

Roe

By **Lisa Loomer**
Directed by **Vanessa Stalling**

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welcome

A Note from Artistic Director Robert Falls

For more than two decades, I have admired playwright Lisa Loomer, whose droll observations of modern life have long enlivened the American theater. After beginning her career as an actor and comedian, Lisa found playwriting success in 1994 with her play *The Waiting Room*, in which three women from different time periods meet in a doctor's office, each coping with the effects of her era's female body modification de rigueur: foot binding, corsetry and breast augmentation. Since then, Lisa's plays have included *Living Out*, which centers around a Salvadoran nanny and the white woman she works for, and *Distracted*, which explores what it means to pay attention—or not—in the Information Age.

Several years ago, Oregon Shakespeare Festival commissioned Lisa to write *Roe* as part of their American Revolutions program, a multi-decade effort to commission and develop plays about pivotal moments in American history. *Roe* premiered at OSF in 2016 and went on to enjoy success in cities around the nation. When I encountered the script, I admired its sly humor and ambitious excavation of the behind-the-scenes stories of *Roe v. Wade*'s lawyers, Linda Coffee and Sarah Weddington, and plaintiff, Norma McCorvey. I have long been familiar with the Supreme Court case, but knew little about the women behind the

monumental decision; *Roe* takes its viewers beyond the headlines and history books to meet the brave, flawed people who changed American life. Because reproductive rights remain as controversial as they were in the 1970s, I felt strongly that Lisa's even-handed peek into history should be a part of our 2019/2020 Season.

In addition to welcoming Lisa, I am thrilled to once again work with acclaimed Chicago director Vanessa Stalling, whose masterful production of *The Wolves* sold out its 2018 run in the Owen Theatre. Vanessa's other accomplishments include a Jeff Award for Best Director for her critically acclaimed production of *Photograph 51* at Court Theatre, and her deft adaptation and direction of *United Flight 232* at the House Theatre of Chicago. Vanessa's work combines her deep understanding of text with her knack for unconventional staging to pack an emotional and intellectual punch. I consider her one of the finest directors to emerge from our theater community.

I invite you to enjoy *Roe*—a nimble, thought-provoking look at women who are not household names, but whose actions have, in one way or another, affected us all.

Robert Falls

Artistic Director of Goodman Theatre

Turning The Page

By Thomas Connors

*In the thought-provoking play **Roe**, playwright Lisa Loomer and director Vanessa Stalling give new voice to women who made history. Here, they offer some insights into the lessons that history offers.*

The great Studs Terkel bemoaned the fact that we suffer from what he called “national Alzheimer’s,” a collective forgetfulness and a sometimes willful failure to ponder our past. Was your play informed at all by the recognition that we may have already forgotten the momentousness of *Roe v. Wade* and the true facts of the case?

LISA: Yes, absolutely! We talk about *Roe*, we argue about *Roe*, but few among us know what was actually said in the case or in the Court’s decision. So there is some history to be considered in the play and there is also much argument over what that “history” actually was. There is an ironic discussion about “truth” throughout the play that looks at how one’s “truth” is influenced by race, class, gender, religion and sexual identity. That said, you will hear some of the actual case, and you can decide for yourself what you think about it.

There is so much going on in the play—so many people, so many scenes, so many different time periods. Was there a

person or a moment in this story that really started the ball rolling for you?

LISA: I was fascinated by Sarah Weddington, the lawyer, and by Norma McCorvey, the plaintiff. Sarah is clearly a heroine. She is one of the great feminists of our time. But I was also fascinated by Norma, who is the less “sympathetic” character, and by Flip Benham, the head of Operation Rescue who befriended Norma. Were his motives purely political or did he really care about her soul? But there is another character who, for me, is at the heart of this play and our cultural divide: Connie Gonzalez. There’s much talk of being a good Christian in the play and in our society. Connie [Norma’s partner] represents just that. She is non-judgmental, she is loving, she is fair. She’s not in the history books, but she exists, as do others like her, and her voice was important to me in this argument.

VANESSA: I was drawn to this piece because I’m interested in how art is addressing the divisive moment we find ourselves in and because I have a vested interest in women’s access to healthcare. I’m deeply concerned about how these wedge issues impact democracy.

The play is so much about the loaded concept of “narrative.” What is the responsibility you assume in presenting real people in what is—even as you incorporate the actual record—a narrative of your own creation?

LISA: It’s a terrible responsibility. A great deal of the play is based on actual conversations and actual events documented in both Weddington’s and McCorvey’s books. But the fact that

they are onstage together arguing about history, that is my invention. Neither protagonist would be happy about it. I have tried to make clear what is theatrical convention and what actually happened. That said, I apologize to both protagonists for putting them on stage together. As an artist, I thought it was a way to look at why we cannot talk to each other as fellow Americans.

In working on the play, did you develop a deeper appreciation for one side of the argument or the other?

LISA: I gained a deeper understanding of why people are against abortion than I previously may have had. I also have a more nuanced understanding of the concept of “choice” and how it pertains to all aspects of our lives—including our religious affiliations, whom we choose as a partner and, of course, about who gets to make choices about a woman’s body. Clearly, it cannot be the government and must be the woman, herself.

VANESSA: The play affirmed for me the notion that, as long as there are people who don’t feel of value to this country and who don’t have access to power, there will always be a threat to democracy. In this play, we see Norma as a person who must operate out of self-interest because she lacks access to power and doesn’t feel valued by society. It’s understandable that she is in a vulnerable position that causes her to be persuaded by whichever “side” is making her feel of value in the moment, or as if they are fighting for her interests, even if ultimately they are not.

It's not easy to write a piece that successfully reflects actual issues and works as fully engaging drama. How does that play out on stage?

VANESSA: Lisa provides the piece the license to be what it is: an exciting night at the theater that embraces all theatrical elements. She pulls back the curtain and asks the audience to embrace the performance, with onstage costume changes and direct addresses from the characters. This license, and Lisa's gifted abilities for comedic timing and flow, allows for the piece to travel across significant leaps in time and space. On the surface, the notion of a man in an elf costume ragging about the holidays might seem little more than a stand-up routine. Tell us a bit about the character Sedaris has created and the story he tells.

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

Goodman Theatre

Robert Falls, Artistic Director

Roche Schulfer, Executive Director

Presents

Roe

By

Lisa Loomer

Directed by

Vanessa Stalling

Set Design by

Collette Pollard

Costume Design by

Jessica Pabst

Lighting Design by

Keith Parham

Sound Design by
Mikhail Fiksel

Projection Design by
Caite Hevner

Casting by
Adam Belcuore, CSA
Lauren Port, CSA

Dramaturgy by
Jonathan L. Green

Production Stage Manager
Briana J. Fahey*

Stage Manager
Nikki Blue*

World Premiere commissioned and produced by The Oregon Shakespeare Festival(Bill Rauch, Artistic Director; Paul Nicholson, Executive Director)

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Roe cast

Roxy.....**Kayla Carter***
Ensemble.....**Jazmín Corona**
Melissa/Emily.....**Julia Dale**
Ofelia/Connie.....**Stephanie Diaz***
Molly/Mary/Ensemble.....**Kirsten Fitzgerald***
McCluskey/Ensemble.....**Raymond Fox***
Ensemble.....**Meighan Gerachis***
Sarah Weddington.....**Christina Hall***
Helen/Ronda/Ensemble.....**Maura Kidwell**
Flip/Ensemble.....**Ryan Kitley***
Justice Blackmun/Ensemble.....**John Lister***
Norma McCorvey.....**Kate Middleton***
Ensemble.....**Eliza Stoughton***
Barbara/Aileen/Ensemble.....**Jessica Dean Turner**
Judy/Linda Coffee/Ensemble.....**Meg Warner**

Assistant Director.....**Grace Dolezal-Ng**
Dialect Coach.....**Eva Breneman**

Recording of Supreme Court provided by the Oyez Project.

ROE is presented by special arrangement with Dramatists Play Service, Inc., New York.

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

Amy J. Carle–Norma/Molly/Mary; Jazmín Corona–Ofelia/Connie; Alys Dickerson–Roxy/Barbara/Aileen/Ensemble; Anya Haverfield–Melissa/Emily; Loren Jones–Flip/Floyd/Ensemble; Leah Raidt–Judy/Linda/Ensemble; Eliza Stoughton*–Sarah Weddington/Helen/Ronda; Nate Whelden–McCluskey/Justice Blackmun/Ensemble*

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.

profiles

KAYLA CARTER* (*Roxy*) returns to the Goodman, where previous credits include *How to Catch Creation*. Chicago credits include *Mansfield Park* (Northlight Theatre); *Smart People* (Writers Theatre). Touring credits: *X Marks The Spot* (Chicago Children's Theatre). Film/TV credits include *Knives and Skin*, *Chicago Med*, *APB* and the web series *I Hate LA*. Instagram: @kaylacrater

JAZMIÍN CORONA (*Ensemble*) is delighted to be making her Goodman Theatre debut. Chicago credits *The Compass* (u/s, Steppenwolf Theatre); *Shrew'd* and *Macbeth* (First Folio Theatre); *1776* (Porchlight Music Theatre); *Mariposa Nocturna* (16th St. Theatre); *Women of 4G* (Babes With Blades); *Two Mile Hollow* (First Floor Theater); *Gender Breakdown* (Collaboraction); *Sherlock Holmes and the Case of the Christmas Goose* (Raven Theatre). TV credits: *Chicago Fire*.

JULIA DALE (*Melissa/Emily*) is ecstatic to make her Goodman Theatre debut. Her acting career began as Harriet Ames in *Stuart Little* (Star of the Day). Recent credits include *Zürich* (Steep Theatre) and *School of Rock* (Up and Coming Theatre). TV credits include *Chicago Fire*. When not on stage, you might find her reading, singing, painting, playing piano or baking. A sixth grader, Julia is an active member of her church choir, bell choir and girl scouts.

STEPHANIE DIAZ* (*Ofelia/Connie*) returns to the Goodman, where she previously appeared in *Destiny of Desire*. Chicago credits include work with The Gift Theatre, 16th Street Theater, Remy Bumppo Theatre Company, Lookingglass Theater, Victory Gardens Theater, Chicago Dramatists, Steppenwolf Theatre, The Chicago Physical Festival and the Chicago International Puppet Theater Festival. Regional credits include work with Creede Repertory Theatre, Milwaukee Rep, First Stage, Mixed Blood, Seattle Rep, Kansas City Rep and Shakespeare Santa Cruz. TV credits include *Easy*, *Chicago Med*, *Chicago Fire* and *The Chicago Code*. She's a founding member of The Chicago Inclusion Project and a 2019 3Arts Awardee. She represented by Grossman and Jack Talent.

KIRSTEN FITZGERALD* (*Molly/Mary/Ensemble*) returns to the Goodman, after appearing in *Sweat*. She is a proud member of the Artistic Ensemble at A Red Orchid Theatre where she has also served as Artistic Director since 2008. In addition to her work at A Red Orchid, Chicago credits include work with Victory Gardens, Steppenwolf, Chicago Shakespeare, Remy Bumppo, Shattered Globe, Plasticene, Defiant and more. Awards: Jeff Award for *The Sea Horse* (A Red Orchid); After Dark Award for *A Moon for the Misbegotten* (Circle Theatre). Television credits include *Proven Innocent*, *The Exorcist*, *Sirens*, *Chicago Med*, *Chicago Justice*, *Chicago Fire*, *Underemployed* and *ER*. Film credits include *Widows*, *Killing Eleanor* and *Working Man*.

RAYMOND FOX* (*McCluskey/Ensemble*) returns to Goodman Theatre, where he appeared in *All's Well That Ends Well*.

Raymond is an Ensemble Member with Lookingglass Theatre where he has acted in numerous productions since 1989.

Chicago credits include work with Remy Bumppo Theatre Company, The House Theatre of Chicago, Court Theatre, First Folio Theatre and TimeLine Theatre (*Blood and Gifts*, 2013 Equity Jeff Award for Supporting Actor). Off-Broadway/Broadway: *Metamorphoses* (Second Stage Theatre, Circle in the Square Theatre). Regional: Seattle Repertory Theatre, Guthrie Theater, Martha's Vineyard Playhouse, Berkeley Repertory Theatre, Arena Stage, Arden Theatre, South Coast Repertory Theatre, Route 66 Theatre, Hartford Stage, American Repertory Theatre, Indiana Repertory Theatre, Alliance Theatre, Meadow Brook Theatre, Mark Taper Forum, McCarter Theatre, Kansas City Repertory Theatre and Canada's Stratford Festival.

MEIGHAN GERACHIS* (*Ensemble*) returns to the Goodman where previous credits include *The Wolves*, *A Christmas Carol* and *New Stages* developmental productions of *Blue Skies* *Process* and *Graveyard Shift*. Chicago: *Admissions*, *Seven Homeless Mammoths Wander New England* (Theater Wit); *Small Mouth Sounds*, *Solstice* (A Red Orchid Theater); *Domesticated*, *Our Town*, *The House on Mango Street* (Steppenwolf Theatre Company); *The Electric Baby*, *Precious Little*, *The Walls*, *Elliot*, *A Soldier's Fugue*, *Indulgences at the Louisville Harem*, *Factory Girls*, *My Simple City*, *Wrens*, *Ten Tiny Fingers*, *Nine Tiny Toes* (Rivendell Theatre Ensemble); *Measure for Measure* (Chicago Shakespeare Theater); *Cloud Nine* (About Face Theatre); *Cigarettes and Moby Dick*, *Che Che*

Che (Latino Chicago); *The Underpants* (Noble Fool Theatricals). Regional: *Charm* (Mixed Blood Theatre); *Elliot, A Soldier's Fugue* (Stageworks); *A Midsummer Night's Dream* (Contact Theatre, Manchester, England). Film /TV: Upcoming HBO project, *Batman v. Superman: Dawn of Justice*, *At Any Price*, *Virginia*, *Chicago P.D.*, *Crisis*, *Bobby & Iza*, *Sirens* and *Battleground*.

CHRISTINA HALL* (*Sarah Weddington*) returns to the Goodman, where previous credits include *Feathers and Teeth*, *Wonderful Town*, *Soups, Stews, and Casseroles: 1976*, *Ask Aunt Susan*, *Women Laughing Alone with Salad* and *Cressida On Top*. Chicago credits: *Always*, *Patsy Cline* (Firebrand Theatre); *Into the Woods* (Writers Theatre); *The Fly Honey Show IX & X*, *Woyzeck in Sarajevo* (The Inconvenience); *Ragtime* (Mariott Lincolnshire, 2018 Jeff Award for Best Musical); *The Little Mermaid* (Paramount Theatre); *Peter Pan* (Chicago Shakespeare Theater); *The Man Who Murdered Sherlock Holmes* (Mercury Theatre). Regional credits: *Always*, *Patsy Cline*, *Run Bambi Run* (Milwaukee Repertory Theatre); *Sweeney Todd* (Skylight Music Theatre). Christina is also a voiceover actor and is represented by Gray Talent Group.

MAURA KIDWELL (*Helen/Ronda/Ensemble*) makes her Goodman Theatre debut. Chicago credits include *Downstate* (Steppenwolf); *Alias, Grace* (Rivendell); *The New Sincerity* (Theatre Wit); *Three Tall Women* (Court Theatre) and *The Ruby Sunrise* (The Gift). Regional credits: *Diary of Anne Frank* and

Twelfth Night (Repertory Theatre of St. Louis). TV credits include *South Side*, *Joe Pera Talks With You*, *Sirens*, *Chicago Med*, *Chicago Justice*, *Chicago Fire* and *Boss*. Film credits include *No Resolution*, *The Grasshopper* and *Dubious Ruffians*. She is represented by Gray Talent Group and Artists First.

RYAN KITLEY* (*Flip/Ensemble*) returns to the Goodman, where previous credits include *Support Group for Men* and *Objects in the Mirror*. Ryan was recently seen as Frank in the critically acclaimed *Lettie* at Victory Gardens Theater. Favorite Chicago credits include *Burn This* and *Who's Afraid of Virginia Woolf?* (Shattered Globe Theatre, Jeff Award: Best Ensemble); *The Big Funk* (Clock Productions, Jeff Nomination: Supporting Actor); *A Few Good Men* (Theatre at the Center) and work with Royal George Theatre, Drury Lane Theatre, Writers Theatre, The Matrix Theater, Colony Theater, The Organic Theatre, Mercury Theatre, Chicago Shakespeare Theater, Piven Theatre and Meadow Brook Theatre. Film and television credits include *Proven Innocent*, *Chicago P.D.*, *Empire*, *Chicago Fire*, *Boss*, *Detroit 1-8-7*, *Turks*, *Early Edition*, *Jimmy Kimmel Live*, *Miss March*, *Soul Survivors*, *Barbershop II*, *Dig Two Graves*, *Other People's Children* and *Guidance* (Midwest Film Fest, Best Actor Nomination). Ryan is a proud member of AEA.

JOHN LISTER* (*Justice Blackmun/ Ensemble*) returns to the Goodman, where he previously appeared in *A Christmas Carol*. Chicago credits include work with Chicago Shakespeare Theater, Lyric Opera of Chicago, Steppenwolf, Writers Theatre, Northlight Theatre, Remy Bumppo, Eclipse, Collaboraction, Theatre at the Center and Marriott Lincolnshire. Regional

credits include work with American Players Theatre, Indiana Repertory, Peninsula Players, The American Vicarious, Notre Dame Summer Shakespeare and The International Mystery Writers' Festival. Film and television credits include *Public Enemies*, *Animals*, *Chicago Fire*, *Chicago Med*, *Patriot*, *Easy* and *The Red Line*.

KATE MIDDLETON* (*Norma*) makes her Goodman Theatre debut. Off-Broadway credits include work with The Mint Theatre Company, MTC, TACT (ensemble member), New World Stages, The Cutting Room, The Abingdon, 59E59 and Ground UP Productions, where she has served as Artistic Director since 2005. Regional credits include *Circle Mirror Transformation* (Repertory Theatre of St. Louis); *Oslo* (Pioneer Theatre Company) as well as work with The Huntington, GEVA, Weston Playhouse, Triad Stage, Dorset Theatre Festival, among others. Television credits include *Chicago Fire*, *Orange Is The New Black*, *Elementary*, *Blacklist*, *Bluebloods*, *Mercy*, *Law & Order*, *Law & Order: SVU*, *Comedy Central* and the upcoming pilot *Shut Up, Astoria*. Film credits include *Set It Up*, *Noah Wise*, *April Flowers*, *TIC*, *Obits* and *40th*.

ELIZA STOUGHTON* (*Ensemble*) makes her Goodman Theatre debut. As an Ensemble Member at Remy Bumppo, she most recently played in *Howards End*, *Frankenstein* and *Born Yesterday*. Chicago credits include *How I Learned to Drive*, *A Loss of Roses* (Raven Theatre); *Doubt* (Writers Theatre); *The Farnsworth Invention* (Timeline Theatre). Touring credits include *Romeo and Juliet*, *As You Like It*, *Merchant of Venice*, *Much Ado About Nothing* and *Twelfth Night* (Montana

Shakespeare In the Parks). Recent regional credits include *Three Sisters* (American Players Theatre); *Cat on a Hot Tin Roof* (Tennessee Williams Festival); *Twelfth Night* and *Hamlet* (Illinois Shakespeare Festival). www.elizastoughton.com

JESSICA DEAN TURNER (*Barbara/Aileen/Ensemble*) returns to the Goodman where she previously understudied the world premiere of *Lottery Day*. Chicago credits include *Red Rex* (Steep Theatre); *The Light Fantastic* (Jackalope Theatre); *Letters Home* (Griffin Theatre); *Fear and Misery in the Third Reich* (Haven Theatre); *United Flight 232* and *Season on the Line* (House Theatre); *A Kid Like Jake* (About Face Theatre); *Fall of Heaven* (Congo Square). Regional credits: Illinois Shakespeare Festival, Arkansas Shakespeare Festival, Great River Shakespeare Festival and Riverside Theatre. TV credits: *Chicago PD* and *Crisis*. Jessica holds a BFA in Acting from the University of Illinois, is a member of SAG-AFTRA and is represented by Paonessa Talent.

MEG WARNER (*Judy/Linda Coffee/Ensemble*) makes her Goodman Theatre debut. Chicago credits: *The Adventures of Augie March*, *Photograph 51* (Court Theatre); *Travesties*, *Northanger Abbey* (Remy Bumppo Theatre Company); *Strandline* (A Red Orchid Theatre); *The Merry Wives of Windsor*, *Searching for Peabody's Tomb* (First Folio Theatre); *Amadeus* (Oak Park Festival Theatre); *Wrens* (Rivendell Theatre Ensemble); *Romeo and Juliet* (Teatro Vista). TV/Film credits: *Utopia*, *Chicago P.D.*, *Superdad!* and *NewB the Web Series*. Meg is a graduate of the School at Steppenwolf and earned her

BFA from Ball State University. Represented by Paonessa Talent.

LISA LOOMER (*Playwright*) is an American Theater Critics Award-winning playwright. Chicago productions include *Living Out* (American Theater Company). New York productions include *The Waiting Room* (Vineyard Theatre); *Living Out* (Second Stage Theater) and *Distracted* (Roundabout Theatre Company). Regional theater productions include *Roe* (Arena Stage, Oregon Shakespeare Festival); *Homefree* (Denver Center for the Performing Arts); *Expecting Isabel* (Arena Stage, The Mark Taper Forum); *Bocón* (The Kennedy Center, Seattle Repertory Theatre, La Jolla Playhouse, Mexico and Europe) and *Two Things You Don't Talk About* (Denver Center for the Performing Arts). Loomer has won the Pen Award, Jane Chambers Award, Imagen Award and Susan Smith Blackburn Prize. Film credits include *Girl, Interrupted* and television writing.

VANESSA STALLING (*Director*) returns to the Goodman, where she recently directed the Chicago premiere of *The Wolves* and was the 2016 Michael Maggio Directing Fellow. Recent Chicago credits include *Photograph 51* (Court Theatre) and *A Shayna Maidel* (TimeLine Theatre). Stalling is known for her adaptation of Laurence Gonzales' *United Flight 232* which won two Jeff Awards for The House Theatre of Chicago, where she is a company member. She is also an assistant professor of directing at UCSD's Department of Theatre and Dance.

COLLETTE POLLARD (*Scenic Designer*) returns to Goodman Theatre where credits include *The Wolves*, *The Happiest Song Plays Last*, *Fish Men and Stoop Stories*. Recent Chicago credits include *Lindiwe*, *HIR*, *The Fundamentals* and *Between Riverside and Crazy* (Steppenwolf Theatre Company); *Miracle* (Miracle Productions); *Smart People* (Writers Theatre); *The Nutcracker* (The House Theatre), where she is a company member; *A Shayna Maidel* (Timeline Theatre), where she is an artistic associate. Recent and upcoming regional credits include *The Legend of Georgia McBride* (Milwaukee Repertory Theatre and Arizona Theatre Company); *Eclipsed* and *The Chinese Lady* (Milwaukee Repertory Theatre); *A Doll's House: Part 2* (Cleveland Playhouse); *My Father's War* (TheatreSquared); *The Cake* (Asolo Repertory Theatre). Collette is the recipient of several Jeff Awards, and is an Associate Professor of Design at the School of Theatre and Music at UIC. Many thanks to the endless support from her family.

JESSICA PABST (*Costume Designer*) is a Chicago-based costume designer. Broadway: *Marvin's Room* and *The Heidi Chronicles*. Recent New York productions include world premieres at Playwrights Horizons, Manhattan Theatre Club, Lincoln Center, Second Stage, The Public Theater and Atlantic Theatre Company. Regional theater credits include work with Actors Theatre of Louisville, Williamstown Theatre Festival, Long Wharf, Two River, Dallas Theatre Center, Children's Theatre Company and Center Theatre Group. Jessica was the recipient of the 2013 Lucille Lortel Best Costume Design for *The Whale* by Samuel D. Hunter. Drama Desk and Henry Hewes

Nominations. Upcoming: *Catch as Catch Can* at Steppenwolf Theatre Company.

KEITH PARHAM (*Lighting Designer*) Goodman: *Sweat, Father Comes Home from the Wars, The Wolves, Uncle Vanya, stop. reset., Ask Aunt Susan, Venus in Fur, Teddy Ferrara, Sweet Bird of Youth, Red, Mary, The Seagull*. Broadway: *Therese Raquin* (Roundabout Theatre Company). Off-Broadway: *Wild Goose Dreams* (The Public); *Man from Nebraska* (Second Stage Theatre); *The Purple Lights of Joppa Illinois, Between Riverside, Crazy* (Atlantic Theater Company); *Tribes, Red Light Winter* (Barrow Street Theatre); *Stop the Virgens* (Karen O at St. Ann's Warehouse/Sydney Opera House); *Ivanov, Three Sisters* (CSC); *A Minister's Wife* (Lincoln Center Theatre); *Adding Machine A Musical* (Minetta Lane). Regional: *Photograph 51, All My Sons, The Hard Problem, Man in the Ring* (Court Theatre); *The Way the Mountain Moved* (Oregon Shakespeare Festival); *Wild Goose Dreams* (La Jolla Playhouse); *Carousel* (Arena Stage); TUTA Company Member: *Radio Culture, The Edge of Our Bodies, Gentle, Music Hall, The Anyway Cabaret, The Jewels, The Silent Language*. Awards: Obie, Lortel.

MIKHAIL FIKSEL (*Sound Designer*) returns to the Goodman, where he recently designed for *Dana H., Lady in Denmark, We're Only Alive for A Short Amount of Time* and *The Wolves*, among many other productions. Chicago credits include work with Chicago Shakespeare Theater, Victory Gardens Theater, Writers Theatre, Steppenwolf Theatre Company and Albany Park Theater Project. New York credits include work with

Playwrights Horizons, The Public Theater and Manhattan Theatre Club. Fiksel is a recipient of two Lucille Lortel Awards, multiple Jeff Awards, two Drama Desk Award nominations and the Michael Maggio Emerging Designer Award. Film credits include original scores for *Glitch*, *The Wise Kids* and *In Memoriam*. He is a proud member of TSDCA and USA.

CAITE HEVNER (*Projection Designer*) Broadway: *In Transit*, *Derren Brown: SECRET*, *Harry Connick Jr.*, *A Celebration of Cole Porter*. New York: *Bella Bella* (Manhattan Theatre Club); *Collective Rage* (MCC); *DISCORD* (Primary Stages); *Ugly Lies the Bone* (Roundabout Underground); *Parade* and *The Scarlet Pimpernel* (Manhattan Concert Productions/Lincoln Center); *My Mother Has 4 Noses* (Duke on 42nd Street); *Baghdaddy* (St. Luke's); *Triassic Parq* (Soho Playhouse); *Tail! Spin!* (Lynn Redgrave Theater); *The Elephant in Every Room I Enter* (New York Theater Workshop Next Door); *Orwell in America* (59E59). Regional: Alabama Shakespeare, Alley, Arena, Alliance, Baltimore Center Stage, Barrington Stage, Cleveland Play House, Dallas Theater Center, Everyman, Guthrie, Kennedy Center's Broadway Center Stage, Long Wharf, Maltz Jupiter, McCarter, MUNY, Pasadena Playhouse, Playmaker's Rep, Seattle 5th Avenue, Studio Theatre, Syracuse Stage, Westport Country Playhouse, Williamstown, Woolly Mammoth.
www.caitedesign.com

JONATHAN L. GREEN (*Dramaturg*) is the Literary Manager for Goodman Theatre, where his most recent dramaturgy credits include *How to Catch Creation*, *Blind Date*, *Objects in the Mirror*, *Gloria*, *War Paint* and *The Sign in Sidney Brustein's*

Window. As an administrator and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Diversionary Theatre and Chicago Dramatists, among others. Green is also the Artistic Director of Sideshow Theatre Company, where his recent directing credits include *X*, *HeLa*, *truth and reconciliation*, *The Happiest Place on Earth* and *Stupid F**king Bird*.

BRIANA FAHEY (*Production Stage Manager*) is in her seventh season with Goodman Theatre, having most recently stage managed *Bernhardt/Hamlet* and *The Winter's Tale*. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

NIKKI BLUE* (*Stage Manager*) returns to Goodman Theatre, where previous credits include *Bernhardt/Hamlet*, *Lottery Day*, *The Santaland Diaries*, *Having Our Say*, *The Wolves*, *The Matchmaker* and *New Stages* Festival productions of *Graveyard Shift*, *Lottery Day*, *Support Group for Men* and *Objects in the Mirror*. Other regional credits include *Six* (Chicago Shakespeare Theater), *Godspell* (Arkansas Repertory Theatre/2 Ring Circus), *Gerald Clayton Piedmont Blues* (tour) and *The Year I Didn't Go to School* (Chicago Children's Theatre). She has also worked with Yale Opera, Utah Festival Opera & Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, a floor manager at the Goodman for two seasons and is a graduate of the University of Central Florida.

ROBERT FALLS (*Goodman Theatre Artistic Director*) recently revived his 2014 production of *Don Giovanni* for the Lyric Opera, and he will direct Brian Friel's *Molly Sweeney* at the Goodman this spring. Last season, Falls directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, Public Theater). Other recent productions include *Pamplona*, starring Stacy Keach; Rogelio Martinez's *Blind Date*; and his own original adaptation of Ibsen's *An Enemy of the People*. Recent credits also include *2666*, adapted from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh*, starring Nathan Lane and longtime collaborator Brian Dennehy (Brooklyn Academy of Music); and Beth Henley's *The Jacksonian*. Falls' Broadway productions include *Death of a Salesman*, starring Dennehy; *Long Day's Journey into Night*, starring Dennehy, Vanessa Redgrave, Philip Seymour Hoffman and Robert Sean Leonard; Eric Bogosian's *Talk Radio*; the American premiere of Conor McPherson's *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida*, for which he also co-wrote the book, continues to be produced around the world. Previous Goodman productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; the world premieres of Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge*, *Dollhouse* and *Luna Gale*; and

Gilman's *Soups, Stews, and Casseroles: 1976*. 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), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) 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*) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 42 years as Chicago's leading holiday arts tradition in 2019. 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 and business models in the theater industry, **WHY NOT FOR PROFIT THEATER**, has been seen by numerous theater companies and at national conferences over the past two 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 fourth 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: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chairman of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.