*The Magic Play* Full Program Book

Features

**3** Making *The Magic Play*

**8** Meet the Playwrights Unit

**10** From Houdini to Hinderaker

**14** The Magic Touch: Brett Schneider

**19** A Note from Artistic Director Robert Falls

**22** *The Magic Play*

**24** Artist Profiles

**37** Meet the Artists and More

The Theater

**40** Ticket Information, Parking, Restaurants and More

**43** Staff

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CRAIN’S CUSTOM MEDIA

Director: Frank Sennett312.649.5278 | Fsennett@crain.com

Advertising Sales Representative: Bryan Dowling 773.360.1767 | Bryan@media8midwest.com

Project Manager: Joanna Metzger312.649.5241 | Jmetzger@crain.com

Crain’s Custom Media150 N. Michigan Ave.Chicago, IL 60601

**How’d They do That? Making *The Magic Play*By Tanya Palmer**

Jaw-dropping acts of magic + the poignant punch of Chicago theater = “a singular new play” (*The New York Times*). Andrew Hinderaker’s *The Magic Play*, which makes its world premiere here in the Goodman’s Owen Theatre, uses visual spectacle to tell an intimate story of love and loss—and the desperate measures we take to hold onto the real magic in our own lives. The development process for this unusual new show was equally unique, resulting in an experience that embodies the Goodman’s dedication to nurturing new American plays.

Hinderaker’s playwriting career began in Chicago, where he made his mark in storefront theaters like The Gift Theatre, where he is an ensemble member. While his writing often embraced fantastical premises, Hinderaker was very much a product of the Chicago storefront community and its dedication to emotionally honest, often gritty approaches to storytelling. When he moved to Austin, Texas, to pursue   
an MFA, he met a wildly different theatrical community and his plays began to take on some of the characteristics of the theater he   
saw there—experimental, interdisciplinary works that strove to stage the impossible.

What emerged from this marriage of intimacy and spectacle was Colossal, a play he wrote during his final year of graduate school that tells the story of a gay former college football star now using a wheelchair after an injury. “I wrote about football players, dancers and a character trying to navigate a new normal in a new body, so a lot of the story was told through movement,” Hinderaker said. “Early on in the development, a lot of folks encouraged me to explode the story open as much as possible. Workshopping the play at the Kennedy Center was extraordinary. They provided all the resources of an onstage football team, percussionists and dancers; it was such a great experience of [a theater] saying yes to quite an audacious proposal.” In spite of (or perhaps because of) its size and ambition, the play went on to receive several professional productions in 2014 and 2015. The experience of challenging himself to push the limits of the possible and seeing that work realized on stage spurred Hinderaker to create The Magic Play.

Commissioned by New York’s Roundabout Theatre Company and developed at the Goodman during Hinderaker’s year-long residency in the Playwrights Unit, The Magic Play began with a personal impulse. “I wanted to write about my uncle, who is a talented artist but a dysfunctional, isolated person, and I have always felt I share some of his traits,” said Hinderaker, who found a narrative structure for the work by combining his character study with one of his uncle’s passions: magic. An amateur magician, he was “the first guy who showed me a magic trick.” Magic became both the subject of Hinderaker’s play and the theatrical vocabulary through which he explored its themes.

Research began in summer 2013 as Hinderaker dove into the world of magic—attending shows from intimate sleight of hand to large-scale spectacles—in hope of developing an understanding of not just what magicians do, but how they do it. Also interested in what informs magicians’ relationship to their audience, he began collaborating in earnest with Brett Schneider, the Chicago-based actor and magician who plays the central role of The Magician in The Magic Play. “Brett is both a magician and an actor, so he embraces magic as a form of theater—and our conversations have always lived inside that dynamic.” Schneider worked closely as Hinderaker’s magic consultant, guiding his research into the world of magic and introducing him to magic luminaries like Eugene Berger, who is often called the “Godfather of Chicago magic.” Over the course of the play’s development, Hinderaker had the opportunity to sit down with magicians like Teller (of Penn & Teller) and Derek DelGaudio, an acclaimed sleight of hand artist whose shows *Nothing to Hide,* directed by Neil Patrick Harris, and *In and Of Itself,* directed by Frank Oz, blur the lines between theater, storytelling and magic. More recently, Jim Steinmeyer, a magic designer who has created illusions for Broadway musicals and renowned magicians like Ricky Jay and Doug Henning, signed on to design illusions for this production. All of this research, which Hinderaker notes barely scratches the surface of this rich, mysterious art form, fed the development of the play, its characters, the live magic and the magician’s relationship with the audience.

Early audiences at readings and workshops of the play also played a crucial part in helping Hinderaker and Schneider learn how the magic functions in telling the story—and what work needed to be done to make the piece more satisfying. What began as a series of small, private readings with members of the Goodman Playwrights Unit culminated in a public reading in fall 2014, directed by Halena Kays, a fixture of the Chicago theater scene whose résumé includes stints with The Neo-Futurists, Barrel of Monkeys and The Hypocrites. That collaboration continued with a developmental production that fall as part of the Goodman’s annual New Stages Festival. In that incarnation, Hinderaker and his collaborators added set, costume, lighting and other design elements and further refined the magic effects—and truly embraced the show’s improvisatory nature, specifically when audience members came on stage as volunteers to determine the outcome of the play. The New Stages workshop was followed by another reading at Roundabout Theatre Company, and Schneider recently performed sections of the play at the renowned Magic Castle in Los Angeles.

Throughout this process Hinderaker worked to balance the story he was inspired to tell—that of a gifted artist whose need for control isolates him from real intimacy—with the demands of creating a magic show that truly engages its audience. Much of the work that Schneider, Hinderaker, Kays and their collaborators engaged in during the development process was to ensure that those two goals are in fact one in the same. For the character of The Magician to be able to release control in his private life and be open to the possibility of love—and heartbreak—he must release control of his performance and be open to the possibility of success—and failure—in front of his audience. “What interests me as an artist is when you embrace risk and failure not as platitudes but as actual things,” Hinderaker explained. “That’s the story we’re telling—the story of someone who is going through his life having created a framework that allows him to be successful, safe and alone. And then we see him embracing something that is the opposite—and I think there’s something that is terrifying and exciting about putting that in the hands of the audience. I’m always so grateful for audiences being open, vulnerable and generous. And this time, I think the play really gives that back.”

**new voices, new stories: Meet the 2016/2017 Playwrights Unit**

Andrew Hinderaker developed *The Magic Play* during a year-long residency in the Goodman’s 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. The Playwrights Unit, a program in which four local writers meet bi-monthly to discuss their plays-in-progress, is among the many ways the Goodman supports and develops new plays. Each writer in the group possesses a unique voice and approach to writing; this diversity leads to fruitful discussions, allowing the playwrights to shape their work into the best possible products. The experience culminates in readings of each writer’s work, presented to the public free of charge. Playwrights Unit plays are strongly considered for production at the Goodman.

We are proud to introduce the members of the 2016/2017 Playwrights Unit, and we hope you will join us for readings of their plays later this season. They may become the Goodman’s next hit shows!

**Lucas Baisch**  
Mr. Baisch’s work has been read and developed at Victory Gardens Theater, Chicago Dramatists’ Saturday Series, American Theatre Company, The NeoFuturists, SF Playground and DePaul University. He recently completed an eight-month residency as Gloucester Stage Company’s 2015 Playwriting Apprentice and will be a 2017 artist-in-residence at Elsewhere Museum in Greensboro, North Carolina.

**Dawn Renee Jones**   
Ms. Jones’ writing career began in advertising at the Leo Burnett Company, Young & Rubicam and McCann Erickson agencies. Her feature screenplay *Man of the Word* won Best Screenplay at the 2008 FilmColumbia Film Festival and she has been a script doctor on screenplays for Columbia Pictures and Warner Brothers. She was the founder and artistic director of Alchemy Theatre in Minneapolis and developed theater curriculum for the State of Minnesota’s Professional Development Institute at the Perpich Center for the Arts.

**Emma Stanton**Ms. Stanton has worked with such companies as American Theater Company, Collaboraction, Steppenwolf Theatre Company, Victory Gardens Theater, About Face Theatre, Redmoon Theater and Roundabout Theatre Company. Most recently, she was the recipient of the 2016 Princess Grace Award Playwriting Fellowship, which includes a year-long residency at New Dramatists in New York.

**Evan Linder**Mr. Linder is a founding member and the co-artistic director of The New Colony. He recently reprised the role of Jim in his play *Byhalia, Mississippi* (Jeff Award for New Work) at Steppenwolf’s 1700 Theatre. Other plays include *FRAT*, *11:11*, *The Warriors*, *The Bear Suit of Happiness*, *B-Side Studio* and *5 Lesbians Eating a Quiche*, which ran off-Broadway and has been performed at venues in the U.S., Europe and Australia.

**from houdini to hinderaker: The Ever-Expanding World of Magic**By Neena Arndt

**Imagine a magician. What comes to mind?** Perhaps an image of a formally-dressed man extracting a rabbit from a hat, or guessing which card occupies the thoughts of an earnest volunteer? It’s the stuff of birthday parties, cruise ship entertainment and relatives who knew a few sleights of hand. But for many contemporary magicians, their field encompasses much more than timeworn tricks.

“The art of the magician is not found in the simple deception, but in what surrounds it, the construction of a reality which supports the illusion,” writes *The Magic Play*’s magic designer and magician Jim Steinmeyer in his book Art & Artifice, and Other Essays on Illusion. Indeed, because magicians do not actually perform magic, but rather create the impression that they are defying the laws of physics or veering into the supernatural realm, they must be consummate performers and storytellers. And while some magicians only perform tricks they learned from books, videos, friends or workshops, others innovate, pushing the envelope of the art form.

In his new work The Magic Play, playwright Andrew Hinderaker presents a young protagonist who has trained thoroughly in the discipline of magic and is now finding success as a high-profile, boundary-pushing performer. Despite his dexterity and prowess in magic, he fumbles in the equally tricky and arguably more mysterious realm of personal and romantic relationships. The young magician’s father is also a magician, but unlike his son, he performs at a tawdry casino, where he barely earns a living by performing the same act day after day. The Magic Play contrasts these two performers, offering rare insight into an often insular world. (Magicians like it that way: they have secrets to keep.)

Magic as performance predates historical records, emerging from religious rituals in most of the world’s civilizations. Its development in the West was tied closely with the occult and with a belief   
  
in witchcraft; in much of Europe, “respectable” Christian citizens eschewed magic performances until the 18th and 19th centuries, when perception favorably shifted. It was during this period that magic moved from streets and fairs to theaters, where audiences paid to see a formal performance. A major pacesetter in this shift was Frenchman Jean Eugene Robert-Houdin. As a young man, Robert-Houdin took up magic after purchasing a set of books on clock-making but finding that the shopkeeper had given him books on magic instead. Teaching himself tricks, he attained gigs at private parties among the wealthy, dressing in formal wear to fit in with his audiences. When he opened his own theater in 1845, he insisted its interior be as grand as the houses where he previously performed: he had it painted Continued on page 41 with gold trim, chandeliers hung and the stage decorated with showy furniture in the style of Louis XV, who had reigned a century earlier. For the viewer, watching magic was no longer an encounter with the occult on a dirty street as it had been during the previous century; magic was now high class entertainment. Decades after Robert-Houdin’s death, a young Hungarian-born magician named Erik Wiesz expressed his respect for Robert-Houdin by creating a stage name for himself: Harry Houdini.

Houdini’s enduring popularity reflects not only his considerable talents, but also the early 20th century public’s appetite for sensationalist entertainment. Houdini’s career—he is best remembered as an escape artist—revealed the variety of forms that a “magic show” could take. One category is restoration, in which a magician destroys an object (such as a rope) and then returns it to its intact state. Another is transportation, which involves a magician moving an object from one place to another. A third is levitation, in which the magician defies gravity, either with his own body, an object or another person’s body. Many tricks use a combination of effects; the possibilities for new tricks are limited only by the magician’s skill and imagination.

Today, magic shows take many forms: David Blaine is known both as a magician and an endurance artist capable of seemingly superhuman feats; Penn & Teller use their live shows as platforms to emphasize how some magicians, seers and fortune tellers bilk desperate, grieving people out of money; David Copperfield combines storytelling with illusions to create a complete theatrical experience for his audience. In recent years, this blurring of lines between theater and magic show has become increasingly prevalent; Chicago audiences might have seen Aaron Posner’s production of The Tempest at Chicago Shakespeare Theater last November, which featured magic design by Teller and a seamless integration of magic into Shakespeare’s lively story. The House Theatre of Chicago has also found success in recent years with several return engagements of its show Death & Harry Houdini. Written and directed by Nathan Allen with magic design by Dennis Watkins, the play follows Houdini’s desire to escape not only from a water tank or a pair of handcuffs, but from death itself. These great works of Chicago theater will now be joined by Hinderaker’s The Magic Play, in which the classic showmanship of magic is brought into a modern setting where storytelling and magic become inextricable.

**The Magic Touch: Magician and Actor Brett Schneider Brings His Incredible Talents to *The Magic Play***By Michael Mellini

**Brett Schneider has a few tricks up his sleeve.** Not only has he performed on magic stages across the country, including Los Angeles’ famed The Magic Castle, but he is also an accomplished actor. Schneider has also collaborated with many theater companies as an illusion consultant, helping craft any onstage magic or visual effects a production may require. For Andrew Hinderaker’s *The Magic Play*, Schneider combines all these skills as he takes on the protagonist, a young man [known simply as “The Magician”] recovering from a devastating breakup, presenting a somewhat traditional theater performance as he simultaneously executes acts of magic right before the audience. Schneider also worked closely with Hinderaker throughout the play’s development process to craft pieces of magic that would amaze theatergoers and best serve the play’s story. Shortly before rehearsals began, *OnStage* Editor Michael Mellini spoke with Schneider about his   
life as a magician and the unique niche he’s found in Chicago’s theater community.

**Michael Mellini:** When did you first become interested in magic?

**Brett Schneider:** I received a magic kit as a gift as a child, but was too young to understand it, so it sat on a shelf until I was probably 11 or 12 years old. Once I was able to teach myself, I pulled it down and was hooked. A lot of kids go through a magic phase but then lose interest. I stuck with it because, in addition to my magic kit, I found a local magic shop in San Francisco called Misdirections that just blew my mind and opened up a whole new world of possibilities. I would go there every week and blow the little money I had on magic tricks, books, videos or anything else that helped me learn more magic. I had some friends who were interested in magic, but I mostly learned the old-school way through books, and then started performing on my own part-time as a teenager. I also started participating in the competition circuit. I won a bunch of competitions, but I was really interested in the theater of magic and performing for an audience more than impressing another magician who knows how you’re doing what you do and just judges your technique.

**MM:** Is that when you decided to incorporate elements of traditional theater into your shows?

**BS:** Well, as a teenager I started really getting into theater separately. I was lucky to have a great high school drama teacher who taught a lot of improv and ensemble-driven theater that inspired me to embrace the storytelling aspect of theater. As I was performing more as a teenager, theater helped my magic and vice versa. I didn’t really think of combining the two until I was at Northwestern University. I had a writing partner who was into performance art and we started picking apart magic as a craft and why it’s valuable and what we found interesting about it. Together we wrote a one-man show that blended a lot of the ideas of theater we were learning in school with things that interested me from my previous magic experience. The show was called Dark Room. It was a big success and really fun to perform; it felt new, exciting and totally different than all the other magic performances I had done. It was very much a theater piece. In my mind, magic is a sub-category of theater. I don’t see them as separate anymore. Theater is an umbrella term that covers so many different things. If you’re an illusionist or a mind-reader, you’re a theater artist and your magic and craft is simply the medium you choose.

**MM:** Do most magicians share that opinion?

**BS:** I don’t think so. A lot of people in the magic community see magic separate from theater, which is unfortunate and shocking because I think the two communities could learn so much from each other. Magic is sorely lacking in the fundamentals that a good theater piece requires in terms of storytelling and character development. On the flip side, magic has this totally visceral quality to it where you are creating very immediate moments in the room, and theater artists are always trying to realize moments that feel similar to that. How do we write a script or stage a scene in a way that is pre-determined, but still feels alive and as in-the-moment as possible?

**MM:** Due to the audience participation involved in *The Magic Play*, each performance is different than the last. Do you enjoy that as a performer?

**BS:** It’s incredible. I can’t say enough about how much of a gift this project has been for me over the last few years. It’s pushed me in so many ways as a magician, an actor, an illusion designer, a storyteller and has really helped me hone my craft. Andrew Hinderaker wrote this piece in a manner that the performances literally can’t happen the same way twice, and the show will always be different depending on the   
audience that night. That’s really exciting and really satisfies Andrew’s desire to take real risks in the theater.

**MM:** Yet for all the eye-popping magic, audiences will hopefully be moved by the play’s emotional love story.

**BS:** This piece exists in the theater because it is a love story, not a magic show. It’s a story about relationships, and magic just happens to be used as a storytelling device because the central character is a magician. At first it feels like a magic show, but soon his performance starts to break down due to the personal circumstances in his life. The show then becomes an exploration of his troubles with his former lover and family and of his own psychology.

**MM:** Many of his issues arise because The Magician doesn’t quite know how to leave his craft on stage and prevent it from interfering with his personal life. Is that an experience you find familiar?

**BS:** This is not my life story, but I can certainly relate to how he uses magic in his interactions with people. Magic can definitely be used as a social crutch or means to hide in order to avoid exposing yourself to other people. If you’re an insecure teenager, which we all are at some point, you try to find the thing that makes you feel stronger, armor you can put on to protect yourself from feeling vulnerable. Live performances and magic were certainly those tools for me. Even today, what I experience is that magic gives you an almost guaranteed positive reaction from your audience and that can help you get through any social dynamic. This character has always relied on his talents to guide him through life, even to the extent that he sacrificed his ability to be truly vulnerable or intimate with someone. But if magic can be a way to simulate intimacy or make it look like you’re giving someone a choice when you’re really controlling everything from behind the curtain, then what do your relationships really look like? Are they real relationships? Are they healthy relationships? Or will they always fall apart? I certainly identify with that as I’ve developed my skills in both acting and magic, and through the trials and errors of my own relationships. At this point I’ve done a good job realizing that artifice is not inherently going to solve your problems. In the end it does more harm than good.

**MM:** Audience members may even be inspired to learn some magic after seeing *The Magic Play*. Do you believe magicians should ever reveal the secrets behind their tricks?

**BS:** It’s a case by case situation. If I’m working as a consultant on a theater piece and collaborating with other artists, I’m eager to teach the production team how and why something works and how to do it best. During the production process for this show I met with all the incredible designers, and when I taught them something, they would add their own ideas and completely improve it. I have no qualms about sharing secrets with those who are ready to learn because that’s how I learned. For those who are willing to work hard, the answers are there. There’s a saying, “The door to magic may be closed, but it isn’t locked.”

**A Note about *The Magic Play***

While most popular entertainments appear and dissolve as quickly as the cultural moments which spawn them, there is one whose fascination never seems to wane: the magic show. Whether centered around a complex series of card tricks or the seeming disappearance of the Statue of Liberty, the magic show is a continuing seducer of audiences young and old, all caught in wonder at events that are neither logical nor explicable. Try as we might to understand the machinations that result in that wonder, we remain in the thrall of the master magician, the seeming wizard who is able to thrill and confound us with ease and infinite calm. That calm, of course, masks an incredible ability to control a complex series of variables, a dizzying set of minute details. Nothing can be left to chance, lest the planned illusion deflate into the evident and obvious. But if that illusion is successful, if the audience is transported into a state of wonder by the magician’s art, the absolute power and control of that magician is confirmed, and celebrated.

But what happens when the magician steps off stage, into a world where randomness reigns, where everything, even the most intimate of relationships, can veer into areas that are unplanned and unpredictable? How can someone whose success is defined by that control, and whose ego may depend on it, face its loss? These are the questions that lie at the heart of Andrew Hinderaker’s fascinating new work, *The Magic Play*. Developed through both the Goodman’s Playwrights Unit and our annual *New Stages* Festival, Andrew’s play is both an endlessly entertaining magic show (with illusions created by the astonishingly gifted actor/magician Brett Schneider, who plays the central role, as well as master magic designer Jim Steinmeyer) and an investigation of our appetite for that magic, our need to believe in the unbelievable. But beyond our responses to The Magician’s work, Andrew delves into the yearnings of The Magician himself, an artist whose increasing quest for mastery of illusion on stage threatens to destroy the offstage relationships for which he longs. Although the questions it asks may be timeless, *The Magic Play* explores the metaphorical world of magic and illusion with unique insight and contemporary humanity, pitting our own thirst for and endless fascination with The Magician’s creations against the inevitable intrusion of uncontrollable, messy reality.

*The Magic Play* is one of a number of new works that we are producing in our 2016/2017 Season—an “Essential” season that explores universal questions of identity, reality and the necessity and power of illusion in unconventional, evocative and provocative ways. It is, I think, a season of uncommon variety in form and approach, one which stretches the bounds of how the art of the theater can explore timeless issues in surprising ways. It is a collection of accomplished theatrical works of which I am enormously proud—and one which I hope that you will find as provocative, seductive, elusive and satisfying as the astonishing illusions and poetic truths of Andrew Hinderaker’s *The Magic Play*.

Robert Falls

Artistic Director

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***THE MAGIC PLAY***

By ANDREW HINDERAKER

Directed by HALENA KAYS

Set Design by LIZZIE BRACKEN

Costume Design by ALISON SIPLE

Lighting Design by MAGGIE FULLILOVE-NUGENT

Sound Design by CHRISTOPHER KRIZ

Projection Design by JOHN BOESCHE

Magic Design by JIM STEINMEYER

Magic Consultant BRETT SCHNEIDER\*

Casting by ERICA SARTINI-COMBS ADAM BELCUORE, CSA

Dramaturgy by NEENA ARNDT

Production Stage Manager KIMBERLY OSGOOD\*

Flying Effects Provided by ZFX, INC.

*The Magic Play* was originally co-commissioned by Roundabout Theatre Company and Goodman Theatre, and produced in a developmental production in the Goodman’s 2014 *New Stages* Festival.

**CAST (in alphabetical order)**

The Father......................................................................**Francis Guinan\***

The Diver..............................................................................**Sean Parris\***

The Magician..................................................................**Brett Schneider\***

Brett Schneider is a professional magician. No actors or stooges are used as volunteers in the show, and the video feed of The Magician’s table is an unaltered live feed.

Assistant Director: **Thrisa Hodits**

Aerial Consultant: **Sylvia Hernandez-DiStasi**

Acrobatic Training: **The Actors Gymnasium, Evanston, IL**

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

Patrick Agada–*The Diver*; Doug Schuetz*–The Father*

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 National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

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.*

**ARTIST PROFILES**

**FRANCIS GUINAN\*** (*The Father*) returns to the Goodman, where he previously appeared in *Pullman Porter Blues* and *The Seagull*. Chicago credits include two seasons of *Twist Your Dickens* (The Second City); *East of Eden, The Herd, Grand Concourse, The Night Alive, The Birthday Party, Time Stands Still, The Book Thief, American Buffalo, Balm in Gilead* and *Say Goodnight, Gracie* (Steppenwolf Theatre Company); *Goldfish* (Route 66 Theatre); *White Guy on the Bus, Stella and Lou, Season’s Greetings* and *Inherit the Wind* (Northlight Theatre); *A Guide for the Perplexed* (Victory Gardens Theater, Jeff Award) and *Rantoul and Die* (American Blues Theatre). Broadway credits include *August: Osage County, The Grapes of Wrath* and *As Is*. Film credits include *Abundant Average Available, The Last Airbender, Typing, Low Tide* and *Constantine*. Television credits include *Boss*; *The Exorcist* (pilot); *Eerie, Indiana*; *Chicago Med*; *Frasier* and several *Star Trek* franchise episodes.

**SEAN PARRIS\*** (*The Diver*) returns to the Goodman, where he previously appeared in *The Solid Sand Below* in the *New Stages* Festival. Chicago credits include *Space Age* (Free Street Theatre with Ricardo Gamboa), *The Drunken City* (The Garage at Steppenwolf Theatre Company), *The Whipping Man* (Northlight Theatre), *Seascape* (Remy Bumppo Theatre Company), *Pornography* (Steep Theatre Company), *A Midsummer Night’s Dream* (Chicago Shakespeare Theater), *A Girl with Sun in Her Eyes* (Pine Box Theater Company) and *Letters Home* (Griffin Theatre). Television credits include *Sickos* and Mr. Gamboa’s web series *Brujos*. He is a graduate of DePaul University’s Theatre School (MFA) and Black Box Acting Academy.

**BRETT SCHNEIDER\*** (*The Magician, Magic Consultant*) returns to the Goodman, where he appeared in the *New Stages* production of *The Magic Play* and reading of *Teddy Ferrara*. Chicago credits include *The Life and Sort of Death of Eric Argyle* (Steep Theatre), *The Great God Pan* (Next Theatre), *Homecoming 1972* (Chicago Dramatists), *The Glass Menagerie* (Steppenwolf Theatre Company), *Peter and the Wolf* (Lookingglass Theatre Company), *The Sea* (Theatre Mir), *Too Much Memory* (Sinnerman Ensemble), *The Hiding Place* (Provision Theatre), *REWIND* (The Side Project Theatre) and *Rose and the Rime* (The House Theatre of Chicago). New York credits include a workshop production of *The Magic Play* (Roundabout Theatre Company). Los Angeles credits include *Orange Lemon Egg Canary* (The Complex Theatre). Television credits include *You’re So Talented*, *Chicago Fire*, *Chicago P.D., Chicago Med, Sirens* and *Vinyl*. Mr. Schneider is also a professional magician and an illusion designer for theater, television and film. His illusion design has been twice nominated for a Jeff Award for Artistic Specialization and has appeared at Roundabout Theatre Company, Goodman Theatre, Lookingglass Theatre Company, Chicago Symphony Orchestra, Chicago Children’s Theatre, The Strange Tree Group and Strawdog Theatre Company, among others. Mr. Schneider is a graduate of Northwestern University and The School at Steppenwolf, and he is a member of The Magic Castle in Los Angeles.

**ANDREW HINDERAKER** (*Playwright*) returns to Goodman Theatre, where he was a member of the 2013/2014 Playwrights Unit. During this time he wrote *The Magic Play*, co-commissioned by New York’s Roundabout Theatre Company and Goodman Theatre and produced in a developmental production in the Goodman’s 2014 *New Stages* Festival. Mr. Hinderaker is an ensemble member of The Gift Theatre and an emeritus resident playwright at Chicago Dramatists. His plays include *I Am Going to Change the World; Dirty; Kingsville* and *Suicide, Incorporated*, which premiered at The Gift Theatre and was subsequently produced off-Broadway at Roundabout. His play *Colossal,* which features a dance company, drumline and full-contact football hits, received a National New Play Network (NNPN) rolling world premiere from 2014 through 2016. The inaugural production at Olney Theatre Center received four Helen Hayes Awards, including the Charles MacArthur Award for Best Original Play or Musical. Most recently, Mr. Hinderaker worked as a staff writer for John Logan’s Showtime series *Penny Dreadful*. He holds an MFA in playwriting from the University of Texas at Austin.

**HALENA KAYS** (*Director*) returns to Goodman Theatre, where she previously directed *The Magic Play* at the 2014 *New Stages* Festival. Ms. Kays is the former artistic director of The Hypocrites theater company and co-founder and former artistic director of Barrel of Monkeys. Chicago credits include *Endgame*, *Ivywild* and *Six Characters in Search of an Author* at The Hypocrites; *Lord of the Flies* at Steppenwolf Theatre Company; *Burning Bluebeard, Pop/Waits, 44 Plays for 44 Presidents*, *Daredevils*, *Daredevils’ Hamlet* and *Fake Lake* at The Neo-Futurists (where she is an artistic associate); *Roustabout* at Concordia College and *Buried in Bughouse Square* at The University of Chicago. She has received Jeff Award nominations for Best Supporting Actress and Best Direction. Ms. Kays also received the 3Arts Award and was named one of the top 50 “players” in Chicago theater by *Newcity*. She is a founding member of the artistic collaborative The Ruffians, a graduate of the University of Texas at Austin and Northwestern University, a former member of the Big Apple Circus Clown Care unit and professor of directing at Middle Tennessee State University.

**LIZZIE BRACKEN** (*Set Designer*) makes her Goodman Theatre debut. Chicago credits include *Lord of the Flies*, *The Book Thief, Blacktop Sky* and *See What I Wanna See* (Steppenwolf Theatre Company); *Burning Bluebeard* (The Ruffians); *Endgame*, *Ivywild* and *Six Characters in Search of an Author* (The Hypocrites); *The Realm* and *Twilight: Los Angeles, 1992* (The Other Theatre Co.) and *PopWaits* and *44 Plays for 44 Presidents* (The Neo-Futurists). She has also designed *Mary Poppins*, *Shrek* and *Alice in Wonderland* (Upper Darby Summer Stage in Philadelphia). Prior to receiving her MFA in scenic design from the University of Texas at Austin, Ms. Bracken was an architect with Fairfax and Sammons Architecture in New York. She is a company member with The Ruffians and Barrel of Monkeys and an assistant professor of theater design and technology at North Central College.

**ALISON SIPLE** (*Costume Designer*) returns to Goodman Theatre, where her previous credits include *The Sign in Sidney Brustein’s Window*, *Ask Aunt Susan* and The Hypocrites’ *The Hairy Ape* for *A Global Exploration: Eugene O’Neill in the 21st Century*. Recent credits include *The Yeomen of the Guard* (Oregon Shakespeare Festival); *The Flick* (Steppenwolf Theatre Company); *The Jungle Book* (Children’s Theatre Company); *All Our Tragic, HMS Pinafore, The Mikado* and *Pirates of Penzance* (The Hypocrites); *Angels in America* (Kansas City Repertory Theatre) and *Our Town* (Almeida Theatre in London, Kansas City Repertory Theatre, Huntington Theatre Company, Broad Stage and Barrow Street Theatre). Upcoming projects include *The 39 Steps* (Actors Theatre of Louisville), *The Royale* (Milwaukee Repertory Theatre), *Cinderella at the Theater of Potatoes* and *Las Meninas* (The Hypocrites). Ms. Siple is a community member with The Hypocrites, an artistic associate with Lookingglass Theatre Company and an artistic associate with Steep Theatre. Ms. Siple was one of 12 Chicago artists to receive a 3Arts Grant in 2011. She is a graduate of Northwestern University. AlisonSiple.com

**MAGGIE FULLILOVE-NUGENT** (*Lighting Designer*) makes her Goodman Theatre debut. Chicago credits include *Endgame*, *Six Characters in Search of an Author* and *The Threepenny Opera* with The Hypocrites; *Burning Bluebeard* and *Ivywild* with The Ruffians; *The Orchestra*, *Mishap!, Kokkola* and *Red & Green* with Akvavit Theatre and *Roustabout, Fake Lake, Daredevils’ Hamlet* and *44 Plays for 44 Presidents* with The Neo-Futurists. Ms. Fullilove-Nugent was nominated for a Jeff Award for her work on *Endgame* in 2015. Currently she is the production manager at TimeLine Theatre Company, as well as a founding collective member of The Ruffians, an emeritus company member of Barrel of Monkeys and a staff member at North Park University.

**CHRISTOPHER KRIZ** (*Sound Designer*) is a composer and sound designer based in Chicago. Previous Goodman credits include *Carlyle*. Chicago credits include *Constellations* (Steppenwolf Theatre Company), *Hand To God* and *The House That Will Not Stand* (Victory Gardens Theater)*, The Columnist* (American Blues Theatre), *The Life Of Galileo* (Remy Bumppo Theatre Company)*, Gem Of The Ocean* (Court Theatre), *The Grapes Of Wrath* (Gift Theatre), *Sunset Baby* (TimeLine Theatre Company) and *Mothers and Sons* (Northlight Theatre). Recently, Lifeline Theatre produced his new musical, *Soon I Will Be Invincible*. Regional credits include *Roz and Ray* (Seattle Repertory Theatre) and *Sticky Traps* (Kansas City Repertory Theatre). Mr. Kriz has been honored with two Jeff Awards and 11 nominations. He is a member of United Scenic Artists 829. ChristopherKriz.com

**JOHN BOESCHE** (*Projection Designer*) returns to the Goodman, where his previous credits include *The Happiest Song Plays Last, The Ballad of Emmett Till, Finishing the Picture, The Odyssey* and *Mariela in the Desert*. Chicago credits include work at Chicago Shakespeare Theater, Court Theatre, Lookingglass Theatre Company, Lyric Opera of Chicago, Remy Bumppo Theatre, Route 66 Theatre and Steppenwolf Theatre Company. Regional theater credits include work with the Arizona Theatre Company, Asolo Theatre, Denver Center Theatre Company, Geffen Playhouse, McCarter Theatre, Milwaukee Repertory Theatre, New York Shakespeare Festival, Seattle Repertory Theatre, Folger Shakespeare Library, South Coast Repertory and Theater on the Square. Mr. Boesche’s design work has been recognized with three Jeff Awards, the Merritt Award for Excellence in Design and Collaboration, a Metro DC Dance Award and a Los Angeles Drama Critics Circle Award, among others. He is the chair of Digital Media for Live Performance at University of Illinois at Urbana-Champaign. BoescheDesign.com

**JIM STEINMEYER** (*Magic Designer*) has been called the “celebrated invisible man, designer and creative brain behind many of the great stage magicians” by *The New York Times*. Mr. Steinmeyer’s illusions have been featured by Doug Henning, Siegfried and Roy, David Copperfield, Ricky Jay and many others. He created special illusions for the Broadway productions of *Beauty and the Beast*, *Into the Woods*, *The Scarlet Pimpernel, Mary Poppins* and *Aladdin*. He is also the author of books on the history and practice of magic.

**THE ACTORS GYMNASIUM** (*Acrobatic Training*) One of the nation’s premiere circus and performing arts training centers, Actors Gymnasium was founded in 1995 by a lifelong circus performer from Ringling Brothers, a co-founder of Lookingglass Theatre Company, an arts journalist and a producer in order to bring new physicality to the American theater. Three primary programs expand creativity, community and courage: teaching circus arts, physical theater and multi-disciplinary performance; producing original and daring circus-theater, often in collaboration and providing innovative event entertainment. Actors Gymnasium is a co-founder of Enrich Evanston, an arts equity task force. In addition to the longstanding partnership with Lookingglass, collaborators include Goodman Theatre, Chicago Children’s Theatre, Lucky Plush Productions and many more. Artist development opportunities include weekly classes, curriculum for five universities, master classes, a summer intensive and a nine-month professional training program. ActorsGymnasium.org

**NEENA ARNDT** (*Dramaturg*) is the dramaturg at Goodman Theatre. In eight seasons, she has drama­turged more than 25 productions, including Robert Falls’ productions of *Soups, Stews, and Casseroles: 1976*; *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 *Soups, Stews, and Casseroles: 1976*; *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.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) This season, for his 30th anniversary at the Goodman, Mr. Falls will direct productions of Anton Chekhov’s *Uncle Vanya* and Eugene O’Neill’s *Ah, Wilderness!* Last season, he directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and also partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666*. During the 2014/2015 Season, he reprised his critically acclaimed production of *The Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. Among his other credits are *The Seagull, King Lear, Desire Under the Elms*, John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City*; the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood, Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House* and *Garden* and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 37th season as executive director. On May 18, 2015, he received the Lifetime Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. For his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of *A Christmas Carol*, which celebrates 39 years as Chicago’s leading holiday arts tradition this season. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theatre, recognition by *Time* magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. 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.

**Meet the Artists and More:**

**Enrich your Goodman Theatre experience with these opportunities.**

**Artist Encounter**

**Tuesday, November 15, 7pm The Alice Center at Goodman Theatre**

Join lead actor Brett Schneider for an in-depth conversation about his work as a magician and his collaboration with playwright Andrew Hinder­aker on *The Magic Play*. Hear how they worked together to craft this moving story—and prepare to be stunned as Schneider unveils a brand new illusion created just for Goodman audiences.

$5 for the public, **FREE** for Subscribers, Donors and students.

**PlayBacks**

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Following each Wednesday evening performance of *The Magic Play*, stay for a post-show discussion about the play with members of the Goodman’s artistic staff. **FREE.**

**Accessible Performances**

**Audio-Described Performance**

November 13 | Touch tour, 12:30pm Performance, 2pm

**ASL-Signed Performance**

November 19, 7:30pm

**Open-Captioned Performance**

November 20, 2pm

**For more information, visit GoodmanTheatre.org/Access**

**HAVE YOU VISITED THE NEW ALICE RAPOPORT**

**CENTER FOR EDUCATION AND ENGAGEMENT?**

Opened this spring, “the Alice” is the next phase in the Goodman’s decades-long commitment to educating Chicago youth and promoting lifelong learning for audiences of all ages. Named for the late Goodman Trustee Alice Rapoport and accessible via the Goodman’s second floor lobby, the Alice is our welcoming new home for various Goodman Education and Engagement programs as well as many public readings, seminars and workshops. At its core, the Alice is an ESSENTIAL part of the Goodman’s commitment to unleash the potential of Chicago’s diverse and aspiring communities through the inspiring, relevant, transformative power of art. Stop by the Alice after today’s performance to see for yourself! To learn more about the facility and programs, visit GoodmanTheatre.org/Center.

**UPCOMING EVENTS**

**PLAY N’ 90 10/22, 11/5, 11/17, 12/3, 9am – 10:30am** A workshop for families with children ages 5—12 to create a play together in 90 minutes. For more information and to reserve space, visit GoodmanTheatre.org/play90

**INSIDER ACCESS: IN THE REHEARSAL ROOM NOVEMBER 13, 2pm** Director/Producer Steve Scott brings audience members into the rehearsal room to see how directors work with actors to create a performance. Tickets available at GoodmanTheatre.org/InsiderAccess

**GENARRATIONS CITYWIDE PERFORMANCE, WONDERFUL TOWN: STORIES OF DRAMATIC PLACES NOVEMBER 14, 4pm** Representatives from eight centers around Chicago share personal narrative stories based on themes of *Wonderful Town*. For more information, e-mail GeNarrations@GoodmanTheatre.org

**INSIDER ACCESS: PRINCIPALS OF DESIGN DECEMBER 4, 2pm** In this Insider Access event, participants meet with directors and designers to learn how they collaborate to produce the “look” of a show. Tickets available at GoodmanTheatre.org/InsiderAccess

**The Theatrer, Ticket Information, Parking and More**

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Box Office Hours: Daily 12–5pm

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, 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.

**ACCESSIBILITY ACCOMMODATIONS**

The Goodman offers listening assistance devices, 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 FOR STUDENTS**

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

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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.

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

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