLUE\*** (Stage Manager, *Support Group for Men*) returns to the Goodman, where she previously served as stage manager for *The Matchmaker* and production stage manager for *Objects in the Mirror* at the *New* *Stages* Festival. She was Goodman’s floor manager for the 2013/2014 Season in the Albert Theatre and the 2014/2015 Season in the Owen Theatre. Chicago credits include the International Voices Project 2015 with Victory Gardens Theater (stage manager), *The Motherf\*\*ker with* *the Hat* and *Belleville* at Steppenwolf Theatre Company (stage manager apprentice) and *Die Fledermaus* and

*Albert Herring* with Bienen School of Music (assistant stage manager). Regional credits include *Don Quichotte* with Yale Opera (production stage manager), the haunted house “Zombie Mortuary” with Busch Gardens (stage manager) and work with Utah Festival Opera, Mad Cow Theatre and Florida Studio Theatre. Ms. Blue is a graduate of the University of Central Florida.

**FRANCES YA-CHU COWHIG** (Playwright, *The King of Hell’s Palace*) returns to Goodman Theatre, where herplay *The World of Extreme Happiness* appeared in the

2012 *New Stages* Festival and the 2014/2015 Season. The play was also produced at the National Theatre in London and Manhattan Theatre Club. Her other plays have been produced by Trafalgar Studios 2 (West End), Crowded Fire Theater, Page 73 Productions, InterACT Theatre, Borderlands Theater and the Contemporary American Theater Festival. She received the Wasserstein Prize, the Yale Drama Series Award, an Edinburgh Fringe First Award and the Keene Prize for Literature. She is currently under commission to create works for the Royal Shakespeare Company, Goodman Theatre and the National Theatre. She received an MFA in writing from the James A. Michener Center for Writers at University of Texas at Austin, a BA in sociology from Brown University and a certificate in ensemble-based physical theater from the Dell’Arte International School of Physical Theatre. Her work has been published by Yale University Press, Glimmer Train, Methuen Drama, Samuel French and Dramatists Play Service. She was born in Philadelphia and raised in Northern Virginia, Okinawa, Taipei and Beijing. She directs the undergraduate playwriting concentration at University of California, Santa Barbara, where she is an assistant professor of drama.

**TEA ALAGIC´** (Director, *The King of Hell’s Palace*) Select theater credits include the world premiere of Tarell McCraney’s *The Brothers Size* (The Public Theater, Studio

Theater, Actors Theatre of Louisville, The Old Globe and Abbey Theatre in Dublin); Nobel laureate Elfriede Jelinek’s *Jackie,* starring Tina Benko (New York City Center);

Charise Castro Smith’s *Washeteria* (Soho Repertory Theatre); *Romeo and Juliet*, starring Elizabeth Olsen and Julian Cihi (Classic Stage Company); Frances Ya-Chu

Cowhig’s *Lidless* (Page 73) and productions of a wide repertory of plays and musicals at Baryshnikov Arts Center, The Kitchen, Carlotta Festival, Ensemble Studio Theatre, La MaMa, The Women’s Project, Asolo Repertory Theatre, Hispanic Cultural Center in Albuquerque, ZKM in Croatia, 4+4 Festival in Prague and BAC in London. Ms. Alagic´ is head of the directing department at The New School in Greenwich Village and artist-in-residence at Theatre for a New Audience in Brooklyn. She received her BFA from Charles University in Prague and her MFA from the Yale School of Drama. TeaAlagic.com

**REBECCA ADELSHEIM** (Dramaturg, *The King of Hell’s Palace*) is a producer and dramaturg based in Chicago.Recent world premiere dramaturgy credits include

*Bobbie Clearly* (Steep Theater), *The Way She Spoke* (Greenhouse Solo Celebration) and *Mai Dang* Lao(Sideshow Theatre Company). Ms. Adelsheim has alsoworked with Steppenwolf Theatre Company, VictoryGardens Theater, Gift Theater, Haven Theater, SideshowTheater Company and is a community member of TheHypocrites. She received her BA from the University ofPennsylvania and is currently serving as the 2nd Storyprogramming manager.

**JONATHAN NOOK\*** (Stage Manager, *The King of Hell’s Palace*) returns to the Goodman, where he previouslystage managed *The Upstairs Concierge* (*New Stages*

2013). Chicago credits include *The Flick, Grand Concourse, This is Modern Art (based on true events), The Night Alive, Leveling Up, Buena Vista, The Drunken City, South of Settling, Want*, *Closer Than I Appear* and *No Sugar Tonight* (both featuring Jeff Garlin)*, Animals Out of Paper, The North Plan*, *Sex with Strangers* and *Okay, Bye.* (Steppenwolf Theatre Company); *Charm* (Northlight Theatre) and *Side Man* (American BluesTheatre). He has also worked with Court Theatre, American Blues Theatre, SITI Company, The ChicagoCommercial Collective, Timeline Theatre, AmericanTheater Company, Theater Wit and Chicago Dramatists,as well as three seasons as production manager for RemyBumppo Theatre Company.

**KIRSTEN GREENIDGE** (Playwright, *And Moira Spins*) Ms. Greenidge’s work combines elements of magical realism with a pronounced use of language: the result being a body of plays that possess a heightened sense of realism as they explore how race, class and culture intersect in the United States. An OBIE Award winner for *Milk Like Sugar*, Ms. Greenidge is a recent PEN/America Laura Pels Foundation Theater Award for Mid-Career Playwright recipient. In addition to *Milk Like Sugar* (La Jolla Playhouse, Theater Masters, Playwrights Horizons and Women’s Theater Project, San Diego Critics Award,

Lucille Lortel and AUDELCO Award nominations), her other work includes *Baltimore* (a Big Ten Theatre Consortium Commission), *The Luck of the Irish* (Huntington Theater Company, LCT3), *Bossa Nova* (Yale Repertory Theatre), *Rust* (Magic Theater), *Sans-Culottes* *in the Promised Land* (Humana Festival and Actors Theatre of Louisville) and *Familiar* (Kennedy Center/ American College Theater Festival Lorraine Hansberry Award winner). She is currently working on commissions from Oregon Shakespeare Festival/American Revolutions (*Roll Belinda Roll*)*,* Yale Repertory Theatre (*Little Row*

*Boat*)*,* Lincoln Center Theater (*Tongue Tied Tight, and Delivered*), La Jolla Playhouse (*To the Quick*),ArtsEmerson (a revisiting of J. Anthony Lukas’ *Common Ground* with Melia Bensussen), the Kennedy Center (anadaptation of Christopher Paul Curtis’ *Bud, Not Buddy*),The Huntington Theater (*The View from Here)* andPlaywrights Horizons. She has enjoyed developmentexperiences at Denver Center Theater (*Zenith)*,

XXPlaylabs/Company One and Boston Center for the Arts (*Splendor*), Sundance Theater Lab (*Bossa Nova*), P73, Sundance at Ucross, The Playwright’s Foundation, The O’Neill, A.S.K.*,* McCarter Theatre, Pacific Playwrights, National New Play Network, Playtime at New Dramatists, Hourglass Theatre Company, Madison Repertory Theatre and Cardinal Stages. Her short plays include *Proclivities,* *Devil Must Be Deep*, numerous one-minute plays included in the One-Minute Play Festival and two short gospel plays, *Transfiguration* and *Ascension*, which were presented as part of *The Mysteries* at The Flea, directed by Ed Iskandar. Ms. Greenidge is a two-time Edgerton

New American Play Award winner, a New England Theater Conference Major Award winner, an NEA/TCG Residency recipient (at Woolly Mammoth Theatre Company), a Lorraine Hansberry Award winner, a Mark Cohen Award winner, a two-time IRNE award winner and a Sundance/Time Warner grant recipient. An alumna of New Dramatists and a Rhombus Writer’s Group Core Member, Ms. Greenidge attended Wesleyan University (where she studied under Darrah Cloud) and the Playwright’s Workshop at the University of Iowa, (where she studied with Naomi Iizuka, Erik Ehn, Sydne Mahone, Dare Clubb and Art Borrecca) as a Barry Kemp Fellow. She is currently an assistant professor of Theater at Boston University’s School of Theater, where she oversees the undergraduate playwriting course of study.

**LISA PORTES** (Director, *And Moira Spins*) Goodman Theatre credits include *Ghostwritten*; *El Grito del Bronx*; *Little Certainties* and *Elliot, A Soldiers Fugue* for the Latino Theatre Festival; *Missing* for *New Stages* and *Conduct of* *Life* for A Celebration of Latina/o Theater Artists. Recent credits include *Disgraced* (Cincinnati Playhouse); *This Is* *Modern Art* (Steppenwolf Theatre Company); *TRANSit* and *Grounded* (American Blues Theatre); *Concerning* *Strange Devices from the Distant West* (TimeLine Theatre); *After a Hundred Years* (Guthrie Theater); *Highway 47* (Collaboraction); *Night Over Erzinga* (Silk Road Rising); *Elliot, A Soldiers Fugue* (Teatro Vista and Rivendell Theatre Company at Steppenwolf Theatre Company); *Permanent Collection* (Northlight Theatre) and *In the Blood*, *Far Away* and *The Piano Teacher* (Next Theatre). Ms. Portes is a co-founder of the Latina/o Theatre Commons and serves on the board of Theatre Communications Group. She heads the MFA directing program at The Theatre School at DePaul University.

**KRISTIANA RAE COLÓN** (Playwright, *Florissant & Canfield*) is a poet, playwright, actor, educator,Cave Canem Fellow and executive director of the#LetUsBreathe Collective. Ms. Colón was a member ofthe Goodman’s 2015/2016 Playwrights Unit. Her play *Octagon,* winner of Arizona Theater Company’s 2014National Latino Playwriting Award and Polarity EnsembleTheater’s Dionysos Festival of New Work, had its worldpremiere at the Arcola Theater in London in September2015. Her work was featured in Victory Gardens Theater’s2014 Ignition Festival. In 2013, she toured the U.K. withher collection of poems *promised instruments*, publishedby Northwestern University Press. In autumn 2012, sheopened her one-woman show *Cry Wolf* at Teatro Luna inChicago while her play *but i cd only whisper* had itsworld premiere at the Arcola Theater, followed by its NewYork premiere in the spring of 2016 at The Flea. She is aresident playwright at Chicago Dramatists and one half ofthe brother/sister hip-hop duo April Fools. She appearedon the fifth season of HBO’s *Def Poetry Jam*.

**LINDSEY FERRENTINO** (Playwright, *Amy and the Orphans*) is a New York-based playwright originally fromFlorida, where many of her plays are set. Her breakout play

*Ugly Lies the Bone* was a *New York Times* Critic’s Pick and played a sold-out extended off-Broadway run at Roundabout Theatre Company this past fall. She has upcoming productions at the National Theatre of London and will be a part of Atlantic Theater Company’s Amplified Reading Series and Playwrights Horizons’ New Works Lab this year. She is the recipient of The Paul Newman Drama Award and Laurents Hatcher Citation of Excellence, a finalist for the Susan Smith Blackburn and the only two-time finalist for the Alliance’s Kendeda prize. She is currently under commission for new plays from Roundabout, The Geffen Playhouse, South Coast Repertory, a new musical for the National Theatre and an original television pilot for Big Beach Films. She received her BFA from New York University and also holds two MFAs in playwriting from Hunter College and The Yale School of Drama.

**SCOTT ELLIS** (Director, *Amy and the Orphans*) Broadway credits include *She Loves Me* (2016 Tony Award nomination), *On the Twentieth Century, You Can’t Take* *It With You* (Tony nomination), *The Elephant Man, The* *Mystery of Edwin Drood* (Tony nomination), *Harvey*, *Curtains* (Tony nomination), *The Little Dog Laughed* (Drama League Award nomination), *Twelve Angry Men* (Tony nomination), *The Man Who Had All the Luck*, *The* *Rainmaker*, *1776* (Drama Desk Award and Tony nominations), *She Loves Me* (Tony nomination, also in London where he received the Olivier Award for Best Revival and Best Director), *Picnic* (Outer Critics Circle Award nomination), *Company*, *A Month in the Country* and *Steel Pier* (Tony nomination). Off-Broadway credits include *Dada Woof Papa Hot; The Unavoidable* *Disappearance of Tom Durnin*; *Gruesome Playground* *Injuries*; *Streamers*; *Good Boys and True*; *Entertaining Mr.* *Sloane*; *Flora, the Red Menace* (Drama Desk nomination); *And the World Goes ’Round* (Drama Desk and Outer Critics Circle Awards) and *The Waverly Gallery*. His television credits include *Dr. Ken* (pilot), *Undateable* (pilot), *Two Broke Girls*, *The Good Wife*, *The Closer*, *Weeds* (executive producer), *30 Rock* (Emmy Award nomination for Best Director), *Modern Family, Frasier* and, most recently, the Lionsgate/Hulu pilot *Crushed*.

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

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) This season, for his 30th anniversary at the Goodman, Mr. Falls will direct productions of Anton Chekhov’s *Uncle*

*Vanya* and Eugene O’Neill’s *Ah, Wilderness!* Last season, he directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and also partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666*. During the 2014/2105 Season, he reprised his critically acclaimed production of *The Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don* *Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure for Measure* and the world and off-Broadway premieres of Beth Henley’s *The* *Jacksonian*. Among his other credits are *The Seagull, King* *Lear, Desire Under the Elms,* John Logan’s *Red,* Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City*; the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing* *the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood,* *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden* and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day’s* *Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 37th season as executivedirector. On May 18, 2015, he received the LifetimeAchievement Award from the League of ChicagoTheatres. In 2014, he received the Visionary LeadershipAward from Theatre Communications Group. For his 40thanniversary with the theater, Mr. Schulfer was honoredwith a star on the Goodman’s “Walkway of Stars.” Duringhis tenure he has overseen more than 335 productions,including close to 130 world premieres. He launched theGoodman’s annual production of *A Christmas Carol*,which celebrates 39 years as Chicago’s leading holidayarts tradition this season. In partnership with ArtisticDirector Robert Falls, Mr. Schulfer led the establishmentof quality, diversity and community engagement as thecore values of Goodman Theatre. Under their tenure, theGoodman has received numerous awards for excellence,including the Tony Award for Outstanding RegionalTheatre, recognition by *Time* magazine as the “BestRegional Theatre” in the U.S., the Pulitzer Prize for LynnNottage’s *Ruined* and many Jeff Awards for outstandingachievement in Chicago area theater. Mr. Schulfer hasnegotiated the presentation of numerous Goodman

Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District.

He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr.

Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

THE THEATER

GOODMAN THEATRE

170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

**SUBSCRIPTION AND TICKET INFORMATION**

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

**PARKING**

DON’T MISS OUT ON THE NEW $16.50 PARKING RATE!

On your next visit you can receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at InterParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking.

\*Parking rates subject to change.

ACCOMMODATIONS FOR THE DISABLED

The Goodman is accessible to the disabled. Listening assistance devices are available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

GOODMAN PREFERRED PARTNERS

RESTAURANTS

Petterino’s | 150 North Dearborn Street, next to the Goodman

312.422.0150

Bella Bacino’s | 75 East Wacker Drive | 312.263.2350

Catch Thirty Five | 35 West Wacker Drive | 312.346.3500

Chuck’s: A Kerry Simon Kitchen | 224 North Michigan Avenue

312.334.6700

Cochon Volant | 100 West Monroe Street | 312.754.6560

Howells and Hood | 435 North Michigan Avenue | 312.262.5310

Latinicity | 108 North State St. 3rd floor Block 37 | 312.795.4444

Park Grill | 11 North Michigan Avenue | 312.521.7275

Prime and Provisions | 222 North LaSalle Street | 312.726.7777

River Roast | 315 North LaSalle St. | 312.822.0100

Tortoise Club | 350 North State St. | 312.755.1700

Trattoria No.10 | 10 North Dearborn Street | 312.984.1718

CATERERS

Paramount Events | 773.880.8044

Sopraffina Marketcaffé | 312.984.0044

True Cuisine Catering/Special Events | 312.724.7777

Union Square Events | 312.472.6970

IN CONSIDERATION OF OTHER PATRONS

Latecomers are seated at the discretion of management. Babes-in-arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

EMERGENCIES

In case of an emergency during a performance, please call Guest Services at 312.443.5555.