ONSTAGE

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**A Note About *Objects in the Mirror***

Of the many plays we at the Goodman have showcased during our annual *New Stages* Festival, few have sparked the excitement and admiration expressed by audiences two years ago for the developmental production of Charles Smith’s *Objects in the Mirror*. Inspired by the harrowing true story of Shedrick Yarkpai, a young Liberian refugee-turned-actor, Charles’ play chronicles Shedrick’s extraordinary decade long journey: from his escape from the violent civil wars that plagued Liberia from 1989 to

2003 to his eventual re-settlement in Adelaide, Australia. Along the way, Shedrick was forced to forgo his own identity to assume that of his dead cousin—and that decision, and its many ramifications during the years of his journey, provides the central conflict of what I think is one of the most powerful new works that I’ve experienced during my 30-year tenure as the Goodman’s Artistic Director.

*Objects in the Mirror* is indeed a gripping, powerfully wrought story of a young man’s courageous escape from a world of almost unthinkable violence, capturing in terms both stark and poetic the realities of that violence and the dreams which fuel his odyssey. But more than that, Charles has created a profoundly moving exploration of self, identity, memory and survival—ultimately forcing us to confront, as young Shedrick did, the personally and morally complex questions that result when one is forced to discard one’s own identity to achieve survival under the guise of another.

It is a fascinating question, one without easy answers or definite prescriptions, and Charles explores the complicated ambiguities and heartbreaking alternatives with consummate sensitivity, profound wisdom and striking theatricality. I am very pleased that this premiere production continues Charles’ association with his frequent collaborator (and the director of the *New Stages* workshop staging), Goodman Resident Director Chuck Smith, whose customary eloquence and focus are a perfect match for this richly resonant story.

*Objects in the Mirror* does exactly what I feel great plays can and should do: use the exploration of a complex contemporary event to elucidate intensely personal and fundamental issues, issues to which we can all relate whatever our own experiences or backgrounds may be. I am very proud to bring this thought-provoking and moving play to the Goodman’s Albert stage—a work which tells, I feel, an essential story of our time, and the crowning achievement of one of the most passionate and accomplished writers now working in the American theater.

Robert Falls

Artistic Director

***Objects in the Mirror* is funded, in part, by the National Endowment for the Arts (NEA), which has been threatened with elimination. Visit page 53 to learn what you can do to support the NEA.**

CREATING THE OBJECTS IN THE MIRROR

A Conversation with Playwright Charles Smith

By Jonathan L. Green

Shortly before rehearsals began for *Objects in the Mirror*, playwright Charles Smith spoke with the play’s dramaturg, Jonathan L. Green, about the real life inspiration for the story and his enduring collaboration with director Chuck Smith (no relation).

**Jonathan L. Green: Shedrick Yarkpai, the protagonist of *Objects in the Mirror*, is based on a real person—an actor and Liberian refugee now living in Australia. How did you meet Shedrick?**

**Charles Smith:** In 2009, Shedrick appeared in a production of my play *Free Man of Color*, in Adelaide, Australia. That play is set in 1815, and centers on the first African American to attend college at Ohio University, where I now teach. In my research for the play, I realized that the reason they brought this ex-slave to the university was to then be able to send him as an educated free man to Liberia to stand in receivership of all of these people they had planned to deport. The goal of the American Colonization Society was to deport freed black men and women, so that if people saw black folks walking the streets in America, they would know they were slaves.

So that was my discovery, and that’s the play

I wrote. Shedrick was cast in that role and I met him there in Australia. Then I went back the next year when they did another play of mine, and cast Shedrick again. That’s when Shedrick started to tell me about his own story.

**JLG: How faithful to Shedrick’s true story did you feel you needed to be in *Objects* *in the Mirror*?**

**CS:** The first act of the play is the story that Shedrick told me: he left Liberia running from the war and ended up in a series of refugee camps with family. His uncle said, “I can get us out of here.” I wanted to detail those events and that sort of travel. The character of his cousin, Zaza, is a composite, but the uncle character is real. I never met him and really don’t have an idea of who he is, but I was fascinated with this idea of Shedrick’s dilemma, and how his uncle played a part in it.

**JLG: In 1996, the Goodman produced your play *Black Star Line*, about Marcus Garvey and his campaign for a black nation in Liberia to which African diasporic peoples could return. Earlier, you spoke about your play *Free Man of Color*. And in *Objects in the* *Mirror*, our hero is a young man seeking to flee Liberia in the midst of its civil war. Could we consider these plays to be speaking from three different vantage points on the theme of black identity in a colonized world?**

**CS:** That’s an interesting question. I keep discovering more information and the conversation goes in a different direction with each play—so if they are in conversation with one another, I think it’s a sort of conflicted and disjointed conversation. With *Black Star Line*, I explored what Marcus Garvey was attempting to do, and found that to be very admirable. And of course, the wheels came off soon after, but I thought his goals were admirable. As I was writing *Free Man of Color*, I understood more of what had been going on; I thought, “Am I gonna be truthful, or am I gonna follow my original plot?” I ended up having to be truthful, and that play looked at Liberia in a completely different way. *Objects in the Mirror* is a third point of view, and one that is radically different from the first two. If you follow the plays in chronological order, they say something about the influence of America on Liberia. There is this theory that when an oppressor leaves, the oppressed then emulate the oppressor. The French countries have that sort of French flavor and the English countries have that English flavor. In the Congo, we have that violence that King Leopold of Belgium visited upon them, and that violence can still be seen there. And I think Liberia still has the aroma of American corruption and exploitation. I think they are in conversation with each other. I don’t know if it’s a healthy conversation, but there is a conversation there, certainly.

**JLG: You and the Goodman’s Resident Director Chuck Smith have worked together several times through the years. Is it true that you not only share a name but a birthday as well?**

**CS:** Yes, we share the same birthday. Not the same year, though. We always call each other on our birthday and give each other our best wishes. And I love working with him.

**JLG: How did you two meet?**

**CS:** Chuck was already established in Chicago theater when I finished graduate school. I remember everybody in the theater always getting excited because *Chuck Smith* *was in the building*. “Chuck Smith is coming, Chuck Smith is coming, Chuck Smith is coming!” And then Chuck Smith walked in the door. I’d be at a party and women would come up to me after hearing my name is Charles Smith and they would say, “Oh, you’re Chuck!” and buddy up to me. I’d reply, “No I’m not Chuck, I’m Charles Smith,” and the light would go out of their eyes and they would walk away! I remember telling Chuck, “I’m tired of people mistaking me for you. One day people are going to mistake you for me.” Much later, Chuck called me and said, “Hey man, I got a call, somebody was looking for ‘my play.’ They were looking for you! Congratulations.” It was a great moment in my life. Now we call each other periodically saying, “Hey man, a guy called me looking for you.” We still get a big kick out of it.

**JLG: Why do the two of you work together so well?**

**CS:** Chuck doesn’t try to write the play, he directs it. When I’m in rehearsal, I want to make sure everything is firing on all cylinders, and there are times when I hear something and think, “You know, that speech is wonderfully written, but is it moving things forward?” And if it’s not, I cut it. Chuck is the only director I’ve worked with who, when I go to cut the speech, says, “No, no, no, wait, wait! Let’s talk about this.” Other directors say, “You got any more cuts?” But Chuck looks at every word and says, “This is the play I’m directing.” I’ve worked with other directors who are trying to direct the play they think I’m going to write, the play that they hope it’s gonna be. Chuck directs the play that’s there; he directs what’s on the page. I just love working with him. He’s down to earth. I like his sensibility when he talks about characters and relationships.

**JLG: In your years working together, have you seen your working relationship change?**

**CS:** I don’t think it has changed, but it’s deepened. We’ve developed a sort of shorthand. And when I say ‘shorthand’ it’s literal: Chuck does this thing where he says, “Well, you know…” and he waves his little finger and thumb back to back and sideways, and I know exactly what that means.

**JLG: Your play is set in Liberia, South Australia, Guinea and Côte d’Ivoire, but certainly audiences will find parallels and echoes as we continue to have deep and difficult conversations about refugees, immigration, genocide and racism in our own country.**

**These aren’t new issues, certainly; but how do you think Goodman audiences might relate to the show in 2017, as opposed to a few years ago when you wrote the script?**

**CS:** I actually thought a couple years ago, “I’ve sat on this too long. The play is probably no longer relevant.” Man, was I wrong. I think it was during [the play’s first developmental production at the 2015 *New Stages* Festival] when the situation in Syria started to get much, much worse. I realized it speaks to everything that’s going on in the world. The sort of panic that the play captures, as these characters flee horrific violence. And the sense of dread felt by these good, hardworking people who just want to live peacefully without fear of being discovered– it’s the same. There are Mexicans, Guatemalans, Hondurans, Salvadorans living in this country under the same fear. Where I teach, there is a student from Syria; he’s here with his family, and he’s terrified. He’s so afraid of being deported and being sent back to his death. And if it was only him, his fear wouldn’t be as great. But he has two children and a wife, and he’s afraid they are going to be murdered as well. That is part of what this play is about.

**JLG: Have you been in touch with Shedrick as you were writing this play? Does he know it’s going to be seen by thousands of people in the next months?**

**CS:** We have been in touch. In fact, when I finished a draft of it, I was a little concerned. I wanted to show him, and I thought, “He may not like it. And if he doesn’t like it, hopefully I can address his concerns. But if I can’t address his concerns, what do I do? Do I just put it in a drawer?” But he read it and he was deeply moved and honored. It was a difficult thing to do because I felt the responsibility of telling his story, but ultimately I’m not only telling his story; I have to tell my story, too. To serve both of those masters well, I think, was the great challenge of the play.

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FOURTEEN YEARS OF WAR IN WEST AFRICA

by Jonathan L. Green

*Objects in the Mirror*’s protagonist, Shedrick Yarkpai, begins his journey in his West African coastal home of

Liberia, where the lingering trauma of two connected civil wars (spanning 1989–2003) has left much of the country in physical and economic ruin to this day—parts of Monrovia, the capital city, lost power in a 1989 attack, and remain without electricity. Due to the large death toll, and even larger resettlement figures, more than half of today’s Liberian population is under age 18.

But from this country’s beginnings more than 150 years prior, the idea of Liberia was born from strange bedfellows—and into conflict.

Liberia declared independence in 1847 and became the first of what are now considered the modern African republics. The early 19th century saw the founding of the American Colonization Society (ACS), which was dedicated to the emigration of free people of color from the United States. In what might seem a curious alliance at first blush, the ACS was established by two disparate groups: abolitionists (mostly Quakers and other Methodist leaders, who hoped emigration would put an end to slavery), and mid-Atlantic slaveholders (who feared a growing population of freed slaves could result in revolution). Still others felt that racial equality was a losing bet in America: the only way for black Americans to live free of the binds of racial discrimination was to send them to a black homeland. Abolitionist dissent within the ACS escalated in the Society’s first years, as they realized the slaveholders’ schemes. Still, by 1867, the Society had transported or arranged for the transport of more than

13,000 black emigrants to the “Grain Coast”— the present republic of Liberia, which extends from the Mano River to Cape Palmas and borders Sierra Leone, Guinea and Côte d’Ivoire.

For the first 40 years of the republic, every president elected to lead Liberia had been born in the United States—and until 1980, every president had been of Americo-Liberian descent. Those leaders either neglected or disempowered the indigenous Liberian population, even though the Americo-Liberians made up only five percent of the country’s total population. In April of 1980, President William R. Tolbert was assassinated in a coup led by a mostly-unknown soldier, Samuel Doe, who, in his first act as the country’s first indigenous Liberian president, promptly (and publicly) executed nearly the entirety of his

Americo-Liberian predecessor’s cabinet. Doe had the U.S. government’s support and financial aid, as the Reagan administration fought to strengthen the country’s ties to the Western bloc and prevent the spread of Cold War era communism in Africa. As Doe’s reign continued, though, his governing style came to resemble that of his predecessor: characterized by greed, corruption and crimes against humanity. Doe initially claimed that he would govern in favor of all native Liberians, but it soon became apparent that he favored the Krahn, his own tribe, and the Mandingo; other tribes, including the Gio and Mano, rebelled. Towards the end of 1989, Gio and Mano military forces—led by Prince Yormie Johnson and Charles Taylor, two officials who fled Liberia years earlier to escape the Doe regime—crossed the Liberian border from Côte d’Ivoire, where they had been building anti-Doe rebel forces. A decade after taking power, Doe was captured and brutally killed in a coup lead by Johnson—beginning a two-part civil war that would last nearly a decade and a half, leaving almost 250,000 dead and more than one million displaced.

In 1990, Taylor’s National Patriotic Front of Liberia (NPFL) and Johnson’s splinter group, the Independent National Patriotic Front of Liberia (INPFL), together struggled to maintain power over the country. Doe supporters and former militants from nearby Sierra Leone and Guinea formed the United Liberation Movement of Liberia for Democracy (ULIMO); the brutal fighting between the NPFL and the ULIMO continued for years, despite attempted interventions from the Economic Community of West African States, the United Nations and leaders from other African countries (including Nigeria, Uganda, Tanzania and Ghana). Notably, and despite its financial and colonial ties with Liberia, the United States did not participate in these intervention attempts.

Taylor’s military tactics and those of his opponents were cruel and extraordinary: they pressed scores of young boys (many aged nine to 13) into service as child soldiers and forced them into drug habits to both maintain physical control and strip them of mental independence. At one point in the war, it is estimated that more than a quarter of Liberia’s fighters were children. Finally in 1996, the warring factions agreed to disarmament; the next year, Taylor was elected president in a landslide victory. Bloodshed slowed but did not stop; Taylor kept the “blood diamond” trade going in West Africa, buying weapons for his own administration from extremist rebels in neighboring countries.

Less than two years after the official end of the first civil war, displaced Liberians in Guinea (mostly members of ULIMO) invaded Liberia from the north, and alliances between those forces and militias in Sierra Leone led to major aggressions in north and northwest Liberia.

They pushed further into Taylor’s Liberia, and in 2003, anti-Taylor forces from another rebel group originating in Côte d’Ivoire began an invasion from the southwest. As rebels closed in on Monrovia, Taylor resigned from the presidency and fled to Nigeria to live in exile.

Following years of postponements, 62-year-old Taylor was finally charged with 11 counts of war crimes and crimes against humanity in 2012, and sentenced to 50 years imprisonment in a maximum-security facility in the United Kingdom. Following his resignation, Liberia was handed to an interim government and, in 2005, Ellen Johnson Sirleaf was elected the first female president in Africa. Sirleaf was a supporter of Taylor in the 1980s and early ‘90s, but she later became one of his fiercest political opponents.

Today, both because of the wars and an Ebola virus outbreak in 2014, the majority of businesses in Liberia have left, rendering the country with one of the smallest GDPs per-capita in the world, and with nearly two-thirds of its citizens unemployed. Average current life expectancy in

Liberia is under 59 years, also among the lowest in the world, with a very high maternal mortality rate. There is some hope of these statistics bettering over the next several years through a burgeoning palm oil industry, though critics suggest that this industry may create just another plantation economy—enriching a few and leaving many destitute.

SEEKING REFUGE

By Jonathan L. Green

As the curtain rises on Charles Smith’s *Objects in the Mirror*, Liberian refugee Shedrick Yarkpai has been resettled in Australia— one of more than one million refugees displaced when their homes and communities were destroyed in the Liberian civil wars.

A plurality of internationally-resettled refugees ended up in neighboring countries in West Africa: Guinea, Sierra Leone and Côte d’Ivoire, often near those countries’ shared borders. In these areas, refugee camps sprang up in large numbers, often assisted by the UN Refugee Agency (UNHCR), the International Rescue Committee and Médicins Sans Frontières. Spare to the point of extreme poverty, these camps sprawled out over large areas; in Kouankan, Guinea, for example, nearly 35,000 displaced Liberians lived, sometimes for a decade or longer, in a two-square-mile camp carved out of the thick

forest, filled with mud huts and soil-dyed tents. Food from the UN World Food Programme was rationed parsimoniously, and Guinean regulations forbade international refugees from hunting in or planting on the land of or outside the camps. The refugees existed without occupation and in penury: in Kouankan, there was no work, little education and most had no property other than the clothing on their backs.

The camps were able to provide a sort of safety— in many, there were rules that all non-residents had to leave the camp by nightfall. Still, extremist rebel soldiers often snuck into the camps at night under cover of dark, for reasons respectable (visiting displaced family members) and reprehensible (looting and forced recruitment of child soldiers).

An interesting mix of characteristics define these national borders, many first drawn during the early and mid-19th century. In a way, the borders are arbitrary, as they don’t signify divisions in ethnic or tribal identities, nor do they necessarily demarcate the lands of the great West African kingdoms and empires of the middle ages. The tribal factions (Krahn, Mandingo, Gio, Mano and more) that played a part in the Liberian civil wars were not constrained by borders on a map; because of that, rebel armies could train and grow in neighboring countries before invading and pushing further into Liberian terrain. There were no major linguistic differences on either side of these borders, either: the cultures were practically indistinguishable. Still, national leaders protecting—and often embezzling—the wealth of the area’s natural resources, including gold, iron ore and diamonds, kept vigilant guard over the borders. For a civilian, border-crossing risked life, limb and money.

An even greater challenge for these refugees was intercontinental resettlement. Sanctuary countries (including Australia, as depicted in *Objects in the* *Mirror*, as well as Canada, the U.S. and a dozen others) admitted Liberian refugees—but demand far outweighed what the countries were willing to accept. According to the UNHCR, eligibility for international resettlement was based on criteria that included level of education (preferring refugees with higher education), familial and cultural links to the areas of resettlement and a high perceived likelihood of seamless cultural and community integration.

International resettlement applications also considered the urgency of the circumstances: those who could demonstrate more immediate danger to themselves and their families in their current country of residence (whether Liberia or its neighbors) were more frequently granted refuge.

The “lucky” Liberian refugees granted resettlement in international sanctuary countries were guaranteed a culture shock and made to do with very little. The UNHCR provided these individuals and families a tiny budget and basic job skills training for a 90-day introductory period, after which they were left to earn their own wages, facing often-challenging labor laws for non-citizens. And shifting political stances in the host countries could further upend their lives. In 2007, for example, George W. Bush signed an “enforced departure” order for Liberian refugees granted a temporary protection status; 14,000 people who had resettled in the U.S. had only 18 months to return to Liberia, following the peaceable election of Ellen Johnson Sirleaf to Liberian presidency. Suddenly, Liberians who had spent nearly 20 years in the U.S. faced deportation, including the possibility of being separated from their young children who had been born U.S. citizens. Of the 16 international sanctuary countries committed to accepting certain quotas of international refugees, Australia has remarkably efficient and generous strategies for assisting and caring for resettled refugees as they enter, participate and enrich the communities into which they are placed.

In 2004, after Liberia’s disarmament and the resignation of President Charles Taylor, UNHCR began a significant multi-year effort to repatriate Liberians who had been displaced to other countries in West Africa—more than one third of the total displaced. The UNHCR was able to provide minimal remuneration for those repatriating and some modest assistance in rebuilding the country’s crumbling infrastructure—but funding for that effort fell short, and national improvements slowed dramatically.

Though the young population in Liberia is growing slowly today, it is estimated that nearly a quarter of Liberia’s pre-war residents, like Shedrick, left the land they called home, perhaps never to return.

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ROCHE SCHULFER,

EXECUTIVE DIRECTOR

presents the world premiere of

***OBJECTS IN THE MIRROR***

**By**

CHARLES SMITH

**Directed by**

CHUCK SMITH

**Set Design by**

RICCARDO HERNANDEZ

**Costume Design by**

BIRGIT RATTENBORG WISE

**Lighting Design by**

JOHN CULBERT

**Sound Design by**

RAY NARDELLI

**Projection Design by**

MIKE TUTAJ

**Casting by**

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

**Dramaturgy by**

JONATHAN L. GREEN

**Production Stage Manager**

BRIANA J. FAHEY\*

**Stage Manager**

KIMBERLY ANN McCANN\*

*Objects in the Mirror* was produced in a developmental production by Goodman Theatre in the *New Stages* Festival, 2015.

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**CAST (in alphabetical order)**

Zaza Workolo.. . . . . . . . . . . . . . . . . . . . . . . .. **Breon Arzell**

John Workolo.. . . . . . . . . . . . . . . . . . . . . . **Allen Gilmore\***

Rob Mosher.. . . . . . . . . . . . . . . . . . . . . . . . . .**Ryan Kitley\***

Shedrick Kennedy Yarkpai.. . . . . . . . . . . . . .. **Daniel Kyri\***

Luopu Workolo.. . . . . . . . . . . . . . . . . . . . . . **Lily Mojekwu\***

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

Assistant Directors: **Marylynne Anderson-Cooper and Samuel Roberson**

Assistant to the Director: **Chris McGriff**

Dialect Coach: **Eva Breneman**

Fight Consultant: **Chuck Coyl**

Assistant Lighting Designer: **Daniel Friedman**

Script Assistant: **Ian Martin**

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

Krystel V. McNeil—*Luopu Workolo*; David Prete—*Rob*

*Mosher*; Londen Shannon—*Shedrick Kennedy Yarkpai,*

*Zaza Workolo*; André Teamer\*—*John Workolo*

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

Goodman productions are made possible in part by the

National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

Goodman Theatre is a constituent of the Theatre

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Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

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Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of

Musicians, Local No. 10-208, American Federation of

Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

ARTIST PROFILES

**BREON ARZELL** (*Zaza Workolo*) makes his Goodman

Theatre debut. A Detroit native, Mr. Arzell was most recently seen in Kokandy Productions’ *The Wiz*, which he also choreographed. Other Chicago credits include

*Rutherford’s Travels* (Pegasus Theatre Chicago); *You on the* *Moors Now, All Our Tragic* (Jeff Award for Best Ensemble) and *Johanna Faustus* (The Hypocrites); *The Hairy Ape* (Oracle Productions, Jeff Award for Artistic Specialization for Choreography and Jeff nomination for Best Ensemble); *Direct from Death Row* *The Scottsboro Boys* (Raven Theatre, Jeff Award for Best Ensemble); *War Song* (The Plagiarists); *Superman 2050* (Theater Unspeakable) and more. He has also choreographed productions for Porchlight Music Theatre, Victory Gardens Theater, Writers Theatre, TTS at DePaul University and The Hypocrites. A graduate of Miami University (Oxford, Ohio), his talents have allowed him to work and perform in London, Wales, Denmark, Singapore, Italy, Germany and across the U.S.

**ALLEN GILMORE\*** (*John Workolo*) returns to theGoodman, where he previously appeared in *The Matchmaker* and three productions of *A* *Christmas Carol*, including two as the Scrooge Alternate. Chicago credits include *The* *African Company Presents* *Richard the Third* and *Joe Turner’s Come and Gone* (Orgie Award, Jeff and Black Theatre Alliance Award nominations) at Congo Square Theatre; the world premiere of Michael Cristofer’s *Man in the Ring*, *Cyrano*, *Endgame, Sizwe Banzi is Dead* (Jeff, BTA and Black Excellence Award nominations), *Jitney, The Misanthrope,* *Seven Guitars, Waiting for Godot* (Jeff, BTA and Black Excellence Award nominations), *The Good Book* and *One Man, Two Guvnors* at Court Theatre;

*Argonautika* and *The Arabian Nights* at Lookingglass

Theatre Company and also on tour; *Rosencrantz and*

*Guildenstern are Dead* (Broadway-World nomination) at Writers Theatre and *Fabulation* at Next Theatre Company. Mr. Gilmore is a 2015 Lunt-Fontanne Fellow, a 2015 3Arts awardee, a U.S. Army Infantry veteran and an ensemble member of Congo Square Theatre.

**RYAN KITLEY\*** (*Rob Mosher*) returns to the Goodman, where he most recently appeared in the *New Stages* Festival production of *Support Group for Men*. He also recently portrayed various historical figures in the six-month run of *Assassination Theater*. Additional credits include major roles at Royal George Theatre, Shattered Globe Theatre, Drury Lane Theatre, Writers Theatre, The Matrix Theater, Colony Theater, The Organic Theatre, Mercury Theater, 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 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, Embeds,* *Turks, Early Edition, Jimmy Kimmel Live, Miss March, Soul Survivors, Barbershop II, Dig Two Graves* and *Guidance*,among others. He is represented by Gray Talent Group.

**DANIEL KYRI\*** (*Shedrick Kennedy Yarkpai*) makes his Goodman Theatre debut.Chicago credits include *Monster* (Steppenwolf Theatre Company); *Tug of War Part 1 & 2: Foreign Fire and Civil Strife* (ChicagoShakespeare Theater) and *Moby Dick* (Lookingglass Theatre Company). Regional credits include *Look Away* (TheatreSquared). Television and film credits include *Henry Gamble’s Birthday Party*, *Unexpected* (written and directed by Kris Swanberg) and *Kid Nation*. Mr. Kyri is represented by Stewart Talent.

**LILY MOJEKWU\*** (*Luopu Workolo*) returns to the Goodman, where she previously appeared in the *New Stages* Festival production of *Objects in the* *Mirror* and *Bugs of the Pigs in the Lions*, also directed by Chuck Smith. Chicago credits include *Short Shakespeare! Romeo and Juliet* and *Romeo and Juliet* (Chicago ShakespeareTheater); *Between Riverside and Crazy*, *FML: How Carson McCullers Saved My Life, The Elephant Man* and understudy performances in *The Brother Sister Plays* and *Intimate Apparel* (Steppenwolf Theatre Company); *The Commons of Pensacola* (Northlight Theatre); *Luck of the Irish, Welcome Home Jenny Sutter, The Overwhelming* and *Well* (Next Theatre); *A Twist of Water* (Route 66Theatre Company) and *Look, We are Breathing* (Rivendell Theatre Ensemble). Ms. Mojekwu has also spent summers in Frankfort, Michigan, performing in *Richard III, Twelfth* *Night, Hamlet, Much Ado About Nothing, Macbeth, A* *Midsummer Night’s Dream, As You Like It, King Lear, Henry V* and *Love’s Labors Lost* with the Chicago-based Lakeside Shakespeare Theatre. Film credits include writer/director Stephen Cone’s *Pryncess Cyd* and director Kyle Henry’s *Rogers Park*. Television credits include *Mind Games, Chicago Fire* and the upcoming *I Love Dick*. Ms.Mojekwu can also be seen in the recently released webseries *Brown Girls* on BrownGirlsWebSeries.com.

**CHARLES SMITH** (*Playwright*) Mr. Smith’s *Black Star*

*Line* was commissioned and produced by Goodman

Theatre and his play *Objects in the Mirror* appeared at the 2015 *New Stages* Festival. Mr. Smith is a former member of the Victory Gardens Theater Playwrights Ensemble, where his world premiere works included *Knock Me a Kiss*

(directed by Chuck Smith); *Freefall*, *Jelly Belly*, *Denmark*, *The Sutherland* and *Cane* (all directed by Dennis Zacek); *Takunda* and the Jeff Award-winning *Free Man of Color* (directed by Andrea J. Dymond). His plays *Gospel*

*According to James* (also directed by Chuck Smith),

*Sister Carrie* and *Les Tois Dumas* were all commissioned and produced by Indiana Repertory Theatre. His play *Pudd’nhead Wilson* was commissioned and produced

off-Broadway by The Acting Company after a national tour. His work has also been produced at various theaters nationally and in Australia, and may be obtained through

Samuel French, Dramatic Publishing, Northwestern Press, Swallow Press and other publishers. Mr. Smith is a distinguished professor of playwriting at Ohio University, where he heads the MFA playwriting program.

**CHUCK SMITH** (*Director*) is a member of Goodman

Theatre’s Board of Trustees and is Goodman Theatre’s

Resident Director. He is also a resident director at the Westcoast Black Theatre Troupe in Sarasota, Florida.

Goodman credits include the Chicago premieres of

*Pullman Porter Blues*; *By the Way, Meet Vera Stark*;

*Race*; *The Good Negro*; *Proof* and *The Story*; the world premieres of *By the Music of the Spheres* and *The Gift*

*Horse*; James Baldwin’s *The Amen Corner*, which transferred to Boston’s Huntington Theatre Company, where it won the Independent Reviewers of New England

(IRNE) Award for Best Direction; *A Raisin in the Sun*;

*Blues for an Alabama Sky*; August Wilson’s *Two Trains*

*Running* and *Ma Rainey’s Black Bottom*; *Ain’t Misbehavin’*; the 1993 to 1995 productions of *A Christmas Carol*; *Crumbs From the Table of Joy*; *Vivisections from a Blown Mind* and *The Meeting*.He served as dramaturg for the Goodman’s world-premiere production of August Wilson’s *Gem of the Ocean*. He directed the New York premiere of *Knock Me a Kiss* and *The Hooch* for the New Federal Theatre and the world premiere of *Knock Me a Kiss* at Chicago’s VictoryGardens Theater, where his other directing credits include *Master Harold... and the Boys*, *Home*, *Dame* *Lorraine* and *Eden*, for which he received a Jeff Award nomination. Regionally, Mr. Smith directed *Death and the* *King’s Horseman* (Oregon Shakespeare Festival), *Birdie* *Blue* (Seattle Repertory Theatre), *The Story* (Milwaukee Repertory Theater), *Blues for an Alabama Sky* (AlabamaShakespeare Festival) and *The Last Season* (RobeyTheatre Company). At Columbia College he was facilitator of the Theodore Ward Prize playwriting contest for 20 years and editor of the contest anthologies *Seven Black Plays* and *Best Black Plays*. He won a ChicagoEmmy Award as associate producer/theatrical director for the NBC teleplay *Crime of Innocence* and was theatrical director for the Emmy-winning *Fast Break to Glory* and the Emmy-nominated *The Martin Luther King Suite*. He was a founding member of the Chicago Theatre Company, where he served as artistic director for four seasons and directed the Jeff-nominated *Suspenders* and the Jeff-winning musical *Po’*. His directing credits include productions at Fisk University, Roosevelt University,Eclipse Theatre, ETA, Black Ensemble Theater, NorthlightTheatre, MPAACT, Congo Square Theatre Company,The New Regal Theater, Kuumba Theatre Company,Fleetwood-Jourdain Theatre, Pegasus Players, the TimberLake Playhouse in Mt. Carroll, Illinois and the Universityof Wisconsin in Madison. He is a 2003 inductee into theChicago State University Gwendolyn Brooks Center’sLiterary Hall of Fame and a 2001 *Chicago Tribune* Chicagoan of the Year. He is the proud recipient of the1982 Paul Robeson Award and the 1997 Award of Merit presented by the Black Theater Alliance of Chicago.

**RICCARDO HERNANDEZ** (*Set Designer*) previously collaborated with the Goodman on *stop. reset.; Pullman*

*Porter Blues; By the Way, Meet Vera Stark* and *The*

*Good Negro*. His Broadway credits include *The Gershwins’ Porgy and Bess; The People in the Picture*;

Tony Kushner’s *Caroline, or Change* (also at London’s

Royal National Theatre); *Topdog/Underdog* (also at

London’s Royal Court Theatre); *Elaine Stritch at Liberty* (also in London’s West End and the U.S. tour); *Parade*

(Tony and Drama Desk Award nominations); *Bells Are*

*Ringing; Bring in ’Da Noise, Bring in ’Da Funk* (also U.S. and Japan tours) and *The Tempest*. Other New York credits include work at Brooklyn Academy of Music,

Lincoln Center Theater, Atlantic Theater Company,

Second Stage Theatre, New York Theatre Workshop,

Manhattan Theatre Club, MCC Theater, Playwrights

Horizons and more than 20 productions at New York

Shakespeare Festival/The Public Theater, including

*The America Play, One Flea Spare, Stuff Happens* and *Mother Courage and Her Children* (starring MerylStreep). Regionally, his work has appeared at AmericanRepertory Theater, the Guthrie Theater, the Mark Taper Forum, La Jolla Playhouse, Steppenwolf Theatre Company and McCarter Theatre, among others. Recent designs include *The Dead* at Dublin’s Abbey Theatre;

*Il Postino* at Los Angeles Opera, Paris’ Théâtre du

Châtelet, Theater an der Wien and on PBS; *Die Entführung aus dem Serail* at France’s Opéra de Nice;

*Sweeney Todd* at Opera Theater of Saint Louis; *Lost*

*Highway* at the English National Opera in London; *La*

*Mouette* and *Jan Karski (mon nom est une fiction)* at the Avignon Festival; *Abigail’s Party* at Oslo’s National

Theatre and Philip Glass’ *Appomattox* at San Francisco Opera. Other opera credits include work at Chicago

Opera Theater, New York City Opera, Lyric Opera of

Chicago, Houston Grand Opera, Florida Grand Opera,

Santa Fe Opera and Gotham Chamber Opera, among others. Other international credits include Festival d’automne à Paris, Centre Dramatique National d’Orléans, Det Norske Teatret (Norway) and Moscow Art Theatre. Mr. Hernandez is a recipient of the Princess Grace Statue Award. He is a lecturer at Princeton University and a graduate of Yale School of Drama.

**BIRGIT RATTENBORG WISE** (*Costume Designer*) has designed the Goodman productions of *Two Trains*

*Running; Buzzer; Pullman Porter Blues; By the Way, Meet*

*Vera Stark*; *Red; Race; God of Carnage; The Good Negro;*

*High Holidays; Ain’t Misbehavin’; Talking Pictures; Rabbit*

*Hole; Crumbs From the Table of Joy; A Life in the Theatre;*

*The Story; Moonlight and Magnolias; Proof; The Rose*

*Tattoo; Drowning Crow; Blue Surge; A Raisin in the Sun;*

*Spinning Into Butter; Death of a Salesman; Blues for an*

*Alabama Sky; A Touch of the Poet; Gertrude Stein: Each One as She May; Brutality of Fact; Wings* and *Spunk*. As

a member of Robert Falls’ design team for *Death of a*

*Salesman* she helped bring the Goodman production to Broadway in 1999 and London’s West End in 2005.

Other Chicago credits include work at Victory Gardens

Theater and Steppenwolf Theatre Company. Regional credits include productions at Milwaukee Repertory

Theater, the New York Shakespeare Festival, the Alabama Shakespeare Festival, the Huntington Theatre Company and the Ahmanson Theatre. Her dance designs include projects with Hubbard Street Dance Chicago, Milwaukee Ballet and the Trinity Irish Dancers. She teaches design at The Theatre School at DePaul University.

**JOHN CULBERT** (*Lighting Designer*) Goodman credits include *Two Trains Running*, *Rock ‘n’ Roll*, *Hughie*, *Trojan*

*Women*, *Boy Gets Girl*, *Jacob Marley’s Christmas Carol* and *Mirror of the Invisible World* (Jeff Award). Designs

include lighting for *Arcadia* at Writers Theatre and scenery for *Man in the Ring, Satchmo at the Waldorf* and *The Hard Problem* at Court Theatre. He designed scenery for *Faceless* and *White Guy on the Bus* (Northlight Theatre),

*Chimerica* (TimeLine Theatre) and *Regina* (Lyric Opera of

Chicago). Regional work includes productions at Berkeley

Repertory Theatre, Boston Lyric Opera and The Shakespeare Theatre. He has also designed for L’Opéra National du Rhin and Singapore Repertory. He serves as the dean of The Theatre School at DePaul University.

**RAY NARDELLI** (*Sound Designer)* Goodman credits include *Wonderful Town*; *Two Trains Running; Pullman*

*Porter Blues*; *The Jungle Book; By the Way, Meet Vera*

*Stark; The Happiest Song Plays Last; Race; The Good*

*Negro; The Long Red Road; High Holidays; Boleros for the Disenchanted; The Crowd You’re In With; Rock ’n’*

*Roll; Ain’t Misbehavin’; The Cook; Crumbs From the*

*Table of Joy; Floyd and Clea Under the Western Sky; The Story; Electricidad* (Jeff Award); *Proof; By the Music of the Spheres; The Gift Horse; Schoolgirl Figure* and four seasons of *A Christmas Carol.* Other credits include work at Steppenwolf Theatre Company, Court Theatre,

Congo Square Theatre Company, American Theater

Company, Chicago Shakespeare Theater, Northlight

Theatre, Drury Lane Oakbrook Terrace, Lookingglass Theatre Company and Victory Gardens Theater. His off-Broadway credits include *Lookingglass Alice* at the

New Victory Theater, and regionally, his work has appeared at the Dallas Theater Center, Syracuse Stage, the Alliance Theatre, Actors Theatre of Louisville,

McCarter Theatre, Long Wharf Theatre, Milwaukee

Repertory Theater, Arena Stage, Hartford Stage Company, the Alley Theatre, Meadow Brook Theatre,

Notre Dame Summer Shakespeare and the American Girl Theatre (New York, Chicago). Mr. Nardelli has received four Jeff Awards and eight Jeff nominations.

National tour and pre-Broadway credits include *War*

*Horse, The Book of Mormon, Dr. Seuss’ How the Grinch*

*Stole Christmas, Les Misérables, Flea, Jersey Boys,*

*Wicked, Rock of Ages, 9 to 5, The Lion King, Billy Elliot,*

*Come Fly With Me, Potted Potter, Kristin Chenoweth, Cats, La Cage aux Folles, Mary Poppins*, *Peter Pan*,

*Bring It On The Musical, Ann, The Addams Family, The*

*Light in the Piazza, All Shook Up, Death of a Salesman* and *Moonlight and Magnolias*. Mr. Nardelli has composed music for over 400 films, television programs, DVDs and computer games worldwide, and has recorded, mixed and edited eight original musical cast recordings.

**MIKE TUTAJ** (*Projection Designer*) Mr. Tutaj’s previous

Goodman credits include *King of the Yees*; *Another*

*Word for Beauty; Ask Aunt Susan; By the Way, Meet*

*Vera Stark*; the *New Stages* Festival and *The Good Negro*. Chicago credits include *The Detective’s Wife*

(Writers Theatre); *Sweeney Todd* (Drury Lane Theatre);

*The Hot L Baltimore* (Steppenwolf Theatre Company);

*The Year of Magical Thinking* (Court Theatre); *Macbeth* and *Romeo y Julieta* (Chicago Shakespeare Theater);

*A Walk in the Woods, The Pitmen Painters, In Darfur,*

*Frost/Nixon, The Farnsworth Invention, Martin Furey’s*

*Shot* (Jeff Award) and *The History Boys* (TimeLine

Theatre, where he is an artistic associate); *Tomorrow*

*Morning* (Jeff Award) with Hillary A. Williams, LLC; *Love Person* and *I Sailed with Magellan* (Victory Gardens Theater); *Distracted, Kid-Simple: a radio play in the flesh, I Do! I Do!* and *Hedwig and the Angry Inch* (American Theater Company); *Scorched, Pangs of the* *Messiah* and *Our Enemies* (Silk Road Theatre Project) and *Jon* (Collaboraction). He is a company member of Barrel of Monkeys Productions.

**JONATHAN L. GREEN** (*Dramaturg*) is the associate literary manager for the Goodman, where recent dramaturgy credits include *Gloria*, *War Paint* and *The*

*Sign in Sidney Brustein’s Window*. As an administrator and director, he has worked with Lookingglass Theatre

Company, Steppenwolf Theatre Company, Chicago Dramatists and Theatre Seven of Chicago, among others.

Mr. Green is also the artistic director of Sideshow

Theatre Company, where his recent directing credits include *truth and reconciliation*, *The Happiest Place on*

*Earth* and *Stupid F\*\*king Bird*. He serves on the board of directors of the League of Chicago Theatres.

**BRIANA J. FAHEY\*** (*Production Stage Manager*) is

in her fourth season with Goodman Theatre, having most recently stage managed *Gloria*. Her regional credits include stage managing at Milwaukee Repertory

Theater, Steppenwolf Theatre Company, California

Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

**KIMBERLY ANN MCCANN\*** (*Stage Manager*) is in her third season with Goodman Theatre. Chicago credits

include *Miss Bennet* and *You Can’t Take It With You* at Northlight Theatre and *Million Dollar Quartet.* Broadway credits include *Curtains.* Off-Broadway credits include

*Bill W. and Dr. Bob*, *How to Save the World* and *John*

*Ferguson.* Regional credits include work with Milwaukee

Repertory Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School.

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

This season marks Mr. Falls’ 30th anniversary as the artistic director of Goodman Theatre. Most recently, he directed a new production of Annie Baker’s adaptation

of *Uncle Vanya* in the Goodman’s Owen Theatre, and will direct the world premiere of *Pamplona*, starring Stacy Keach as Ernest Hemingway, starting May 19.

Last season, Mr. Falls directed the Chicago premiere

of Rebecca Gilman’s *Soups, Stews, and Casseroles:*

*1976*, and also partnered with Goodman Playwright-in-

Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666* (Jeff Award for

Best Adaptation). During the 2014/2015 Season, he reprised his critically acclaimed production of *The*

*Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk

Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure* *for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear, Desire Under the*

*Elms,* John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*,

Eric Bogosian’s *Talk Radio* and Conor McPherson’s

*Shining City;* the world premieres of Richard Nelson’s

*Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his

last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The*

*Speed of Darkness* and *On the Open Road*, John

Logan’s *Riverview: A Melodrama with Music* and

Rebecca Gilman’s *A True History of the Johnstown*

*Flood*, *Blue Surge* and *Dollhouse*; the American premiere

of Alan Ayckbourn’s *House* and *Garden* and the

Broadway premiere of Elton John and Tim Rice’s *Aida*.

Mr. Falls’ honors for directing include, among others, a

Tony Award (*Death of a Salesman*)*,* a Drama Desk Award

(*Long Day’s Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award

(Moscow Art Theatre), the O’Neill Medallion (Eugene

O’Neill Society), the Distinguished Service to the Arts

Award (Lawyers for the Creative Arts), the Illinois Arts

Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre*

*Executive Director*) is in his 37th season as executive director. On May 18, 2015, he received the Lifetime

Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. For his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of *A Christmas Carol*, which celebrated 39 years as Chicago’s leading holiday arts tradition this season. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theatre, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

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HISTORY

**FOUNDED IN 1925,** Goodman Theatre is led by Robert Falls—“Chicago’s most essential director” (*Chicago Tribune*)—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ productions of *Death of a Salesman*, *Long Day’s Journey*

*into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy). In addition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas Carol* has created a new generation of theatergoers.

The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched

the next phase in the Goodman’s decades-long commitment as an arts and community organization

dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round

and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved

communities.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago’s early 1900s cultural renaissance. The Goodman legacy lives on through the continued work 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 includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

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Memberships (subscriptions and tickets for Goodman productions are available at the Goodman box office, online or by calling **312.443.3800.**

Gift certificates are also available in any amount

and can be exchanged for tickets to any Goodman

production. Learn more at **GoodmanTheatre.org.**

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If you are driving, receive a discounted $16.50\* pre-paid

parking rate for Government Center Self Park (located at

Clark/Lake Streets) on your next visit to the Goodman.

Visit **GoodmanTheatre.org/Parking** to learn more. If

you did not purchase a pre-paid parking pass for Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Pre-paid parking is also available at Theatre District garage for $28 (or $34, with lobby validation).

\*Parking rates subject to change.

If you are using public transportation, the Goodman is

located within one block of every CTA line (Clark/Lake,

State/Lake, Washington stops) and bus routes (#29,

#36, #62, #146, #148).

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ACCESSIBILITY ACCOMMODATIONS

The Goodman offers listening assistance devices,

available at Guest Services at no charge, in addition

to accessible seating options and other services. For

more information visit **GoodmanTheatre.org/Access.**

DISCOUNTS

On the day of performances, remaining mezzanine level

seats are available at half-price with code MEZZTIX.

Students can also purchase $10 mezzanine tickets with

code 10TIX. Visit **GoodmanTheatre.org** to learn more.

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Chicago Kimpton Hotels offer patrons special

discounted rates at Hotel Allegro, Hotel Burnham

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Rooms must be booked through the Chicago VIP

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COMING SOON:

**STACY KEACH** STARS AS **ERNEST HEMINGWAY** IN Pamplona

By Michael Mellini



This spring, Golden Globe Award winner, two-time Tony and Emmy Award nominee and Theater Hall of Fame member Stacy Keach returns to the Goodman to portray literary legend Ernest Hemingway in the world premiere of *Pamplona*. Shortly before rehearsals began, Keach spoke about his preparation for the solo show and why Hemingway remains an American icon. *Pamplona* begins performances May 19.

Tickets start at just $20 at **GoodmanTheatre.org/Pamplona.**

**Michael Mellini: Do you remember the first time you read Hemingway’s work, and do you count any favorites among them?**

**Stacy Keach:** I was at the University of California

at Berkeley and not a very good English student. I read *In Our Time*, which is a collection of his short stories, and I was carried away with his prose. I felt like he was writing in a way that captured an emotional state similar to one I was in at that time. That crystalized my love for literature.

He really turned me on to good storytelling. I was not a voracious reader back then; I hadn’t even been introduced to Shakespeare! It was all through Hemingway that I became acquainted with good literary works. I love *The Sun Also Rises* and *The Old Man and the Sea*.

**MM: Aside from his writing, why do you find him to be such a captivating figure?**

**SK:** He was a daredevil in many ways. He loved adventure, the outdoors and the challenges of taking risks in life. He was sort of the epitome of the macho man, the Marlboro Man of his day. What I’ve discovered, though, is that he was a very vulnerable, very sensitive person and

quite fearful. There was something stirring underneath all that bravado. But he always put on a great show, a great face. He was deeply concerned about his image and maintaining that notion of being a guy’s guy.

**MM: *Pamplona* finds him in quite a troubled state towards the end of his life. Despite the great success he achieved, what do you think he was still searching for in life?**

**SK:** This will sound corny in a way, but I think he was always looking for truth, or at least the most unembellished version of truth. His sparse writing style certainly reflected him working in that direction. I don’t know if we’ll ever know what his final objectives were, but, towards the end, he desperately wanted to leave the planet because he was sick and attempted suicide several times. He tried to walk into an airplane propeller! I was

always deeply concerned about finding a motive for that, but I discovered you can’t really put your finger on any one thing. Part of it was genetics, no question, because his father, sister and brother all committed suicide. He was also sick and could no longer write, which is what he was put on this planet to do. I was just going over a section of the play that touches on how he survived two plane crashes in two days. He took his wife Mary on a trip to Huntington Falls in Africa in the Congo Basin. Their plane crashed, but they survived. The next day, the plane that

came to rescue them took off and crashed too! They all survived, but I think he suffered physically the rest of his life from it.

**MM: You previously won a Golden Globe for portraying him in the television mini-series *Hemingway*. Will that experience help inform your performance, and are you able to pull from any research you may have done for that project?**

**SK:** There are elements of that performance I recall, but it’s been nearly 30 years. *Pamplona* takes a fresh look at the later years of Hemingway’s life, so that’s where my attention is now. The thing about Hemingway is you are in

a constant research mode. There’s so much to explore: not only the things he wrote, but the things that have been written about him. He was a prolific letter writer. I hope *Pamplona* will provide audiences some insight into things they might not know about Hemingway. I don’t know that a

lot of people are aware that Hemingway’s mother dressed him as a girl for the first years of his life and called him Ernestine, not Ernest. He protested vehemently. I don’t know that the world at large is also aware of how many women there were in his life. He loved to flirt and his libido was very healthy.

**MM: You face a tall order with this play as you are the only performer on stage the entire time.**

**SK:** I did a one-man show years ago called *Solitary Confinement*. There were moments in that production when I interacted with pre-recorded footage on a screen so I had opportunities to rest a bit, but with this show it’s pretty much full-speed ahead. I feel strongly that as much of the script as I can memorize before rehearsals begin will put me in a better stead. We’re working diligently. As I’ve gotten older, my ability to memorize lines is not necessarily diminished but it takes me a bit longer. So the task at hand right now is getting the words in my brain.

**MM: Well, you’re certainly in more-thanable hands with the Goodman’s Artistic Director Robert Falls at the helm. This marks your third collaboration together.**

**SK:** One of the great things about Bob is he always puts himself in the position of the audience. He looks at the piece from their point of view to make sure everything is right. The show covers a lot of topics and events from Hemingway’s life [that aren’t always discussed in chronological order] so he talks about not just making sure

facts are accurate, but that everything is clear for the audience. He’s a master at that.

**MM: From television to film and stage classics, you’ve covered so much during your illustrious career. What’s special about working on a brand new play and presenting a world premiere?**

**SK:** I love it; I really do. [Playwright Jim McGrath] and I have been wrestling with this piece for some time. I always sort of envisioned the possibility of doing a one-man Hemingway show. We started off in a totally different direction; at one point the entire play took place in a boat.

It didn’t quite work; there weren’t a lot of places to move around! The fact that we’re premiering this show near Hemingway’s hometown of Oak Park is wonderful. The Goodman is the right place for this show.

**GOODMAN THEATRE STANDS NEA**

We are dismayed by the recent proposal to eliminate the **National Endowment for the Arts,** which has leveraged a small amount of federal money into enormous support for access and development in the arts across the country.

With this in mind, we thought our audiences might appreciate knowing:

Goodman Theatre receives direct support from the NEA, this year in the form of production support for *Objects in the Mirror*. While it is helpful to us today, the NEA was critical to our continued existence in the decade following our separation from the Art Institute. **Many smaller companies—especially in rural or underserved**

**communities—currently rely on it for the same working capital.**

• The NEA’s 2016 fiscal year appropriation of $147.9 million constituted 0.004% of the federal budget. **The NEA is the only grantmaker to reach all 50 states** through funding for state agencies and programs focused on the creation of art, public engagement, arts education, services for veterans and more.

• NEA funds comprise 8% of the Illinois Arts Council Agency’s (IACA) most recent budget. The Goodman also receives support from the IACA, as do **100+ Illinois arts organizations, education groups and independent artists.**

• The NEA is a model public-private partnership. **Every dollar granted by the endowment is matched nearly 9:1 by private philanthropy,** far exceeding the typical federal match of 1:1.

**• NEA support allows us to reach new audiences, nurture new voices in the field and celebrate the human spirit** through works like *Objects in the Mirror*, which centers on an immigrant’s journey to freedom.

If you are also concerned, we encourage you to share your views with your elected representatives. While many officials take the most care with handwritten correspondence, you can also make your voice heard by visiting **Votervoice.net/ARTSUSA/Campaigns.**

**You can also join the grassroots movement on social media with #SaveTheNEA.**

Thank you for your patronage and advocacy,

**Robert Falls**

Artistic Director

**Roche Schulfer**

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ARTS IN ACTION

From afar, it may be difficult to comprehend the full effects of war and the complexities of navigating the immigration system of a major Western democracy. *Objects in the Mirror* crystallizes how personal and harrowing such experiences can be—and reminds us that while the overwhelming scope of a tragedy like the Liberian

war is unimaginable, at the heart of it are the personal stories of people like Shedrick Yarpai.

On Saturday, June 3, the Goodman will host **Arts in Action,** a panel discussion featuring organizations working with refugees and immigrants living in Chicagoland. We will discuss the complex and shifting issues confronting refugees and immigrants as they build new lives in Chicago and describe the breadth of work being done to support them. Afterward, guests can speak

individually with these organizations about tangible ways to become involved with and support these efforts.

Goodman Theatre values these organizations and the crucial work that they do, and we hope that their stories will serve as inspiration for those who want to help in their quest to make a material difference in our world and our community.

JUNE 3. 5pm

**THE ALICE RAPOPORT CENTER FOR EDUCATION AND ENGAGEMENT. FREE.**

The Point is the POETRY

**Meet Goodman Theatre’s Winning Youth Poetry Ensemble, “Team Good Eddy”**

By Elizabeth Rice

Each year, Goodman Theatre helps Chicagoland students raise their voice and make plenty of noise at the world’s largest youth poetry festival: Louder Than A Bomb (LTAB). More than 110 Chicagoland middle and high school teams—as well as organization-sponsored teams like the Goodman’s, formed in 2015—compete at this annual five-week slam poetry tournament, which originated in Chicago in 2001 and has since expanded into 13 cities across the country and Canada.

Rooted in hip hop culture, slam poetry, or spoken word, performances frequently draw on personal experience, which attracts the Goodman’s youth program participants to the art form. In 2014, the Goodman commissioned six young poets to write a spoken word piece responding to the verdict of the George Zimmerman trial. They performed the resulting work, *Two Years Later (After Trayvon)*, in conjunction with a series of staged readings at

a Goodman event, *Facing Our Truth: Short Plays*

*on Trayvon*, *Race and Privilege*, and also as a guest act in that year’s LTAB festival. The success of these experiences inspired the creation of the Youth Poetry Ensemble at Goodman Theatre—including two of the poets from *Two Years Later (After Trayvon)*, KZ Wilkerson and AJ Smith, coached by veteran teaching artist Bobby Biedrzycki. Wilkerson would later return as a coach for the ensemble.

The ensemble competes in LTAB as “Team Good Eddy,” an affectionate nickname for “Goodman Education.” Earlier this year, Good Eddy’sprowess landed them in the semi-finals at Metro Chicago, Wrigleyville’s famed music venue, where they placed second in their match among

the city’s top 16 teams. In addition, ensemble member Damayanti Wallace was selected to compete in the individual poets’ final competition with her piece, *Poplar Trees Have PTSD*.

Competition certainly drives the students’ artistic process and focus—but a popular LTAB saying is, “The point is not the points; the point is the POETRY.” The Youth Poetry Ensemble provides a space where young artists can fully express themselves without fear of judgement. They meet

every other week in the Alice Rapoport Center for Education and Engagement, where they share poems, discuss current events and explore where and how they fit into society. Together, they write and support each other’s work, and build art and community—such as at About Face Theatre’s Youth Artivism Symposium. Ultimately, it comes back to the poetry. As Biedrzycki puts it, “Poetry is

a way to be together. It’s a reason to be together.”

For more information about the Youth Poetry Ensemble, e-mail [**Education@GoodmanTheatre.org**](mailto:Education@GoodmanTheatre.org)