

TimeLine Theatre Company's Production of

Relentless

By Tyla Abercumbie

Directed by Ron OJ Parson



Contents

Page 1 – A Welcome from Artistic Director Robert Falls

Page 3 – A Note from Timeline

Page 5 – Interview with Playwright Tyla Abercrombie

Page 9 – Relentless

Page 16 – Artist Profiles

Page 37 – About TimeLine

Page 39 – About Goodman Theatre

Page 41 – Accessibility

welcome

One of the great assets of Chicago theater is the abundance of diverse companies, each with its own artistic goals and strengths. Every company, including the Goodman, exists within the city's complex theater ecology where artists of all kinds can learn from each other and audiences can enjoy a wide variety of work. I am proud to highlight the work of a company whose work I have admired for many years: TimeLine Theatre Company, which produces plays that examine historical events in order to help us better understand our current world. As part of TimeLine's Playwrights Collective, Tyla Abercrombie developed her play *Relentless*, an examination of two Black sisters' discovery of their late mother's diaries, which reveal secrets about their family's past in the late 19th and early 20th centuries.

Best known in Chicago for her prowess as an actor both on stage and on TV's *The Chi*, Tyla most recently appeared at the Goodman in *Sweat* in 2019. Also a director and writer, Tyla has worked at many theatres in the city and across the nation; her plays have been produced at Pittsburgh Playwrights' Theatre and MPAACT Theatre. After a two-year delay due to the pandemic, *Relentless* premiered at TimeLine in early 2022. I saw the production and knew that Tyla's compelling exploration of Black women's experiences in the Victorian era would enrich and delight Goodman audiences. The play is expertly directed by Ron OJ Parson, who for more than three decades has

illuminated and examined Black life on Chicago stages. A passionate and shrewd director, Ron last worked at the Goodman on *Sweat* and has been a company member at TimeLine since 2016. I am delighted to welcome both Ron and Tyla—longtime collaborators and stalwarts of the Chicago theater scene—back to the Goodman.

Relentless shines a light into a corner of history that many textbooks ignore—and asks us to consider how we navigate through our own complex historical moment, also rife with injustice, bias and uncertainty. I hope you will find it as compelling and thought-provoking as I do.

Robert Falls

Artistic Director of Goodman Theatre

note from timeline

Whether you've followed TimeLine's work over many years, or you're experiencing it for the first time, we're delighted to be welcomed by Goodman to provide extended life for this homegrown play by Tyla Abercrombie, directed by her longtime collaborator and fellow TimeLine Company Member Ron OJ Parson.

Relentless has been a five-year passion project, developed through TimeLine's Playwrights Collective and originally slated for its world premiere in 2020. As history unfolded in the intervening months, the prescience and resonance of Tyla's writing only intensified – as did our unwavering commitment to bring Relentless to the stage.

Finally premiering in January of this year, the audience demand surpassed the capacity of its limited run. Thanks to a collegial spirit between Goodman's staff and the team I'm honored to work with at TimeLine, a collaboration was forged, making for a Chicago theatre story worth celebrating.

Set in 1919, Relentless reveals a nation reeling from two pandemics—the outbreak of influenza and the enduring scourge of racism. In a city on edge, two sisters gather, in the wake of their mother's death, to settle her estate. Each on a course to change history, they're unprepared for what they uncover in diaries left by the woman they thought they fully knew.

It's a story that exemplifies TimeLine's mission—providing a lens into how our culture was, juxtaposed with truths about how it is.

Since 1997, that mission has guided us through more than 80 productions of new plays and reimagined classics, making connections between past, present, and future, and probing the social and political issues that define our times.

As we celebrate our 25th Anniversary, we're preparing to establish the first home of our own in Uptown. As you'll see on pages 22-23, we're creating space to grow and innovate—a place that will support new artistic possibilities, allowing for deeper community connections and creating theatergoing experiences that extend far beyond the stage. It will be a place for all of Chicago to gather for revelation. For understanding. For questioning. For celebrating our respective and collective humanity. And for reveling in the communal beauty of live theatre.

With gratitude and hope for tomorrow, TimeLine is so pleased to be here at Goodman and to share with you Relentless.

PJ Powers

Artistic Director of TimeLine Theatre Company

Interview with Playwright Tyla Abercrombie

By Khalid Y. Long

During rehearsals for *Relentless*, dramaturg Khalid Y. Long posed a few questions to playwright Tyla Abercrombie about her inspiration for writing the play, being gobsmacked by the parallels between 1919 and today, and how this story fits into a larger narrative still to come.

KHALID Y. LONG: What was your inspiration for writing *Relentless*?

TYLA ABERCRUMBIE: My inspiration for *Relentless* was a love of the Harlem Renaissance. That might sound odd, but my favorite time in literature was the Harlem Renaissance. As a young girl, I read all the poets and authors and writers of that time, but what became significant was when I read the works of Zora Neal Hurston, Claude McKay, Langston Hughes, and so many more. I became fascinated with how they came to be. Where did this amazing generation of poets and writers descend from, and how were they inspired?

That led me backward to the Victorian Era, Edwardian Era, and so on. I discovered on my own that my heritage was so much more elaborate, intriguing, extraordinary than just bondage. The system we currently learn under and teach the kids of the future perpetuates lies that suggest Black folk had three—now four—

central moments in history: slavery/bondage, civil rights, Obama, and now, George Floyd. We are and have always been so much more than that. Our place in history begins with the beginning of time. Researching backward from the Harlem Renaissance inspired me profoundly when I saw the affluent, educated, well-traveled, intensely well-versed, Black Victorian.

KL: Although Relentless is set in 1919, the play is quite relevant today.

TA: When I began writing *Relentless* during my time with TimeLine's Playwrights Collective in 2016 and completed it in 2018, I had no way of knowing how prescient the work would be. In fact, after we were postponed in 2020, as the news of the pandemic and unrest, women's movement, Times Up, and Black Lives Matter unfolded, we were constantly gobsmacked by the literal mirror image of the time. I chose 1919 for *Relentless* because it was such a pivotal year in the escalating change after the end of World War I. So much was on the horizon, including hope, but so much change exploded. 1919 was a time to be reckoned with; the world woke up in 1919 just as the world woke up in 2020.

KL: Are there any playwrights who inspire your style of playwriting?

TA: Wow! Great question. Yes. Lorraine Hansberry first and foremost inspires me. I was introduced to her by my elder sister, and *A Raisin in the Sun* remains my favorite play to this day.

I, of course, love August Wilson and all he gave me in the last 20 years in my theatre experience.

I also loved novels whose characters lived inside their novels like plays. I read Langston Hughes' Jesse B. Semple, and every chapter was like the scenes of a play. Other playwrights include P.J. Gibson, Pearl Cleage, and Zora Neale Hurston. But too ... I really love the work of Tennessee Williams. And Shakespeare. Damaged people navigating life and circumstance. That's who I want to watch on stage.

KL: What do you hope audiences take away from a play so steeped in history?

TA: I hope audiences take away so much intrigue that they go home moved to learn more about the period. I want the conversations over dinner after the show or after the second time seeing these excellent actors perform, that they ask serious questions about what they have perceived to be true in history and why they are enlightened by what they now know. I want audiences to have a good time but a visceral reaction; they won't let the play leave them for a few days. It's to be discussed, lived, digested, experienced.

KL: Relentless is part of a larger trilogy. Can you share what audiences can expect in the future?

TA: Well ... I researched these characters and created such complete backstories, it felt unfair for that work to be mine and not shared. Thus, it became the inspiration to start a

conversation between generations. Just like we're examining 1919 in the theatre now, many other plays are steeped in history this season. I am intrigued by the conversation continuing. The second play explores the descendants of Relentless. Thus, how do we set our lineage up to succeed or fail? And what does that look like in 2022? The third play is a mystery.

Khalid Y. Long is the Dramaturg for Relentless.

Goodman Theatre

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

Presents

TimeLine Theatre Company's

Relentless

By

Tyla Abercrombie

Directed by

Ron OJ Parson, SDC

Set Design by

Jack Magaw, U.S.A.

Costume Design by

Christine Pascual, U.S.A.

Lighting Design by

Heather Gilbert, U.S.A.

Original Music and Sound Design by

Christopher Kriz, U.S.A.

Properties Design by

Jennifer Wernau

Projections Design by
Mike Tutaj, U.S.A.

Wig and Hair Design by
Megan E. Pirtle

Dialect Direction by
Sammi Grant

Intimacy and Violence Direction by
Rachel Flesher

Dramaturgy by
Khalid Y. Long

Production Stage Manager
Kaitlin Kitzmiller*

Originally Produced By TimeLine Theatre Company, Chicago, Illinois
(January 21 – February 26, 2022) PJ Powers, Artistic Director | Elizabeth
K. Auman, Managing Director | Ron OJ Parson, Production Director

Originally Developed through TimeLine Theatre Company's
Playwright's Collective in Chicago, Illinois under the direction of
Literary Manager, Ben Thiem

KATTEN MUCHIN ROSENMAN LLP

Corporate Sponsor Partner

TimeLine Theatre Company's

RELENTLESS

cast

Annelle, Mother.....**Ayanna Bria Bakari***
Mary Anna Elizabeth.....**Rebecca Hurd***
Franklin.....**Xavier Edward King ***
Janet.....**Jaye Ladymore ***
Zhuukee (also called Annabelle Lee).....**Demetra Dee**
Marcus.....**Travis Delgado**

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

Janet — **Saran Bakari**

Zhuukee, also called Annabelle Lee — **Sierra Coachman**

Marcus — **Jordan Gleaves**

Mary Anna Elizabeth — **Jordan Ashley Grier**

Franklin — **Dylan Rogers**

Annelle, Mother — **Marlene Slaughter**

SETTING:

1919 West Philadelphia. Childhood home of sisters Janet and Annelle.

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

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

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.

PRODUCTION STAFF:

Assistant Director.....**Tiffany Fulson**
Stage Manager (Original Production).....**Miranda Anderson***
Assistant Stage Manager**Hannah Weiss**
Assistant Scenic Designer**Lindsay Mummert**
Assistant Costume Designer **Emily N. Brink**
Assistant Lighting Designer**Conchita Avitia**
Assistant Sound Designer**Eric Backus**
Assistant Projections Designer**Erin Pleake**
Assistant Dialect Director**Destin Lorde Teamer**
Dramaturgical Display Designer.....**Dina Spoerl**

TIMELINE THEATRE STAFF:

Artistic Director.....**PJ Powers**
Managing Director**Elizabeth K. Auman**
General Manager.....**Dan McArdle**
Associate Artistic Director.....**Nick Bowling**
Production Manager.....**Maggie Fullilove-Nugent**
Director of Marketing and Communications.....**Lara Goetsch**
Director of Living History.....**Juliet Hart**
Artistic Producer of Innovative Partnerships.....**Tiffany Fulson**

Director of Major Gifts.....**Chelsea Smith**
Manager of Annual Fund and Special Events.....**Brittany
Worsham**
Development Coordinator.....**Leah Taylor**
Marketing and Communications Associate.....**Jenny Lynn
Christoffersen**
Audience Services Manager.....**Kellyn Henthorn**
Bookkeeper.....**Elizabeth Tyska**
Teaching Artists.....**Adia Alli, Wardell Julius Clark,
Tiffany Fulson, Charles Andrew Gardner,
Marcus D. Moore, Lexi Saunders, Rochelle Therrien**
Audience Services Staff.....**Jules Holynski, Allyson Johnson,
Eva Nyman, Cara Peterson,
Emma Schoenfelner, Jake Van Hoorn**

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Relentless is supported by
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NATIONAL ENDOWMENT FOR THE ARTS

Additional support provided by
DOUGLAS BRADBURY
THE ELIZABETH F. CHENEY FOUNDATION

profiles

AYANNA BRIA BAKARI (Annelle, Mother) returns to the Goodman, where she appeared in HOW TO CATCH CREATION. RELENTLESS is her return to TimeLine, previously having been seen in TOO HEAVY FOR YOUR POCKET. She graduated with a BFA degree in acting from The Theatre School at DePaul University. Select theater credits include AS YOU LIKE IT (Chicago Shakespeare), THE ORIGINALIST (Indiana Repertory Theatre), SUDDENLY LAST SUMMER (Raven) and STICKFLY and THE NICETIES (Black Theater Alliance Award, Writers). Television and film credits include Wu-Tang An American Saga (HULU), THE CHI (Showtime), CHICAGO PD, CHICAGO FIRE, and EMPIRE (FOX) and Holiday Heist (BET). Ayanna Bria is proud to be a governing ensemble member of The Story Theatre and is represented by Stewart Talent.

REBECCA HURD (Mary Anna Elizabeth) returns to the Goodman, where she appeared in AN ENEMY OF THE PEOPLE. RELENTLESS is her TimeLine debut. Her favorite Chicago credits include TOP GIRLS (Remy Bumppo), SOMETHING ROTTEN! (Marriott), MAMMA MIA! (Drury Lane Theatre), THE IMPORTANCE OF BEING EARNEST (Writers) and SHORT SHAKESPEARE! TWELFTH NIGHT (Chicago Shakespeare Theatre). Regionally, she has worked with the Guthrie Theatre, Milwaukee Repertory Theatre and American Players Theatre, among others. Television credits include NEXT (FOX) and CHICAGO P.D. (NBC). She holds a

BFA degree in Acting from the University of Minnesota/Guthrie Theatre. and is looking forward to making her off-Broadway debut in BOSWELL at 59E59 this winter. When she is not acting, she is a private acting coach for teens and young adults. For more information, follow @thehurdstudio.

XAVIER EDWARD KING (Franklin) returns to the Goodman, where he appeared in THE WINTER'S TALE. RELENTLESS is his TimeLine debut. His previous credits include TITANIC! COMMISSIONERS INQUIRY and HERE WE ARE (Court), DRACULA (Actors Theatre of Louisville), THE STAR (ACT; Seattle, Wash.), LOVE'S LABOUR'S LOST and PERICLES (Notre Dame Shakespeare), HAMLET and MIDSUMMER NIGHT'S DREAM (Shakespeare Festival St. Louis) and THE TEMPEST (Island Stage Left; San Juan Islands, Wash.). Television credits include 61ST STREET (AMC).

JAYE LADYMORE (Janet) returns to the Goodman, where she appeared in BERNHARDT/HAMLET. She returns to TimeLine with RELENTLESS, previously having been seen in TOO HEAVY FOR YOUR POCKET for which she won the 2019 Black Theater Alliance Award for Best Featured Actress in a Play. Select Chicago credits include STICK FLY, THE IMPORTANCE OF BEING EARNEST and TWELFTH NIGHT (Writers) and WE ARE PROUD TO PRESENT (Steppenwolf). Jaye can currently be seen on the new CW series 4400 as Claudette.

DEMETRA DEE (Zhuukee, also called Annabelle Lee) is elated to be making her Goodman debut in RELENTLESS.

RELENTLESS was her Timeline debut. Her Chicago credits include THE LAST PAIR OF EARLIES (Raven Theatre); MIDDLE PASSAGE (Lifeline Theatre); BE HERE NOW (Shattered Globe); CRUMBS FROM THE TABLE OF JOY (Raven Theatre); COMFORT STEW (ETA Creative Arts); THE GREEN BOOK (Chicago Dramatist); MIGRATION (ETA Creative Arts). She has a BFA in acting from East Carolina University and is represented by DDO Chicago.

TRAVIS DELGADO (Marcus) is honored to make his TimeLine debut in RELENTLESS. He graduated from Texas A&M University at Corpus Christi and now lives in Chicago. He is best known for playing Jurgis in Oracle Productions' THE JUNGLE as well as The Foundling Father in THE AMERICA PLAY (Actor in a Principal Role – Play, Non-Equity). Theatre credits also include Mary Zimmerman's Treasure Island (Lookingglass). Film and television credits include CHICAGO P.D. and CHICAGO FIRE (NBC), 2 IN THE BUSH (Amazon Prime), and GIRL ON THE 3RD FLOOR (Netflix). Travis would like to thank his mother, father, brothers, and girlfriend for their love and support.

SARAN BAKARI (U/S Janet) is a native of Washington, D.C. She attended Duke Ellington School of the Arts SHS and is a 2020 graduate of Carnegie Mellon University School of Drama (CMU). Immediately upon graduating from CMU, she appeared in the DoorDash/Sesame Street 2021 Super Bowl commercial. She is beyond excited to be making her Chicago, Goodman and

TimeLine stage debuts with this production, alongside her older sister, Ayanna. Asante Sana ancestors, Mama and Baba.

SIERRA COACHMAN (U/S Zhuukee, also called Annabelle Lee) is thankful to be making her TimeLine debut in **RELENTLESS**. She holds a BFA degree in Acting from the University of Cincinnati College-Conservatory of Music with a minor in Africana Studies. Theatre credits include **THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME** (CCM) and **REVOLT. SHE SAID REVOLT AGAIN.** (Falcon). Television credits include **THE BIG LEAP** (FOX). Sierra is represented by Gray Talent Group.

JORDAN GLEAVES (U/S Marcus) is making his Goodman debut and thankful to be remaining with his **RELENTLESS** cast mates since residency at Theater Wit. Credits include **SUNSET BABY** (Fleetwood-Jourdain Theatre); **ALOFT** (Collaboraction) and **BEST OF ENEMIES** (Open Door Theater). Regional credits include **MACBETH** and **JULIUS CAESAR** (The Nashville Shakespeare Festival) and **OTHELLO** and **LOVE'S LABOUR'S LOST** (Montana Shakespeare in the Parks). Short-film credits include **CIG** and **ROUGH WATERS AHEAD** by Jordan Tragash; **THE WEATHER OUTSIDE IS FRIGHTFUL** by Jamie Kreppein (releasing this year) and **DOWNSTATE** by Jordan Tragash and Jordan (filmed February 2022). Jordan holds an MFA degree in acting from the University of Illinois at Urbana-Champaign and a BA degree in drama from Morehouse College. He is represented by Stewart Talent.

JORDAN ASHLEY GRIER (U/S Mary Anna Elizabeth) is thrilled to be making her Goodman and TimeLine debut in **RELENTLESS**. She is a recent graduate of the London Academy of Music & Dramatic Art. Before living in London, she was a Canadian transplant in Los Angeles. Favorite theatre credits include **THEATRE MACABRE** (Tension); **MACBETH** (LAMDA) and **JULIUS CAESAR** (SDSU). She has an elderly cat with her incredible partner, Alex. Jordan would like to thank her family and her team at Stewart Talent.

DYLAN ROGERS (U/S Franklin) is an actor, model, and Chicagoland native making his TimeLine debut in **RELENTLESS!** He graduated with a Bachelor of Arts degree from Aurora University, and has trained at Acting Studio Chicago and Second City. His theater credits include performances and choreography coordination in **SHE KILLS MONSTERS**, **SLED HILL**, **THE BLUEST EYE**, **EURYDICE**, **A STREETCAR NAMED DESIRE**, and **A CHRISTMAS CAROL**. He has also appeared in the films **CRSHD**, **POST**, and **CROSSING**, starred in the upcoming television series **FRAME OF REFERENCE**, and worked on various shows filming in Chicago including **ELECTRIC DREAMS** and **EMPIRE**.

MARLENE SLAUGHTER (U/S Annelle, Mother) is a Houston native living in Chicago, Ill. making her TimeLine debut with **RELENTLESS**. She began her career in the arts in high school, winning gold at the NAACP ACT-SO competition for Drama in 2015. She earned her BFA degree in Acting and Media Entertainment at the University of Illinois Urbana-

Champaign. Before graduation she secured professional representation with Gray Talent Group and her first two professional jobs, a commercial for Blue Cross Blue shield and a cross country tour with Montana Shakespeare in the Parks. Television credits include 61st street and American Greed. Marlene also opened her own production company, POV. Productions, LLC that produces commercials, logos, personal content videos. She is so very inspired by this story and is extremely grateful to be a part of this cast!

TYLA ABERCRUMBIE (Playwright) is an actor, writer and director who returns to the Goodman, where she appeared in SWEAT and MAGNOLIA. At TimeLine, where she is a Company Member, she previously directed the TimePieces play reading of REPAIRING A NATION, assistant directed A RAISIN IN THE SUN, and appeared on stage in PARADISE BLUE and IN DARFUR. In the Chicago area, she has worked as an actor at Chicago Shakespeare, Court, Goodman, Next and Northlight. She has also worked at Florida's Asolo Repertory Theatre, Pittsburgh Public Theatre, Milwaukee Rep and Actors Theatre of Louisville. Television credits include THE CHI (recurring role), PROVEN INNOCENT, CHICAGO PD, CHICAGO MED, SHRINK, EMPIRE, EASY, CRISIS, MOB DOCTOR, DETROIT 187, CHICAGO CODE, SHAMELESS, and PRIVATE PRACTICE. You may also have seen her at comedy clubs around town testing jokes for her stand-up show, NAKED & RAW 3 (THE TAKERS AND THE TOOKEN). Her plays include WHO'S AFRAID OF DEEPAK CHOPRA, ASYLUM (AKA LIFE), PSYCHOLOGICAL TERRORISM,

NAKED AND RAW, THE STRAW, AFFAIR OF AMBIGUITY and NORMALITY. Tyla's work has been produced by Pittsburgh Playwright's Theatre, MPAACT Theatre and Chicago Cultural Center and THE STRAW received a professional Staged Reading with Chicago Dramatists. Her book Red Wine and the Bles'sed Monkey, a collection of prose and poetry, established her as a respected poet invited to showcase her work at venues, events and media outlets around the country, and as an opener for keynote speakers like the Reverend Jesse Jackson. Tyla grew up on the west side of the Chicago in the Austin community. She has a BA degree from Columbia College with a focus in Theatre and Creative Writing. Her partner in crime is her Yorkshire Terrier, Tobi, whom she consults with on everything.

RON OJ PARSON (Director) returns to the Goodman, where he directed SWEAT and acted in ROMANCE. He is a TimeLine Company Member, where his credits include TOO HEAVY FOR YOUR POCKET, TO CATCH A FISH, PARADISE BLUE, SUNSET BABY and A RAISIN IN THE SUN. He is a native of Buffalo, New York and a graduate of the University of Michigan's professional theater program. He is the co-founder and former Artistic Director of Onyx Theatre Ensemble of Chicago and a co-founder and co-director of Ripe ManGo Productions. Parson is a Resident Artist at Court Theatre and an Associate Artist with Teatro Vista, and an Associate Artist at Writers Theatre. Since moving to Chicago from New York in 1994, he has worked as both an actor and director. His Chicago credits include work with The Chicago Theatre Company,

Victory Gardens, Goodman, Steppenwolf, Chicago Dramatists, Northlight, Court, Black Ensemble Theatre, Congo Square, Northlight Theatre, Urban Theatre Company, City Lit Theater, ETA Creative Arts, and Writers. Regionally, Parson has directed shows at Studio Arena Theatre, Alliance Theatre, Actors Theatre of Louisville, Milwaukee Repertory, South Coast Repertory, Pasadena Playhouse, Geva Theatre, Virginia Stage, Wilshire Theatre, The Mechanic Theatre, CenterStage, St. Louis Black Repertory, Pittsburgh Public Theater, Pittsburgh Playwrights Theatre, Signature Theatre (New York), Kansas City Rep, Portland Stage, Indiana Repertory Theatre, American Players Theatre, and Ensemble Theatre of Cincinnati among others. In Canada, he directed the world premiere of Palmer Park by Joanna McClelland Glass at the Stratford Festival. He is a member of AEA, SAG-AFTRA, and SDC. For further information, visit ronojparson.com

JACK MAGAW (Scenic Designer) returns to the Goodman, where he designed SUPPORT GROUP FOR MEN and RAPTURE, BLISTER. RELENTLESS is his return to TimeLine, having previously designed ALL MY SONS. Recent Chicago and regional credits include THE AGITATORS (Alabama Shakespeare Festival), INDECENT (Arena Stage, Baltimore CenterStage and Kansas City Rep), LEGACY LAND and FRANKENSTEIN (Kansas City Rep), AMERICA V. 2.1: THE SAD DEMISE AND EVENTUAL EXTINCTION OF THE AMERICAN NEGRO (Barrington Stage), THE SCARLET IBIS (Chicago Opera Theatre), APPROVAL JUNKIE (Alliance Theatre and Audible Theatre Off-Broadway),

BLOOMSDAY (Remy Bumppo) and TALLY'S FOLLY (Peninsula Players). Upcoming projects include TWO TRAINS RUNNING (Court), AMERICAN JADE (Bucks County Playhouse) and CABARET (Music Theatre Heritage-Kansas City). Jack is an Adjunct Professor of Design at The Theatre School at DePaul University and he resides in Chicago. More at JackMagaw.com

CHRISTINE PASCUAL (Costume Designer) returns to the Goodman, where she designed LADY IN DENMARK; HAPPIEST SONG; FISH MEN; EL NOGALAR; MASSACRE; SONG FOR THE DISAPPEARED; THE WORLD OF EXTREME HAPPINESS; *New Stages* 2012 and FEATHERS AND TEETH. RELENTLESS is her return to TimeLine, having previously designed OSLO, TO CATCH A FISH, PARADISE BLUE, BAKERSFIELD MIST, SUNSET BABY, and HANNAH AND MARTIN. Previous design credits include I,CINNA (Chicago Shakespeare), HOW TO DEFEND YOURSELF and THE FIRST DEEP BREATH (Victory Gardens), DANCE NATION and LA RUTA (Steppenwolf), THE TOTAL BENT and THE DISPLACED (Haven), LADY IN DENMARK and FEATHERS AND TEETH (Goodman), DUTCH MASTERS and THE LIGHT FANTASTIC (Jackalope), CRUMBS FROM THE TABLE OF JOY (Raven), EAST TEXAS HOT LINKS (Writers), and PUT YOUR HOUSE IN ORDER (The Roustabouts). Christine holds an MFA degree from University of Illinois Urbana-Champaign. She is a member of United Scenic Artist Local 829.

HEATHER GILBERT (Lighting Designer) returns to the Goodman, where she designed LAYALINA; NIGHTWATCH; CARLYLE and KING OF THE YEES. She is a Chicago based lighting designer, returning to TimeLine for RELENTLESS, having previously designed NOT ENOUGH AIR, MASTER HAROLD...AND THE BOYS, and THE FRONT PAGE. Broadway credits include THE SOUND INSIDE (Drama Desk Award, Outer Critics Circle Award, Tony Nominee). In Chicago, Heather has designed at Steppenwolf, Writers, Northlight, Victory Gardens, Court, Steep, and many storefronts near you. Regional credits include work with Center Theatre Group, Studio Theatre, Actors Theatre of Louisville, Alley Theatre, American Repertory Theater, Magic Theatre, Williamstown Theatre Festival, Oregon Shakespeare Festival, Pasadena Playhouse, Berkeley Repertory Theatre, and Olney Theatre Center. She is the Head of Lighting Design at Columbia College Chicago and received her MFA degree at The Theatre School at DePaul University.

CHRISTOPHER KRIZ (Original Music and Sound Design) returns to Goodman having previously designed CARLYLE; THE MAGIC PLAY, and SANTALAND DIARIES. RELENTLESS is his return to TimeLine, having previously designed TOO HEAVY FOR YOUR POCKET, PARADISE BLUE; SUNSET BABY; MASTER HAROLD AND THE BOYS and ALL MY SONS. Chicago credits include designs with Steppenwolf, Chicago Shakespeare, Court, Chicago Symphony Orchestras, Writers, Remy Bumppo, Victory Gardens, First Folio, Shattered Globe, The Gift and many others.

Regional design credits include Seattle Repertory, Kansas City Repertory, Alabama Shakespeare Festival, Indiana Repertory, Montana Shakespeare, Crossroads Theatre, Theatre Squared and many summer seasons at Peninsula Players. A winner of five Joseph Jefferson Awards, Kriz is a proud member of United Scenic Artists 829. To hear more of his work, please visit christopherkriz.com.

JENNIFER WERNAU (Properties Designer) is a freelance properties designer in Chicago, originally from New York. This is her Goodman debut. She's returning to TimeLine, where she previously worked on CARDBOARD PIANO. She has worked for companies like Metropolis Performing Arts Center and Peninsula Players. Past credits include LITTLE SHOP OF HORRORS, BASKERVILLE, ANYTHING GOES, and A CHRISTMAS CAROL (Metropolis Theatre); SUNSET BOULEVARD and GYPSY (Porchlight); DARKNESS AFTER DAWN (Factory Theatre); HOODED, OR BEING BLACK FOR DUMMIES (First Floor); THE ARC TRIALS (Mudlark Theater Company); and SMALL WORLD (The New Colony).

MIKE TUTAJ (Projections Designer) returns to the Goodman, where he designed for GEM OF THE OCEAN; HAVING OUR SAY; ASK AUNT SUSAN; THE GOOD NEGRO; VERA STARK; PULLMAN PORTER BLUES; ANOTHER WORD FOR BEAUTY and OBJECTS IN THE MIRROR. He is an Associate Artist at TimeLine, where his work has included sound, projections and/or video design for more than a dozen productions, including RELENTLESS, OSLO, CHIMERICA,

SPILL, 33 VARIATIONS, MY KIND OF TOWN, A WALK IN THE WOODS, IN DARFUR (Equity Jeff Award – Projections/Video Design) and MARTIN FUREY’S SHOT (Non-Equity Jeff Award – Projections/Video Design). He has designed projections and/or sound at numerous theaters, including Goodman, Court, Writers, Steppenwolf, Chicago Shakespeare, Victory Gardens, and Silk Road Rising. Mike can also sometimes be seen performing with Barrel of Monkeys, where he is a proud company member.

MEGAN E. PIRTLE (Wig and Hair Designer) is excited to return to TimeLine with RELENTLESS, having previously designed the wigs for RUTHERFORD AND SON. This is her Goodman debut. Other theatre credits include HER HONOR JANE BYRNE (Lookingglass), SONGS FOR NOBODIES (Northlight), THE LAST PAIR OF EARLIES and CRUMBS FROM THE TABLE OF JOY (Raven), and THE PRINCESS AND THE PEA, MADAGASCAR, and SHREK: THE MUSICAL (Marriott). In addition to freelancing, Megan works as a backstage wig runner and makeup artist for the Lyric Opera. She received a BFA degree in both Costume Design and Costume Technology from DePaul University and is a licensed cosmetologist of Illinois having graduated from Tricoci University of Beauty Culture. For more, visit meganpirtle.com.

SAMMI GRANT (Dialect Director) returns to Goodman, where Sammi designed for CHRISTMAS CAROL. Sammi returns to TimeLine with RELENTLESS, having previously assisted with

dialects for INANA. Other Chicago credits include CAT ONHOT TIN ROOF, SATURDAY NIGHT FEVER, and LITTLE SHOP OF HORRORS (Drury Lane); BILLY ELLIOT(Porchlight Music Theatre); GRAPES OF WRATH and UNSEEN (The Gift); SOUTHERN GOTHIC (Windy City Playhouse); and many more. Film and television credits include RESCUED BY RUBY (Netflix), PATRIOT (Amazon Prime); and THE EXORSIST (FOX). Sammi is a voice/speech teacher for The Theatre School at DePaul University and Access Acting Academy. Sammi holds an MFA degree with Distinction in Voice Studies from The Royal Central School of Speech and Drama.

RACHEL FLESHER (they/she/he) (Intimacy and Violence Director) returns to the Goodman, where she worked on TWILIGHT BOWL. She is a fight director, intimacy director, intimacy coordinator, SAG-AFTRA stunt performer, actor, director and teacher, returning to TimeLine with RELENTLESS. TimeLine credits include IN THE NEXT ROOM, OR THE VIBRATOR PLAY; KILL MOVE PARADISE and RUTHERFORD AND SON. Rachel is passionately engaged in making safer sets and stages around the world by helping to produce best practices and procedures for intimate and hyper-exposed content in multiple areas of film, tv, theater and education. Currently, Rachel is part of the collaboration team advising SAG-AFTRA on their effort to standardize, codify and implement guidelines for on-set intimacy coordinators. You can see Rachel's intimacy coordination on HULU, FX, FOX, CBS, SHOWTIME, NETFLIX, HBO, Apple and more. Rachel is a

Certified Fight Director and Certified Fight Instructor with the Fight Directors Canada, an instructor with Tactics on Set, an Intimacy Coordinator and Intimacy Director with Intimacy Directors and Coordinators. Rachel's fight direction and intimacy direction have been featured at Steppenwolf, Woolly Mammoth, Shakespeare Dallas, Steppenwolf for Young Adults and many more.

KHALID Y. LONG, PhD (Dramaturg) is an assistant professor of theatre and coordinator of theatre studies at Columbia College Chicago and is making his TimeLine debut with **RELENTLESS**. Khalid's dramaturgical credits include **NATIVE SON** and **MILK LIKE SUGAR** (Mosaic Theatre; Washington, D.C.); **SUNSET BABY** (REPStage; Howard County, Md.); **OCTAVIA'S BROOD** (Dance Place; Washington, D.C.); **MOM, HOW DID YOU MEET THE BEATLES** (Forward Theatre; Madison, Wis.); **INTIMATE APPAREL** and **TWILIGHT: LOS ANGELES** (1992 University of Maryland; College Park, Md.); **SPACE** (Columbia College) and **KILL MOVE PARADISE** (REPStage, Howard County, Md.).

TIFFANY FULSON (Assistant Director) is an actor, director and community arts curator from the South Side of Chicago. In 2018, Fulson led the effort to launch TimeLine's first summer arts program, TimeLine South, and in 2021, she became TimeLine's first Artistic Producer of Innovative Partnerships. She is also currently the Director of The August Wilson Monologue Competition Outreach Program Chicago in collaboration with Goodman Theatre. Directing credits include

THE ANGRY BRIGADE (University of Illinois at Chicago); TWISTED MELODIES, THE CHRISTIANS, and FUN HOME (Assistant Director, Baltimore Center Stage); SENSE AND SENSIBILITY (Assistant Director, Oregon Shakespeare Festival); TWISTED MELODIES (Associate Director; Baltimore Center Stage; Apollo - New York, New York; Mosaic - Washington, D.C.). Tiffany holds a BFA degree in Theatre Performance from University of Illinois at Chicago and also studied abroad at Arcadia University for Global Studies in London, England.

KAITLIN KITZMILLER (*Production Stage Manager*) is thrilled to be working on this partnership production with Goodman, where her previous credits include THE NOTEBOOKS OF LEONARDO DA VINCI; FANNIE (THE MUSIC AND LIFE OF FANNIE LOU HAMER) and INCENDIARY (2019 New Stages Festival), and TimeLine, where she is making her debut. Other Chicago credits include Paramount Theatre, Drury Lane, Chicago Shakespeare Theater and Royal George Theatre. Regional credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. She is a proud member of Actors' Equity Association.

HANNAH WEISS (Assistant Stage Manager) is a 2021 graduate of Columbia College Chicago earning her Bachelor's degree in Theatre concentrating in Stage Management. She is beyond excited to be working with TimeLine for the first time on RELENTLESS. This is her Goodman debut. Past credits

include THE SNOW QUEEN (Assistant Stage Manager, The House Theatre), TALES OF BERLIN and MR. BURNS: A POST-ELECTRIC PLAY (Production Stage Manager, Columbia College Chicago), and THE 33RD ANNUAL YOUNG PLAYWRIGHTS FESTIVAL (Assistant Stage Manager, Pegasus Theatre Chicago).

PJ POWERS (TimeLine Theatre Company Artistic Director) was a co-founder of TimeLine in 1997 and became Artistic Director in 1999. Since then, he has overseen the production of more than 80 plays, including 11 world premieres and more than 38 Chicago premieres. During his tenure, TimeLine has garnered 58 Jeff Awards, including 11 for Outstanding Production, as well as awards for excellence in arts management, including the 2016 MacArthur Award for Creative and Effective Institutions. PJ also has been instrumental in establishing TimeLine's home on Wellington Avenue in 1999; expanding the company's programming to include productions in numerous other venues, including the Broadway Playhouse; creating the TimePieces play reading series and First Draft Festival of new work; launching the Living History Education Program in Chicago Public Schools under the direction of TimeLine co-founder Juliet Hart; and planning for TimeLine's new home in Uptown. As an actor, he has appeared in 18 productions at TimeLine, most recently THE APPLE FAMILY PLAYS: THAT HOPEY CHANGEY THING, as well as THE FRONT PAGE, THE FARNSWORTH INVENTION, FIORELLO!, and HAUPTMANN. He also has appeared at Writers, Northlight, and Shattered Globe, among others. A

graduate of The Theatre School at DePaul University, PJ has served on the Board of Directors for the League of Chicago Theatres, was awarded the Meier Achievement Award for mid-career artists, and received a Goldman Sachs Senior Fellowship at the Smithsonian National Museum of American History. He directed the Chicago premiere of J.T. Rogers' ONE GIANT LEAP: THE APOLLO 11 MOON LANDING in a one-night event at the Broadway Playhouse.

ELIZABETH K. AUMAN (TimeLine Theatre Company Managing Director,) joined TimeLine Theatre in October 2007 and since then has overseen a tripling of TimeLine's budget; the largest capital improvements in the company's history; extended runs of multiple shows; the expansion of TimeLine's programming to additional venues, most recently OSLO at the Broadway Playhouse and MASTER CLASS; IN THE NEXT ROOM, OR THE VIBRATOR PLAY; and BAKERSFIELD MIST at Stage 773; and multiple awards for excellence in arts management, including the 2016 MacArthur Award for Creative and Effective Institutions. Prior to TimeLine, Elizabeth spent 15 years at Victory Gardens Theater, the last 12 as general manager. During that time, she helped guide Victory Gardens through major transitions and accomplishments, including budget growth from \$1.2 million to \$3 million, an \$11.8 million capital campaign, receiving the Tony Award for Regional Theatre in 2001, and the move to the Biograph Theater. She also has held administrative positions at Chicago Shakespeare and DePaul University's Blackstone Theatre (now the Merle Reskin Theatre). She has a BFA degree in Theater from Illinois

Wesleyan University in Bloomington and was the recipient of Eclipse Theatre's 2010 Corona Award.

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.

NOTE: Bios are current as of March 14, 2022. Full bios also appear online at **GoodmanTheatre.org/Relentless**.

about timeline

FROM THE MOMENT IN 1997 THAT SIX FOUNDERS

each pitched in \$50 to launch this company, TimeLine has worked to become one of Chicago's leading cultural institutions by creating theatre that is more than just a few hours in a seat. Our team of Company Members works collaboratively to present riveting stories that link our past, present, and future—exploring today's social and political issues through the lens of the past and inspiring ourselves to re-imagine tomorrow.

And the TimeLine experience extends well beyond the stage, encompassing meticulously researched and interactive lobby experiences, opportunities to discuss the show with artists, ways to take action on whatever the art inspires, and more.

It is a mission unique in Chicago, and beyond. As we celebrate our 25th Anniversary Season, TimeLine has presented 83 productions, including 11 world premieres and 38 Chicago premieres. Our work has been recognized: TimeLine received the prestigious 2016 MacArthur Award for Creative and Effective Institutions and has been named “Company of the Year” in *The Wall Street Journal* (2010), one of the American Theatre Wing's top 10 emerging professional theatre companies nationwide (2011) and *Chicago* magazine's “Best Theatre” in the city (2011). And we have been honored with 58 Jeff Awards, including an award for Outstanding Production 11 times.

We work to match artistic excellence with sophisticated business management, and these efforts also have been recognized.

TimeLine was the first arts organization to receive the Alford-Axelson Award for Nonprofit Managerial Excellence of a small company, and we have received the Association for Strategic Planning's Richard Goodman Strategic Planning Award in the Non-Profit category.

TimeLine's Living History Education Program, founded in 2006, brings TimeLine's mission to Chicago Public Schools, working with students on creative exercises related to historically inspired stories on TimeLine's stage and elsewhere in literature. During arts integration residencies of six to 13 sessions, students explore connections between history, art, and their own lives, developing critical thinking and communication skills.

In 2018, Living History launched a new program, TimeLine South—a unique arts program that provides teens a safe space for self-expression, creativity, and ensemble building on the south side of Chicago. And Living History continues to grow and extend its reach beyond the classroom and across the city. Recent and soon-to-launch programs include TimeLine Uptown, TimeLine's first after-school program at Uplift Community High School, and TimeLine Next Generation, a program for young adults ages 18-25.

TimeLine is led by Artistic Director PJ Powers, Managing Director Elizabeth K. Auman and Board President John Sterling.

**FOR FURTHER INFORMATION, PLEASE VISIT
TIMELINETHEATRE.COM**

about goodman

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.

“Life After”

Saturday, July 9 at 2pm

“Where We Belong”

Sunday, July 17 at 2pm

Unlock tickets with promo code **AUDIO**.

American Sign Language (ASL) Interpreted Performance

“Life After”

Friday, July 15 at 8pm

“Where We Belong”

Saturday, July 23 at 2pm

Unlock tickets with promo code **SIGN**.

SCOTT AND LENORE ENLOE
Accessibility Sponsors

Open-Captioned Performance

“Life After”

Sunday, July 17 at 2pm

“Where We Belong”

Sunday, July 24 at 2pm

Unlock tickets with promo code **OPEN**.

ELIZA AND NEIL STERN, Open-Captioned Performance
Sponsors

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**](http://GoodmanTheatre.org/Access).