

Goodnight, Oscar

By Doug Wright
Directed by Lisa Peterson



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welcome

Since the 1990s, I have admired the plays of Doug Wright, a writer who lays bare his characters' personal truths while infusing their stories with humor and wit. His play *Quills*, a fictional retelling of the Marquis de Sade's time in an insane asylum, was made into an Oscar-nominated film starring Geoffrey Rush and Kate Winslet in 2000. Doug made his Goodman debut a few years later with his Pulitzer Prize and Tony Award-winning play *I Am My Own Wife*, which examines the life of Charlotte von Mahlsdorf, who survived both the Nazi and Communist regimes in East Berlin as a transgender woman. In 2016, Doug returned to the Goodman as the book writer of *War Paint*, a musical that explores the personal and professional difficulties faced by Helena Rubinstein and Elizabeth Arden, who built rival cosmetics companies in an era when men ruled the business world. I am thrilled now to present Doug's latest work, *Good Night, Oscar*, which examines the artistic brilliance and psychological struggles of pianist and raconteur Oscar Levant, the pianist and raconteur who rose to fame in the middle of the 20th century.

I am also thrilled to welcome director Lisa Peterson, a stalwart of off-Broadway and resident theaters, who makes her Goodman debut. Lisa tackles classics and new works with equal vivacity and skill; her versatility makes her a perfect fit for Doug's rich and highly theatrical new play. She directs a stellar cast led by Emmy Award-winning actor Sean Hayes, best known for his masterful portrayal of Jack McFarland on the NBC sitcom *Will and Grace*. Sean has stepped elegantly between the screen and stage for many years, receiving a Tony Award nomination for Best Leading Actor in a Musical for his role in *Promises, Promises*, and appearing in films such as *The Bucket List*, *The Three Stooges* and Pixar's *Monsters University*. I am delighted that Sean, who grew up in Glen Ellyn, makes his Goodman debut playing the brilliant and achingly human Oscar Levant.

Whether you are familiar with Oscar Levant from his work as an interpreter of George Gershwin's music or his appearances on radio and TV, or you have only just learned about him, I invite you to enjoy Doug's exploration of Oscar's complex mind.

Robert Falls,
Artistic Director of Goodman Theatre

Oscar Levant, a Man of Many Mediums

By Neena Arndt

“I played an unsympathetic part—myself,” quipped Oscar Levant in a 1946 interview about his role in *Humoresque*, a film in which he portrayed an accompanist and sidekick. But contrary to his comment, Levant’s fans always found him sympathetic as he built an eclectic career as a conductor, composer, concert pianist, actor, author, radio game show panelist and television game show host. Born in 1906 when radio and film were in their infancy, Levant expertly traversed new media gaining popularity for both his world-class piano playing and his incisive—and often self-deprecating—wit.

Originally from Pittsburgh, Levant was born to Max and Annie Levant, Orthodox Jews who had immigrated from Russia. He moved to New York at age 15 to study piano under Zygmunt Stojowski, a Polish composer and teacher. In addition to

attending classical concerts, Levant also frequented nightclubs, where he developed a taste for popular music. In 1925, he appeared in *Ben Bernie and All the Lads*, a short film made with then-new technology that recorded sound and film together. For an audience accustomed to silent films, the movie—which consists of a group of men playing a medley of songs, with 19-year-old Levant at the piano—represented an exciting technological advance. Perhaps entranced by this new medium, Levant moved to Hollywood a few years later, where he quickly impressed and befriended George Gershwin and found work in films playing the piano and later, composing and appearing as an actor. Still, he maintained an interest in classical work, and one of his compositions caught the ear of Aaron Copland, who invited him to perform it at a festival in 1932.

Throughout the 1930s, Levant maintained a delicate balance between Hollywood, Broadway and classical composition. Upon George Gershwin's death in 1937, critics and audiences considered him the leading interpreter of Gershwin's music, a role that Levant took on as both an honor and a chore for the next two decades. In his memoir *A Smattering of Ignorance*, Levant later noted that the first time he had heard Gershwin play

the piano, he felt the first stirrings of “the two characteristics I have nurtured ever since as the dominating influences of my life—jealousy and revenge.” Though Levant’s words can be interpreted as a joke, he likely felt overshadowed by the enormity of Gershwin’s fame and talent. Carrying the Gershwin torch must have been a burden.

Fortunately, Levant’s career didn’t stall. Throughout the late 1920s and early 1930s, Americans had bought radios en masse, and for the first time in human history, voices and music could be broadcast live into living rooms. Levant began appearing regularly on the radio in 1938, but surprisingly, he didn’t usually play music. Rather, he appeared as a panelist on Information Please, a radio quiz show on which listeners sent in questions to try to stump the panelists; if they succeeded, they won a cash prize. Levant impressed viewers with his knowledge of music, but he also regaled them with his witty repartee; he often buried cruel truths within jokes. For the first time, he had a large audience for his wisecracks, which he later continued to showcase through television and memoirs. “I think a lot of Bernstein—but not as much as he does,” Levant quipped about the famous composer. “I knew Doris Day before she was a

virgin,” he remarked about the famously innocent-seeming songstress. Levant knew many people in Hollywood, and he used his fame to discuss and dissect stars, becoming a de facto cultural commentator. Ironically, his success also led to more appearances as a concert pianist, since promoters booked him on the assumption that audiences would want to hear the famous quiz show man play the piano.

From the late 1940s to the early 1950s, Levant enjoyed major supporting roles in a string of successful movies: *The Barkleys of Broadway*, starring Gingers Rogers and Fred Astaire; *An American in Paris*, starring Gene Kelly; and *The Band Wagon*, starring Astaire and Cyd Charisse. In these boisterous musical films, Levant more or less played himself: a slightly acerbic pianist or composer. Frequently seated at the piano, he provides some of the accompaniment that the musicals’ songs require, and sings smaller parts. In *An American in Paris*, Levant plays Gershwin’s *Concerto in F Major* in a dream sequence that diverges from the movie’s plot for the sole purpose of showcasing his virtuosity. In one of *The Band Wagon*’s most famous musical numbers, *That’s Entertainment!*, there is no piano to be seen, and Levant gamely (if a bit awkwardly)

performs choreography alongside legendary dancer Fred Astaire.

Levant's upbeat performance in *The Band Wagon* belied his failing health. A year before the film's release, in 1952, he had suffered a heart attack. After receiving treatment with Demerol, Levant soon developed an addiction to the narcotic. From this point on, he faced professional difficulties, and his faithful wife June shuttled him between mental hospitals professional engagements and rest at home. Despite his struggles, Levant had one more medium to conquer: the small screen. He appeared as a panelist on the NBC game show *Who Said That?*, and hosted his own television show from 1958 to 1960. On *The Oscar Levant Show*, which appeared on KCOP-TV in Los Angeles, he played the piano and interviewed guests including Fred Astaire and Linus Pauling. Levant was also a frequent guest on talk shows, including *The Tonight Show*.

By the 1960s, Levant made few appearances. But during this period he wrote two of his three memoirs: *The Memoirs of an Amnesiac* and *The Unimportance of Being Oscar*. That title, a pun on Oscar Wilde's play *The Importance of Being Earnest*,

indicates how Levant thought of himself: he'd spent his life not being George Gershwin. But he'd done something Gershwin hadn't: he reinvented himself repeatedly as new technologies offered different ways of reaching audiences. Today, he might be playing the piano on TikTok—or avidly seeking the next app.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

One of America's Most Popular Indoor Pastimes

By Caroline Uy

Over time, The Tonight Show hosts—Johnny Carson, Jay Leno, Conan O’Brien, Jimmy Fallon—have become household names, their self-titled programs popping up in TV guides and while channel surfing. But the tradition of titling the show after the host began with one man: Jack Paar.

Before Paar, The Tonight Show was simply known as Tonight, but with his runaway popularity, NBC began airing the show as Tonight Starring Jack Paar and even simply as The Jack Paar Show. Paar didn’t walk in with huge celebrity cachet—his previous gigs include working as an announcer and disc jockey for Midwest radio stations, hosting game shows and morning talk shows, and a couple of film credits. He didn’t revolutionize the medium. By his 1957-1962 run, most of the talk show format had been established by his predecessors and contemporaries. What Paar brought was an uncanny ear for

conversation, a balance of intuition and irreverence, and a touch of his own neurotic vulnerability and unpredictability. Paar's Tonight Show cut down on the skits and games in favor of emphasizing the opening monologue and guest conversations. In addition to Oscar Levant, Paar hosted Cliff Arquette, Betty White, Richard Nixon, Muhammed Ali and Liberace, focusing more on colorful personality and interesting stories than on "stars" with movies to push or any particular career, with actors, comedians, and entertainment tycoons playing right alongside scientists, professors and authors. His conversations were frank, unscripted and often underprepared, elevating them beyond a generic chat. Paar was also known for his emotional and mercurial nature, unafraid of pushing the envelope or inviting scandal. Among his more controversial episodes include an on-site interview with Fidel Castro and a broadcast from Berlin during the construction of the Berlin Wall. In 1960, after NBC censored one of his jokes the night before, Paar even resigned on-air, walking off the show about four minutes into the broadcast with the remark, "There must be a better way of making a living than this." He didn't return until three weeks later, after an apology from the executives. With a penchant for

self-revealing stories, witticisms and unpredictable character, Paar kept late-night America tuned in to their TV screens, nervous and excited. In a 2004 tribute to Paar on Larry King Live, comedian Bob Newhart perhaps characterized it best: “You couldn’t afford to miss [The Jack Paar Show], because you never knew what was going to happen.”

Caroline Uy is the Literary/Dramaturgy Apprentice for Goodman Theatre.



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

Presents

Good Night, Oscar

By
Doug Wright

Directed by
Lisa Peterson

Set Design by
Rachel Hauck

Costume Design by
Emilio Sosa

Lighting Design by
Ben Stanton and Carolina Ortiz Herrera

Sound Design by
Andre Pluess

Music Supervision by
Chris Fenwick

Wig, Hair & Make-Up Design by
J. Jared Janas

New York Casting by
Stephen Kopel, CSA

Chicago Casting by
Lauren Port, CSA
Rachael Jimenez, CSA

Dramaturgy by
Jacqueline E. Lawton

Production Stage Manager
Kimberly Ann McCann*

Stage Manager
Mario (Mars) Wolfe*

GOODNIGHT, OSCAR

cast

June Levant.....**Emily Bergl***

Bob Sarnoff.....**Peter Grosz***

Oscar Levant.....**Sean Hayes***

Jack Paar.....**Ben Rappaport***

Max Weinbaum.....**Ethan Slater***

Alvin Finney.....**Tramell Tillman***

George Gershwin.....**John Zdrojeski***

Announcer Voiceover.....**Daniel Cantor***

Helen Voiceover.....**Tiffany Scott***

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

George Gershwin/Max Weinbaum — **Sam Bell-Gurwitz**

Bob Sarnoff/Jack Paar — **Daniel Cantor***

Alvin Finney — **Chiké Johnson***

June Levant — **Tiffany Scott***

Oscar Levant — **David Turner***

Special thanks to the Chicago Youth Symphony Orchestra for their contribution to this production.

Assistant Director.....**Mignon McPherson Stewart**

Associate Set Designers.....**Riw Rakkulchon,
Jessie Bonaventure**

Associate Costume Designer.....**Annie Le**

Assistant Lighting Designer.....**Lindsey Lyddan**

Associate Sound Designer.....**Brandon Reed**

Associate Wig, Hair and Make-up Designer.....**Tony Lauro**

Production Assistant.....**Gwendolyn Madrigal**

Voice Coach.....**Stan Brown**

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

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Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

profiles

EMILY BERGL* (June Levant) Broadway credits includes The Ferryman and Cat on a Hot Tin Roof opposite Scarlett Johansson. TV and film credits include Mindhunter; The Marvelous Mrs. Maisel; Shameless; The Knick; Blue Jasmine; I Know What I'm Doing; Carrie in The Rage: Carrie 2; Men in Trees; American Crime; Southland and Desperate Housewives.

PETER GROSZ* (Bob Sarnoff) makes his Goodman debut. Chicago credits include Curious George Goes To War, Pants On Fire, Show Title Deemed Indecent By The FCC, From Fear To Eternity (The Second City); Preponderate, Four Square, JTS Brown (iO Chicago); and Chicagoland (Annoyance Theater). Off-Broadway credits include A Kid Like Jake (Lincoln Center). Film credits include Stranger Than Fiction, Rough Night, Things Heard and Seen, Here Today and the upcoming The Menu. TV credits include Veep, The Marvelous Mrs. Maisel, Search Party, The President Show, Curb Your Enthusiasm, and The Colbert Report (Emmy, Peabody and Writer's Guild awards). Radio/podcast credits include Wait Wait... Don't Tell Me.

SEAN HAYES* (Oscar Levant) is a three-time Emmy Award-winning actor, host and producer. He is best known for his role as Jack McFarland on the NBC sitcom *Will & Grace*, for which he won a Primetime Emmy Award and four SAG Awards, along with six Golden Globe nominations. He is also known for his work on Broadway, including *An Act of God* and *Promises*, *Promises* for which he received a Tony Award nomination for Best Performance by a Leading Actor in a Musical. Hayes is the co-founder of Hazy Mills Productions, the television production company behind several hit shows such as *Hot in Cleveland*, *Grimm*, *Hollywood Game Night* and *History of Comedy*. He currently co-hosts the #1 comedy podcast in the world, “SmartLess”, as well as a second podcast, “HypochondriActor”.

BEN RAPPAPORT* (Jack Paar) makes his Goodman debut. Broadway credits include *Fiddler On The Roof* and *Picnic*. Off-Broadway, he appeared in *Actually, We’re F**ked* (Cherry Lane Theatre); *Sex Lives Of Our Parents* (Second Stage); *The Gingerbread House* (Rattlestick Theatre/stageFARM). Ben is perhaps best known as the star of *Outsourced* (NBC) and *For The People* (Shondaland/ABC). He has had recurring roles on *Inventing Anna*, *Law & Order: SVU*, *Younger*, *Mr. Robot*,

Ozark, and The Good Wife. Additional TV credits include Modern Love, Evil, Monsterland, Blindspot, God Friended Me, and Elementary. Film credits include Hope Springs, The Brass Teapot, Better Off Single, Landing Up, and Ask For Jane. He is a graduate of The Juilliard School, where he received the Michel and Suria Saint-Denis Prize for Outstanding Achievement & Leadership in Drama. @Ben_Rappaport

ETHAN SLATER* (Max Weinbaum) is making his Goodman debut. He most recently played the Balladeer/Lee Harvey Oswald in the off-Broadway revival of Assassins (Classic Stage Company) and was in the world premiere of The SpongeBob Musical (Nederlander Theater). Broadway credits include SpongeBob SquarePants (Drama Desk Award, Tony nomination). NY Theater credits include Assassins; Who's Your Baghdaddy; PEMDAS and Claudio Quest. TV and film credit include Spongebob: Live On Stage (Nickelodeon/Paramount+); Fosse/Verdon (FX); Murphy Brown (CBS); Law and Order: SVU (NBC); Kurt; Ambush; EVOL; Lightning Bugs in a Jar and more. As a writer, he is developing the musical Edge of the World with Nick Blaemire (concept album available wherever you listen to music) and the upcoming film Intervenors. Ethan

grew up in Washington, DC and holds a BA from Vassar College.

TRAMELL TILLMAN* (Alvin Finney) makes his Goodman debut. On Broadway, he appeared in *The Great Society* (Lincoln Center Theatre). Off-Broadway credits include *Carmen Jones* (Classic Stage Company) and *Tis Pity She's a Whore* (Red Bull Theater). Regional credits include *Sweat* (Oregon Shakespeare Festival/Arena Stage); *All the Roads Home* (Cincinnati Playhouse); *Hamlet*, *The Wiz* (Oregon Shakespeare Festival); *A Raisin in the Sun* and *The Tempest* (Chautauqua Theatre Company). Television credits include *Dietland* (AMC), *Godfather of Harlem* (EPIX), *The Hunt* (Amazon), *Elementary* (CBS), *Difficult People* (Hulu) and *Severance* (AppleTV+). He holds an MFA from the University of Tennessee and studied at the Chautauqua Theater Conservatory.

JOHN ZDROJESKI* (George Gershwin) makes his Goodman debut. His off-Broadway credits include *Heroes of the Fourth Turning* (Playwrights Horizons, Special Citation Obie); *Before We're Gone* (13th Street Theatre); *Monster* (Potomac Theatre Project). Regional credits include *Romeo and Juliet*

(Commonwealth Shakespeare Company and Huntington Theatre Company); 10x10 (Barrington Stage Company); The Kite Runner (New Repertory Theatre). Film and TV credits include Evil, The Breakdown Parables, Billions, The Code, Madam Secretary. He holds an MFA from New York University and a BFA from Boston University.

SAM BELL-GURWITZ (U/S George Gershwin/Max Weinbaum) is thrilled to make his Goodman debut. Chicago credits include The Boys in the Band (Windy City Playhouse); A Shayna Maidel (Timeline Theatre Company) and Three Sisters (UV Theatre Project). Regional credits include The Annotated History of the American Muskrat (Nightdrive Theatre). Film credits include NeXt (Fox) and The Thing About Harry (Freeform).

DANIEL CANTOR* (Announcer Voiceover/U/S Bob Sarnoff/Jack Paar) returns to the Goodman, where he previously appeared in Rabbit Hole, Chicago Boys, and Fish Men. Other Chicago credits include work with Court Theatre, Victory Gardens Theater, Drury Lane Theatre, Chicago Shakespeare Theater, Silk Road Rising, and Next Theatre Company. Off-

Broadway credits include *Things You Shouldn't Say Past Midnight* (Promenade Theater); *Tuesdays with Morrie* (Minetta Lane); and *Strictly Personal* (SoHo Playhouse). He appeared in the national production of *Picasso* at the Lapin Agile. Regional credits include work at A.C.T., Cincinnati Playhouse, Milwaukee Repertory Theater, Cleveland Play House, Studio Theater, Hartford TheaterWorks, Shakespeare Santa Cruz, CATF, Barrington Stage, Notre Dame Shakespeare, Arkansas Repertory Theatre, Worcester Foothills, Mill Mountain and National Shakespeare. TV and film credits include *Empire*, *Chicago Fire*, *Chicago PD*, *Law and Order*, *Law and Order: SVU*, *Law and Order: CI*, *Conviction*, *As the World Turns*, *Asphalt Man*, *Miskits* and numerous indies.

CHIKÉ JOHNSON* (U/S Alvin Finney) most recently appeared in Chicago's world premier production of *When Harry Met Rehab* (Greenhouse Theater Center). He also appeared in a remount of *Amen Corner* (Shakespeare Theatre Company) and in *Improbable Fiction* (American Players Theatre). Broadway credits include *A Time To Kill* and *Manhattan* (Theatre Club's *Wit*) and off-Broadway credits include *Runboyrun*; *Lost In The Stars* (New York City Center's *Encores!*) and *Ruined*, a co-

production by the Manhattan Theatre Club and Goodman Theatre. Chicago credits include Meet Vera Stark (Goodman Theatre); Sizwe Banzi is Dead (Court Theatre); The Crucible; The Unmentionables and Huck Finn (Steppenwolf Theatre Company). Other regional credits include A Raisin in the Sun (Milwaukee Rep Theater); a revival of The Unmentionables (Yale Repertory Theatre); Lincoln in Topdog/Underdog (Renaissance Theaterworks); Duke of Cornwall in King Lear (Milwaukee Repertory Theater); Cephus Miles in Home (In Tandem Theatre); Willie in Master Harold and the Boys (Milwaukee Chamber Theatre) and Martin Luther King, Jr. in Smoldering Fires (First Stage Children's Theater). Film credits include Friends with Benefits; Sleepwalk with Me and The Machinist and TV credits include Law & Order; Girls; Veep; Prison Break and much more.

TIFFANY SCOTT* (Helen Voiceover/U/S June Levant) returns to the Goodman, where she previously appeared in Carlyle, A Christmas Carol and The Edward Albee Festival. Other Chicago credits include The King's Speech, Sense and Sensibility, Two Noble Kinsmen, Macbeth, The Comedy of Errors (Chicago Shakespeare Theater); Company, Hedda

Gabler, A Little Night Music and Heartbreak House (Writers Theatre). Regional credits include The King's Speech (National Theatre D.C.); The Secret in the Wings (Berkeley Repertory, McCarter Theatre Center and Seattle Repertory); Another Part of the Forest, Hay Fever, Ah, Wilderness!, As You Like It, The Comedy of Errors, A Midsummer Night's Dream (American Players Theatre); Pericles, The Comedy of Errors (Illinois Shakespeare Theatre); Romeo & Juliet, Cymbeline, and Intimate Apparel (Utah Shakespeare Festival).

DAVID TURNER* (U/S Oscar Levant) is proud to be making his Goodman debut. He last appeared in Chicago as Sir Robin in the first national tour of Monty Python's Spamalot. Broadway credits include The Invention of Love; In My Life; The Ritz; Sunday in the Park With George (2008 and 2017); Arcadia; On a Clear Day You Can See Forever and The Boys in the Band. TV credits include The Good Wife (CBS); Lipstick Jungle (NBC); The Leftovers (HBO); The Get Down (Netflix); Mozart in the Jungle (Amazon), Servant (Apple+) and Fosse/Verdon (F/X). Film credits include Marriage Story. David is also a commercial pilot who flies for Angel Flight, which provides free medical transportation to patients in need.

DOUG WRIGHT (Playwright) returns to the Goodman, where his previous writing credits include *I Am My Own Wife* and *War Paint*. Other Chicago credits include *I Am My Own Wife* (About Face Theatre.) His Broadway credits include *War Paint*, *Hands on a Hardbody* (Drama Desk Nomination), *The Little Mermaid*, *Grey Gardens* (Tony Award nomination), *I Am My Own Wife* (Tony Award, Pulitzer Prize). Off-Broadway credits include *Posterity* (Atlantic Theater Company); *Unwrap Your Candy* (Vineyard Theater); *Quills* (New York Theatre Workshop); *Standing on Ceremony* (Minetta Lane Theater); *Buzzsaw Berkeley* (WPA Theater). Films include *Quills* (Paul Selvin Award, WGA) and the upcoming *The Burial* starring Jamie Foxx and Tommy Lee Jones. He is the former president of the Dramatists Guild of America and a member of SAG-Aftra, SDC and the WGA.

LISA PETERSON (Director) is a two-time OBIE Award-winning writer and director. She wrote and directed *An Iliad* (Seattle Rep, McCarter Theatre, NYTW) with Denis O'Hare and *The Good Book*, commissioned and produced by Court Theatre. Her directing work includes the world premiere productions of new plays by Tony Kushner, Beth Henley, Donald Margulies,

Naomi Wallace, Marlane Meyer, Jose Rivera, Luis Alfaro, Chay Yew and many more. She has also directed classic plays at theaters across the country, including the Guthrie, Arena Stage, Yale Rep, Hartford Stage, OSF, Baltimore Center Stage, South Coast Rep and Actors Theatre of Louisville. Lisa has directed regularly at Berkeley Rep, where she was Associate Director for three seasons, at the Mark Taper Forum, where she was Resident Director for 10 years, and at La Jolla Playhouse, where she was Associate Director for 3 years. Her upcoming projects include *The Waves*, adapted from the novel by Virginia Woolf; *The Song of Rome*, written with Denis O'Hare; and *The Idea of Order*, inspired by the poetry of Wallace Stevens and written with Todd Almond.

RACHEL HAUCK (Set Designer) Broadway credits include *Hadestown*; *What The Constitution Means To Me* and *Latin History For Morons*. Recent work includes *Swept Away*; *The Waves in Quarantine* (Berkeley Rep); *The Wrong Man* (MCC); *The Garden* (Baltimore Center Stage, La Jolla Playhouse); *72 Miles To Go* (Roundabout Theatre Company); *Hurricane Diane* (NYTW); *Othello*; *Twelfth Night* (Public Theater/Shakespeare in the Park); *The Lucky Ones* (Ars Nova); *You'll Still Call Me*

By Name (Sonya Tayeh/Jacob's Pillow); Tiny Beautiful Things and Dry Powder (Public). Rachel is the recipient of Princess Grace and Lilly Awards, a Drama Desk Award, Lortel nominations, an OBIE Award for Sustained Excellence and a Tony Award for her design of HADESTOWN.

EMILIO SOSA (Costume Designer) is the Chair of the American Theatre Wing. His Broadway credits include Trouble In Mind; Skeleton Crew; On Your Feet!; Motown: The Musical; Lady Day at Emerson's Bar and Grill; The Gershwin's Porgy and Bess (TONY nomination) and Topdog/Underdog. TV and film credits include Annie Live! (NBC) and Red Hook Summer (directed by Spike Lee). He is a recipient of NAACP Theater and Lucille Lortel Awards and a Drama Desk nominee. He has designed for Usher's Las Vegas Residency, Blue Man Group Tour, Big Apple Circus, The Rockettes, NY Knicks City Dancers, Diana Ross, Mariah Carey, Gloria Estefan and Wynton Marsalis. @esosafashion

BEN STANTON (Lighting Designer) returns to the Goodman, where he previously designed the production of Black N Blue Boys. Broadway credits include The Rose Tattoo; Derren

Brown: Secret; Regina Spektor: Live on Broadway; Junk; Six Degrees of Separation; Fully Committed; Deaf West's Spring Awakening; Fun Home; An Enemy of the People and Seminar. Recent Off-Broadway credits include Unknown Soldier (Playwrights Horizons); Make Believe (Second Stage); Pain of My Belligerence (Playwrights Horizons); The Mother (Atlantic Theater) and The Light (MCC). Designs for live music include concerts and tours for Regina Spektor, Sufjan Stevens, The National and St. Vincent. Ben is a three-time TONY Award nominee as well as an Obie, Lortel, IRNE, and Ovation Award winner. www.BenStanton.com

CAROLINA ORTIZ HERRERA (Lighting Designer) is a Mexican-born and New York-based Lighting Designer for theater, opera and dance. Selective credits include Doubt (Westport Country Playhouse); A Woman of the World, Until the Flood (Merrimack Repertory Theatre); All's Well That Ends Well (Oregon Shakespeare Festival); American Mariachi (Arizona Theatre Company); I & You (Bristol Riverside Theatre); The Lion, the Witch, and the Wardrobe (Northern Stage); Seven Guitars (Yale Repertory Theatre); Yellowman, an Audelco Awards Best Lighting Design nominee (Billie Holiday

Theatre); *Florencia en el Amazonas* (Shubert Theatre) and *The Cunning Little Vixen* (Opera Theatre of Yale). She holds an MFA from the Yale School of Drama. www.CarolinaeOrtiz.com

ANDRE PLUESS (Sound Designer) returns to the Goodman where he previously sound designed *Lottery Day*; *White Snake*; *Ghostwritten*; *Mariella in the Desert*; *Pericles*; *Stage Kiss*; *Silk*; *The Jungle Book*; *Floyd and Clea* and *Trojan Women*.

Broadway credits include *The Minutes* (Cort/Studio 54); *33 Variations* (Eugene O'Neill Theatre); *I Am My Own Wife* (Lyceum Theatre) and *Metamorphoses* (Circle in the Square).

Off-Broadway credits include *The Clean House* (Lincoln Center); *Milk Like Sugar* and *BFE* (Playwrights Horizons).

Regional credits include multiple productions with the Oregon Shakespeare Festival, McCarter Theatre, Center Theatre Group, Yale Repertory, Arena Stage, Steppenwolf, Chicago Shakespeare, Court Theatre, Berkeley Repertory, Williamstown Theatre Festival, La Jolla Playhouse, The Huntington and South Coast Repertory. He's received multiple Joseph Jefferson Awards, an Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk and

Lucille Lortel nominations for composition and design. He is an ensemble member of Lookingglass Theatre Company.

CHRIS FENWICK (Music Supervisor) most recently music directed the Atlantic Theater Company's production of Kimberly Akimbo and the Public Theater's production of Soft Power (Pulitzer finalist). He music supervised the Broadway revival of Once On This Island (Tony Award, Best Revival) and music directed the Broadway revival of Sunday in the Park With George, starring Jake Gyllenhaal. He music directed the Public Theater and Broadway productions of Fun Home (Tony Award, Best Musical; Pulitzer finalist) and was music supervisor of the national tour and London production. He was the founding music director of City Center Encores! Off-Center. Chris music directed the original productions of Michael John LaChiusa's Giant; Los Otros; Queen of the Mist and See What I Wanna See. He was the music director for Patti LuPone at Carnegie Hall and more. His film credits include Steven Spielberg's West Side Story.

J. JARED JANAS (Wig, Hair & Make-Up Designer) returns to the Goodman where he worked on *Another Word for Beauty* in 2016. Broadway credits include *Jagged Little Pill*; *Frankie and Johnny in the Claire de Lune*; *Gettin' the Band Back Together*; *Bandstand*; *Indecent*; *Sunset Boulevard*; *The Visit*; *The Real Thing*; *Lady Day at Emerson's Bar & Grill*; *Motown*; *Peter and the Starcatcher*; *The Gershwins' Porgy and Bess* and *All about Me*. Recent off-Broadway credits include *Kimberly Akimbo*; *Seven Deadly Sins*; *Sing Street* and *Yours Unfaithfully* (Mint Theatre, Drama Desk nomination). TV credits include *And Just Like That* and *The Gilded Age*.

JACQUELINE E. LAWTON (Dramaturg) is a playwright, dramaturg, producer and racial equity facilitator. She is thrilled to be working on Doug Wright's beautiful new play. Regional Dramaturgy Credit includes Actors Theatre of Louisville, Arden Theater Company, Arena Stage, Ensemble Studio Theater, Ford's Theatre, Horizons Theater, InterAct Theatre Company, Kennedy Center, Rorschach Theatre, Round House Theatre, the Stratford Festival, Theater J, Virginia Stage Company and Woolly Mammoth Theatre Company. She holds an MFA in

Playwriting from UT-Austin. She is an associate professor in the Department of Dramatic Art and co-director of Southern Futures at the UNC-Chapel Hill and a dramaturg for PlayMakers Repertory Company.

KIMBERLY ANN McCANN* (Production Stage Manager) is in her seventh season with Goodman Theatre, having most recently worked on *A Christmas Carol*. Chicago credits include work with 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 for the Arts, The Juilliard School and Peninsula Players Theatre.

MARIO (MARS) WOLFE (Stage Manager) (they/them) returns to the Goodman, where their credits include *Ah, Wilderness!*, *Objects in the Mirror*, *Gloria*, *Destiny of Desire*, *A Christmas Carol* and *Wonderful Town*. Off-Broadway credits include *Kimberly Akimbo* (Atlantic Theatre); *The New Englanders* (Manhattan Theatre Club); *The Peculiar Patriot*

(National Black Theatre); and The Black Clown (Lincoln Center). Regional credits include Ms. Blakk for President, Grand Concourse, The Qualms (Steppenwolf); The Peculiar Patriot (National Black Theatre); and The Black Clown (A.R.T.). Film/TV credits include MTV's Video Music Awards, The View, and VH1's Trailblazers Honors. De.cypher, the digital salon Mars created with PBS/All Arts, is available to stream at de-cypher2020.com. Mars is a 2021-22 Sundance Episodic Lab Fellow. They studied at DePaul University and the Juilliard Apprentice Program.

STEPHEN KOPEL (New York Casting) currently serves as the casting director for Roundabout Theatre Company in New York. Broadway credits include Moulin Rouge!; Jagged Little Pill; The Play That Goes Wrong; Beautiful: The Carole King Musical; The Lifespan of a Fact; Once; Sunday in the Park with George; On a Clear Day and The Scottsboro Boys. Regional theater credits include Caroline, or Change; Trouble in Mind; Kiss Me, Kate; Toni Stone; She Loves Me; On the Twentieth Century; Violet; The Mystery of Edwin Drood; Anything Goes; Indian Ink; Noises Off; Harvey and Kingdom Come.

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

RACHAEL JIMENEZ (Chicago Casting) originally from the Los Angeles area, is in her seventh season in the Goodman Theatre casting department. In addition to her work at

Goodman, she has cast productions at Theater Wit, Windy City Playhouse, and Remy Bumppo Theatre Company. She is a proud member of CSA (Casting Society of America) and ALTA (The Alliance for Latinx Theater Artists of Chicago) and part of the Casting Director Trainor team in Broadway For Racial Justice's Casting Directive program. Jimenez received her BA in Theatre Arts, Entrepreneurship and Comparative Religious Studies from California State University, Fullerton.

MIGNON McPHERSON STEWART (Assistant Director) returns to the Goodman, where she previously directed readings of *Night Vision*, *Dressing (Facing Our Truth)*; *Sweetwater Taste* and *Softly Blue* (New Stages Festival). She is also a former Michael Maggio Directing Fellow. Chicago directing credits include: *Othello* (Babes with Blades); *Breath, Boom* (Eclipse Theatre Company); *Wine in the Wilderness/Florence, The Trip* (ETA); *Everything is Permitted* (Collaboraction); *Stage Black*, *MiLK* and *Fascia* (MPAACT). She received her BA from Loyola University, and her MFA in Directing/Dramaturgy from Roosevelt University.

RIW RAKKULCHON (Associate Set Designer) makes his Goodman debut. Broadway credits include Pass Over. Regional credits include Yale Repertory Theatre, Syracuse Stage, Drury Lane Theatre, Asolo Rep, The Acting Company, 59E59, Edinburgh Fringe, Primary Stages, The Civilians and The Public Theatre. He/they has also worked with designers Wilson Chin, Riccardo Hernandez, Jason Ardizzzone-West, Donyale Werle, Santo Loquasto, Rachel Hauck, Clint Ramos and Walt Spangler. He/they is a member of United Scenic Artist 829 and a board member of WithAll, a non-profit Organization on a fight to end eating disorders. He holds a BFA from Ithaca College and an MFA from the Yale School of Drama (Donald and Zorca Oenslager Fellowship Award in Design). @riwrdesign

JESSIE BONAVENTURE (Associate Set Designer) Broadway credits include Hometown (Walter Kerr) and What the Constitution Means to Me (Helen Hayes). Off- Broadway credits include The Wrong Man (MCC); Twelfth Night (Delacorte Theater); Latin History for Morons (Public Theater) and The Lucky Ones (Connelly Theater).

ANNIE LE (Associate Costume Designer) makes her Goodman Theatre debut. Upcoming Chicago projects include The Notebook (Chicago Shakespeare). Additional credits as associate costume designer includes Trouble in Mind (American Airlines Theatre); Clyde's (Helen Haye's Theatre); Bandstand (The National Tour); Wild Goose Dreams (The Public); Hot Wing King (The Signature); Squirrels (La Jolla Playhouse); Much Ado About Nothing (Shakespeare in the Park); Alice By Heart (MCC Theatre) and Annie LIVE! (NBC).

LINDSEY LYDDAN (Assistant Lighting Designer) is delighted to be back working at the Goodman. She has worked with theaters all over Chicago, including Haymarket Opera Company, Steppenwolf, Chicago Shakespeare Theatre, Lookingglass Theatre, Drury Lane Theatre, Roosevelt University's Opera Program, Wheaton College Opera Program, Chicago Dramatists and at the Phoenix Theatre and Summit Performance of Indianapolis. She holds an MFA in lighting and scenic design from Northwestern University.
LindseyLyddanDesign.com

BRANDON REED (Associate Sound Designer) makes his Goodman debut. Chicago credits include Noises Off (Windy City Playhouse); Something Rotten (Northwestern); Haymarket (Underscore Theatre Company); Jitney and A Small Oak Tree Runs Red (Congo Square). Regional credits include A Year with Frog & Toad, The Lion, The Witch, and The Wardrobe and Sex With Strangers (Cardinal Stage Company); Murder for Two (Cape Fear Regional Theatre); and Edges of Time (PlayMakers Repertory Company). He is the recipient of the 2019 USITT Robert Cohen Award, and has been nominated for a Jeff Award and a BroadwayWorld Award. He is the Sound Supervisor for Lookingglass Theatre Company, and is a member of USA829, TSDCA, and USITT. www.BrandonReedSoundDesign.com

TONY LAURO (Associate Wig, Hair and Make-up Designer) Broadway credits include Jagged Little Pill and Gettin' the Band Back Together. Recent off-Broadway credits include Kimberly Akimbo and Hundred Days.

GWENDOLYN MADRIGAL (Production Assistant) is a recent graduate from University of Illinois at Chicago with a BA in Theatre Design, Production and Technology, with a focus in

Stage Management. She is a recipient of the Michael Merritt Award and is a current Development Intern at Steppenwolf Theatre. Her recent credits include Da Mixtape, Love's Labour's Lost, Reverb, El Nogalar and A Streetcar Named Desire. She grew up dancing Mexican folk and enjoys creating art that represents her culture along.

STAN BROWN (Voice and Text Coach) is the Director of Graduate Studies of the MFA in Acting program at Northwestern University where he holds the Inaugural W. Rockwell Wirtz Professorship. Stan has worked as a professional actor and vocal coach for over 30 years in the US, UK and Canada. His television credits include featured and recurring roles on NBC's Homicide: Life in the Streets, In the Heat of the Night, and the critically acclaimed I'll Fly Away. In film, Stan co-starred in Robby Benson's Modern Love and Doug Liman's Getting In opposite Calista Flockhart, Matthew Perry, Dave Chapelle, and Christine Baranski. In 2015 he played the lead in the short film The Bespoke Tailoring of Mr. Bellamy. The film won the prestigious Louisiana Film Prize and was shortlisted for the Academy Award ballot. Stan also won the Louisiana Film Prize Best Actor award for his work.

CHICAGO YOUTH SYMPHONY ORCHESTRAS' mission is to inspire and cultivate personal excellence through music. After 75 years of music-making, CYSO continues to shape generations of young leaders and musicians. Students collaborate in a learning environment like no other, developing fundamental skills including leadership, self-confidence, teamwork, and resilience. We are committed to educating, encouraging, and empowering each young musician so that they may pursue personal excellence both on and off stage. CYSO promotes and provides ensemble-focused programming because we believe in the power of community. By bringing together young people from across the region, CYSO students build bonds with those who come from different backgrounds and share a passion for music. They develop the skills necessary to thrive as an ensemble. Whether or not a student continues musical studies after their time in CYSO, young people leave with increased self-confidence, a strong sense of discipline, and a deep appreciation for music and the arts. Find out more at cyso.org

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

(Eugene O'Neill Society) and the Illinois Arts Council Governor's Award. Falls was inducted into the Theater Hall of Fame in 2015.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director/CEO) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 400 productions including more than 200 premieres. He initiated the Goodman's annual production of A Christmas Carol, which celebrated 44 years as Chicago's leading holiday arts tradition in 2021. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's Ruined and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the

Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 500 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; Chicago magazine and the Chicago Tribune as a

“Chicagoan of the Year”; the City of Chicago; the Chicago Loop Alliance’s “Illumination Award,” honoring his commitment to Chicago’s theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS and Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts, *Why Not For Profit Theater*, has been seen at numerous theater companies and conferences around the country over the past five years. Mr.

Schulfer was born in Chicago and is a lifelong resident of the area.

about us

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

by providing financial support or physical space for a variety of artistic endeavors.

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

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

necessary funds for the creation of the new Goodman center in 2000.

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

ACCESSIBILITY

Audio-Described Performance and Touch Tour

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

NOTE: Touch tours start at 12:30pm

Good Night, Oscar

Saturday, April 9 at 2pm

The Notebooks of Leonardo da Vinci

Saturday, March 12 at 2pm

Unlock tickets with promo code AUDIO.

American Sign Language (ASL) Interpreted Performance

Good Night, Oscar

Friday, April 15 at 8pm

The Notebooks of Leonardo da Vinci

Friday, March 11 at 8pm

LENORE ENLOE AND MATTHEW HOLTANASL
Performance Accessibility Sponsors

Unlock tickets with promo code SIGN.

Open-Captioned Performance

Good Night, Oscar

Saturday, April 16 at 2pm

The Notebooks of Leonardo da Vinci

Saturday, March 19 at 2pm

ELIZA AND NEIL STERN

Open-Captioned Performance Sponsors

Unlock tickets with promo code OPEN.

The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an

accommodation not listed, visit our Guest Services Desk today or e-mail **Access@GoodmanTheatre.org**.

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