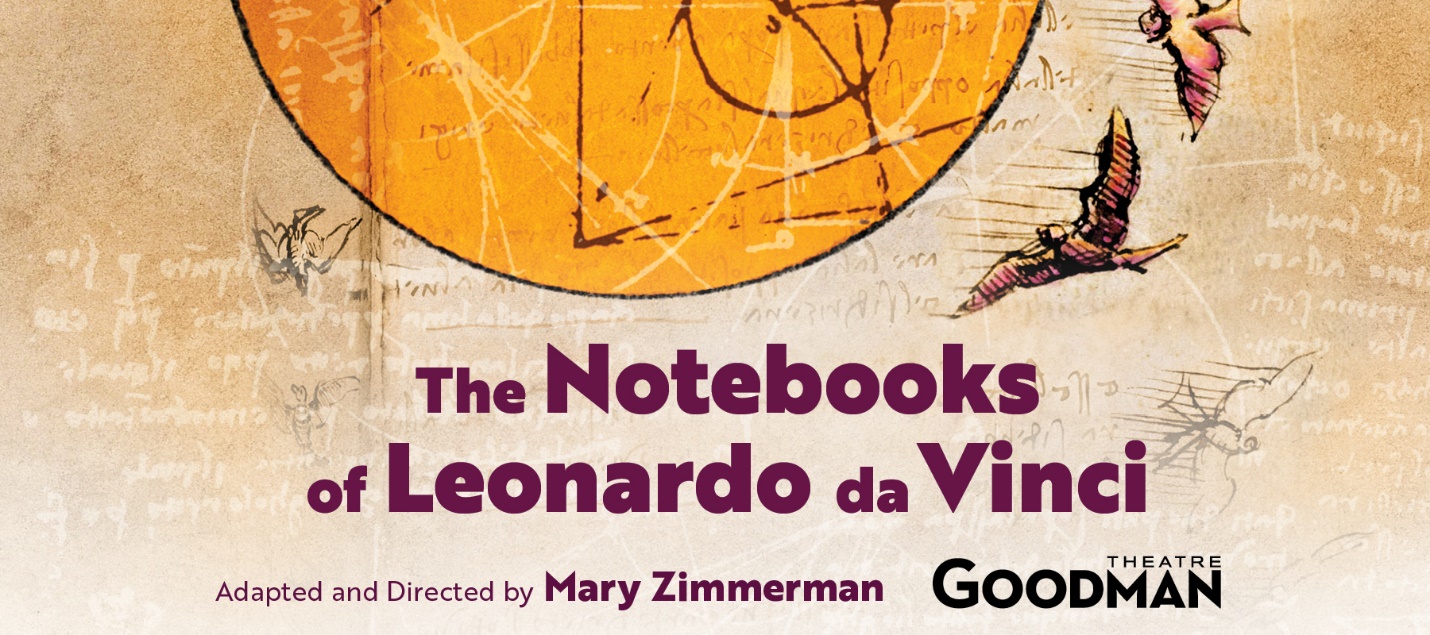
The Notebooks of

Leonardo da Vinci

**Adapted and Directed by**

Mary Zimmerman



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welcome

For more than three decades, Manilow Resident Director Mary Zimmerman has brilliantly woven together text, visuals, music and movement to create her own signature style of storytelling. Best known for directing her own adaptations of classic texts, including Metamorphoses, Mary has also helmed operas and classic American musicals, including Wonderful Town and Candide. I feel fortunate that much of Mary’s work has premiered at the Goodman, where she is a member of our Artistic Collective and has been instrumental in shaping the theater’s artistic priorities over the course of my tenure as artistic director.

In 1993, Mary was already an artistic associate at the Goodman, and had directed a production of Paula Vogel's Baltimore Waltz. She had also directed a self-produced production of The Notebooks of Leonardo da Vinci, a project which grew out of her fascination with writings and sketches of the Renaissance artist, scientist and inventor. Michael Maggio, then the Goodman's associate artistic director, suggested that she should do "that Michelangelo thing" at the Goodman, and I heartily agreed. When the production made its Goodman premiere, audiences responded immediately to the work's wit and charm as well as its poetic, meditative power; Mary had created a piece of theater that invites us to explore the inner workings of Leonardo's mind and appreciate the scope of his vision and curiosity. The production went on to regional theaters across the nation, where it received similar acclaim. I am thrilled for Mary to revisit this work, along with some of her original collaborators and artists who are exploring the work for the first time. In 2022, Leonardo’s achievements in the realms of both science and art seem particularly significant: now, perhaps more than ever, we rely on science to solve intractable problems and on art to help us make sense of an ever-changing world.

I invite you to peek into the creative minds of both Leonardo da Vinci and Mary Zimmerman, who brings the quintessential Renaissance man’s 500-year-old ideas to vivid life.

**Robert Falls,**

**Artistic Director of Goodman Theatre**

**Past and Present**

**Mary Zimmerman revisits a personal and professional triumph, 29 years after its debut**

**By Thomas Connors**

**Mary Zimmerman has never been one to take the easy way. Although she’s directed such straightforward fare as The Music Man, she is best known for playing outside the box, diving deep into classic texts—Ovid’s Metamorphoses, Homer’s Odyssey—to create pieces driven as much by engaging visuals and dynamic movement as they are the spoken word. The long-time Manilow Resident Director of Goodman Theatre, Zimmerman returns this season to one her earliest hits with the company: The Notebooks of Leonardo da Vinci. As she headed in rehearsals just days into the new year, she stopped to talk a bit about a show she holds dear.**

**THOMAS CONNORS:** Was Notebooks the first show you created that was staged at the Goodman?

**MARY ZIMMERMAN:** Yes, although I had done an early version of it by myself when I was a graduate student atNorthwestern in 1989. In 1993, I had become an artistic associate at the Goodman and had directed a production of Paula Vogel’s Baltimore Waltz. Then Michael Maggio, who was the associate artistic director of the Goodman at the time, said to me, “Why don't you do that Michelangelo thing?”

**MZ:** It was kind of an overnight sensation, rather surprisingly. That same year, I did The Arabian Nights at Lookinglass Theatre. Those two together were really successful and my name began to be known.

**TC:** You staged Notebooks at a number of theaters after its Goodman debut, from Seattle Rep to Second Stage in New York. Are you doing any special prep as you get ready to tackle it again?

**MZ:** Well, the scholarship on Leonardo continues and so in the last few months I have read Walter Isaacson’s biography. But I did so with a sort of squint, because I didn’t really want to find out things that nail him down biographically too much. The show is really a portrait of a consciousness, sourced only from the notebooks. It's meant to be a manifestation of those sheets of paper, which are crowded with very many different things—a shopping list, drawing of an angel, geometric formulae, architectural notes. The incidents of his life are present in the show tosome degree, but it’s really about that ever-probing, ever-curious, ever-wondering consciousness.

**TC:** You haven’t staged The Notebooks since 2002. Are you revising the show at all for this latest production?

**MZ:** I have been reminded, in going back to the sources I originally used, of things that didn't make it into the show originally—certain phrases, certain moments of the notebooks—and so I have made a couple of little additions. And there's a lot of movement in the piece which I, in part, leave to the performers to come up with. As we only have one original cast member, Chris Donahue, a great deal of the detail of the movement will be new.

**TC:** A whole new generation has come of age since this show debuted, a cohort accustomed to the visual velocity and sound bite brevity of social media. Does this give you pause as you prepare to remount this show?

**MZ:** I think it is the very fact of that visual velocity that may make the show so vital now. Where Leonardo's singularity lies is in his radical ability to attend to the abundance of the actual world around him. To pay attention.

**TC:** You have drawn from richly varied sources to create your work. What drew you to Leonardo?

**MZ:** He demonstrated that a mind can stay awake for a lifetime. That's really his genius. He never got dulled to the world and how it works, his curiosity just never stopped. **Those questions** you ask when you’re little—why is water in the lake blue, but clear when it comes out of the tap?—eventually we give up on those. He did not; he never stopped marveling.

**TC:** Looking back these 29 years, what does The Notebooks of Leonardo da Vinci say about who you were as an artist at that time?

**MZ:** That I had nothing to lose. I remember during a rehearsal, one of the actors was crossing the stage in the middle of doing a scene when he turned me and said, “Man, I don't think people are going to get this.” And I said, “No one is going to like this!” I didn't think anyone would like it. It was strange. It was so idiosyncratic to my own love of the notebooks. It was metaphoric, non-narrative, so glancing towards its subject. I didn't think anyone would like it. But I was so compelled. And to this day, it is a favorite with me. It really is.

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of Playbill.

**The Life of Leonardo da Vinci**

**By Neena Arndt**

The Notebooks of Leonardo da Vinci provides a poetic glimpse into the mind of history’s ultimate Renaissance man. This timeline is a more prosaic examination of how Leonardo’s life unfolded.

[ **April 15, 1452** ] Leonardo da Vinci is born in a small town outside of Florence. His father is a notary and his mother is an 18-year-old lower class woman. His parents both marry other people soon after Leonardo’s birth. Leonardo receives only a basic education in reading, writing and mathematics while being raised by his father’s family.

[ **1466** ] After his family recognizes his artistic talents, Leonardo becomes a garzone (studio boy) in the workshop of Andrea del Verrocchio, a leading Florentine sculptor and painter who was trained by Donatello. In addition to learning painting and sculpture, Leonardo learns technical skills such as metallurgy, woodworking, plaster casting, and rudimentary chemistry.

[ **1472** ] Leonardo joins the Guild of Saint Luke, which allows him to accept his own commissions. Nevertheless, he continues working with Verrocchio.

[ **1476** ] Leonardo is accused of committing sodomy with a model in Verrocchio’s studio. The charges are later dropped due to lack of evidence.

[ **1478** ] At the age of 26, Leonardo begins receiving his own commissions. He later abandons them when he convinces the duke of Milan that he can be of service to his court by designing weapons.

[ **1482** ] In Milan, Leonardo designs not only weapons, but also sketches out designs for items like helicopters, parachutes, and deep sea diving suits. He also continues painting and studies anatomy.

[ **1490** ] Leonardo adopts a 10-year-old boy, Gian Giacomo Copotti da Oreno, who becomes his apprentice and lifelong companion. (Adopting an apprentice was not considered unusual.) Some scholars believe the two were lovers, but others contest that Leonardo was likely celibate for most of his life.

[ **1500** ] When French forces overthrow the duke of Milan, Leonardo flees briefly to Venice, then returns to Florence.

[ **1502** ] In Cesena, Leonardo works as chief military engineer and architect for Cesare Borgia, son of Pope Alexander VI.

[ **1503** ] Leonardo returns to Florence and rejoins the Guild of Saint Luke. He begins working on a portrait of Lisa del Giocondo, a painting he would work on for years and which would eventually be known as the Mona Lisa.

[ **1506** ] The acting French governor of Milan summons Leonardo to return to the city to finish a painting he had abandoned years earlier. Upon his return, Leonardo focuses not only on painting but also on teaching and studying science.

[ **1513** ] Leonardo goes to Rome, where he lives in the apostolic palace along with Michelangelo, Raphael and other artists. He pursues botany and dissection as well as painting.

[ **1515** ] King Francis I of France recaptures Milan and Leonardo goes to Milan and enters his service. His health failing after a series of possible strokes, he is unable to paint much.

[ **1519** ] Leonardo dies at age 67.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.



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

Presents

**The Notebooks of Leonardo da Vinci**

**Adapted and Directed by**

Mary Zimmerman

**Set Design by** Scott Bradley

**Costume Design by**

Mara Blumenfeld

**(based on the original design by Allison Reeds)**

**Lighting Design by**

T.J. Gerckens

**Sound Design by**

Michael Bodeen

**Original Music by**

Miriam Sturm and Michael Bodeen

**Casting by**

Lauren Port, CSA Rachael Jimenez, CSA

**Production Stage Manager**

Kaitlin Kitzmiller\*

**Stage Manager**

Kate Ocker\*

Originally Produced by the Goodman Theatre,

Chicago, Illinois on November 9, 1993.

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THE ELIZABETH F. CHENEY FOUNDATION Production Support

**The Notebooks of**

**Leonardo da Vinci**

**cast**

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Adeoye\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . Christiana Clark\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . Christopher Donahue\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Kasey Foster\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . .Cruz Gonzalez-Cadel\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .John Gregorio\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Anthony Irons\*

**Leonardo**.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Wai Yim\*

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

**Jack DeCesare**

**Andrea San Miguel\***

**Chloe Baldwin\***

**Sean Blake\***

**Lawrence Grimm\* Will Wilhelm\***

**Assistant Director**.. . . . . . . . . . . . . . . . . . . . . Connor Lifson

**Movement Consultant**.. . . . . . . . . . . . . . . . . . . Tracy Walsh

**Music Director**.. . . . . . . . . . . . . . . . . . . . . . . . Miriam Sturm

**Assistant Lighting Designer**.. . . . . . . . . . . .Madeleine Reid

**Assistant Sound Designer**.. . . . . . . . . . .Daniel Etti-Williams

**Assistants to the Director**.. . . . . . . . . .Wenke (Coco) Huang,

Nathan Lamp

**Movement Captain**. . . . . . . . . . . . . . . . . . . . . . . . . .Adeoye

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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

**ADEOYE\*** (Leonardo/Movement Captain) is thrilled to return to the Good­man, where he previously appeared in Without a Song. Chicago credits include The Little Prince, Peter Pan, Icarus, Black Diamond: The Years the Locusts Have Eaten (Lookingglass Theatre); The Lost Boys of Sudan (Victory Gardens Theatre); and The Unmentionables (Steppenwolf Theater). Regional credits include Lookingglass Alice (Denver Center for the Per­forming Arts, Adrienne Arsht Center for the Performing Arts, Actors Theatre of Louisville); A Raisin in the Sun (Guthrie Theatre and Penumbra Theatre, Cleveland Play House, Arizona Theatre Company, Kansas City Repertory Theatre); and work at the Alliance Theatre, Spooky Action Theater, the Academy for Classical Acting and Clarence Brown Theatre. Television and film credits include Detroit 187, Leverage, Prison Break and Chicago Overcoat. Adeoye holds an MFA from The Academy for Classical Acting.

**CHRISTIANA CLARK\*** (Leonardo) returns to the Goodman, where she previously appeared in The Winter's Tale, The Trinity River Plays. Chicago credits include Chicago Shakespeare Theater. Off Broadway, she has appeared at 59E59 Theatre. Regional theater credits include Oregon Shakespeare Festival, Guthrie Theatre, Shakespeare Theatre Company, Dallas Theater Center, Baltimore CenterStage, The Wallis Annenberg Center for Performing Arts, Penumbra Theatre, Pillsbury House Theatre, Mixed Blood Theatre, The Jungle Theatre, Ten Thousand Things Theatre and South Coast Repertory Theatre. Film and television credits include Stuck Between Stations, The Choo Choo Bob Show and Candyman. Awards include Ivey for Emerging Artist (2006), Best Actress City Pages (2009 and 2012) and Training American Academy of Dramatic Arts in LA.

**CHRISTOPHER DONAHUE\*** (Leonardo) returns to the Goodman, where he previously appeared in The Baltimore Waltz, Journey to the West, Arcadia, The Notebooks of Leonardo da Vinci, The Odyssey and Silk. In Chicago, he has also appeared at Court Theatre, Lookingglass Theatre, Chicago Shakespeare Theater, Chicago Opera Theatre and Remains The­atre. New York credits include work at Circle in the Square, Manhattan Theatre Club, Second Stage, Classic Stage Company, New York Shake­speare Festival and the Public Theater. Regionally, he has appeared at the Oregon Shakespeare Festival, Arena Stage, Berkeley Repertory Theatre, Alliance Theatre, Yale Repertory Theatre, Weston Playhouse, Seattle Repertory Theatre, La Jolla Playhouse and McCarter Theatre, among others.

**KASEY FOSTER\*** (Leonardo) makes her Goodman debut. She is an ensemble member at Lookingglass Theatre, where she most recently performed in The Steadfast Tin Soldier. On-camera credits include Chicago Med and IFC’s Documentary Now! Kasey sings with bands Babe-alon 5, Grood, Nasty Buoy, Old Timey and This Must be the Band, appearing at venues throughout the city and across the country. She produces two annual series, Dance Tribute and The ACTual Show. Find out more at kaseyfoster.com.

**CRUZ GONZALEZ-CADEL**\* (Leonardo) makes her Goodman debut. She is an ensemble member at Teatro Vista, where she has appeared in Hope: Part II of a Mexican Trilogy, The Abuelas, La Havana Madrid and i put the fear of mexico in ’em. Additional Chicago credits include The Tragedy of Othello, The Moor of Venice and Electra (Court Theatre); Twelfth Night and Measure for Measure (Chicago Shakespeare Theater); Mary Shelley’s Frankenstein (Lookingglass Theatre); Lela & Co. (Steep Theatre, Jeff Award for performance in a principal role); and The Compass (Steppenwolf Theater). TV/Film credits include Fargo (FX), Chicago Med (NBC), The Chi (Showtime), Empire (Fox) and Batman v Superman: Dawn of Justice. She is a 2021 3Arts Make a Wave grantee and is represented by Stewart Talent. CruzGonzalezCadel.com

**JOHN GREGORIO\*** (Leonardo) makes his Goodman debut. Chicago credits include The Steadfast Tin Soldier (Lookingglass Theatre). Off-Broadway credits include Around the World in 80 Days (The Davenport Theater); Silent Laughter (The Lamb’s Theatre); and The Nuclear Family (The Belt Theatre). Regional credits include Miss Bennet: Christmas at Pemberley (Arizona Theatre Company); The Villain Supper Club (Merrimack Repertory Theatre); The Royale (Milwaukee Repertory Theatre); The 39 Steps (Geva Theatre Center); A Christmas Carol (Actors Theatre of Louisville); A Funny Thing Happened on the Way to the Forum (North Shore Music Theatre); and The Legend of Pecos Bill (Alliance Theatre). He is a founding member of Dad’s Garage Theatre Company in Atlanta and The Nuclear Family in New York City.

**ANTHONY IRONS\*** (Leonardo) is thrilled to return to the Goodman, where he previously appeared in Support Group for Men and Two Trains Running. Anthony is an ensemble member at Congo Square Theatre, where his credits include King Hedley II, Day of Absence (director) and The Colored Museum (director). He is also an ensem­ble member at Lookingglass Theatre, where his credits include The Steadfast Tin Soldier and Acts of God. Other Chicago credits include How to Use a Knife (Shattered Globe Theatre); Waiting for Godot (Court Theatre); and A History of Chicago (The Second City). Film and television credits include The Big Leap; Chicago Med; Southside; Empire; Chicago Fire; Gold Coast and Let’s Go to Prison. This spring, Anthony will be in Congo Square Theatre’s production of What to Send Up When It Goes Down and he’s excited to drop new episodes of Hit ‘em On The Blackside, the youtube comedy series he created and directs.

**WAI YIM\*** (Leonardo) returns to the Goodman where he previously appeared in A Christmas Carol, The White Snake, The King of Hell’s Palace, Postnation and King of the Yees. Chicago credits include Chimerica (TimeLine Theatre); ZAC EFRON (Token Theatre); and Speaking of Then (Silk Road Rising). Regional credits include The White Snake (The Old Globe, McCarter Theatre, Wuzhen Theatre Festival in China); The Oldest Boy (Unicorn Theatre); Nomad Motel (Horizon Theatre); The Diary of Anne Frank, Narnia and James & The Giant Peach (Rose Theatre); Taming of the Shrew, The Merry Wives of Windsor and Antony and Cleopatra (Nebraska Shakespeare Festival); and A Christmas Carol (Nebraska Theatre Caravan). Film credits include North of the 10 and Fatal Influence: Like, Follow, Survive. TV credits include Work in Progress, Power Book IV: Force, neXt, Chicago PD, The Chi and Patriot. @whyyim

**JACK DECESARE** (U/S Leonardo) is thrilled to be making his Goodman debut. Chicago credits include productions at Lyric Opera of Chicago, Chicago Shakespeare Theatre, Porchlight Music Theatre (Upcoming: Spring Awakening), Remy Bumppo Theatre Company and Steppenwolf Theatre Company. He also appeared on NBC’s Chicago Justice. He received a BFA in Acting from The Theatre School at DePaul University and is represented by Stewart Talent.

**ANDREA SAN MIGUEL**\* (U/S Leonardo) makes her Goodman debut. Chicago area credits include Romeo and Juliet, Macbeth, Twelfth Night and The Comedy of Errors (Chicago Shakespeare Theater); How to Defend Yourself (Victory Gardens Theater); and Twelfth Night (Writers Theatre). Regional credits include As You Like It (Guthrie Theater); The Book Club Play and Appoggiatura (Indiana Repertory Theatre); As You Like It, The Recruiting Officer, The Maids, A Flea in Her Ear and Pericles (American Players Theatre); Alias Grace (Cincinnati Playhouse); The Two Gentlemen of Verona and Miss Bennet (Jungle Theater); and Henry V, Taming of the Shrew and Cyrano (Montana Shakespeare in the Parks). Andrea is represented by Paonessa Talent.

**CHLOE BALDWIN\*** (U/S Leonardo) returns to Goodman Theatre after her debut as Perdita in The Winter’s Tale.Chicago credits include productions at Remy Bumppo, Oak Park Festival Theatre, Babes With Blades Theatre Company and Backroom Shakespeare Project. She was nominated for a BroadwayWorld Award for her role as Rosalind in Eclectic's As You Like It. Baldwin also appeared in the first U.S. National Tour of The Woman in Black from the West End. Film and television credits include Widows, Utopia, Code Switched and The Immediate Unknown. She is a graduate of The Theatre School at DePaul, a recipient of the Sarah Siddons Society Scholarship, and is represented by Stewart Talent Chicago. ChloeBaldwin.net @chloeglowyflowy

**SEAN BLAKE\*** (U/S Leonardo) returns to the Goodman, where he pre­viously appeared in The Story, Purlie, Ain’t Misbehavin,’ The Rose Tattoo and Bounce. Regional credits include work at Longwharf Theatre, Seattle Repertory Theatre, Court Theatre, the Kennedy Center, and Asolo Rep, among others. He appeared in Broadway 1st National Tour of Hal Prince’s Showboat on Broadway and is featured on the original cast recording of Hal Prince and Stephen Sondheim's Bounce. Television and film credits include Empire, Chicago PD, Mixtape, The Christmas Pitch and Just Visiting.

**LAWRENCE GRIMM\*** (U/S Leonardo) returns to the Goodman, where he previously appeared in 2666. Other Chicago credits include King Charles III and The Tempest (Chicago Shakespeare Theater); The Brothers Karamazov, 1984 and The Naked King (Lookingglass Theatre); I Never Sang for My Father and Wolf Lullaby (Steppenwolf Theater); My Name is Asher Lev (Timeline Theatre); In the Next Room (or The Vibrator Play) (Victory Gardens Theater); Maple and Vine and Welcome Home, Jenny Sutter (Next Theatre); Orlando (Court Theatre); The Glass Menagerie (Raven Theatre – Jeff Award); and Trev­or (Jeff Nomination) and Do You Feel Anger? (A Red Orchid Theatre). Film and television credits include Captive State, Welcome to Me, Perfect Manhattan, Cicero in Winter, The Resentful Angel, Chicago PD, Chicago Med and Chicago Fire. www.grimmactor.com.

**WILL WILHELM\*** (U/S Leonardo) makes their Goodman debut. Most recently, they appeared in Mr. Burns (Theater Wit). Other Chicago credits in­clude work at Steppenwolf Theatre, Chicago Children’s Theatre, Northlight Theatre, Victory Gardens, and About Face Theatre. Regionally, their credits include Oklahoma!, As You Like It, and Macbeth (Oregon Shakespeare Festival), where they were the first non-binary company member in the festival’s history. Their voice can be heard on the upcoming Toil & Trouble (Netflix) and their podcast Teacakes & Tarot. Their debut solo show, Gender Play, co-created with Erin Murray, will have its world premiere in Chicago next year. A proud Northwestern graduate, Will is represented by Gray Talent Group. WillWilhelm.com @wwilhelm

**MARY ZIMMERMAN** (Adaptor and Director) is an Artistic Associate of Goodman Theatre, where over the past 25 years she has directed 17 productions including her own adaptations of Candide, The Jungle Book, White Snake, Mirror of the Invisible World, The Notebooks of Leonardo Da Vin­ci, Journey to the West and The Odyssey as well as directed The Music Man, Wonderful Town, All’s Well That Ends Well, The Trojan Women, Pericles and Silk. Many of these productions as well as her Arabian Nights, Argonautika, The Secret of the Wings, Treasure Island and Eleven Rooms of Proust have played across the country and internationally. Her adaptation of Ovid’s Metamor­phoses which originated at Northwestern and Lookingglass Theatre ran on Broadway for year and she received the Tony Award for Best Direction of a play. Opera directing credits include Galileo Galilei at the Goodman (with Philip Glass), Lucia de Lammermoor (Metropolitan Opera, La Scala) and Armida, la Sonnambula, Rusalka (Metropolitan Opera). Zimmerman is a Professor of Per­formance Studies at Northwestern University and an Ensemble Member at Lookingglass Theatre Company, recipient of the 1998 MacArthur Fellowship and recipient of numerous Jeff Awards.

**SCOTT BRADLEY** (Set Designer) returns to the Goodman, where he first worked on The Baltimore Waltz in 1993, followed soon after by the original production of The Notebooks of Leonardo da Vinci. Other Goodman credits include Journey to the West, Silk (Jeff Award for Best Set Design), I am a Man, Ma Rainey’s Black Bottom, The Dreams of Sarah Breedlove, Rabbit Hole and Seven Guitars, which transferred to Broadway and earned the New York Drama Desk Award and a Tony nomination for Best Set Design. Other Chicago credits include Slavs!, Dead Man's Cell Phone and the world premiere of Steve Martin's Picasso at the Lapin Agile (Steppenwolf Theatre Company). New York credits include August Wilson’s Joe Turner’s Come and Gone (Barrymore Theatre) on Broadway in 1988 and Sarah Ruhl's Eurydice (Second Stage Theater). Regional credits include His Eye is on the Sparrow (Portland Center Stage), Pride and Prejudice (St. Louis Reperto­ry Theater) and Fun Home (Baltimore Center Stage).

**MARA BLUMENFELD** (Costume Designer) returns to the Goodman, where she previously designed Sweat, Brigadoon, The Jungle Book, The White Snake, Candide, Mirror of the Invisible World, Pericles, Silk, The Trojan Women, Galileo Galilei, The Odyssey, Dollhouse, House & Garden, Griller and Oedi­pus Complex. Other Chicago credits: Steppenwolf Theatre Company, Chicago Shakespeare Theater, Writers Theatre, Court Theatre, and Lookingglass Theatre Company, where she is an ensemble member. New York credits: Trevor, A New Musical (Stage 42), Metamorphoses (Second Stage/Circle in the Square), The Notebooks of Leonardo da Vinci (Second Stage), The Glorious Ones (Lincoln Center Theater), Measure for Measure (NYSF/Public), Rusalka, Lucia di Lammermoor and La Sonnambula (The Metropolitan Opera). Her work has been seen at regional theatres across North America and internationally in the UK, France, Italy, Australia, and Japan. She is the recipient of four Jeff Awards and was the 2012 recipient of the Michael Merritt Award for Excellence in Design and Collaboration. <https://www.marablumenfeld.com>

**T.J. GERCKENS** (Lighting Designer) returns to the Goodman, where his designs include The Music Man, Wonderful Town, White Snake, Jungle Book, Candide, Pericles, The Odyssey (Jeff Award), Galileo Galilei, Journey to the West and The Notebooks of Leonardo da Vinci. Chicago credits include Blood Wedding, Treasure Island, The Old Curiosity Shop (Jeff nomination), Metamorphoses (two Jeff Awards, Drama Desk Award, Lucille Lortel Award) and The Arabian Nights (Lookingglass Theater). New York credits include the award-winning Metamorphoses (Circle in the Square, SecondStage); The Notebooks of Leonardo da Vinci (SecondStage, Drama Desk nomination); Eurydice, Rusalka, La Sonnambula and Lucia di Lammermoor (Metropolitan Opera). Regional and international designs include LaScala Opera House, La Jolla Playhouse, Guthrie Theater, LA Opera, Arena Stage, The Mark Taper Forum, Berkeley Repertory Theatre, The Barbican, Melbourne Theatre Company, Delacorte Theatre and the Brooklyn Academy of Music. T.J. is on the faculty at Otterbein University. He is a member of USA 829.

**MICHAEL BODEEN** (Sound Designer and Composer) returns to the Goodman, where he previously worked on The Baltimore Waltz, Mirror of the Invisible World, The Odyssey, Journey to the West, Galileo Galilei, and the original production of The Notebooks of Leonardo da Vinci, among others. Broadway credits include music composition and sound for No Man’s Land & Waiting for Godot, Breakfast at Tiffany’s, The Miracle Worker; and sound for Larry David’s Fish in the Dark, Sweat, The Price, Of Mice and Men, This is Our Youth, Who’s Afraid of Virginia Woolf, Superior Donuts, A Year with Frog and Toad, reasons to be pretty, Hollywood Arms and Ma Rainey’s Black Bottom with his collaborator, Rob Milburn. They have created music and sound Off-Broadway, at many of America's resident theaters and at several international venues. He is therecipient of a Drama Desk nomination, a Helen Hayes nomination, an LA Ovation nomination, a Beverly Hills/ Hollywood NAACP Theatre Awards nomination, an Acclaim award, an LA Garland award, three Bay Area Theatre Critics Circle Awards, six Joseph Jefferson Awards and a Lucille Lortel Award for Outstanding Sound Design.

**MIRIAM STURM** (Composer/Music Director) returns to the Goodman after a 25 year hiatus. Her previous nine Goodman credits include the original production of The Notebooks of Leonardo da Vinci and Black Snow, which received the 1993 Joseph Jefferson Award for Original Music, among others. Chicago credits include work at Steppenwolf Theater, Court Theatre, and Victory Gardens Theater. Broadway credits include Cort Theater and Roundabout Theater. Regionally, she has worked at LaJolla Playhouse, Marin Theatre and National Theatre of Great Britain. Her music can be heard in film scores for The Imposters and Ithaca, as well as in numerous live concert films.

**KAITLIN KITZMILLER** (Production Stage Manager) returns to the Goodman where previous credits include Fannie (The Music and Life of Fannie Lou Hamer) and Incendiary (2019 New Stages Festival). Chicago credits include Drury Lane, Chicago Shakespeare Theatre and Royal George Theatre. Regional Credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. She is a proud member of Actors’ Equity Association.

**KATE OCKER** (Stage Manager) returns to the Goodman, where her credits include The Magic Play, Uncle Vanya and King of the Yees. Other Chicago credits include An Iliad, The Adventures of Augie March and Iphigenia (Court Theatre); As You Like It (Chicago Shakespeare Theatre); Mansfield Park (Northlight Theatre); and Elf (Paramount Theatre). Regional credits include The Nerd (Milwaukee Rep); Noises Off (Asolo Repertory); Shakespeare in Love, Georama and The Glass Menagerie (Great River Shakespeare Theatre); Red (Resident Ensemble Players); and An Inspector Calls and The Odd Couple (Lyric Theatre of Oklahoma).

**LAUREN PORT (**Casting) joined the Goodman in August of 2019 after having spent eleven years casting in NYC, a decade of that at Caparelliotis Casting where she worked on a num­ber of Goodman productions over the years, includingFather Comes Home From The Wars, Parts 1, 2 and 3, Uncle Vanya, The Sign in Sidney Brustein’s Window, Disgraced and Sweet Bird of Youth. Lauren has also worked on countless Broadway/Off Broadway and other regional theatre productions. Some Broadway highlights include: Junk, Meteor Shower, A Doll’s House Part 2, The Front Page, It’s Only a Play, Disgraced, Fish in the Dark, Holler If Ya Hear Me, The Trip to Bountiful, Grace, Death of a Salesman, Seminar, Stick Fly, Bengal Tiger at the Baghdad Zoo, Lend Me a Tenor, and Fences. Lauren is a four-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

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

**CONNOR LIFSON** (Assistant Director) makes his Goodman debut. Chicago assistant directing credits include The Steadfast Tin Soldier (Lookingglass Theatre); Intimate Apparel and The Wickhams: Christ­mas at Pemberley(Northlight Theatre); and And Then There Were None (Drury Lane Theatre). Directing credits include Marisol, Rona and Persona (Northwestern), as well as immersive, site-specific adaptations of Carmilla (Witch Hunt Theatre) and Where The Wild Things Are. He is a proud graduate of Northwest­ern University’s Department of Performance Studies, where he now works as an Assistant Producer. Learn more at [www.connorlifson.com](http://www.connorlifson.com).

**TRACY WALSH** (Movement Consultant) returns to the Goodman, where she appeared in the original cast of The Notebooks of Leonardo da Vinci and choreographed Arcadia and All’s Well That Ends Well. An ensemble member at Lookingglass Theatre Company; she recently created dances for Mary Zimmerman’s The Steadfast Tin Soldier and appeared in Her Honor Jane Byrne. She directed, adapted and choreographed All Wigged Out, featuring Grammy Award winners Cathy Fink and Marcy Marxer. Other Chicago choreographic credits include Iphigenia in Aulis (Court Theatre/ The Getty Villa); Agamemnon, Electra and Carmen (Court Theatre); Don Giovanni and The Jewel Box (Chicago Opera Theatre).

**MADELEINE REID** (Assistant Lighting Designer) makes her Goodman debut. She is a Chicago and Houston based lighting designer and assistant lighting designer of theater, dance, opera and live events. Previous assistant lighting design credits include Rodgers & Hammerstein’s Cinderella (Alabama Shakespeare Festival); and Mlima’s Tale and Thanksgiving Play (Repertory Theatre of St. Louis). She is currently the Assistant Lighting Supervisor at Chicago Children’s Theatre and works at Production Resource Group. [www.madeleinegreid.com](http://www.madeleinegreid.com)

**DANIEL ETTI-WILLIAMS** (Assistant Sound Designer) makes his Goodman debut. Chicago design cred­its include Run The Beast Down (Strawdog Theatre Company); Hershel and the Hanukkah Goblins (Strawdog Theatre Company); Beatrix Potter’s Holiday Tea Party (Chicago Children’s Theatre); Haus of Atreus (Mudlark Theater); and Peerless (Northwestern University). He previously worked as an appren­tice at Steppenwolf Theater Company and is a graduate of Oklahoma City University.

**WENKE (COCO) HUANG** (Assistant to the Director) makes her Goodman debut. She is a senior at Northwestern University majoring in Performance Studies and Art History. In Beijing, China, she facilitated the new play incubator project at Tianqiao Performance Arts Center and competed in the 2021 Beijing Fringe Festival.

**NATHAN J. LAMP** (Assistant to the Director) makes their Goodman debut. They recently served as resident dramaturg for Music Theater Works’ 2021 season, which included Mamma Mia!, Ragtime and Billy Elliot. Other dramaturgy credits include Grand Concourse (Steppenwolf Theatre); Cosmic Events Are Upon Us (Waltzing Mechanics); Aunt Dan & Lemon and Angels in America (Washington University in St. Louis). Directing credits includeMelancholy Play (Wash­ington University) and Wit (Northwestern). Assistant directing credits include Tribes (St. Louis Actors’ Studio); Candide (Union Avenue Opera); Antígona Furiosa (Notre Dame); The Rocky Horror Show and Kiss (Washington University). Nathan is a PhD student in performance studies at Northwestern University.

**ROBERT FALLS** (Goodman Theatre Artistic Director) recent Goodman credits include The Sound Inside, The Winter’s Tale, We’re Only Alive for A Short Amount of Time, Pamplona, An En­emy of the People, 2666 and The Iceman Cometh. Falls’ Broadway productions include Death of a Salesman, Long Day’s Journey into Night, Talk Radio, Shining City and The Young Man from Atlanta. His Broadway production of Elton John and Tim Rice’s Aida continues to be pro­duced around the world. Previous Goodman productions include, most notably, The Seagull, Uncle Vanya, Measure for Measure, King Lear, Desire Under the Elms, Finishing the Picture, The Misanthrope, Pal Joey, Galileo, House and Garden, Blue Surge, Dollhouse and Luna Gale. Falls’ honors for directing include a Tony Award (Death of a Salesman), a Drama Desk Award (Long Day’s Journey into Night), an Obie Award (subUrbia), a Helen Hayes Award (King Lear) and multiple Jeff Awards. For “outstanding contributions to theater,” he has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society) and the Illinois Arts Council Governor’s Award. Falls was inducted into the Theater Hall of Fame in 2015.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director/CEO) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has over­seen more than 400 productions including more than 200 premieres. He initiated the Goodman’s annual production of A Christmas Carol, which celebrated 44 years as Chicago’s leading holiday arts tradition in 2021. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s “Ruined” and many Jeff Awards for outstanding achieve­ment in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Good­man, his name was added to the theater’s “Walk of Stars.” Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 500 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater’s Lifetime Achievement Award; Theatre Communication Group’s Visionary Lead­ership Award; Actors’ Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality; Chicago magazine and the Chi­cago Tribune as a “Chicagoan of the Year”; the City of Chicago; the Chicago Loop Alliance’s “Illumina­tion Award,” honoring his commitment to Chicago’s theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS and Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commis­sioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts, Why Not For Profit Theater, has been seen at numerous theater companies and conferences around the country over the past five years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

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

**ACCESSIBILITY**

**Audio-Described Performance and Touch Tour**

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

**NOTE: Touch tours start at 12:30pm**

**The Notebooks of Leonardo da Vinci**

Saturday, March 12 at 2pm

**Good Night, Oscar**

Saturday, April 9 at 2pm

**Swing State**

Sunday, April 24 at 2pm

Unlock tickets with promo code **AUDIO.**

**AMERICAN SIGN LANGUAGE (ASL) INTERPRETED PERFORMANCE**

**The Notebooks of Leonardo da Vinci**

Friday, March 11 at 8pm

**Good Night, Oscar**

Friday, April 15 at 8pm

**Swing State**

Saturday, April 30 at 2pm

**OPEN-CAPTIONED PERFORMANCE**

**The Notebooks of Leonardo da Vinci**

Saturday, March 19 at 2pm

**Good Night, Oscar**

Saturday, April 16 at 2pm

**Swing State**

Sunday, May 1 at 2pm

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

More details about accessibility services can be found at **GoodmanTheatre.org/Access.**