**OnStage**

**SOUPS, STEWS, AND CASSEROLES: 1976**

May/June 2016

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**A Conversation With Playwright Rebecca Gilman**

By Neena Arndt

In Soups, Stews, and Casseroles: 1976, playwright Rebecca Gilman depicts a family in a small Wisconsin town who, along with their surrounding community, are forever altered when a food conglomerate buys their local cheese factory. A few weeks before rehearsals began for Soups, Stews, and Casseroles: 1976, Gilman spoke with the production’s dramaturg, Neena Arndt, about labor unions, small towns and America’s bicentennial, which serves as a backdrop for the play.

**NEENA ARNDT: What spurred you to write a play about the changing economics of the 1970s?**

**REBECCA GILMAN:** I’m very disturbed by what has happened in Wisconsin in recent years with [Governor] Scott Walker and the public employees’ unions, and I had been thinking a lot about the attack on unions in the United States. I read a book by Jefferson Cowie called Stayin’ Alive: The 1970s and the Last Days of the Working Class that traces the beginning of the end of the working class and the politics of the ‘70s. So I started thinking about that time from my own childhood and what felt different then from the present. Cowie wrote about the rise of the self-help movement and self-empowerment movement and how they seemed to come at the expense of community. I thought that that was very interesting.

**NA: And you have a personal connection to Green County, Wisconsin, correct?**

**RG:** Yes, I love that area and I wanted to write about that as well. There is such a sense of history in the area. People are very proud of where they come from. There are Scandinavian, German and Swiss heritages present that I think inform how people treat problems. They are very pragmatic in their approach to things, which I appreciate. I was at a garage sale for the volunteer fire department in this little town in Wisconsin and found a cookbook called Soups, Stews, and Casseroles: 1976. While I was reading it and looking at all the recipes that the ladies had submitted, I started to think about how small town communities really come together to help each other in ways that reminded me of how unions can have a really strong community connection as well. I wanted to write about the whole town, not just about the workplace, and how everyone is affected when people are pitted against each other. The cheese factory is still taking cheese from the local farmers. They’re sort of on the cusp between supporting the local farmers and turning into processed food conglomerates. So for me, it’s like moving away from knowing who made things, to the food just becoming a commodity. It’s not a source of nourishment anymore, it’s just a commodity.

**NA: What was your personal experience of the ‘70s?**

**RG:** It was a bright spot for me as a kid and I don’t even know why exactly. It seemed like a time when people started to express themselves in a freer way. There was the women’s liberation movement and gay rights activists, and race relations seemed to be starting to change in a good way. It was this little halcyon period when it seemed like we might, as a country, get our shit together. Then came the ‘80s, and, from my perspective, a terrible backlash. In the ‘70s we were more open to different ideas about fair ways of working that weren’t totally motivated by profit, but then it just all kind of got shut down. I guess that’s part of what makes me nostalgic for that time period. The bicentennial element of the play is this mixed bag of ridiculous nationalism that we were all caught up in, but for me personally, it was also really fun. I was the head of the bicentennial committee at my school in Jefferson, Alabama, where I grew up. I was in charge of a project for which all the school kids tried to collect quarters to help build a
monument to Thomas Jefferson in front of the city hall. I collected quarters, kept track of them and then eventually gave them all to somebody. I don’t even know if the statue ever went up or not; maybe somebody just put [the money] in their pocket.

**NA: What are some specific things that you think have changed in the past 40 years?**

**RG:** I hope people will look at the play and ask themselves what we’ve lost by abandoning our working class and protection for peoples’ rights as workers, which I think we’ve done. I keep thinking about Uber and all this gig economy that we’re in now. There’s a new term that economists have started using, “precariat,” meaning the ‘precarious proletariat.’ I feel like we’ve stopped even considering ways that people might have a meaningful and secure work life that can afford them a decent standard of living. We’ve done that because we’ve abandoned unions. Problematic as unions can be, they are the only weapon we have. I hope people will realize that there’s an alternative to the way we are running things now.

**Entering a New Era: Introducing Goodman Theatre’s New Alice Rapoport Center for Education and Engagement!**

Since 1925, Goodman Theatre has used the art of performance to explore the most crucial and challenging issues and ideas which confront us. This month, it is with considerable pride that we open the Alice Rapoport Center for Education and Engagement—“the Alice”—a state-of-the-art facility which signals a new era in that exploration.

At the Alice, audiences of all ages and backgrounds can participate in classes, lectures, discussions and special performance events which will expand the conversations begun on our stages—and experience the full range and power of theater’s unique ability to confront, engage and educate. For students and teachers, the Alice will provide a laboratory in which the many facets of our art can be used to solve problems, expand vistas and revel in the commonalities which bring all of us together. Third agers (adults 55+) will find new ways of expressing the richness of their lives and journeys, sharing them with generations whose own experiences will blossom as a result. Artists will find the Alice a place to learn new skills, develop new approaches and further strengthen our city’s already fertile creative community. Audiences will gain new insights into the complexities of theater creation and production. And all residents of our city will find a home for their opinions and ideas—a “commons” where we can delve together into the problems that may threaten to divide us, but through the power of theater can unite and strengthen us.

The Alice Rapoport Center for Education and Engagement is your center: for discovery, for entertainment, for experiencing with others the power and delight of the art and practice of the theater. The Alice is named for the late Goodman Trustee Alice Rapoport and accessible via the Goodman’s second floor lobby. We hope you’ll visit the new space soon and take advantage of all it has to offer.

Robert Falls, *Artistic Director*

Roche Schulfer, *Executive Director*

Willa J. Taylor, *Walter Director of Education and Engagement*

**Putting Food on the Table: Rebecca Gilman Explores Workers’ Rights and Food Conglomerates**

By Neena Arndt

“Silence never won rights. They are not handed down from above; they are forced by pressures from below.”

 -Roger Baldwin, co-founder of the American Civil Liberties Union

Disputes about labor—the length of workdays, time off for illness and rest, and salary—are as old as employment itself. But it wasn’t until the late 19th and early 20th centuries that the labor movement in America gained momentum and power, inching towards policies like eight-hour workdays and minimum wage laws. In 1865, the 13th Amendment abolished slavery and involuntary servitude. And by the early 20th century, strikes had grown increasingly common, and workers banded together to form unions.

Playwright Rebecca Gilman sets her play Soups, Stews, and Casseroles: 1976 in the 1970s, a period when workers made significant progress, but societal changes—feminism, the Civil Rights Movement, technological advances and a shift from family-run businesses to conglomerates—modified the labor landscape. The play centers around the Durst family in fictional Reynolds, Wisconsin, a town whose economic stability relies on Farmstead, a cheese-packing plant. The father, Kim, has worked at Farmstead since he was 18 years old; his plans for further education or career development were foiled by the birth of his daughter, Kelly, now 16. Kim’s wife, Kat, stayed at home to raise Kelly, taking a few shifts at the factory during the Christmas rush each year. Though Kim feels trapped in his job, he appreciates how well the factory owners treat their employees, and he has eked out a middle class lifestyle for Kat, Kelly and himself. Now, however, owners of the factory are selling it to Consolidated Foods, a Chicago-based company. The new management aims to make the factory “lean and mean,” increasing efficiency and profits without regard to how these changes affect workers. Kim, who has spent his career toeing the line, must now decide whether to accept the situation or work to improve it. In the play, Gilman presents an average Midwestern family at a pivotal moment in the 20th century—when changing labor practices could cost them the only livelihood they’ve ever known.

Kim earns his living packing and shipping cheeses for national distribution; his occupation would have been unheard of a century earlier, when people mostly consumed minimally processed food from their immediate area. But early in the 20th century, entrepreneurs discovered there was money to be made in processing, mass-producing and distributing food products widely. By 1976, “big food” had replaced the old system, with corporations becoming ever more gargantuan as they bought and revamped smaller companies, often laying off workers or lowering their wages. Consumers, meanwhile, developed a taste for the food products that adorned grocery shelves, developing loyalties to brands like Kraft and General Mills that offered increasingly easy meal solutions, and shifted the American diet to rely on processed grains and sugars. (“So that’s us—processed corn, walking,” notes food writer Michael Pollan in his book The Omnivore’s Dilemma.) In Soups, Stews, and Casseroles: 1976, the local factory, Farmstead, stands to lose its homemade flavor as big business swallows it whole—but perhaps more importantly, its employees stand to lose their jobs. Meanwhile, the women in the play are creating a recipe book which they plan to sell at an upcoming local festival. This book, entitled Soups, Stews, and Casseroles: 1976, contains the lovingly tested ingredients and procedures for creating homemade food—a stark contrast to the automated packaging and profit-driven processes that dominate America’s foodscape.

In the play, Consolidated Foods, Inc. is a conglomeration that buys smaller companies and increases their productivity and profits. Although fictional, Consolidated Foods resembles real “big food” companies, which frequently own multiple brands, controlling the working conditions and wages of millions of people, as well as the ways that food is harvested, processed and packaged worldwide. Nestlé, for example, owns over 2,000 brands that bring in annual revenue of over $100 billion. Nestlé began in 1867 by selling only one product: an infant formula consisting of dried milk, wheat flour and sugar which its developer, Henri Nestlé, hoped would curb the high rate of infant mortality. By 1904, the company also produced milk chocolate, and in 1905 Nestlé merged with Anglo-Swiss, a condensed milk business. Growing steadily over the 20th century, Nestlé slowly diversified, expanding into ice cream and other frozen foods as home freezers grew in popularity. In the 1970s, Nestlé acquired frozen food giant Stouffer’s and canned foods producer Libby, McNeill & Libby, and became a minority shareholder in L’Oréal, which represented its first non-food business venture. In the 1980s and ‘90s, it expanded to include such varied brands as Carnation, Friskies, Perrier and Purina, and in 2006 purchased weight management company Jenny Craig. Nestlé now reigns as one of the largest food companies in the world, bearing little resemblance to the small business that sold a product designed to help infants survive their first year of life.

In Soups, Stews, and Casseroles: 1976, Gilman allows us to glimpse the human impact of the actions of “big food” companies as they revamp workplaces and vie for ever-growing profits. Centered on ordinary people in a small town, this quintessentially American play explores how one family reacts to the ongoing changes in their working lives, their food supply and their nation.

**Parental Guidance: Soups, Stews, and Casseroles: 1976 Actor Cliff Chamberlain Faces Fatherly Duty On Stage and Off**

By Michael Mellini

Family is certainly on actor Cliff Chamberlain’s mind at the moment. At the first day of rehearsals for Rebecca Gilman’s newest play, Soups, Stews, and Casseroles: 1976, Chamberlain and his co-stars gathered for their first read-through of the script, which focuses on the economic woes of a tight-knit Wisconsin household. But earlier that week in Los Angeles, Chamberlain and his wife welcomed their third daughter to the world, with Chamberlain traveling back to their former home of Chicago to begin work on the play just four days later.

“It’s definitely been a crazy few days,” Chamberlain said, noting happily that his wife and daughters will join him in Chicago shortly. The growth of his family, however, has further primed him to step into the shoes of the play’s protagonist, Kim, a manager at a small town cheese factory that has recently been acquired by a large conglomerate. Though Kim has been offered a promotion with the new company, he understands many of his friends and co-workers could lose their jobs, greatly disrupting the community where he grew up and which he holds so dear to his heart.

“I don’t think Kim ever fully understood how the opportunity to move up in the world would put him in such a tough position,” said Chamberlain. “The pitfalls facing someone who’s been pulled out from a pool of his peers are deeper than he could imagine, but he’s a husband and father first. And I understand that aspect of him on a deep level, especially as an actor going from job to job, always feeling the need to provide for your family. The fear of letting people down, which I see so much in Kim, can be very scary.”

A native of Manteca, California, Chamberlain has yet to visit northern dairy country, but feels his own upbringing resonates with the fictional community of Reynolds, Wisconsin, at the center of the play. “A lot of the lines in the play and the descriptions of the town have made me nostalgic for my own childhood,” Chamberlain said, noting his hometown was filled with almond orchards and farms with grazing cows, many of which have since disappeared and been developed into residential neighborhoods. “Living in the city, you forget what the countryside feels like and how special those communities can be in terms of the support you receive from the people you live near. Even just knowing your neighbors’ names becomes a luxury. I remember how big a deal it was when someone new moved onto our street. Now, I’m so used to seeing moving trucks in the city that I don’t even really think about [the people in them] anymore. The way Rebecca has written about this community is so powerful. These people are there to stay for good and will try so hard to take care of each other. Whatever happens within the community affects everyone in it.”

Following the Goodman’s world premiere of A True History of the Johnstown Flood in 2010, this play marks the second time Chamberlain is working with the playwright/director team of Goodman Artistic Associate Gilman and Artistic Director Robert Falls. He also appeared as the young lover Trigorin in Falls’ production of Chekhov’s The Seagull that same year. “It’s fun working with people who love each other on both an artistic and personal level,” he said of the frequent collaborators. “You can tell they’ve worked together for years. There are times when you’ll pick up on something they say to each other that’s clearly based on an experience from one of their previous productions. It’s like they have a twin language. They are both so incredibly intelligent and dedicated to pushing their limits as artists; I feel really fortunate to be in a room with them again.”

While the presence of familiar faces may comfort Chamberlain, one element of the play is certainly new to him: the 1970s fashion. “It was totally eye-opening,” he said of a recent costume fitting, where he found himself in suits designed in the styles of the era (Chamberlain was born in 1979, three years after the play is set). “You instantly feel different. Anything that was too tailored or form-fitting was nixed, and you think, ‘Oh right, clothes were boxier and bigger back then.’”

Though the clothes have a vintage feel, Chamberlain is quick to point out the themes of the play are urgently contemporary. “This is an incredible play about a community’s struggle to stay afloat. That’s a question many people are still facing today. It’s really a special opportunity to be able tell this story on stage at the Goodman.”

**Who Made My Cheese? A Brief History of Dairy in Wisconsin**

By Neena Arndt

When the world’s glaciers receded after the last glacial period, they left in their wake the fertile farmland that would someday become known as Wisconsin. Millennia later, settlers from Switzerland and Germany congregated in the area, attracted by its agricultural similarities to their homelands. Most grew wheat at first, but within a few decades, insects, bad weather and uncertain markets marred their grainy dreams. They turned instead to dairy farming. So successful were their efforts that by the early 19th century these settlers had an abundance of milk, which women preserved by making cheese for their own families. Then, in 1841, housewife Anne Pickett purchased milk from her neighbor’s cows, made it into cheese and sold it: one small business for woman, one giant leap for the dairy state.

In Rebecca Gilman’s play Soups, Stews, and Casseroles: 1976, several of the play’s characters work in a Wisconsin factory, packing and shipping locally-made cheeses. By the 1970s, when the play takes place, Wisconsinites had firmly established their state as the cheese capital of the nation. These factory workers owe their jobs to the many women and men who had built an industry and an identity for Wisconsin.

Until the mid-19th century, cheesemaking had been considered “women’s work,” but when men saw Pickett’s success (and the potential profits of pressed milk curd), they began the shift from homemade to mass-produced cheese. In 1858, entrepreneur John J. Smith built a structure that pressed curds into cheese in much larger quantities than was previously possible in a home kitchen, and in 1864, a man named Chester Hazen opened a factory that used milk from over 300 cows. Skeptics referred to his endeavor as “Hazen’s folly” (a hard-hitting insult by 19th century standards), believing that mixing milk from several herds would negatively affect the final product. Hazen’s cheese, however, quashed all doubts, and before long railcars were speeding it to buyers across the country.

Before long, other upstarts joined the fray, often creating cheeses from their homelands. German immigrants contributed Muenster and Limburger, Italians made mozzarella and provolone, the French specialized in soft cheeses like Camembert and Brie, the Dutch produced Gouda, and the English brought the recipes for what would become one of America’s favorite cheeses: cheddar. The Swiss, it hardly needs pointing out, made a cheese best known for its negative space. One bold dairy explorer, Joseph F. Steinwand, developed a new type of cheese, Colby, and named it after the Wisconsin town where he invented it in his father’s factory. In 1886, cheese made its academic debut when the University of Wisconsin began offering courses in dairy farming and cheesemaking. The university solidified its reputation as a dairy hub when professor Stephen Babcock developed a test to determine the fat content of milk. This inexpensive test involves combining a small amount of milk with sulfuric acid, heating the mixture and putting it through a centrifuge. At the end of this process, only the fat remains, and it can then be measured. Babcock’s test allowed cheesemakers to refine their recipes and standardize their products.

By the early 1920s, the state’s cheese industry had ballooned to over 2,800 factories of various sizes. Wisconsin became the first state to grade its cheese for quality, ensuring its exports wouldn’t disappoint. By the 1940s, some of the smaller factories had shut their doors, but the remaining 1,500 factories produced about 515 million pounds of cheese each year, more than any other state.

Soups, Stews, and Casseroles: 1976 takes place in the fictional town of Reynolds, Wisconsin. The area depicted in the play strongly resembles Green County, which lies in southwest Wisconsin. Even by dairy state standards, Green County holds cheese in high esteem. Each year since 1914, its citizens have celebrated Cheese Days, which features parades, cow-milking competitions, pageants, yodeling and alphorn playing and copious amounts of free cheese. “The concept of Cheese Days,” notes CheeseDays.com, the official website of the celebration, “originated from the notion that if some little town in Illinois could have a festival commemorating sauerkraut, then a celebration based on cheese would be an even better idea.” In Green County, and in the world of the play, cheese is not only a delectable food and an exportable product that provides a means to earn a living, it is also the basis for cultural traditions, socializing and finding connections to the residents’ European ancestry.

In recent times, Wisconsin’s dairy crown has been nearly overtaken by California as the two states vie to produce the greatest volume of cheese. Wisconsin maintains its lead in total pounds produced (nearly 2.9 billion in 2014 versus California’s 2.4 billion), and also boasts more specialty cheeses and cheeses overseen by master cheesemakers. It remains the only place in the United States where Limburger cheese is made. One hundred seventy-five years after a housewife first monetized her dairy creations, Wisconsin continues to supply cheese to all its neighbors.

**Why Soups, Stews, and Casseroles: 1976?**

The past four decades have seen massive changes in American commerce, some of which are evident to all of us every day. Your call to customer service, once attended to by a local representative, may now be answered by someone in Phoenix or Mumbai; the mom-and-pop coffee shop that you patronized every morning may now be a gleaming Starbucks. Locally-owned firms are now subsidiaries of vast international conglomerates, and once-familiar brand names are now barely recognizable to the consumers who’ve trusted them for years. The global economic landscape of 21st century America bears little relation to that of a half century ago—and the legions of middle class workers who once formed the economic backbone of our country have been downsized and globalized nearly out of existence. In an election year in which the plight of the dwindling working class has become a central focus, we may well wonder: How did all of this begin? And, more importantly, where do we go from here?

Rebecca Gilman’s newest play Soups, Stews, and Casseroles: 1976 (which premiered two seasons ago at the Repertory Theatre of St. Louis) provides a micro look at what has become a macro phenomenon. Set in a small Wisconsin town in the year of the American bicentennial, the play chronicles the buy-out of a small cheese manufacturing firm by a larger company, and the effects, both economic and personal, on the families who have depended for generations on this company for their livelihoods and identities. In true Gilman fashion, the play focuses not on the larger economic questions, but on one particular family impacted by the takeover, and the sea of changes in their relationships and community that result. With characteristic humor and finely observed human detail, she creates a disquieting, multi-faceted portrait of a family and a town suddenly thrown into wrenching conflict—and the choices that must now be made to ensure survival.

This is my fifth collaboration with Rebecca, and as always I am bowled over by the beauty and craftsmanship of her work. Without resorting to flashy overstatement or outsized theatrics, she finds the human truths at the center of social conflict, and imbues the many complexities of that conflict with quiet wisdom, understated passion, heartfelt empathy and the possibility of hope. Soups, Stews, and Casseroles: 1976 is one of her most accomplished works to date, taking us back to an era which in some ways may seem quaintly distant—but whose realities may offer a vital key to grappling with the vastly transformed landscape of 2016.

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ROBERT FALLS, Artistic Director

ROCHE SCHULFER, Executive Director

**Presents *Soups, Stews, and Casseroles: 1976***

By Rebecca Gilman

Directed by Robert Falls

Set Design by Kevin Depinet

Costume Design by Jenny Mannis

Lighting Design by Jesse Klug

Sound Design by Richard Woodbury

Casting by Adam Belcuore, CSA and Erica Sartini-Combs

Dramaturgy by Neena Arndt

Production Stage Manager: Kimberly Osgood\*

Corporate Sponsor Partner: MAYER BROWN LLP

Additional Support Provided by the Director’s Society

**Cast (in alphabetical order)**

**Kim:** Cliff Chamberlain
**Kyle:** Ty Olwin
**Elaine:** Angela Reed
**Kelly:** Lindsay Stock
**Kat:** Cora Vander Broek
**JoAnne:** Ann Whitney

Time: 1976
Place: Reynolds, Wisconsin

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

Christopher Ellis—Kim, Christina Hall—Elaine, Mary Winn Heider—Kat, Lila Morse—Kelly, Meg Thalkin\*—JoAnne, Sean Wiberg—Kyle

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

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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 Stage Directors and Choreographers Society, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

**Profiles**

**CLIFF CHAMBERLAIN\*** (Kim) most recently appeared at the Goodman in The Seagull during the 2010/2011 Season. Previous Goodman credits include A True History of the Johnstown Flood, Magnolia, The Ballad of Emmett Till and Oedipus Complex.
Other Chicago credits include Belleville, The Herd, Clybourne Park, Superior Donuts and Theatrical Essays at Steppenwolf Theatre Company; The Sparrow (Jeff Award for Best Ensemble) at The House Theatre of Chicago, where he is a company member; Dolly West’s Kitchen at TimeLine Theatre Company; The Lieutenant of Inishmore at Northlight Theatre and Can You Spot Me? at Sandbox Theatre Project, where he is a founding member. Broadway credits include Superior Donuts. He is a graduate of the University of California, Santa Barbara and The School at Steppenwolf. Film and television credits include State of Affairs, Chicago P.D., Win it All, The Keeping Hours, Sleep With Me and The Wise Kids.

**TY OLWIN** (Kyle) Chicago credits include East of Eden, Russian Transport and Lord of the Flies at Steppenwolf Theatre Company; Brilliant Adventures at Steep Theatre Company; Season on the Line at The House Theatre of Chicago; Vieux Carre at Raven Theatre and Jackalope Theatre Company’s Living Newspaper Festival 2013. Television credits include Crisis and Chicago Fire.

**ANGELA REED\*** (Elaine) makes her Goodman Theatre debut. Broadway credits include The Country Girl, Rock ’n’ Roll and The Rainmaker. Off-Broadway credits include work with the Keen Company, Mint Theater, TACT and Classic Stage Company. Regional credits include As You Like It and Short Plays by Thornton Wilder (Center Stage); Broken Glass (Westport Country Playhouse); Othello and August: Osage County (The Old Globe); The Whale, After Ashley and Map of Heaven (Denver Center for the Performing Arts); Time Stands Still (Pittsburgh City Theatre); On Borrowed Time (Two River Theatre); Rabbit Hole (Cleveland Play House); Olly’s Prison (American Repertory Theater) and Talley’s Folly (Pasadena Playhouse), as well as productions at Actors Theatre of Louisville, Syracuse Stage, Round House Theatre, Shakespeare Theatre of New Jersey and the Repertory Theatre of St. Louis, among others. National tour credits include War Horse and Spring Awakening. Television credits include Girls, Daredevil, Shades of Blue, The Blacklist, The Good Wife, Blue Bloods, Law & Order, Law & Order: Criminal Intent, Law & Order: Special Victims Unit and Third Watch.

**LINDSAY STOCK** (Kelly) makes her Goodman Theatre debut. Chicago credits include Sketchbook 15 with Collaboraction, Ladies Night of the Living Dead with Random Acts at the Chicago Fringe Festival, EL Stories and Art on Track with Waltzing Mechanics, as well as staged readings and workshops with The Gift Theatre, Chicago Dramatists and Pride Films and Plays. Television credits include Chicago P.D. She is represented by Big Mouth Talent.

**CORA VANDER BROEK\*** (Kat) Chicago credits include The Mousetrap and Dr. Jekyll & Mr. Hyde (Northlight Theatre), Hank Williams: Lost Highway (American Blues Theatre), Luck of the Irish and Madagascar at Next Theatre, All My Sons at TimeLine Theatre, Dead End (Jeff Award nomination for Best Actress in a Supporting Role) at Griffin Theatre and Book of Days (After Dark Award for Best Actress in a Principal Role) and The Seagull at Raven Theatre. Regional credits include In the Next Room or The Vibrator Play at Actors Theatre of Louisville and Milwaukee Repertory; The Glass Menagerie at Vandal Theatre Lab and Doubt, Dr. Jekyll and Mr. Hyde and A Christmas Carol at Indiana Repertory Theatre. Recent films include Where We Started, Of Minor Prophets and Blur Circle. Ms. Vander Broek has appeared on Chicago Fire and will appear in the upcoming NBC pilot Love is a Four Letter Word. She is a graduate of Northwestern College in Iowa and The School at Steppenwolf. She is represented by Big Mouth Talent.

**ANN WHITNEY\*** (JoAnne) returns to the Goodman, where she previously appeared in Passion Play, A Christmas Carol, A Little Night Music, A Pirates Lullaby and Trojan Women. Chicago credits include Quilters, Driving Miss Daisy (Sarah Siddons Award), The Cripple Of Innishmann, Lost In Yonkers (Jeff Award nomination) and Grey Gardens at Northlight Theatre; 70 Girls 70, Me and My Girl (Jeff Award nomination), Anything Goes, Oklahoma, Eleanor, Queen of the Stardust Ballroom, Do Black Patent Leather Shoes Really Reflect Up? (Jeff Award nomination), Little Women and My Fair Lady at Marriott Theatre; On Golden Pond and Arsenic and Old Lace at Drury Lane Theatre; A Delicate Balance and James Joyce’s The Dead at Court Theatre; Inspecting Carol and Stepping Out (Jeff Award for Best Ensemble) at Steppenwolf Theatre Company; Pygmalion, The Gin Game, Three Tall Women (Jeff Award nomination) and My Old Lady at Apple Tree Theatre; Freshly Fallen Snow (Jeff Award nomination) and The Ballad Hunter (Jeff Award nomination) at Chicago Dramatists; The Trip To Bountiful at American Theatre Company; Do Not Go Gentle at Northwestern University and Over The Tavern at Mercury Theatre. Regional credits include Wit at Actors Theatre of Louisville. Film and television credits include Home Alone, Sugar, The Fugitive, While You Were Sleeping, Columbo, Early Edition, Missing Persons and Murder Ordained.

**REBECCA GILMAN** (Playwright) is an Artistic Associate at the Goodman. Ms. Gilman’s plays include Luna Gale, A True History of the Johnstown Flood, Dollhouse, Boy Gets Girl, Spinning Into Butter, Blue Surge (all of which were originally produced by the Goodman), The Glory of Living, The Sweetest Swing in Baseball, The Heart is a Lonely Hunter and The Crowd You’re in With. Ms. Gilman is the recipient of a Guggenheim Fellowship, The Harold and Mimi Steinberg American Theatre Critics Association New Play Award, The Harper Lee Award, The Scott McPherson Award, The Prince Prize for Commissioning New Work, The Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, The Evening Standard Award for Most Promising Playwright, The George Devine Award, The Theatre Masters Visionary Award, The Great Plains Playwright Award and an Illinois Arts Council playwriting fellowship. Boy Gets Girl received an Olivier nomination for Best New Play and she was named a finalist for the 2001 Pulitzer Prize for The Glory of Living. She is a member of the Council of the Dramatists Guild of America and a board member of the ACLU of Illinois. She received her MFA in playwriting from the University of Iowa. Ms. Gilman is an associate professor of playwriting and screenwriting at Northwestern University as part of its MFA in Writing for the Screen and Stage program. She is the recipient of a Global Connections Grant by Theatre Communications Group and an American Scandinavian Foundation Creative Writing Grant for the development of a new play in conjunction with Göteborgs Dramatiska Teater in Gothenburg, Sweden: Rödvinsvänster (Red-Wine Leftists): 1977.

**ROBERT FALLS** (Director/Goodman Theatre Artistic Director) Most recently, Mr. Falls partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s 2666. Last season, he reprised his critically acclaimed production of The Iceman Cometh at the Brooklyn Academy of Music, directed Rebecca Gilman’s Luna Gale at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s Don Giovanni for the Lyric Opera of Chicago. Other recent productions include Measure for Measure, and Beth Henley’s The Jacksonian in New York and Los Angeles. His other Goodman credits include The Seagull, King Lear, Desire Under the Elms, John Logan’s Red, the world premieres of Richard Nelson’s Frank’s Home, Arthur Miller’s Finishing the Picture (his last play), Eric Bogosian’s Griller, Steve Tesich’s The Speed of Darkness and On the Open Road, John Logan’s Riverview: A Melodrama with Music and Rebecca Gilman’s A True History of the Johnstown Flood, Blue Surge and Dollhouse; the American premiere of Alan Ayckbourn’s House and Garden and the Broadway production of Elton John and Tim Rice’s Aida. Other New York credits include The Rose Tattoo, The Night of the Iguana, Horton Foote’s The Young Man from Atlanta and Eric Bogosian’s Talk Radio. Mr. Falls’ honors for directing include, among others, a Tony Award (Death of a Salesman), a Drama Desk Award (Long Day’s Journey into Night), an Obie Award (subUrbia), a Helen Hayes Award (King Lear) and multiple Jeff Awards (including a 2012 Jeff Award forThe Iceman Cometh). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor’s Award. Earlier this season, he was inducted into the Theater Hall of Fame.

**KEVIN DEPINET** (Set Designer) returns to the Goodman, where he recently designed scenery for Carlyle, Feathers and Teeth, Smokefall, Brigadoon and The Iceman Cometh. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Old Globe, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre and The Mark Taper Forum. Broadway credits include associate designer for August: Osage County, The Motherf\*\*ker with the Hat and Of Mice and Men. National tour credits include Camelot and Ragtime. Mr. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**JENNY MANNIS** (Costume Designer) returns to Goodman Theatre, where her previous credits include The Matchmaker, Teddy Ferarra, Venus in Fur, The World of Extreme Happiness and The Little Foxes. Chicago credits include Domesticated (Steppenwolf Theatre Company); Marjorie Prime, Isaac’s Eye, Days Like Today and the upcoming Death of a Streetcar… (Writers Theatre) and Blood and Gifts (Timeline Theatre). New York credits include work with Manhattan Theatre Company, Second Stage Theatre, MCC Theater, Atlantic Theater Company, Playwrights Horizons, The Public Theater, Primary Stages, Play Company and the Juilliard School. Regional credits include work with the Guthrie Theater, Cleveland Play House, The Old Globe, Huntington Theatre Company, Hartford Theater Works, Barrington Stage, Two Rivers Theatre, Studio Theatre, the Williamstown Theatre Festival, Bay Street Theater and Yale Repertory Theatre. Film credits include Beloved (Elevation Filmworks) and All Saints Day (Washington Square Films). Ms. Mannis has been nominated for Drama Desk and Lucille Lortel Awards. She holds her MFA from the Yale School of Drama (Lerman Fellowship in Design). JennyMannis.com

**JESSE KLUG** (Lighting Designer) most recently collaborated with the Goodman on Feathers and Teeth. Additional Goodman credits include productions at the New Stages Festival and the 2011/2012 Season’s El Nogalar. Chicago credits include productions at Chicago Shakespeare Theater, Drury Lane Theatre, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers Theatre, Marriott Theatre, TimeLine Theatre Company, Paramount Theatre, American Theatre Company and Chicago Dramatists. Mr. Klug’s off-Broadway credits include The Elaborate Entrance of Chad Deity at Second Stage Theatre (Lucille Lortel and Hewes Design Award nominations), The Screwtape Letters at the Westside Theatre, Romulus at the Guggenheim Museum and The Hourglass and the Poisoned Pen at the New York Musical Theatre Festival. Regional credits include the national tour of The Screwtape Letters and productions at the Fulton Theatre, the Geffen Playhouse, Portland Center Stage, the Indiana Repertory Theatre, the Shakespeare Theatre Company and Milwaukee Repertory Theater. Mr. Klug is the resident lighting designer at Drury Lane Theatre, Route 66 Theatre Company and Chicago Tap Theatre. He is the winner of Jeff and After Dark Awards.

**RICHARD WOODBURY** (Sound Designer) is the resident sound designer at the Goodman, where his credits include music and/or sound design for The Matchmaker; 2666; Vanya and Sonia and Masha and Spike; The Little Foxes; stop. reset.; Rapture, Blister, Burn; Ask Aunt Susan; Luna Gale; Measure for Measure; Teddy Ferrara; Other Desert Cities; Crowns; Camino Real; A Christmas Carol; Red; God of Carnage; The Seagull; Candide; A True History of the Johnstown Flood; Hughie/Krapp’s Last Tape; Animal Crackers; Magnolia; Desire Under the Elms; The Ballad of Emmett Till; Talking Pictures; The Actor; Blind Date; Rabbit Hole; King Lear; Frank’s Home; The Dreams of Sarah Breedlove; A Life in the Theatre; Dollhouse; Finishing the Picture; Moonlight and Magnolias; The Goat or, Who is Sylvia?; Lobby Hero and many others. Steppenwolf Theatre Company credits include Slowgirl, Belleville, Middletown, Up, The Seafarer, August: Osage County, I Just Stopped By to See the Man, Hysteria, The Beauty Queen of Leenane, The Memory of Water, The Libertine and others. Broadway credits include original music and/or sound design for Desire Under the Elms, August: Osage County, Talk Radio, Long Day’s Journey into Night, A Moon for the Misbegotten, Death of a Salesman and The Young Man from Atlanta. Mr. Woodbury’s work has also been heard at Stratford Shakespeare Festival in Canada, London’s Lyric and National Theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham dance companies.

**NEENA ARNDT** (Dramaturg) is the dramaturg at Goodman Theatre. In seven seasons, she has dramaturged more than 20 productions, including Robert Falls’ productions of Measure for Measure, The Iceman Cometh and The Seagull; David Cromer’s production of Sweet Bird of Youth and the world premiere of Rebecca Gilman’s Luna Gale. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

**KIMBERLY OSGOOD\*** (Production Stage Manager) has stage-managed more than 70 productions at Goodman Theatre since 1990. Among them are Feathers and Teeth, The World of Extreme Happiness, Ask Aunt Susan, Buzzer, Smokefall, The Seagull, The Long Red Road, Ruined, Talking Pictures, Hughie, The Trojan Women, Big Love (also at Brooklyn Academy of Music), Garden, Schoolgirl Figure, Lillian, Vigils, Mirror of the Invisible World, Escape from Paradise, Gertrude Stein: Each One as She May, The Notebooks of Leonardo da Vinci (also at Lincoln Center Theater’s Serious Fun Festival), Eliot Loves and Marvin’s Room. Additional credits include productions for Steppenwolf Theatre Company, Northlight Theatre and Court Theatre. Before coming to Chicago, Ms. Osgood spent eight years with Cincinnati Playhouse in the Park, where she served as director of the Intern Company and production stage manager.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 36th season as executive director. On May 18, 2015, he received the Lifetime Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. To honor his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of A Christmas Carol, which celebrated 38 years as Chicago’s leading holiday arts tradition this season. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional 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. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; Chicago magazine and the Chicago Tribune as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

**Women Rule The Stage: Join us for New Work from the Playwrights Unit**

The process of creating a play, from inception to fully realized production, is often long and arduous, and writers typically revise their work through a series of workshops and readings. Among the many ways the Goodman currently supports and develops new plays is the Playwrights Unit, a program in which four local writers meet twice per month to discuss their plays-in-progress. Each writer possesses a unique voice, and each approaches writing differently; it is precisely this diversity that leads to fruitful discussions. This season even marks the first time the Playwrights Unit has been composed entirely of women. After 10 months of meetings, the four plays written during the year will be showcased in staged readings July 21–23. Playwrights Unit plays are strongly considered for production at the Goodman; Andrew Hinderaker’s The Magic Play, which will be featured in the 2016/2017 Season, was developed as part of the 2013/2014 Playwrights Unit. Please join us for readings of the plays that might be the Goodman’s next hit shows. To learn more about the readings and the playwrights, visit GoodmanTheatre.org/PlaywrightsUnit.

*Florissant & Canfield*

By Kristiana Rae Colón

Colliding in the unlikely Eden of a civil rights renaissance, a newly formed alliance of protesters are forced to put their nascent ideologies to the test in the quest for new visions of justice. The intersection of tear gas and teddy bear memorials refracts the realities of Ferguson in the wake of the Black Lives Matter movement.

 *La Habana Madrid*

By Sandra Delgado

In an immersive documentary theater experience inspired by the Chicago nightclub that once existed on the corner of Belmont and Sheffield, audiences are invited to share in the stories of the club’s patrons and musicians while chronicling the history of Caribbean Latino music through the 1960s.

*Messina*

By Jenni Lamb

Just as Odysseus was forced to choose between the Scylla and Charybdis in The Odyssey, first-time mother Cora must navigate the world of work and motherhood while trying not to lose herself on the journey.

*Tony Kushner Decides to Write a Gay Fantasia Based on National Themes*

By Calamity West

New York City, 1986. As a young playwright begins the biggest challenge of his life, the ghosts of characters-to-be collide with the real lives of a changing and dangerous metropolis almost a decade before history cracked open.

**Public Events**

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

**PlayBacks: Soups, Stews, and Casseroles: 1976**

The Alice Rapoport Center for Education and Engagement at Goodman Theatre

Following each Wednesday evening performance of Soups, Stews, and Casseroles: 1976, patrons are invited to join us for a post-show discussion about the play with members of the Goodman’s artistic staff. FREE.

**Artist Encounter: Soups, Stews, and Casseroles: 1976**

Sunday, June 5 | 5pm
Polk Rehearsal Room

Join Soups, Stews, and Casseroles: 1976 playwright Rebecca Gilman and director Robert Falls for an in-depth conversation about the play. $10 for the public, $5 for Subscribers, Donors and students.

**Accessible performances of Soups, Stews, and Casseroles: 1976:**

ASL-Signed Performance: June 8 | 7:30pm

Audio-Described Performance: June 12 | 2pm
Touch tour at 12:30pm

Open-Captioned Performance: June 19 | 2pm

GoodmanTheatre.org/Access

**History**

Called America’s “Best Regional Theatre” by Time magazine, Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 by William O. Goodman and his family in honor of their son Kenneth (an important figure in Chicago’s cultural renaissance in the early 1900s), Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including Tony Awards and two Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the Goodman’s priorities include new plays (over 100 world or American premieres in the past 30 years), reimagined classics (including Falls’ nationally and internationally celebrated productions of Death of a Salesman, Long Day’s Journey into Night, King Lear and The Iceman Cometh, many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion are primary cornerstones of the Goodman’s mission; over the past 25 years, more than one-third of Goodman productions (including 31 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year the Goodman’s numerous education and community engagement programs, including the innovative Student Subscription Series, serve thousands of students, teachers, life-long learners and special constituencies. In addition, for nearly four decades the annual holiday tradition of A Christmas Carol has led to the creation of a new generation of theatregoers in Chicago.Goodman Theatre’s leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. The Chairman of Goodman Theatre’s Board of Trustees is Joan E. Clifford; Swati Mehta is President of the Woman’s Board.

**From the Goodman Archives: Blue Surge, 2001**

Soups, Stews, and Casseroles: 1976 marks the eighth play by Rebecca Gilman to grace the Goodman stage, a remarkable run that began with Spinning into Butter in 1999. Five of those productions have been directed by Goodman Artistic Director Robert Falls, beginning with Blue Surge, Gilman’s 2001 study of class and privilege in 21st century America. Depicting two sometime prostitutes and their unlikely relationships with the cops who bust them, Gilman’s play focused on the endless dead-ends and insurmountable frustrations (economic and emotional) which make “the American Dream” an impossibility to dwellers of the lower middle-class. Eloquently staged by Falls, the acclaimed production was remounted the next season at New York’s Public Theater; a few years later, Gilman was named to the Goodman’s esteemed Artistic Collective.

**The Theater**

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

Box Office Hours: Daily 12–5pm

**SUBSCRIPTION AND TICKET INFORMATION**

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

**GREAT GIFTS FROM THE GOODMAN**

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

**PARKING**

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

\*Parking rates subject to change.

**USHERING**

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

**ACCOMMODATIONS FOR THE DISABLED**

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

**MEZZTIX**

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

**10TIX**

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

GOODMAN PREFERRED PARTNERS

**HOTEL**

Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar.

Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must
mention the code GMT to access the rates.

**RESTAURANTS**

**Petterino’s** | 150 North Dearborn Street, next to the Goodman | 312.422.0150

**Bella Bacino’s** | 75 East Wacker Drive | 312.263.2350

**Catch Thirty Five** | 35 West Wacker Drive | 312.346.3500

**Chuck’s: A Kerry Simon Kitchen** | 224 North Michigan Avenue | 312.334.6700

**Cochon Volant** | 100 West Monroe Street | 312.754.6560

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

**Park Grill** | 11 North Michigan Avenue | 312.521.7275

**Prime and Provisions** | 222 North LaSalle Street | 312.726.7777

**Randolph Tavern** | 188 W. Randolph Street | 312.683.3280

**River Roast** | 315 North LaSalle St. | 312.822.0100

**Tortoise Club** | 350 North State St. | 312.755.1700

**Trattoria No.10** | 10 North Dearborn Street | 312.984.1718

**CATERERS**

**Paramount Events** | 773.880.8044

**Sopraffina Marketcaffé** | 312.984.0044

**True Cuisine Catering/Special Events** | 312.724.7777

**Union Square Events** | 312.472.6970

**IN CONSIDERATION OF OTHER PATRONS**

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

**EMERGENCIES**

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

**Staff**

Robert Falls: Artistic Director
Roche Schulfer: Executive Director

*Artistic Collective*

Steve Scott: Producer

Chuck Smith: Resident Director

MARY ZIMMERMAN: Manilow Resident Director

henry godinez: Resident Artistic Associate

BRIAN DENNEHY, REBECCA GILMAN, REGINA TAYLOR, HENRY WISHCAMPER: Artistic Associates

SETH BOCKLEY: Playwright-in-Residence

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ADAM BELCUORE: Associate Producer/Director of Casting

TANYA PALMER: Director of New Play Development

NEENA ARNDT: Dramaturg

erica sartini-combs: Associate Casting Director

JULIE MASSEY: Assistant to the Artistic Director

Jonathan L. Green: Literary Management Associate

Joseph Pindelski: Producing Coordinator

rachael jimenez: Casting Assistant

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holly hudak: Associate Director of Development/Senior
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JEFF M. CIARAMITA: Senior Director of Special Events & Stewardship

SHARON MARTWICK: Director of Institutional Giving

KATE WELHAM: Director of Institutional Grants and Development Operations

martin grochala: Director of Special Gifts and Planned Giving

VICTORIA S. RODRIGUEZ: Manager of Stewardship and Community Engagement Events

Alli Engelsma-Mosser: Manager of Individual and Major Gifts

CHRISTINE OBUCHOWSKI: Development/Board Relations Coordinator

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Ashley Donahue: Development Assistant

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Willa taylor: Walter Director of Education & Engagement

ELIZABETH RICE: School Programs Coordinator

Bobby Biedrzycki: Curriculum and Instruction Associate

Brandi Lee: Education & Engagement Associate/Internship Coordinator

Adrian Abel Azevedo: Education & Engagement Assistant

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ramsey carey: Publicity Associate

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