ONSTAGE *WONDERFUL TOWN*

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ONSTAGE

SEPTEMBER– OCTOBER 2016

GOODMAN THEATRE

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BUILDING WONDERFUL TOWN:

A History of the Classic Musical

By Steve Scott

When *Wonderful Town* opened on Broadway in February 1953, the musical represented the fourth iteration of author Ruth McKenney’s autobiographical tales of the misadventures that befell her and her younger sister Eileen when they left their Ohio home to find fame and fortune in New York City.

Originally published in *The New Yorker*, McKenney’s infectiously comic stories were anthologized in the 1938 best-seller *My Sister Eileen*. Two years later, playwrights Jerome Chodorov and Joseph A. Fields adapted the stories into a hit stage play of the same name, then turned the play into a popular 1942 film, starring Rosalind Russell as Ruth and Janet Blair as Eileen. Russell and Blair repeated their roles in a 1946 radio adaptation for CBS’ *Academy Awards Theater*; a planned CBS radio series to star Lucille Ball, however, never materialized. (Another popular series, *My Friend Irma*, appropriated *My Sister* *Eileen*’s basic premise and characterizations, resulting in a successful lawsuit brought by McKenney and her producer.)

In 1952, Fields and Chodorov began work on a musical adaptation of the story, intent on creating a vehicle for Russell’s long-anticipated return to the Broadway stage. But by December of that year, the songs created by the composer originally hired for the assignment were deemed unusable by the two writers. With the start of rehearsals only five weeks away, and with Russell’s availability limited due to her film commitments, director George Abbott placed a frantic call to lyricists Betty Comden and Adolph Green, pleading for their help with the show; they in turn asked their old friend and collaborator Leonard Bernstein if he would supply a few songs for the adaptation. Neither Green nor Comden was especially excited by the project, but their attitudes were soon changed by Bernstein’s enthusiasm for the source material and its musical possibilities. In the midst of their initial meeting with the composer, Green wrote later, Bernstein suddenly exclaimed, “Say, I’ve got a great idea for a ‘Sister Eileen’ tune.” At that moment, according to Green, “We started working on the show. I don’t think we left that studio all month.”

*Wonderful Town* would become the third of Bernstein’s creations (including the ballet *Fancy* *Free* and its musical theater adaptation, *On the* *Town*) to deal with the idea of New York as a big, warm-hearted haven for arriving innocents. (Comden and Green would create the similarly themed *Bells Are Ringing* with composer Jule Styne three years later.) Drawing in part on his previous work in jazz composition, opera and operetta, Bernstein created one of his most eclectic scores, including ballads (“A Little Bit in Love” and “A Quiet Girl”), exuberant dance numbers (“Conga” and “Swing”), comic character songs (“One Hundred Easy Ways” and “Pass The Football”) and Bernstein’s favorite, “Conversation Piece,” in which five characters engage in a halting discussion at an achingly uncomfortable dinner party. Although the score contained no stand-alone hits, its infectious romanticism, laced with Comden and Green’s witty lyrics, drew critical plaudits and helped make *Wonderful* *Town* the musical hit of the 1952/1953 season. Winning five Tony Awards, including Best Musical, the show ran for 559 performances, making it Bernstein’s most successful Broadway show after *West Side Story*. (After her departure, Russell was replaced by Carol Channing for the final six months of the run.)

Although professional revivals have been infrequent, the show’s popularity has endured, due in large part to a growing appreciation of Bernstein’s surprisingly sophisticated score. A live television broadcast of the show, again featuring Russell as Ruth, aired in November 1958; several studio recordings of the score were also made in the late ‘90s and early 2000s. In May 2000, *Wonderful Town* was presented in staged concert form as part of the City Center Encores! series, featuring Donna Murphy and Laura Benanti; its success led to a major Broadway revival of the show in 2003, directed by Kathleen Marshall and starring Murphy, who won a Tony Award for her performance. Now, Tony Award winner and Goodman Resident Manilow Director Mary Zimmerman sets her new exploration of this beloved work in the era in which it was created, the early 1950s, when Greenwich Village continued to be the thriving hub of poets, painters, writers and free-thinkers of all persuasions. Nearly 80 years after they first appeared in print, McKenney’s tale of two young sisters poised on the brink of urban adventure continues to delight new generations of audiences with their innocence, charm and irresistible humor—brought to rousing musical life by the acknowledged masters of American musical comedy.

A CONVERSATION WITH

DIRECTOR MARY ZIMMERMAN

By Steve Scott

During her 20-plus years as a member of the Goodman’s Artistic Collective, Mary Zimmerman has presented a truly eclectic body of work—helming everything from Shakespeare’s dramas to exhilarating adaptations of beloved legends like *The Odyssey*. Following her 2010 production of Leonard Bernstein’s *Candide*, Zimmerman now sets her sights on the famed composer’s *Wonderful Town*. Goodman Theatre Producer Steve Scott recently spoke with Zimmerman about her vision for the classic New York City musical.

Steve Scott: What attracted you to direct *Wonderful Town*?

Mary Zimmerman: I love the moment in life that is at the center of this musical, when one is just of out of school, if one went to school, and on their own for the first time wondering if life will become the thing they hope it will be. It’s a scary and terrifying moment, but also exhilarating and freeing. You just don’t know what’s going to happen. I hope audiences recall that moment in their lives, and people who are currently in that moment will take heart from it. I also love the relationship between Ruth and Eileen, the sisters portrayed in the story. They have different personalities, yet they are always sweet and supportive toward each other. The musical is based on *My* *Sister Eileen*, an anthology of stories by Ruth

McKenney and portrays a rather sweet world in which no serious harm comes their way. They have hijinks and misadventures, but it all works out in the end. A tragic fact is that the real-life Eileen was killed in a car crash the week before the Broadway opening of the play version of *My* *Sister Eileen*. The musical is innocent of that fact, which in a way is exactly what the show is all about — the moment in life before any disillusionment or conflict truly weighs you down.

SS: The musical was originally set in the 1930s, but you chose to set this production in the 1950s.

MZ: Yes, we updated it slightly. McKenney’s stories were set in the 1930s, but the straightplay adaptation of the collection was produced in the 1940s, and *Wonderful Town* was composed in the early 1950s. The piece very much feels to me like it belongs in that era. The notion of Greenwich Village serving as an enclave of artists was equally as true in the ‘50s as it was in the ‘30s.

SS: Goodman audiences have experienced many of your visually stunning productions in the past. *Wonderful Town* will also be quite spectacular, especially with its set design.

MZ: Yes, the set design was inspired by a graphic illustration by Steven Duncan so much so that our set designer Todd Rosenthal contacted the artist asking if we had his permission to recreate something similar. He was thrilled and is going to be attending a performance. When working on a set, we do all types of research and look at many images. There was something special about the lighthearted nature of that illustration and its portrayal of the New York skyscape. I also always take note of what time of day a show takes place. *Wonderful Town* is perpetually set during the daytime and outside. There are only two night scenes, both of which take place indoors, so I wanted the production to have an open feeling, at the same time suggesting the compression, crowds and commotion of New York City. This is a set that early on in the process I felt, “Ok, we’ve cleared the price of admission.” I really find it delightful.

SS: What do you love about Leonard Bernstein’s score of *Wonderful Town*?

MZ: It’s buoyant, light-hearted, hopeful, percussive and just really enjoyable swing music. Bernstein was such an intelligent and interesting composer, so the composition of the score is a bit more complicated than other musicals from the “Golden Age of Broadway.” We have a big orchestra, much bigger than is typically used at not-for-profit theaters and even on Broadway, so it’s going to be thrilling to hear it performed with so many different instruments. This is by no means Bernstein’s most popular or frequently produced musical, so I hope this production introduces the musical to people who don’t know it very well. It’s truly a quirky, entertaining musical.

Why *Wonderful Town*?

To those of us who grew up in the Midwest in the 1950s, New York City seemed like Oz— a fantastical potpourri of bustling streets, gleaming skyscrapers and millions of people of every shape and description, all of whom had come to the city to chase their dreams. And in New York, all of those dreams seemed possible— the city’s jumble and sprawl offering a seemingly infinite number of opportunities for success, excitement and romance. At the center of it all was Greenwich Village, that downtown hotbed of free thinking, unconventional living and true creativity. As its name suggested, the Village in those days seemed to be a small town surrounded by the city—a home for modern dancers, abstract artists, avant-garde writers and iconoclasts of every stripe.

Although the realities of the city may have been somewhat more brutal than this warm-hearted view, they didn’t faze the thousands of young people who each year migrated to New York— or Chicago, Los Angeles or Seattle for that matter—to find their own destinies. And no work of the American theater pays as bright and lively homage to this essential trope than *Wonderful* *Town*. Based on Ruth McKinney’s comic stories of her own move (with her sister Eileen) from the quiet haven of small-town Ohio to the exotic environs of Christopher Street, *Wonderful Town* perfectly captures the naïve expectations, unexpected pitfalls and ultimate joys of the journey from Midwestern innocence to urban experience. Replete with the snappy patter of playwrights Joseph A. Fields and Jerome Chodorov, the show boasts one of the most evocative scores of the golden era of American musicals, created by the inimitable Leonard Bernstein in tandem with those masters of the lyricist’s art, Betty Comden and Adolph Green. Nearly 70 years after its Broadway premiere, *Wonderful Town* remains a vibrant panorama of New York at its nostalgic best—not as it actually was, perhaps, but as we all wanted it to be. It is a perfect vehicle for the considerable skills of Manilow Resident Director Mary Zimmerman, whose most striking works for the stage (including her memorable staging of Bernstein’s *Candide*) center on the journey from the familiar to the exciting, unknowable future. Together with a dream team of design and musical collaborators, and armed with a formidable cast and an 18-piece orchestra, Mary has created an infectious, hilarious and exhilarating production that celebrates the journeys we’ve all taken as we move from the dreams of our youth into the exciting possibilities of our adulthood.

*Wonderful Town* is a fitting introduction to our 2016/2017 Essential Season, an uncommonly varied line-up of new plays and classic works which explore in unexpected ways some of the classic themes of the theater: the search for identity in a complex world, the struggles to come to grips with a rapidly changing society, the tensions between our cherished dreams and the realities which threaten them. In its own exuberant way, *Wonderful Town* touches on all of these age-old questions—and celebrates the uniquely expressive pleasures of the theater itself.

Robert Falls

Artistic Director

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

*WONDERFUL TOWN*

Book by

JOSEPH A. FIELDS

JEROME CHODOROV

Music by

LEONARD BERNSTEIN

Lyrics by

BETTY COMDEN

ADOLPH GREEN

Based upon the play *My Sister Eileen* by Joseph A. Fields and Jerome Chodorov

and the stories by Ruth McKenney

Sketches for “What a Waste” by Betty Comden and Adolph Green

Directed by

MARY ZIMMERMAN

Choreography by

ALEX SANCHEZ

Music Direction by

DOUG PECK

Set Design by

TODD ROSENTHAL

Costume Design by

ANA KUZMANIC

Lighting Design by

TJ GERCKENS

Sound Design by

RAY NARDELLI

Hair and Wig Design by

CHARLES LAPOINTE

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

New York Casting by

TELSEY + COMPANY

JUSTIN HUFF, CSA

Production Stage Manager

BRIANA J. FAHEY\*

Stage Manager

KIMBERLY ANN MCCANN\*

Major Production Sponsor

ABBOTT FUND

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JP MORGAN | CHASE

Major Production Support

NATIONAL ENDOWMENT FOR THE ARTS

With Additional Support from the Director’s Society

CAST (in alphabetical order)

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . .Nathaniel Braga\*

Wreck.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . Jordan Brown\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . Ariana Cappuccitti

Mrs. Wade.. . . . . . . . . . . . . . . . . . . . . . . . . . .Amy J. Carle\*

Appopolous.. . . . . . . . . . . . . . . . . . . . . . . . . .Matt DeCaro\*

Frank Lippencott.. . . . . . . . . . . . . . . . . . . . . . Wade Elkins\*

Violet.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Christina Hall\*

Robert Baker.. . . . . . . . . . . . . . . . . . . . . . . . Karl Hamilton\*

Ensemble.. . . . . . . . . . . . . . . . . . . . Sharriese Y. Hamilton\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . Aaron Holland\*

Speedy Valenti.. . . . . . . . . . . . . . . . . .James Earl Jones II\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . Mark David Kaplan\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . .Tiffany Krause\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . Kent M. Lewis\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . Russell Mernagh\*

Eileen Sherwood.. . . . . . . . . . . . . . . . . . . . .Lauren Molina\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . . . .Jeff Parker\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . Jody Reynard\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . .Todd Rhoades\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . .Lainie Sakakura\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . .Ian Saunders\*

Ensemble.. . . . . . . . . . . . . . . . . . . . . . . . . . Erica Stephan\*

Chick Clark.. . . . . . . . . . . . . . . . . . . . . . . Steven Strafford\*

Ruth Sherwood.. . . . . . . . . . . . . . . . . . . . . . . . . .Bri Sudia\*

Helen.. . . . . . . . . . . . . . . . . . . . . . . . . . . Kristin Villanueva\*

Lonigan.. . . . . . . . . . . . . . . . . . . . . .George Andrew Wolff\*

Time: The early 1950s

Place: New York City

ORCHESTRA

Conductor.. . . . . . . . . . . . . . . . . . . . . . . . . . . Ben Johnson

Violin.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Michèle Lekas

Violin.. . . . . . . . . . . . . . . . . . . . . . . . . . . Katherine Hughes

Viola.. . . . . . . . . . . . . . . . . . . . . . . . . . . . Dominic Johnson

Cello.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Mark Lekas

Reed.. . . . . . . . . . . . . . . . . . . . . . . . . . . . Dominic Trumfio

Reed.. . . . . . . . . . . . . . . . . . . . . . . . . . . . .Michael Favreau

Reed.. . . . . . . . . . . . . . . . . . . . . . . . . . . . Steve Leinheiser

Trumpet.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Tim Burke

Trumpet.. . . . . . . . . . . . . . . . . . . . . . . . . . Carey Deadman

Trumpet.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . .B.J. Levy

Trombone.. . . . . . . . . . . . . . . . . . . . . . . . . . . . Andy Baker

Trombone.. . . . . . . . . . . . . . . . . . . . . . . . . . .Michael Joyce

Trombone.. . . . . . . . . . . . . . . . . . . . . . . .Christopher Davis

Drumset/Percussion.. . . . . . . . . . . . . . . . . . . . . . Dan Leali

Piano.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Michael Keefe

Keyboard.. . . . . . . . . . . . . . . . . . . . . . . . . . Shawn Stengel

Bass.. . . . . . . . . . . . . . . . . . . . . . . . . . . .Jeremy Attanaseo

Orchestra Contractor: Heather Boehm

Assistant Director: Jeffrey Mosser

Dance Captain: Todd Rhoades\*

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

Ariane Dolan\*; Jordan Dell Harris—Ensemble; Christina Hall\*—*Ruth*; Sharriese Y. Hamilton\*—*Violet, Helen*; Aaron Holland\*—*Speedy Valenti*; James Earl Jones II\*—*Chick Clark, Lonigan*; Mark David Kaplan\*— *Appopolous*; Kent M. Lewis\*—*Robert Baker*; Terrance Martin\*; Scott Ray Merchant—Ensemble; Russell Mernagh\*—*Wreck*, *Frank Lippencott*; Camille Robinson—Ensemble; Lainie Sakakura\*—*Mrs. Wade*; Erica Stephen\*—*Eileen Sherwood*; Rod Thomas\*

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

Scenes & Songs

Act One

Scene 1: Christopher Street

*Christopher Street*.. . . . . . . . . . . . . . . . . ..Guide, Tourists

and Villagers

Scene 2: The Studio Apartment

*Ohio*.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . .Ruth and Eileen

Scene 2A: New York City

*Conquering New York*.. . . . . . . . . . . . . . . . . . .Ruth, Eileen

 and Company

Scene 3: The Street Outside the Studio Apartment

*One Hundred Easy Ways*.. . . . . . . . . . . . . . . . . . . . . . Ruth

Scene 4: Bob Baker’s Office

*What a Waste*.. . . . . . . . . . . . . . . . . . . . Baker and Editors

*Ruth’s Stories*.. . . . . . . . . . . . . . . . . . . . . . . . ...Baker, Ruth

 and Ruth’s Characters

(Mr. Mallory, Rexford, Danny, Trent, Woman Guest and Male Guest)

Scene 5: The Street Outside the Studio Apartment

*A Little Bit in Love*.. . . . . . . . . . . . . . . . . . . . . . . . . . .Eileen

*A Little Bit in Love* (Reprise).. . . . . . . . . . . . . . . . . . .Eileen

Scene 6: The Backyard of the Studio Apartment

*Pass The Football*.. . . . . . . . . . . . . . . . . . . . . . . . . . .Wreck

*Conversation Piece*.. . . . . . . . . . . . . . .Eileen, Frank, Ruth,

 Chick and Baker

*A Quiet Girl*.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Baker

Scene 7: The Brooklyn Navy Yard

*Conga*.. . . . . . . . . . . . . . . . . . . . Ruth and Brazilian Cadets

Scene 8: The Backyard of the Studio Apartment

*Conga* (Reprise).. . . . . . . . . . . . . . . . Ruth, Eileen, Cadets,

 Villagers, Lonigan,

 Policemen and Baker

Act Two

Scene 1: The Christopher Street Station House

*My Darlin’ Eileen*.. . . . . . . . . . . . . . . Policemen and Eileen

Scene 2: The Street Outside the Studio Apartment

*Swing!*.. . . . . . . . . . . . . . . . . . . . . . ..Ruth and the Villagers

Scene 3: The Studio Apartment

*Ohio* (Reprise).. . . . . . . . . . . . . . . . . . . . . .Ruth and Eileen

Scene 4: The Street Outside the Village Vortex

*It’s Love*.. . . . . . . . . . . . . . . . . . . . . . . . . . . . Eileen, Baker,

 Lonigan and the Villagers

Scene 5: The Village Vortex

*Let It Come Down (Ballet at the Village Vortex)*.. . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . …Orchestra

*The Wrong Note Rag*.. . . . . . . . . . . . . . . . . . . Ruth, Eileen

 and Vortex Patrons

*It’s Love* (Reprise).. . . . . . . . . . . . . . . . . . … Eileen, Baker,

 Ruth and Company

**Artist Profiles**

ATHANIEL BRAGA*\*(Ensemble*) makes his Goodman Theatre debut. Chicago credits include *M. Butterfly* (Court

Theatre), *Sweet Charity* and *The King and I* (Drury Lane Theatre)and *The Producers* (MarriottTheatre). New York credits include *Turandot* (The MetropolitanOpera), *New York Spring Spectacular* (Radio City MusicHall), *It’s a Bird...It’s a Plane…It’s Superman* (City CenterEncores!) and the dance lab of *The SpongeBob Musical*.Regional credits include *HMS Pinafore* (Guthrie Theater); *Hello, Dolly* (Theater Under The Stars); *Miss Saigon* and *A Christmas Carol* (North Shore Music Theater); *Peter Pan* (Alabama Shakespeare Festival); *Joseph and the Amazing Technicolor Dreamcoat, La Cage aux Folles* and *The King and I* (Maltz Jupiter Theater); *Barnum* (Maltz Jupiter andAsolo Theater, Carbonell Award nominee), as well as twoseasons at The Muny in St. Louis. He appeared in *HMS Pinafore* as part of PBS’ Fall Arts Festival.

**JORDAN BROWN\*** (*Wreck*) returns to Goodman Theatre, where he previously appeared in *Vanya and Sonia and Masha and* *Spike, Brigadoon* (Jeff Award nomination for Best Supporting Actor in a Musical) and the 2012 production of *A Christmas Carol*. Chicago credits include *White* *Guy on the Bus* (Northlight Theatre), *Iphigenia In Aulis* (Court Theatre), *The Pitmen Painters* (TimeLine Theatre) and *In The Company of Men* (Profiles Theatre). Off- Broadway, he played Claudio in *Much Ado About Nothing* (Theatre Row in the Beckett Theatre). In Baltimore, he appeared in *A Skull in Connemara* (Centerstage Theatre). Mr. Brown’s television credits include *Sirens* and *Crisis.* He can also be seen playing Kirt in NBC’s first web series, *Bobby & Iza.* He is a graduate of the University of the North Carolina School of the Arts.

**ARIANA CAPPUCCITTI** (*Ensemble*) makes her GoodmanTheatre debut. Chicago credits include *A Funny Thing*

*Happened on the Way to the Forum* (Porchlight Music

Theatre)*, South Pacific* and *Annie Get Your Gun* (Light

Opera Works)*, A Chorus Line* (Highland Park Players), *Pinocchio* (Provision Theatre)and *Ragtime* (Big Noise Theatre).

**AMY J. CARLE\*** (*Mrs. Wade*) returns to the Goodman, where she previously appeared in *The* *Sins of Sor Juana*, *Rock ‘N’ Roll* and *Desire Under the Elms*. Chicago credits include *Chapter* *Two* (Windy City Playhouse); *Luce* (Next Theatre); *Gidion’s* *Knot* (Profiles Theatre); *The Book* *Thief, The Internationalist, Animals Out of Paper*, *Sex* *With Strangers* and *Hedda Gabler* (Steppenwolf Theatre Company)*; North China Lover, Bengal Tiger at the* *Baghdad Zoo, Peter Pan* and *Trust* (Lookingglass Theatre Company)*; Season’s Greetings* (Northlight Theatre); *Orlando* (Court Theatre); *Refuge* (Collaboraction) and *SubUrbia*, *The Lights*, *Ecstasy,* *WAS* and *The Planets* (Roadworks Productions). Off-Broadway credits include *The Vagina Monologues* (also national tour). Regional credits include *The Profane* (Chautauqua Theater Company), *Fully Committed* and *The Diary of Anne Frank* (Madison Repertory Theatre), *Or* (Forward Theatre) and *Morning Star* (Kansas City Repertory Theatre). Television credits include *Boss*, *Chicago Code, Law & Order*, *Chicago Fire*, *Chicago* *Med* and *Crisis.* Film credits include *Who Gets the Dog?* Ms. Carle coaches privately and teaches at Vagabond School of the Arts.

**MATT DECARO\*** (*Appopolous*) returns to Goodman Theatre, where he previously appeared in *The White Snake*, *Camino Real,* *The Play About the Baby*, *Romance*, *Heartbreak House*, *Boy Gets Girl* (also Manhattan Theatre Club) and *Spinning Into* *Butter* (also Lincoln Center Theater). Chicago credits include *Treasure Island* (Lookingglass Theatre Company, also at Berkeley Repertory Theatre); *Gypsy*, *The Merry Wives of Windsor*,

*Richard III* and *As You Like It* (Chicago Shakespeare

Theater); *A Midsummer Night’s Dream*, *The Mystery*

*Cycle* and *The House of Blue Leaves* (Court Theatre);

*Oklahoma!* (Lyric Opera of Chicago); *The Lieutenant of Inishmore*, *Talley’s Folly* and *Dinah Was* (Northlight

Theatre) and *Glengarry Glen Ross*, *Perfect Mendacity*,

*Men of Tortuga*, *Our Lady of 121st Street* and *Slaughterhouse-Five* (Steppenwolf Theatre Company).

Regionally, he has appeared in *American Buffalo*, *Machinal*, *A Streetcar Named Desire*, *Dark Rapture*

(American Conservatory Theater) and *Ivanov* and *The Proposal* (Pittsburgh’s Irish and Classic Theatre’sChekhov Festival). Film credits include *The Last Rites of Joe May*, *The Wise Kids*, *U.S. Marshals*, *Eagle Eye* and *Mr. 3000*. He has appeared on television in *Curb Your Enthusiasm*, *House*, *CSI: Crime Scene Investigation*, *The Office* and *Prison Break*, among others.

**WADE ELKINS\*** (*Frank Lippencott*) makes his GoodmanTheatre debut. Chicago creditsinclude *Blue Man Group* (also inNew York City and aboard theNorwegian Epic), *Songs for a More Funnier World* (UptownUnderground) and *Neurosis* (FWD Theatre Project). Regionalcredits include *Gay Bride of Frankenstein* (SeacoastRepertory Theatre, Spotlight Award nomination); *Altar Boyz* and *Hello, Dolly!* (Gateway Playhouse); *Oliver!* (Fulton Theatre) and *Lucky Stiff*, *The Boy Friend* and *Into the Woods* (Allenberry Playhouse). Film and televisioncredits include *Bert and Arnie’s Guide to Friendship* and *Singularity*. He composed music for Steven Strafford’saward-winning show *Methtacular!* WadeElkins.com

**CHRISTINA HALL\*** (*Violet*) returns to Goodman Theatre, where she previously appeared in *Feathers and Teeth* and as an understudy for *Soups, Stews,* *and Casseroles: 1976* and *Ask* *Aunt Susan.* Chicago credits include *The Man Who Murdered* *Sherlock Holmes* (Mercury Theater); *Soon I Will Be Invincible* (Lifeline Theatre); *Always, Patsy Cline* (Theo Ubique Cabaret Theatre) and *The Wild Party* (Bailiwick Chicago). Additional credits include work with Chicago Shakespeare Theater, Kokandy Productions, Strawdog Theatre Company, Interrobang Theatre Project, Porchlight Music Theatre, Bohemian Theatre Ensemble, The Inconvenience, Muse of Fire and Promethean Theatre Ensemble. She holds a BFA in acting from Southern Methodist University and is represented by Gray Talent Group.

**KARL HAMILTON\*** (*Robert Baker*) returns to the Goodman,where he previously appeared in *The Jungle Book* and *By the Music of the Spheres*. Chicagocredits include *The Most Happy Fella* (Ravinia Festival); *Ride the*

*Cyclone, The Three Musketeers, The Merry Wives of Windsor* and *As You Like It* (Chicago Shakespeare Theater); *A Christmas Carol, Seven Brides for Seven Brothers* and *Mame* (Drury Lane Theatre); *For the Boys, The Full Monty* and *Shenandoah* (MarriottTheatre) and *The Addams Family*, for which he received aJeff Award nomination, and *The Christmas Schooner* (Mercury Theatre). Regional credits include *All the Way* and *Living on Love* (Asolo Repetory Theatre); the LasVegas production of *Mamma Mia!* and *Children of a Lesser God, Footloose* and *Ragtime* (Timber LakePlayhouse).

**SHARRIESE HAMILTON\*** (*Ensemble*) makes her GoodmanTheatre debut. Chicago creditsinclude *Thaddeus and Slocum*(Lookingglass TheatreCompany); *Sister Act* (MarriottTheatre); *Pericles* (ChicagoShakespeare Theater); *How To**Succeed in Business Without**Really Trying, Ain’t Misbehavin, Pal Joey* and *A Class Act*(Porchlight Music Theatre); *The Wild Party, See What I**What I Wanna See* and *Passing Strange* (Bailiwick

Chicago); *All Shook Up* (Theatre at the Center); *Jesus*

*Christ Superstar* (Theo Ubique Cabaret Theatre); *We*

*Three Lizas* (About Face Theatre) and various roles with the Chicago-based children’s theater Greatworks Theatre. Regional credits include *Hair* (McLeod Summer Playhouse) and *Spamalot, Working, The 25th Annual*

*Putnum County Spelling Bee* and *Buddy: The Buddy*

*Holly Story* (Timber Lake Playhouse). Ms. Hamilton hails from Okemos, Michigan, and received a BA in theater from Michigan State University.

**AARON HOLLAND\*** (*Ensemble*) returns to the Goodman, where he previously appeared in the 2010 production of *A Christmas* *Carol.* Chicago credits include *Xanadu!* and *Hair* (American Theater Company), *Sister Act* (Marriott Theatre)*, Seussical!* (Chicago Shakespeare Theater),

*The Color Purple* (Mercury Theater), *Goodnight Moon* and *Dot & Ziggy* (Chicago Children’s Theatre) and *Passing Strange* (Bailiwick Chicago). Television creditsinclude *Chicago Med* and *APB*. Mr. Holland received theKingsley Colton Award at The Kennedy Center in 2003and holds a BFA in theater performance from VirginiaCommonwealth University.

**JAMES EARL JONES II\*** (*Speedy Valenti*) returns to

Goodman Theatre, where he starred in the world premiere and *New Stages* Festival productions of *Carlyle*. Chicago credits include *October Sky, Elf,* *Dreamgirls* and *The Full Monty* (Marriott Theatre); *Satchmo atthe Waldorf, The Secret Garden, The Good Book* and *Porgy and Bess* (Court Theatre); *Sondheim on* *Sondheim* (Porchlight Music Theatre, Jeff Award nomination); *Shrek* (Chicago Shakespeare Theater); *Cymbeline* (First Folio Theatre); *Sweet Charity* and *Company* (Writers Theatre); *Mr. Rickey Calls a Meeting* (Lookingglass Theatre Company); *Porgy and Bess* (Lyric Opera of Chicago and San Francisco Opera); *The Wiz* (Theatre at the Center, Jeff Award nomination); *Aida,* *Spamalot* and *Ragtime* (Drury Lane Theatre); *A Civil War* *Christmas* (Northlight Theatre); *Annie Get Your Gun* (Ravinia Festival); *The 25th Annual Putnam County* *Spelling Bee* (Broadway in Chicago and Mason Street Warehouse); *Dessa Rose* (Apple Tree Theatre); *Aspects* *of Love* (Jedlicka Performing Arts Center); *I Pagliacci* (Intimate Opera) and *On the Town* (New Classic Singers). Additional credits include *The Gondoliers,* *Patience, H.M.S. Pinafore* and *The Pirates of Penzance*. National tour credits include *The Gershwin’s Porgy and* *Bess*. Television and film credits include *Pokerhouse,* *Chicago Fire* and *Empire*. Mr. Jones is represented by Stewart Talent.

**MARK DAVID KAPLAN\*** (*Ensemble*) makes his GoodmanTheatre debut. Chicago creditsinclude work with American BluesTheater, Chicago Shakespeare

Theater, About Face Theatre, Drury Lane Theatre, Marriott Theatre, Paramount Theatre, Theater at the Center, Royal George Theatre, Candlelight Playhouse, Chicago Children’s Theater and Noble Fool Theatricals. Mr. Kaplan received Jeff Awards for *Ragtime* and *Les* *Misérables* (Drury Lane Theatre) and *Forbidden* *Broadway Dances with the Stars* (Royal George Theatre). Off-Broadway credits include *Forbidden* *Broadway* (also national tour). Regional credits include *Fiddler on the Roof* (Pioneer Theatre Company); *Hairspray* (Syracuse Stage); *Man of La Mancha* (Montana Shakespeare in the Park/Intermountain Opera); *Animal Crackers, The Cocoanuts* and *Into the Woods* (Skylight Opera); *Amadeus* and *Enter the Guardsman* (Indiana Repertory Theatre); *Guys and Dolls* (Gateway Playhouse) and *Damn Yankees* (Carousel Theatre). National tour credits include Zazu in *The Lion King*.

**TIFFANY KRAUSE\*** (*Ensemble*) makes her Goodman Theatre debut. Chicago credits include *West Side Story* (Paramount Theatre) and *On the Town* (Marriott Theatre). This summer, she performed in *Fantasmagorie,* a site-specific show at Humboldt Park Lagoon. She was a featured dancer and dance captain in the Bollywood film *Dhoom* *3*, one of India’s highest grossing films to date. In 2012, she graduated from Columbia Chicago College, where she received her BA in dance. Shortly after college Ms. Krause studied with Thodos Dance Company, where she performed in *A Light in the Dark,* a story ballet showcasing the relationship of Anne Sullivan and Helen Keller, co-choreographed by Ann Reinking and Melissa Thodos.

**KENT M. LEWIS\*** (*Ensemble*) makes his Goodman Theatre debut. He recently received a Jeff Award nomination for *Ring of Fire* as Johnny Cash at The Mercury Theater. Additional credits include the Las Vegas production of *Mamma Mia!* and touring the country with *Chitty Chitty Bang* *Bang* and *Billy Elliot*.

**RUSSELL MERNAGH\*** (*Ensemble*) makes his GoodmanTheatre debut. Chicago creditsinclude *Ride the Cyclone*

(Chicago Shakespeare Theater), *Evita* (Marriott Theatre), *Les* *Misérables* (Paramount Theatre) and *The Man Who Murdered* *Sherlock Holmes* (Mercury

Theater).

**LAUREN MOLINA\*** (*Eileen Sherwood*) returns to GoodmanTheatre, where she previouslyappeared in Mary Zimmerman’s *Candide* (also at Huntington

Theatre Company and Shakespeare Theatre, Helen

Hayes Award). She appeared on Broadway as Regina in *Rock of Ages* and Johanna in *Sweeney Todd* (IRNE Award). Off-Broadway, Ms. Molina played Her in *Marry Me A* *Little* (Keen Company, Drama League Award nomination), originated Megan in *Nobody Loves You* (Second Stage Theatre and also at The Old Globe, San Diego Critics Circle Award nomination) and Regina in *Rock of Ages*. She most recently performed as Audrey in *Little Shop of* *Horrors* at the Cleveland Play House and the Countess in *A Little Night Music* at Huntington Theatre Company. Other regional credits include *Murder Ballad* (TUTS Houston), *The Rocky Horror Show* (Bucks County

Playhouse) and *Ten Cents a Dance* (Williamstown Theatre Festival). Television credits include *The Good* *Wife*, and she has filmed pilots for A&E, WE and FOX.

She is half of the highly acclaimed comedy-pop duo The

Skivvies and will perform at Chicago’s Uptown Underground on October 17. LaurenMolina.com, TheSkivviesNYC.com

**JEFF PARKER\*** (*Ensemble*) returns to the Goodman, where his credits include the *New* *Stages* Festival production of *Objects in the Mirror, Camino* *Real*, *Candide*, *Turn of the* *Century*, *Bounce*, *The Beard of* *Avon*, *The Visit*, *Boy Gets Girl* (also at Manhattan Theatre Club),

*Floyd Collins*, *The House of Martin Guerre* and *A Christmas Carol*. Chicago credits include *Mothers and*

*Sons* and *Discord* (Northlight Theatre); *The Secret Garden* (Court Theatre); *Samsara* (Victory GardensTheater); *The Brother/Sister Plays* and *Venus* (Steppenwolf Theatre Company); *Cymbeline*, *As You Like It* and *The Three Musketeers* (Chicago ShakespeareTheater); *Sweet Charity, Days Like Today* and *Isaac’s Eye* (Writers Theatre); *Nine* (Porchlight Music Theatre,Jeff Award nomination for Best Actor in a Musical); *Before My Eyes, View of the Dome* and *Bluff* (VictoryGardens Theater) and *Indian Ink* (Apple Tree Theatre).Off-Broadway and regional credits include *Candide* (Huntington Theatre Company); *My Fair Lady* (AsoloRepertory Theatre); *1776* (American ConservatoryTheatre); *The American in Me* (Magic Theatre) and *Winesburg, Ohio* (Kansas City Repertory Theatre).Television and film credits include *Chicago P.D.*, *Love is a Four Letter Word*, *Prison Break* and *Early Edition*. Mr.Parker holds a BFA in acting from the University ofSouthern California. JeffParkerActor.Tumblr.com

**JODY REYNARD\*** (*Ensemble*) makes his Goodman Theatre debut. Broadway credits include *Legally Blonde, Taboo*, *Saturday* *Night Fever* and *Fosse*. National tour credits include *Memphis*; *Kiss Me, Kate*; *Camelot* and *My* *Fair Lady*. Regional credits include *West Side Story*, *The*

*25th Annual Putnam County Spelling Bee*, *La Cage aux*

*Folles*, *Smokey Joe’s Café* and *Take Me Out*. Film and television credits include *The Oprah Winfrey Show*, *Rosie Live*, *One Life to Live*, *Queer Eye for the Straight* *Guy* and *Show Business: The Road to Broadway*. Mr. Reynard has performed in concerts with the Omaha Symphony Orchestra and the New York Philharmonic.

**TODD RHOADES\*** (*Ensemble*) Chicago credits include *Aida* and *West Side Story* (Drury Lane Theatre); *All Night Strut, Cats* and *Evita* (Marriott Theatre); *Annie, Fiddler on the Roof, Mary* *Poppins, The Music Man* and *My* *Fair Lady* (Paramount Theater) and *Carousel* (Light Opera Works). Opera credits include *Aida; Damnation of Faust;* *Die Feldermaus; Dr. Atomic; Iphengenie En Tauride; The*

*Merry Widow; Midsummer Marriage; Parsifal; Rinaldo*

and *Rusalka* (Lyric Opera of Chicago, principal dancer) and *A Flowering Tree; Cheryomushi, Moscow; Dido and*

*Aeneas* and *The Padlock* (Chicago Opera Theater, dancer). Dance company credits include Pittsburgh Ballet Theatre (guest artist), Ballet Austin (company member), Luna Negra Dance Theatre (company member), Danzsloop Chicago (guest artist) and Ron De Jesus

Dance Theatre (guest artist). Mr. Rhoades received his BFA in dance from Point Park University.

**LAINIE SAKAKURA\*** (*Ensemble*) received the 2002

Jeff Award for Best Choreography for *Damn Yankees* and a 2003 Jeff Award nomination for Best Choreography for *Hot Mikado*, both at Marriott Theatre. Ms. Sakakura received the 2015 Joe A. Callaway Award for Outstanding

Choreography, with co-choreographer Alex Sanchez, for *Red Eye of Love* off-Broadway. On Broadway, she performed in the original companies of the 1996 and 2015

Tony Award-winning revivals of *The King and I*, *Chita*

*Rivera: The Dancer’s Life*, Tommy Tune’s *The Best Little Whorehouse Goes Public,* the 2002 revival of *Flower*

*Drum Song*, and *Fosse*, for which she was the dance captain and credited for dance reconstructions. Additional New York credits include Ballet Hispanico; the Radio City Rockettes and associate choreographer and performer in the City Center Encores! productions of *Fiorello, Where’s Charley?* and *The Pajama Game*. She also appeared in The Metropolitan Opera’s premiere of *Armida*, directed by Mary Zimmerman. She is currently co-writing the musical adaptation of *Hotel on the Corner* *of Bitter and Sweet* with David Bell and Paul Fujimoto.

**IAN SAUNDERS\*** (*Ensemble*) makes his Goodman Theatre debut. Chicago credits include *On the Town* (Marriott Theatre). National tour credits include *Bullets Over Broadway*. Regional credits include *Guys and Dolls*

(Goodspeed Opera House), *Mary Poppins* (Kansas City

Starlight) and *A Chorus Line* and *The Drowsy Chaperone* (Connecticut Repertory Theatre). Film creditsinclude *Bernie*. Mr. Saunders received his BFA in musicaltheater from Texas State University.

**ERICA STEPHAN\*** (*Ensemble*) makes her Goodman Theatre debut. Chicago credits include *Nice Work If You Can Get It* (Theatre at the Center), *Les Misérables* and *Tommy* (Paramount Theatre), *White* *Christmas* (Drury Lane Theatre) and *The Little Mermaid* (Chicago Shakespeare Theater). Regional credits include *Les*

*Misérables, A Chorus Line* and *Seussical* at Timber Lake Playhouse.

**STEVEN STRAFFORD\*** (*Chick Clark*) makes his GoodmanTheatre debut. Chicago creditsinclude *End Days* (Windy CityPlayhouse), *Methtacular!* (About

Face Theatre, Jeff Award nomination) and *Neurosis* and

*Love and Other Fables* (FWD Theatre Project). Off-Broadway credits include *The Mad Show* (York Theatre Company), *To Paint the Earth* and *Songs for a More Funnier World* (New York Musical Festival) and *Methtacular!* (kef Theatrical Productions). National tours and resident company credits include *Spamalot* (original Las Vegas cast) and *Peter Pan*. International tour credits include *Cinderella* and *Grease.* Regional credits include *As Bees* *in Honey Drown* (Cape Playhouse); *Sense and*

*Sensibility* (Denver Center); *Mary Poppins* (Cardinal

Stage); *Hair* and *Spamalot* (Sacramento Music Circus) and *The Mystery of Irma Vep*, *The Hound of the* *Baskervilles* and *A Christmas Carol* (Portland Stage Company). Film and television credits include *Homecoming* and *Chicago Fire.* His play *Small Jokes*

*About Monsters* will receive its world premiere in 2017.

**BRI SUDIA\*** (*Ruth Sherwood*) makes her Goodman Theatre debut. Chicago credits include *Shining Lives, A Musical* (Northlight Theatre); *Far From* *Heaven* (Porchlight Music Theatre); *Road Show, Pericles* and *Shakespeare’s Greatest Hits* (Chicago Shakespeare Theatre) and understudying in *Tribes* (Steppenwolf Theatre Company). Regional credits include three seasons at the Utah Shakespeare Festival, the Texas and Arkansas Shakespeare Festivals and the Milwaukee Repertory Theatre. Ms. Sudia received her MFA in acting from The University of Illinois and holds a degree in sign language interpreting for the deaf.

**KRISTIN VILLANUEVA\*** (*Helen*) returns to the Goodman, where she previously appeared in *The* *White Snake*. New York credits include *Here Lies Love* (lab productions at The Public Theater), *The* *House of Bernarda Alba* (National Asian American Co.) and other works with Theatreworks USA, Living Image Arts and Overturn Theatre Ensemble. Regional credits include *The White Snake* (The Old Globe and McCarter Theater Center); *Two Gentlemen of Verona* (The Old Globe); *Pride and Prejudice* (PlayMakers Repertory Theatre); *All’s Well That Ends Well* (Shakespeare & Co); *4000 Miles* and *O, Guru, Guru, Guru…* (Actors Theatre of Louisville); *Romeo and Juliet* and *Two Gentlemen of Verona* *the Musical* (Nebraska Shakespeare Festival); *The Wind-up* *Bird Chronicle* (Singapore Arts Festival); *The Comedy of* *Errors* (Theatreworks Colorado) and the world premiere of *Swimmers* (Marin Theatre Company). New media, television and film credits include WordPlay Shakespeare’s *A* *Midsummer Night’s Dream; Romeo and Juliet; Gossip* *Girl; Forever* and *Merry Christmas, Eve.* Ms. Villanueva holds a BFA from SUNY Purchase, where she received the Chair’s Award for Achievement in Acting.

**GEORGE ANDREW WOLFF\*** (*Lonigan*) makes his GoodmanTheatre debut. Chicago creditsinclude *Cats, Guys and Dolls,**Hairspray, Joseph and the Amazing*

*Technicolor Dreamcoat, The Light in the Piazza, Sunset Boulevard, Aladdin* and *A Christmas Carol* (Marriott Theatre); *The 25th Annual Putnam County Spelling Bee*, *Sweeney Todd, Singin’ in the Rain* and *Ragtime* (Drury Lane Theatre); *The Hunchback of Notre Dame* (Baliwick Chicago); *The Emperor’s New Clothes* and *Willy Wonka* (ChicagoShakespeare Theater); *Side by Side by Sondheim* (LightOpera Works, Jeff Award nomination) and *Annie Get Your Gun* and *Camelot* (Ravinia Festival). Off-Broadway creditsinclude *The Hunchback Variations*. National tour creditsinclude *A Christmas Story the Musical*. Regional creditsinclude *Next to Normal* (Meadow Brooke Theatre) and *Treasure Island* (Fulton Theatre).

**JOSEPH A. FIELDS and JEROME CHODOROV**

(*Book*) wrote the hit Broadway play *My Sister Eileen*, which ran for three years from 1940 to 1943. The duo later collaborated on the play’s musical adaptation *Wonderful Town*, which won them the 1953 Tony Award for Best Book of a Musical. Additional joint Broadway credits include the plays *Schoolhouse on the Lot, Junior* *Miss, The French Touch, Anniversary Waltz* and *The* *Ponder Heart.* Mr. Fields also wrote the plays *The* *Doughgirls, I Gotta Get Out, The Desk Set, The Tunnel* *of Love* and the book of the musical *Gentleman Prefer* *Blondes*. Mr. Chodorov’s works include *A Talent for* *Murder, 3 Bags Full* and the book of the musical *I Had a* *Ball*. He also directed *Blood, Sweat and Stanley Poole;* *Christine* and *The Gazebo*.

**BETTY COMDEN and ADOLPH GREEN** (*Lyrics*) In a partnership spanning nearly 60 years, Ms. Comden & Mr. Green received Tony Awards for their lyrics and/or librettos for *Applause*, *Wonderful Town*, *Hallelujah* *Baby!*, *On The Twentieth Century* and *The Will Rogers* *Follies*. Other Broadway credits include *On the Town*, *Peter Pan*, *Bells Are Ringing*, *Do Re Mi*, *Subways Are* *For Sleeping* and *A Doll’s Life*. They wrote the screenplays and/or lyrics for the motion pictures *Good News*, *On the Town*, *Singin’ in the Rain*, *The Band Wagon*, *It’s* *Always Fair Weather* (Academy Award nomination) and *Auntie Mame*, among others. They were inducted into the Songwriters Hall of Fame, and received the Kennedy Center Honors Award in 1991. Ms. Comden appeared in the films *Garbo Talks* and *Slaves of New York*, and authored a collection of essays published under the title *Off Stage*. She is survived by her daughter, Susanna Kyle. Mr. Green appeared in the films *Simon*, *My Favorite Year*, *Lily in Love*, *I Want to Go Home* and *The Substance of* *Fire*, and as Dr. Pangloss in the television broadcast of *Candide*, conducted by Leonard Bernstein. He is survived by his wife, Phyllis Newman, and their children, Adam and Amanda.

**LEONARD BERNSTEIN** (*Composer*) was a world-renowned musician, conductor and composer throughout his entire adult life. He was music director of the New York Philharmonic and conducted the world’s major orchestras, recording hundreds of these performances. His books and the televised *Young People’s Concerts* with the New York Philharmonic established him as a leading educator. His compositions include *Jeremiah*, *The Age of Anxiety*, *Kaddish*, *Serenade*, *Five* *Anniversaries*, *Mass*, *Chichester Psalms*, *Slava!*, *Songfest*, *Divertimento for Orchestra*, *Missa Brevis*, *Arias* *and Barcarolles*, *Concerto for Orchestra* and *A Quiet* *Place*. Mr. Bernstein’s compositions for the Broadway musical stage include *On the Town*, *Wonderful Town*, *Candide* and the immensely popular *West Side Story*. In addition to the *West Side Story* collaboration, Mr. Bernstein worked with choreographer Jerome Robbins on three major ballets: *Fancy Free*, *Facsimile* and *Dybbuk*. Mr. Bernstein was the recipient of many honors, including the Tony Award for Distinguished Achievement in the Theater, 11 Emmy Awards, the Lifetime Achievement Grammy Award and the Kennedy Center Honors.

**MARY ZIMMERMAN** (*Director*) is the recipient of a 1998 MacArthur Fellowship, the 2002 Tony Award for Best Director of a Play and numerous Jeff Awards (including Best Production and Best Direction). She is the Manilow Resident Director of Goodman Theatre, a member of Lookingglass Theatre Company and a professor of performance studies at Northwestern University. Ms. Zimmerman most recently adapted and directed *Treasure Island*, which appeared at Lookingglass Theatre Company and Berkeley Repertory Theatre. She has also adapted and directed *Metamorphoses*, which appeared on Broadway and at Lookingglass Theatre Company, Seattle Repertory Theatre, Berkeley Repertory Theatre, the Mark Taper Forum and Second Stage Theatre; *The Notebooks of Leonardo da Vinci* at the Goodman, Brooklyn Academy of Music, Seattle Repertory Theatre and Second Stage Theatre; *Journey to the West* at the Goodman, Huntington Theatre Company and Berkeley Repertory Theatre; *The Odyssey* at Lookingglass Theatre Company, the Goodman, McCarter Theatre and Seattle Repertory Theatre; *Mirror of the Invisible World* and *Silk*, both at the Goodman; *Arabian Nights* at Lookingglass Theatre Company, Manhattan Theatre Club, Brooklyn Academy of Music, Berkeley Repertory Theatre and Kansas City Repertory Theatre; *Argonautika* at Lookingglass Theatre Company, Berkeley Repertory Theatre, the Shakespeare Theatre Company and McCarter Theatre; *The Secret in the Wings* at Lookingglass Theatre Company, Berkeley Repertory Theatre, McCarter Theatre and Seattle Repertory Theatre; *Eleven Rooms of Proust* at Lookingglass Theatre Company and About Face Theatre (co-produced by the Goodman); a new opera with Philip Glass, *Galileo* *Galilei*, at the Goodman, The Barbican in London and Brooklyn Academy of Music; *Candide* at the Goodman, the Shakespeare Theatre Company and Huntington Theatre Company; *The Jungle Book* at the Goodman and Huntington Theatre Company and *The White Snake* at the Goodman, McCarter Theatre, Oregon Shakespeare Festival and the Wuzhen Theatre Festival in China. In addition, Ms. Zimmerman has directed Shakespeare’s *Pericles* and *All’s Well That Ends Well* at the Goodman and *Henry VIII* and *Measure for Measure* at New York Theater Festival’s Shakespeare in the Park. She made her Metropolitan Opera directorial debut in 2007 with *Lucia di* *Lammermoor*, which she also directed at La Scala in Milan in 2014. Subsequent Met productions include *Armida, La* *Sonnambula* and the upcoming *Rusalka* in 2017.

**ALEX SANCHEZ** (*Choreographer*) makes his Goodman Theatre debut. Chicago credits include *Follies* (Chicago Shakespeare Theater, Jeff Award nomination and BroadwayWorld Award) and *On The Town* (Marriott Theatre, Jeff Award nomination). New York credits include *Red Eye of* *Love* (SDC Calloway Award with Lainie Sakakura), *Far From* *Heaven* (Playwrights Horizons), *Fiorello* and *Where’s* *Charley?* (City Center Encores!) and *Giant* (The Public Theater, Lucille Lortel Award nomination). He has also performed in more than 10 Broadway shows. Regional credits include *West Side Story* (Paper Mill Playhouse); *Guys and Dolls* (Goodspeed Opera House, Connecticut Critics Circle Award nomination); *A Little Night Music* (Berkshire Theater Group); *Far From Heaven* (Williamstown Theatre Festival); *Roman Holiday* (Guthrie Theater); *42nd* *Street* (Stratford Shakespeare Festival, BroadwayWorld Award); *Giant* (Dallas Theater Center); *West Side Story* (Riverside Theater); *Mary Poppins, Aladdin* and *The Little* *Mermaid* (The MUNY and Starlight Theatre) and *Beauty and* *the Beast* (Alabama Shakespeare Festival). Mr. Sanchez recently directed and choreographed *Evita* (Marriott Theatre) and the national tour of *In the Mood*. He is a Stage Directors and Choreographers Dancebreak 2010 alumnus and was voted among the “25 To Watch in 2016” by *Dance* *Magazine*. Mr. Sanchez was also a soloist with Ballet Chicago and Ruth Page Ballet. Alexsanc.com

**DOUG PECK** (*Music Director*) returns to the Goodman, where he previously music directed, conducted and provided additional orchestrations for *The Jungle Book*, *Candide* and *Animal Crackers*. He is also a co-creator of the Goodman’s new musical theater high school intensive. Mr. Peck is the winner of six Jeff Awards (*The* *Jungle Book; Porgy and Bess; Caroline, or Change;* *Carousel; Fiorello!* and *Man of La Mancha*), two After Dark Awards (*Guys and Dolls* and *Hello Again*), the Sarah Siddons Award and the Guy Adkins Award for his musical direction. His work has also been heard in Chicago at Court Theatre, Chicago Shakespeare Theater, Writers Theatre, TimeLine Theatre Company, Northlight Theatre, the Paramount Theatre, Drury Lane Theatre, Porchlight Music Theatre (where he is an artistic associate), Ravinia Festival and the Chicago Humanities Festival. Regional credits include work at the Glimmerglass Festival, Huntington Theatre Company, the Shakespeare Theatre Company, the Oregon Shakespeare Festival, Wallis Theatre, Long Wharf Theatre, Asolo Repertory Theatre, A Contemporary Theatre and Peninsula Players Theatre. For the Chicago Humanities Festival, he has presented *Assassins* and *Follies* in concert, as well as *A Night at the Oscars* (a chronological survey of every song that won the Best Original Song Academy Award), *A Night at the Tonys* (featuring one song from each Tony Award winner for Best Musical) and *Four Women*, which celebrates the musical and political legacies of Josephine Baker, Eartha Kitt, Nina Simone and Tina Turner. Mr. Peck is a graduate of Northwestern University and also trained at the Interlochen Center for the Arts.

**ADAM BELCUORE** (*Casting*) is the associate producer and director of casting for the Goodman. He has cast over 100 productions for the Goodman since 2003. Casting highlights include Robert Falls’ productions of *The Iceman Cometh* and *King Lear*, Mary Zimmerman’s production of *The Jungle Book*, Calixto Bieto’s production of *Camino Real*, Philip Seymour Hoffman’s production of *The Long Red Road* and many more. Mr. Belcuore is also a founding member of Serendipity Theatre Collective and served as the artistic director until 2005. He currently serves on the company’s (now named 2nd Story) advisory board. He is a member of the Casting Society of America (CSA).

**TELSEY + COMPANY** (*New York Casting*) Broadway and national tour credits include *Paramour*, *Waitress*, *Fiddler* *on the Roof*, *The Color Purple*, *On Your Feet!*, *Hamilton*, *Something Rotten!*, *An American in Paris*, *Finding* *Neverland*, *Kinky Boots*, *Wicked*, *The Sound of Music*, *Newsies* and *Rock of Ages*. Off-Broadway credits include work with Atlantic Theater Company, MCC Theater, Second Stage Theatre and Signature Theatre. Television credits include *This Is Us*, *Grease Live!*, *The Wiz Live!*, *Flesh and Bone*, *Masters of Sex*, *Smash*, *The Big C* and many commercials. TelseyandCo.com

**TODD ROSENTHAL** (*Set Designer*) has designed scenery for productions at the Goodman that include *The* *Little Foxes, The Upstairs Concierge, Luna Gale, Venus* *in Fur* and more. He received a Tony Award for *August:* *Osage County* and a Tony nomination for *The* *Motherfu\*\*er with the Hat*. Additional Broadway credits include *Fish in the Dark, Of Mice and Men* and *Who’s* *Afraid of Virginia Woolf*. His many other credits include *The Qualms* (Steppenwolf Theatre Company)*, Born* *Yesterday* (Guthrie Theater), *The Beauty Queen of* *Leenane* (Theatre Royal in Ireland), *Domesticated* (Lincoln Center Theater), *August: Osage County* (Sydney Theatre Company in Sydney, Australia and the National Theatre in London), *Tribes* (Berkeley Repertory Theatre), Stephen King and John Mellencamp’s *Ghost Brothers of* *Darkland County* (Alliance Theatre), *A Parallelogram* (Mark Taper Forum) and *Mother Courage* (Arena Stage). Mr. Rosenthal was an exhibitor at the 2007 Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in the Czech Republic. He also designed the museum exhibits *MythBusters: the* *Explosive Exhibition* and *Sherlock Holmes: the Science* *of Deduction*. His many accolades include the Laurence Olivier Award, Ovation Award, Helen Hayes Award, Los Angeles Backstage Garland Award, Jeff Award and a Michael Merritt Award for Excellence in Design and Collaboration. He is an associate professor at Northwestern University and a graduate of the Yale School of Drama. Toddar.com

**ANA KUZMANIC** (*Costume Designer*) most recently collaborated with the Goodman on *2666*. Previous costume designs for the Goodman include *Smokefall*, *Camino Real, Measure for Measure, Mary, The Seagull,* *A True History of the Johnstown Flood, Desire Under the* *Elms, Rock ’n’ Roll, The Cook* and *King Lear*. Her Chicago credits include work at The Lyric Opera of Chicago, Steppenwolf Theatre Company, Court Theatre, Lookingglass Theatre Company, Chicago Shakespeare Theater and The House Theatre of Chicago. Ms. Kuzmanic is the recipient of a Jeff Award for *The Comedy* *of Errors* at Chicago Shakespeare Theater and Drama Desk Award nomination for *August: Osage County*. Her Broadway credits include the Tony Award-winning *August: Osage County, Desire Under the Elms* and *Superior Donuts*. Regional theater credits include work with the Guthrie, Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, the Shakespeare Theatre Company, Trinity Repertory

Company, the Geffen Playhouse and the Oregon

Shakespeare Festival, where she recently designed the costumes for *Beauty and the Beast*. Ms. Kuzmanic is a native of the former Yugoslavia and earned an MFA from Northwestern University. She is an associate professor of costume design at Northwestern University. AnaKuzmanic.com

**TJ GERCKENS** (*Lighting Designer*) most recently collaborated with the Goodman on *The White Snake*. Mr. Gerckens’ previous design work for the Goodman also includes *The Jungle Book*, *Candide*, *Pericles* (Jeff Award nomination), *Silk* (Jeff nomination), the Mary Zimmerman/ Philip Glass opera *Galileo Galilei*, *The Odyssey* (Jeff Award), *Oo-Bla-Dee*, *All’s Well That Ends Well*, *Black* *Star Line*, *Journey to the West* and *The Notebooks of* *Leonardo da Vinci*. Chicago credits include *Blood* *Wedding, Treasure Island*, *The Arabian Nights*, *The Old* *Curiosity Shop* (Jeff nomination), *The Secret in the* *Wings* (Jeff nomination) and *Metamorphoses* (two Jeff Awards) for Lookingglass Theatre Company; *The School for Wives* and *A Midsummer Night’s Dream* at Court Theatre and *Cymbeline* at Chicago Shakespeare Theater (Jeff nomination). His New York credits include *Metamorphoses* on and off-Broadway (Drama Desk and Lucille Lortel Awards), *La Sonnambula* and *Lucia di* *Lammermoor* at the Metropolitan Opera, *Measure for* *Measure* at New York Shakespeare Festival, *The* *Notebooks of Leonardo da Vinci* at Second Stage Theatre (Drama Desk Award nomination) and *Galileo* *Galilei* at Brooklyn Academy of Music. His regional and international designs include *Guys and Dolls* at the Oregon Shakespeare Festival and the Wallis Annenberg Center in Los Angeles, Paula Vogel’s *A Civil War* *Christmas: An American Musical Celebration* at

Huntington Theatre Company and *Pericles* at the

Shakespeare Theatre Company in Washington, D.C., as well as productions at The Guthrie Theatre; La Scala Opera House in Milan, Italy; Berkeley Repertory Theatre;

The Old Globe Theatre; the Mark Taper Forum; La Jolla

Playhouse; Seattle Repertory Theatre; the Barbican Center in London; The Melbourne Theatre Company in Melbourne, Australia; The Wuzhen Festival in Wuzhen,

China; the Cincinnati Playhouse in the Park; Kansas City

Repertory Theatre; McCarter Theatre Center and Actors Theatre of Louisville. Mr. Gerckens also serves as a lighting design professor at Otterbein University.

**RAY NARDELLI** (*Sound Designer*) Goodman credits include *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 his work has appeared regionally 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 production work includes *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* and *Peter Pan*. Pre-Broadway productions include *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.

**CHARLES G. LAPOINTE** (*Hair and Wig Design*) Broadway credits include *Hamilton, Beautiful: The* *Carole King Musical, On Your Feet, The Color Purple,* *Motown, Memphis, A Gentleman’s Guide to Love and* *Murder, Allegiance, Doctor Zhivago, Of Mice and Men,* *Violet, Sideshow, Honeymoon in Vegas, The Elephant* *Man, After Midnight, Jekyll and Hyde, Clybourne Park,* *Bring It On The Musical, Newsies, The Columnist,* *Cymbeline, In the Heights, Jersey Boys*, the upcoming *Anastasia* and *Sponge Bob The Musical* and over 40 additional shows. He recently received an Emmy Award nomination for television’s *The Wiz Live!*

**BEN JOHNSON** (*Associate Music Director, Conductor*) is a Jeff Award-nominated music director based in Chicago. Most recently, he conducted five seasons as the music supervisor at Drury Lane Theatre. Music direction credits include *Peter and the Starcatcher*, *Camelot* and *Next To Normal* (Drury Lane Theatre); *Forever Plaid* (Marriot Theatre, Royal George Theatre, Seattle Repertory Theater and Theatre at the Center); *She Loves Me* (Writers Theatre) and *Disney’s Aladdin* and *The Comedy of Errors* (Chicago Shakespeare Theater). He has also served as the vocal coach for the national tour of *The Lion King*.

**BRIANA J. FAHEY\*** (*Production Stage Manager*) is in her fourth season with Goodman Theatre. Goodman credits include *The Sign in Sidney Brustein’s Window*; *Another Word for Beauty*; *Disgraced; The Little Foxes*; *Rapture, Blister, Burn*; *Smokefall; The White Snake;* *Luna Gale; Pullman Porter Blues* and *Pedro Páramo.* Her regional credits include stage managing at Milwaukee Repertory Theater, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

**KIMBERLY ANN MCCANN\*** (*Stage Manager*) returns to Goodman Theatre for her third season. Chicago credits include *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, for his 30th anniversary at the Goodman,

Mr. Falls will direct productions of Anton Chekhov’s

*Uncle Vanya* and Eugene O’Neill’s *Ah, Wilderness!* Last season, he directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and also partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666*. During the 2014/2105 Season, he reprised his critically acclaimed production of *The* *Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure* *for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull, King Lear, Desire Under the* *Elms,* John Logan’s *Red,* Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City*; the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown*

*Flood, Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden* and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The* *Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

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

*Executive Director*) is in his 37th season as 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 celebrates 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 US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business

Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

AT THE GOODMAN

THE LEONARD BERNSTEIN CELEBRATION

September 10 – October 16, 2016

Few figures have embodied American classical and popular music as did Leonard Bernstein. Through his iconic compositions for stage, screen and ballet; his dynamic conductorship of the world’s great orchestras; and his beloved series of educational programs, Bernstein was the most celebrated music maker of his time, and one of the most influential cultural figures of the 20th century.

This fall, on the eve of his 100th birthday and in conjunction with the glittering revival of his *Wonderful* *Town*, Goodman Theatre is proud to present a series of programs and performances that honor and illuminate the man and his unprecedented career.

Join us for these free programs, featuring both established artists and exciting new musical voices.

THE WORLD OF

LEONARD BERNSTEIN

Tuesday, September 27, 7pm

The Alice Center at Goodman Theatre | Walter Lab

As part of its expanded Artist Encounter series, the Goodman presents this behind-the-scenes look at the making of *Wonderful Town* and Bernstein’s tremendous influence on the world of Broadway musicals in the mid-20th century. Director Mary Zimmerman, music director Doug Peck and cast members from *Wonderful Town* discuss Bernstein’s groundbreaking work, illustrated with songs from his best-known productions.

LEONARD BERNSTEIN:

IN HIS OWN WORDS

Wednesday, September 28, 7pm

The Alice Center at Goodman Theatre | Walter Lab

Bernstein’s encyclopedic knowledge of all forms of music was brought into millions of American homes via his televised Young People’s Concerts and Omnibus specials. Join us as we revisit some of these classic classes-on-the-air.

BERNSTEIN’S OPERAS

Thursday, September 29, 7pm

Chicago Cultural Center | Claudia Cassidy Theatre

78 E. Washington St

A special concert presentation of excerpts from two of Bernstein’s celebrated operatic scores, *Trouble in Tahiti* (1952) and *A Quiet Place* (1983), performed by some of Chicago’s most noted musical performers.

THE FILMS OF LEONARD BERNSTEIN

*ON THE WATERFRONT*: Friday, September 30, 7pm

*ON THE TOWN*: Saturday, October 1, 1pm

*WEST SIDE STORY*: Saturday, October 1, 4pm

The Alice Center at Goodman Theatre | Walter Lab

Special screenings of three Bernstein-scored cinema classics, introduced by leading cinema scholars:

• *On the Waterfront* (1954), Bernstein’s only dramatic score for a film, with Marlon Brando.

• *On the Town* (1949), based on the Broadway musical hit, with Gene Kelly heading an all-star cast.

• *West Side Story* (1961), based on the groundbreaking Broadway musical and winner of 10 Academy Awards.

CONGA! SWING! THE DANCES OF

*WONDERFUL TOWN*

Saturday, October 1, 11am – 12pm

The Alice Center at Goodman Theatre | Walter Lab

The infectious dances of Wonderful Town come alive as participants learn the intricacies of swing dancing, conga lines and other social dances. Bring your dancing shoes!

THE THEATER SONGS OF

LEONARD BERNSTEIN

Saturday, October 1, 3pm

The Alice Center at Goodman Theatre | Baskes Rotunda

A reversal of Bernstein’s famed concerts for young people, in which the talented “stars of tomorrow” from the Goodman’s summer Musical Theater Intensive workshop bring their own interpretations to Bernstein’s most beloved songs for the stage, as well as new compositions inspired by the master.

ALL PROGRAMS ARE FREE OF CHARGE BUT REQUIRE RESERVATIONS. FOR TICKETS AND INFORMATION:

312.443.3800 or GoodmanTheatre.org/Bernstein

PUBLIC EVENTS

Want to learn more about what inspires the work on our stages? Take advantage of these events to enrich your Goodman Theatre experience.

**PlayTalks: *Wonderful Town***

**September 23 and 30, October 7 and 14**

**5pm | The Alice Center at Goodman Theatre**

**Baskes Rotunda**

One hour prior to select performances, members of the Goodman’s artistic staff present interactive talks to give patrons a deeper understanding of the work they are about to see. **FREE.**

**PlayBacks: *Wonderful Town***

**The Alice Center at Goodman Theatre**

Following each Wednesday and Thursday evening performance of *Wonderful Town*, patrons are invited to join us for a post-show discussion about the play with members of the Goodman’s artistic staff. **FREE.**

**ACCESSIBLE PERFORMANCES OF**

***WONDERFUL TOWN*:**

**Audio-Described Performance**

October 8 | Touch tour at 12:30pm

Performance at 2pm

**ASL-Signed Performance**

October 12 | 7:30pm

**Open-Captioned Performance**

October 15 | 2pm

**GoodmanTheatre.org/Access**

**Music and Art Reflect the Times at the**

**Goodman’s New Musical Theater Intensive**

By Elizabeth Rice, based on a conversation with Doug Peck and Mark Jacob Chaitin

The opening of the Alice Rapoport Center for Education and Engagement this spring heralded the beginning of new programming at the Goodman. Walter Director of Education and Engagement Willa Taylor and *Wonderful Town* music director Doug Peck gathered 24 high school students from across the Chicagoland area to pilot a new summer Musical Theater Intensive program. The above quote from Nina Simone served as guiding spirit and rallying cry as the students explored material from *Hello,*

*Dolly!* to *Hamilton*, as well as a bold original composition by student Maya Lopez.

Peck and Taylor recruited a team of accomplished, politically-awakened artists to help lead this inaugural year, including Mark Jacob Chaitin (director and acting coach), William Carlos Angulo and Sayiga Eugene Peabody (choreographers), Matthew Hunter (vocal arrangements) and Pedro Castillo (writing workshops). Acclaimed theater artists like *War Paint* lyricist Scott Frankel and choreographer Christopher Gattelli, Tony Award winning actors Jessie Mueller and Billy Porter,

Kevin Carolan, Molly Brennan and Malic White also shared their wisdom and experience with the students in special master classes. Former Chi- Arts students Kendra Turner and KZ Wilkerson rounded out the team as interns, bringing a younger perspective much appreciated by the students.

The program was dedicated to studying the intersections of music and story, theater and politics. In individual acting, singing and dancing classes, students broke open songs and lyrics, both familiar and unknown, examining the pieces and structures microscopically like scientists, and then pieced them back together as artists. Musical theater today utilizes all styles of music. Whether singing pop, opera, jazz, gospel or rap, students always started with analyzing story. The songs they studied together inspired, challenged, healed and changed students and faculty alike.

The program culminated on August 14 with a showcase titled *My Voice*, presented on the Goodman’s Owen Stage. The title came from a prompt from guest teacher McKenzie Chinn, who asked the students to write a four to six-line piece about what their voice means to them. Their responses provided connective tissue between songs that embodied Simone’s golden ideal as they reflected the social, personal and political content in violence, education, parenting, love, abuse, dreaming, sexuality, creation, fairy tales, history, loss, addiction, artistry and self-expression.

The new Musical Theater Intensive is an exciting addition to the Education and Engagement programming at the Goodman. We look forward to nurturing these amazing young artists and many more like them who are bravely reflecting our times as they dream of a better future.

Music Director Doug

Peck on the Legacy of Leonard Bernstein

By Doug Peck

For *Wonderful Town*, music director Doug Peck reunites with director Mary Zimmerman. Having also previously collaborated on *The* *Jungle Book* and *Guys and Dolls*, this marks their second partnership on a Leonard Bernstein musical after the Goodman’s acclaimed 2010 production of *Candide*. Below Peck talks about Bernstein’s impact on

American culture, in both the musical theater and classical music worlds, and reveals why he’s eager to bring Bernstein’s swinging sounds back to the Goodman stage.

*Wonderful Town*, *On the Town* and *West Side Story*—Leonard Bernstein’s musicals *are* thesound of New York City. In his music, he trulycaptured the jazziness of the people, the latenightlyricism, the poetry of the streets, and themelting pot nature of the city. Of all these shows,

*Wonderful Town* perhaps feels the most like New York City. It’s a love letter to the city and, really, a love letter to love itself. The song titles alone–like “It’s Love” and “A Little Bit in Love”–show how he was really exploring the connections between humans.

Growing up, I watched re-airings of Bernstein’s *Young People’s Concerts* series on PBS and was completely captivated. He was such a dynamo—not just of musical theater, but classical music as well—and one of the few celebrities who made classical music truly sexy, exciting and approachable. He also worked on a Mozart-level of productivity, composing an astonishing number of symphonies, song cycles, choral works, operas, ballet scores and multi-genre works that combined aspects of many of those forms. To me, at such a young age, it was incredible and inspiring to see someone so accomplished who worked in the fields of classical music and musical theater.

In the early 1950s, even after Bernstein had great success with *On the Town*, his mentor, conductor and composer Serge Koussevitzky, advised him to quit working in musical theater. He was contemplating doing just that—he truly adored Koussevitzky and even wore a pair of cufflinks Koussevitzky gave him during every performance he conducted—but lyricists Betty Comden and Adolph Green approached him with a proposition that was too good to ignore: to write a musical for Tony Award-winning star Rosalind Russell. He rapidly returned with a score that clearly proved he was both a classical genius and Broadway baby all in one person. The music is bold and brassy in many places, yet truly intimate and lyrical in others. He really captured the whole musical range of what it feels like to fall in love.

Bernstein was especially enamored with jazz and Latin music, and *Wonderful Town*’s score focuses a lot on these genres and how they intersect with Broadway music. He leaned so hard into jazz rhythms and be-bop that many jazz artists of the era ended up recording his songs, especially “It’s Love,” because they were so true to their own style and swing. After *Wonderful Town*, to the relief of musical fans, he continued working in the theater, going on to create the iconic *West* *Side Story* and *Candide*, as well as so much more glorious music in just about every style.

As the musical director of the Goodman’s *Wonderful Town*, I like to think of myself as Bernstein’s voice in the room now that he is longer with us. It’s my job to take the score as he composed it and fit it to this production and space. We’re presenting the work with an 18-piece orchestra, which is the largest orchestra that has ever been used at the Goodman. The audience will experience the music in the way Bernstein originally envisioned it in the 1950s, which is just so thrilling. In the current landscape of musical theater, when so many theaters are reducing the number of musicians in the orchestra pit, we’re able to present the music in a way that’s relatively unique for 2016. Synthesizers and orchestra doublings can be effective, but there is truly nothing better than the sheer amplitude of sound and range of colors that emanate from having such an orchestra. I can’t wait for audiences to experience the power, radiance and depth of sound in the room. For the Goodman to commit to this large of an orchestra proves the organization takes Bernstein, his music and his legacy very seriously.

One of the great gifts of my career has been the opportunity to work with Mary Zimmerman, so I’m excited to step back together into the world of Bernstein. She brings the same balance of seriousness and play to the room that was Bernstein’s signature. Intellectual rigor is of course what you expect from an accomplished artist like Mary, but the great surprise of working with her is the sense of humor, joy and playfulness she exudes, which matches Bernstein’s music perfectly. I’m also looking forward to working with our choreographer Alex Sanchez. With *Wonderful Town*, Bernstein and his collaborators included a lot of room for long, extended dance numbers. They really understood that dance is one of the pillars of musical theater along with singing and acting, so to have these huge numbers on stage at the Goodman within a Mary Zimmerman production of a Leonard Bernstein musical is going to be amazing. In 1963, Bernstein wrote, “This will be our reply to violence: to make music more intensely, more beautifully, more devotedly, than ever before.” May we all honor the Maestro’s words.

WONDERFUL TOWN:

A COSTUME DESIGNER’S PERSPECTIVE

By Michael Mellini

“Such interesting people live on Christopher Street…Here we live, here we love, this is the place for self-expression.” So go the lyrics to “Christopher Street,” the opening musical number of *Wonderful Town*. Costume designer Ana Kuzmanic was tasked with bringing that sense of individual style to the “poets, actors, dancers, writers” of 1950s Greenwich Village introduced in the song and appearing throughout the musical. “The design for *Wonderful Town* is very playful,” Kuzmanic said, noting she looked to magazine illustrations from the era for inspiration. “The colors and the patterns are quite bold. During the ‘50s, [garment] silhouettes constantly changed, which gave me the opportunity to highlight various personalities. For example, the character of Eileen is lovely and bright like a sunny day, so the shape of her costumes is round and fluffy. On the contrary, her sister Ruth is quite serious and a little uptight, so I gave her straighter lines and a more rigid silhouette.” Creating the costumes even allowed the Yugoslavian-born designer to reflect on her own success in the theater industry. “This piece really makes me smile,” she said. “It is about young people following their dreams in the wonderful city of New York. Though the musical form is light and fun, there is this element of reality—every day hundreds of young people land in New York in pursuit of their dreams. I was one of those people—dreaming of designing big American musicals in big theaters—and after years of hard work, here I am!”

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Donors as of August 22, 2016

THE THEATER

GOODMAN THEATRE

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

Box Office Hours: Daily 12–5pm

History

**Called America’s “Best Regional Theatre” by *Time* magazine,** Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 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 late his mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000. The Goodman has garnered hundreds of awards for artistic achievement and community engagement, including two Pulitzer Prizes, 22 Tony Awards (including “Outstanding Regional Theatre”), nearly 160 Jeff Awards and more. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the Goodman’s artistic priorities include new plays (more than 150 world or American premieres in the past 30 years), reimagined classics (including Falls’ internationally celebrated productions of *Death of a Salesman*, *Long Day’s*

*Journey into Night* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion have been primary cornerstones of the Goodman’s mission for 30 years; over the past decade, 68% of the Goodman’s 35 world premieres were authored by women and/or playwrights of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year, the Goodman’s numerous education and community engagement programs—including the innovative Student Subscription Series, now in its 30th year—serve thousands of students, teachers, life-long learners and special constituencies. In addition, for four decades the annual holiday tradition of *A Christmas Carol* has led to the creation of a new generation of theatergoers in Chicago. Goodman Theatre’s 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, Swati Mehta is Women’s Board President and Gordon C.C. Liao is President of the Scenemakers Board for young professionals.

**SUBSCRIPTION AND TICKET INFORMATION**

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

**GREAT GIFTS FROM THE GOODMAN**

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at 312.443.3800, or stop by the next time you attend a show.

**PARKING**

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

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

\*Parking rates subject to change.

**USHERING**

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

**ACCOMMODATIONS FOR THE DISABLED**

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

**MEZZTIX**

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

**10TIX**

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

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Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar. Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

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

312.422.0150

Bella Bacino’s | 75 East Wacker Drive | 312.263.2350

Catch Thirty Five | 35 West Wacker Drive | 312.346.3500

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

312.334.6700

Cochon Volant | 100 West Monroe Street | 312.754.6560

Howells and Hood | 435 North Michigan Avenue | 312.262.5310

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

Park Grill | 11 North Michigan Avenue | 312.521.7275

Prime and Provisions | 222 North LaSalle Street | 312.726.7777

River Roast | 315 North LaSalle St. | 312.822.0100

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**CATERERS**

Paramount Events | 773.880.8044

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**IN CONSIDERATION OF OTHER PATRONS**

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

**EMERGENCIES**

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