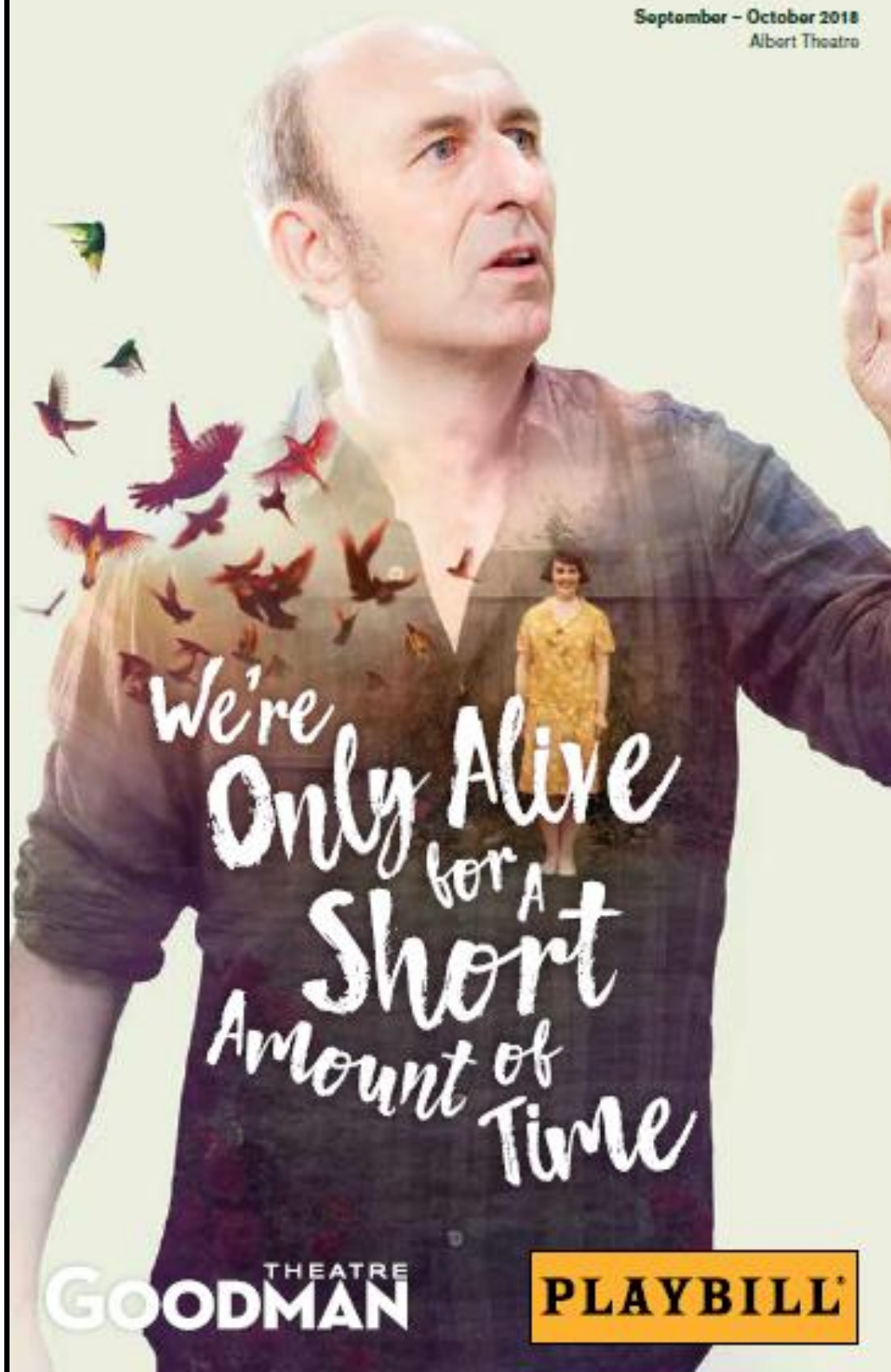


September - October 2018
Albert Theatre



We're
Only Alive
for a
Short
Amount of
Time

THEATRE
GOODMAN

PLAYBILL

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Welcome to our 2018/2019 Season!

I am thrilled to begin this season with the world premiere of an autobiographical tour-de-force infused with an enthralling score—and twists that will take your breath away.

We proudly welcome David Cale—a writer and performer whose remarkable body of work has beguiled and moved me for more than 30 years—back to the Goodman with his musical memoir, *We're Only Alive for A Short Amount of Time*.

David first appeared at the Goodman in 1988 with his one-man show *The Redthroats*. The young David had left his native England for New York several years earlier, and was in the early stages of becoming one of America's most acclaimed solo artists. In the intervening decades, David has performed his works in countless theaters around the country. As a writer, he recently collaborated with actor Billy Crudup on *Harry Clarke*, a one-man show that earned an Obie and two Lucille Lortel Awards after its premiere at New York's Vineyard Theatre.

Now, David returns with his newest piece, which he describes as his “most personal work to date.” *We're Only Alive for A Short Amount of Time* explores how David's turbulent childhood in Luton, England contributed to his transformation from a wounded, wide-eyed adolescent to a man who fully embraces life and art.

We first presented this piece in last year's *New Stages* Festival—and I immediately felt that this devastating-yet-life-affirming tale would captivate and thrill audiences. And although I have known David for over three decades, I am honored now to collaborate with him as a director for the first time.

We're Only Alive for A Short Amount of Time is a fitting opener for a season filled with expansive, relevant works of art that are at once entertaining and challenging. More than half of the shows in the year ahead have emerged from our *New Stages* Festival, which continues to be a terrific incubator for new plays— like David's extraordinary work.

We're Only Alive for A Short Amount of Time reminds us that even when chaos looms, we still can seek beauty. I cannot imagine a more eternally relevant piece with which to begin our new season.

Artistic Director

Robert Falls

Homeward Bound

Writer and Performer David Cale Dares to Look Back

By Thomas Connors

“The past beats inside me like a second heart,” says Max Morden, the middle-aged widower in *The Sea*, a novel by Irish author John Banville. Chances are, we all feel that pulse from time to time. Sometimes it floods us with happy memories. And when it doesn’t, when it’s more a tightness in the chest than a warm feeling, we get the old brain to override it—as if it were a ringing in the ears, or a stiff joint—and move on.

David Cale is not moving on.

We’re Only Alive for A Short Amount of Time—the latest solo show from the British-born actor/ writer/composer—is propelled by the past. Cale has borrowed from his own life before, but with this world premiere, he digs deeper to explore what has made him the man he is. He not only revisits some dreamy solitary hours of his own youth in the rough industrial town of Luton, but conjures the younger days of his mother and father, before life did its dirty work and cast a pall of disrespect and dissatisfaction over the marriage.

Eager to escape the life he knew and a country that seemed to promise a less-than- thrilling future, Cale, who’d had a band in England, arrived in New York in 1979, determined to be a singer. “Where I grew up, people never

left the town,” says Cale. “You were born there, you died there. And you worked in the car factory or you worked in the hat factory. The idea of rising above, or creating something that was not the norm, it just never came up.”

Once in New York, Cale held the usual odd jobs while finding his way as a performer. He began to write his own songs, and when he wasn't singing them, he recited the lyrics at poetry readings. Before long he found himself doing monologues, then monologues with music. “I didn't really know people in America when I arrived. So all I was ever doing was working or trying to work, and one thing sort of led to another,” he recalls. “There was a lot of interest in solo shows—and Eric Bogosian and Spalding Gray, in particular, had gotten a lot of attention critically and from audiences. I sort of caught a wave.”

That wave brought Cale to the Goodman in 1988, where he performed *The Redthroats*, his one-man show that told the tale of a working-class kid in an unhappy home who sought relief listening to Judy Garland records for hours at a time before escaping to London and then the States. It was, as Rick said to Louis Renault in *Casablanca*, “the beginning of a beautiful friendship.” The Goodman produced Cale's *Smooch Music* the following year.

“I don't know if it was [Goodman Theatre Artistic Director Robert] Falls or [Executive Director] Roche Schulfer who said it, but in the late '80s, one of them said, ‘We want you to consider this your home’. And they meant it. They were, and are, the backbone of my career. Anybody in the

theater in the U.S. knows the Goodman. So the fact that the Goodman invested so much in me artistically gave me a kind of status.” (*Harry Clarke*, Cale’s one-man, multi-character show starring Billy Crudup, recently had a successful New York run off-Broadway).

More than three decades into his career, Cale remains very much an intuitive artist, not a man with a plan. “I sometimes have a title, but I don’t really know what I’m going to write exactly,” he relates. “I can tell the territory, but where I end up, I just never know. I know that I’m drawn to people who are overlooked or underrepresented. I think in all the shows, there’s an emotional autobiography going on, even if the facts are wildly fictional, or even if the stories seem quite removed from me.”

We’re Only Alive for A Short Amount of Time (developed through the Goodman’s *New Stages* Festival) is a song-studded memoir, a work that was a long time coming. “A friend of mine who saw the *New Stages* presentation, who’s seen eight of my shows over the years in New York and Chicago, said, ‘It’s all been leading to this,’” shares Cale. “And there’s truth to that. But I think it was out of my reach a few years ago, artistically. I didn’t want people to feel sorry for me, I didn’t want it to be indulgent or just a slog through depressing stuff. It had to be, to some degree, about transcending your past, your background, your genetics. And redefining yourself. And I’m on a little bit of a mission with this in terms of trying to represent my mother, who was an extremely abused, overlooked and

misunderstood person. There's definitely a strong drive in me to try and honor her in some quite ambitious and quite substantial way."

"I want to aim really high, artistically and emotionally," says Cale. "In the '70s I saw Bette Midler, and what she did to me as an audience member in making me feel connected to life, I want to do to other people. If I can...if I possibly can. It's what I'm here for."

CAST

David **David Cale***
Music Director/Piano **Matthew Dean Marsh***
Viola **Dave Belden***
Harp **Michelle Campbell***
Cello **Desiree Miller***
Trumpet **Jered Montgomery***
Clarinet **Anna Najoom***

SONGS

Canada Geese
Luton
If I'd Gone Left
Simon
Will I Ever Love A Man Again?
That Day
Are You My Boy?
I Love You More Than You Know
Yes Or No
Poufter
All The Smart Girls
Simon (Reprise)
The Feral Child

ARTIST PROFILES

DAVID CALE* (*Writer/Co-Composer/Performer*) is the writer and performer of solo works including *The History of Kisses*, *Palomino*, *A Likely Story*, *Lillian*, *Somebody Else's House*, *Deep in a Dream of You*, *Smooch Music* and *The Redthroats*, two of which were commissioned by the Goodman, and five of which he performed at the Goodman Studio Theatre. His work has been presented throughout the U.S. including at Playwrights Horizons; The Public Theater; Second Stage; The Kitchen, New York; Walker Art Center, Minneapolis and the Kirk Douglas Theatre, Culver City. His monologues have been featured on NPR's *This American Life* and *The Next Big Thing*, and filmed for the HBO Special *Bette Midler's Mondo Beyondo*. His duet shows include *The Blue Album*, written and performed in collaboration with Dael Orlandersmith (Long Wharf Theatre) and *Betwixt* (The New Group). Cale wrote the book, lyrics, co-composed the music for and starred in the musical *Floyd and Clea Under the Western Sky*, which was commissioned by, and premiered at, the Goodman, subsequently running in New York at Playwrights Horizons. He composed the songs for 600 Highwaymen's *Employee of the Year* (Under the Radar at The Public Theater), and has written lyrics for songs sung by artists including Elvis Costello, Debbie Harry, John Kelly, Carol Lipnik and Jimmy Scott. A show of his songs, *Songs for Charming Strangers*, in collaboration with Matthew Dean Marsh, is ongoing. As an actor, Cale has performed on

Broadway and off, most recently in *The Total Bent* (The Public Theater), *The Threepenny Opera* (Roundabout Theatre Company) and *Mouth to Mouth* (The New Group). His television credits include *The Good Wife* and the upcoming *Russian Doll*. Film credits include *Winter in the Blood*, *Two Lovers*, *The Slaughter Rule*, *Pollock*, *Radio Days* and the upcoming *Private Life*, *Vox Lux* and *Light From Light*. Cale is the recipient of honors including an N.E.A. Solo Performance Fellowship, an Obie Award and two Bessie Awards. He was a Working Farm writer at SPACE on Ryder Farm and a writer in residence at the Sundance Theatre Lab. His new solo work *Harry Clarke*, starring Billy Crudup, premiered off-Broadway at the Vineyard Theatre, transferred to the Minetta Lane Theater, was recorded by Audible and received the 2018 Lucille Lortel Award for Outstanding Solo Show.

MATTHEW DEAN MARSH* (*Co-Composer/Arranger/ Music Director/ Piano*) is a New York City-based composer, writer and performer. His compositions have sounded at Madison Square Garden, Barclays Center, Lincoln Center, the Michigan Opera House, BAM (Brooklyn Academy of Music), MassMOCA and the White House. Recent composition credits include *Romeo & Juliet* (Lincoln Center Education, Wellfleet Harbor Actor Theater, Nantucket's White Heron Theater), *Mother Courage* (American Academy of Dramatic Arts), *12th Night* (University of Southern California) and *Love Letters* (Sleep

No More). Recent arranging credits include *Nasha America* (Alchemation at CCM). Recent music directing credits include *The Reality Show* (New York University), *Hurricane Diane* (Two River Theater), *Rimbaud in NY* (BAM and The Civilians), musical direction assistant on *Beetlejuice* (Warner Bros.); cabaret shows for Ato Blankson-Wood, Jo Lampert, David Cale, Max Jenkins/Tom Hennes and Salty Brine. Accompanying credits include Joseph Keckler (at Centre Pompidou in Paris), Todd Almond, Carol Lipnik, Erin Markey, Dennis O'Hare, Sandra Bernhard, Michael Musto, Michael Cavadias, Shaina Taub and Sherie Rene Scott. His song and music video "Lost Boys" was a finalist at the Los Angeles 2016 Music Video Awards, a semi-finalist in the 2017 International MV Awards in Paris and a contender in the 2017 Portland MV Festival. His film scores have been showcased by *Glamour* magazine and the TriBeCa Film Festival. He is an alumnus of Johnny Mercer Songwriter's Fellowship and Sundance Theater Lab Alum.

DAVE BELDEN* (*Viola*) makes his Goodman Theatre debut. As an actor, he has appeared with Chicago Shakespeare Theater, Court Theatre, Strawdog Theatre Company, Curious Theatre (Denver), TUTA, Piven Theatre Workshop, Erasing the Distance, WildClaw Theatre, Oracle Productions and Bluebird Arts. Belden plays violin in the Chicago Sinfonietta and in the band Midwest. He has performed with the Royal Ballet, Joffrey Ballet, American Ballet Theater, San Francisco Ballet,

Marriott Theatre and with artists including Smokey Robinson, Mel Tormé, Johnny Mathis, Andrea Bocelli, Pete Townshend and Björk. DaveBelden.com

MICHELLE CAMPBELL* (*Harp*) As one of Chicago's most in-demand harpists, Campbell has performed at top venues and theaters including Millennium Park, Copernicus Center, Mercury Theatre and the Lyon & Healy Recital Hall. She is a regular performer for the Emanation Concert Series held throughout the city and is the resident harpist for The Langham Chicago. Campbell currently instructs harp at Chicago City Colleges and at the Westside Instructional String and Harp Program, a music initiative by Chicago West Community Music Center. Campbell earned a bachelor's of music degree from the University of Michigan and a master's of music degree from Northern Illinois University.

DESIREE MILLER* (*Cello*) has performed in music halls all over the world as a chamber musician, concert soloist and recitalist. An avid devotee to the progress of new music, Miller has world premiered and recorded numerous chamber and solo works. In the same vein, Miller composes cello solo works to accompany theatrical plays and dance performances. Many of her works have been performed in New York; Washington, D.C.; Chicago and even as far as Jerusalem. In Chicago, Miller has worked with the Civic Orchestra of Chicago, Visceral Dance, Porchlight Music Theatre, Theo Ubique Cabaret Theatre, Loyola University Theatre Department, DePaul Dance

Department and Chicago Folks Operetta, all while keeping a full teaching studio.

JERED MONTGOMERY* (*Trumpet*) Equally at home with all styles of music, Montgomery performs regularly with the Chicago Composer's Orchestra, Chicago Arts Orchestra, Chicago Symphonic Winds, Skokie Valley Symphony, Peoria Symphony and the Southern Illinois Music Festival. In chamber music, Montgomery performs with The Wunderbrass Quintet. Montgomery has performed in pit orchestras for many theater productions, most recently with Porchlight Music Theatre, BoHo Theatre, Kokandy Productions, Bailiwick Chicago and Theo Ubique Cabaret Theatre. Montgomery's former teachers include Mark Ridenour (Chicago Symphony Orchestra), Channing Philbrick (Lyric Opera), Charles Schlueter (Boston Symphony Orchestra) and Robert Allison.

ANNA NAJOOM* (*Clarinet*) maintains a diverse performing and teaching career. She performs frequently with orchestras throughout the Chicagoland area and the Midwest including the Grant Park Symphony, Chicago Philharmonic and Skylight Opera. Najoom is a member of the Chicago Jazz Philharmonic, having appeared at some of the most prominent venues in Chicago including Symphony Center, Auditorium Theater and Pritzker Pavilion in Millennium Park. With the Sapphire Woodwind Quintet, Najoom performed a live recital on WFMT 98.7 FM as part of the Dame Myra Hess Memorial Concert

Series. Najoom is a music educator and serves on the faculty of the Merit School of Music and maintains a private teaching studio. She earned a Master's of music in clarinet performance from the University of Minnesota, and a bachelor of music degree from Lawrence University in Appleton, WI.

ROBERT FALLS (*Director/Goodman Theatre Artistic Director*) Most recently, Falls directed the return engagement of Jim McGrath's *Pamplona*, starring Stacy Keach as Ernest Hemingway, and remounted his Lyric Opera of Chicago production of *Don Giovanni* for the Dallas Opera. In the Goodman's 2017/2018 Season, he directed the world premiere of Rogelio Martinez's *Blind Date* and a new production of Ibsen's *An Enemy of the People*, for which he also wrote the adaptation. Other recent productions include the adaptation/direction of Roberto Bolaño's *2666* in collaboration with Seth Bockley (Jeff Award for Best Adaptation) and the Goodman production of *The Iceman Cometh* for the Brooklyn Academy of Music. His Broadway productions include *Desire Under the Elms*, Eric Bogosian's *Talk Radio*, Conor McPherson's *Shining City* and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His long-running Broadway production of *Elton John and Tim Rice's Aida* won four Tony Awards and has been subsequently produced around the world. Among his many Goodman productions are Arthur Miller's *Finishing the Picture*, *The Seagull*, *Uncle Vanya*, *Measure for*

Measure, *King Lear*, *The Misanthrope*, *Pal Joey*, *Galileo*, the American premiere of Alan Ayckbourn's *House and Garden* and five plays by Rebecca Gilman (*A True History of the Johnstown Flood*; *Luna Gale*; *Blue Surge*; *Dollhouse*; and *Soups, Stews, and Casseroles: 1976*). Falls' honors 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," Falls has 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. In 2015, he was inducted into the Theater Hall of Fame.

KEVIN DEPINET (*Set Designer*) returns to the Goodman, where he recently designed scenery for *Pamplona*; *Soups, Stews and Casseroles: 1976*; *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*. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

PAUL MARLOW (*Costume Designer*) is a fashion designer with a made-to-measure and custom clothing studio in New York City. He is a CFDA member. Stage credits include *Mother of Invention* and *Absolute Brightness of Leonard Pelkey* with Abingdon Theatre Company. Film and television credits include *Glee: The 3D Concert Movie*, *Glee* and *Model Apartment*.

JENNIFER TIPTON (*Lighting Designer*) is well known for her work in theater, dance and opera. Her recent work in opera includes *Romeo et Juliette*, directed by Bartlett Sher at the Chicago Lyric Opera. Her recent work in dance includes Liam Scarlett's *The Age of Anxiety* for the Royal Ballet in London. In theater, her recent work includes *The Room* by Harold Pinter for the Wooster Group. Tipton teaches lighting at the Yale School of Drama. She received the Dorothy and Lillian Gish Prize in 2001, the Jerome Robbins Prize in 2003 and in April 2004 the Mayor's Award for Arts and Culture in New York City. In 2008, she was made a United States Artists "Gracie" Fellow and a MacArthur Foundation Fellow.

MIKHAIL FIKSEL (*Sound Designer*) returns to the Goodman, where he previously worked on *The Wolves*, *King of the Yees*, *The Sign in Sidney Brustein's Window*, *2666*, *Feathers and Teeth*, *The Upstairs Concierge*, *The World of Extreme Happiness*, *Venus in Fur*, *Buzzer*, *Black n Blue Boys/Broken Men*, *Fish Men*, *Massacre (Sing to Your Children)*, *El Grito del Bronx* and the *New Stages Festival*. Chicago credits include *Witch*, *Buried Child*, *The Hunter and The Bear*, *The Old Man and The Old Moon*, *Hamlet*, *Hesperia*, *The Real Thing* and *Travels with My Aunt* at Writers Theatre; *Short Shakespeare! Midsummer*, *Mary Stuart*, *Short Shakespeare! Romeo and Juliet* and *Book of Joseph* at Chicago Shakespeare Theater; *Lettie*, *Native Gardens*, *Mojada* and *Oedipus El Rey* at Victory Gardens Theater; *Disappearing Number*, *Inana*, *Blood and Gifts*, *Concerning Strange Devices from the Distant West* and *Our Kind of Town* at TimeLine Theatre Company; *Awake and Sing!* at Northlight Theatre; *Ofrenda*, *Learning Curve*, *I Will Kiss These Walls*, *Home/Land* and *Feast* at Albany Park Theater Project; *Pirates of Penzance*, *Mikado*, *Woyzcek*, *Frankenstein* and *Oedipus* at The Hypocrites; *Petrified Forest*, *The Master and Margarita* and *Uncle Vanya* at Strawdog Theatre Company. Fiksel's regional and off-Broadway credits include *This Flat Earth*, *The Treasurer* and *A Life* at Playwrights Horizons, *Seize The King* and *Tiger Style* at La Jolla Playhouse, *The Elaborate Entrance of Chad Deity* at the Dallas Theater Center, *Second Stage Theatre* and the *Geffen Playhouse*; *The Royale* and *In the Next Room...or the vibrator play* at

the Repertory Theatre of St. Louis. He has received eight Jeff Awards, two Lucille Lortel Award, an After Dark Award, nominations for the Henry Hewes Design Award and for the Los Angeles Drama Critics Circle Award and was awarded the Michael Maggio Emerging Designer Award. Fiksel is an ensemble member of 2nd Story, a resident artist with Albany Park Theatre Project, an artistic associate with Teatro Vista, Collaboraction, TimeLine Theatre Company and a member of TSDCA.

MikhailFiksel.com

NEENA ARNDT (*Dramaturg*) In 10 seasons as Goodman Theatre's dramaturg, Arndt has dramaturged more than 35 productions, including Robert Falls' productions of *An Enemy of the People*; *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 Steep Theatre, among others. 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.

BRIANA J. FAHEY* (*Production Stage Manager*) is in her sixth season with Goodman Theatre, having most recently stage managed *Blind Date*. Her regional credits include

stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

KIMBERLY ANN McCANN* (*Stage Manager*) is in her fifth season with Goodman Theatre, having most recently worked on *Having Our Say: The Delany Sisters' First 100 Years*. Chicago credits include *The Book of Will*, *Miss Bennet* and *You Can't Take It With You* at Northlight Theatre and *Million Dollar Quartet*. Broadway credits include *Curtains*. Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson*. Regional credits include work with Milwaukee Repertory Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School.

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) is a lifelong resident of the Chicago area and started his career working in the Goodman Theatre box office. He majored in economics at the University of Notre Dame, where he managed the cultural arts commission. As executive director since 1980, Schulfer has overseen close to 400 productions and presentations, including over 150 premieres, in local, national and international venues. Among his proudest achievements was instituting the Goodman's annual production of *A Christmas Carol* in 1978. During his more than 30-year partnership with Artistic Director Robert Falls, the Goodman has received numerous awards for

excellence, including Tony Awards for Outstanding Regional Theater and the 50th anniversary production of *Death of a Salesman*, recognition by Time magazine as the “Best Regional Theatre” in the U.S. and the Pulitzer Prize for Lynn Nottage’s *Ruined*. From 1988 to 2000 Schulfer worked with Goodman trustees, artists and staff to coordinate the relocation of the Goodman to the Theatre District. He was a founder and twice chair of the League of Chicago Theatres, the association of more than 200 Chicago area theaters and producers. Schulfer has been privileged to serve on the boards and 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 70 major U.S. theater companies); Lifeline Theatre, Theatre Wit and the Arts & Business Council. He is deeply honored to have been recognized with the League of Chicago Theater’s Lifetime Achievement Award; Theatre Communication Group’s Visionary Leadership Award; Actors’ Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia

College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace and with an Honorary Doctor of Fine Arts degree from North Central College. Schulfer has taught at DePaul University, lectured regularly at Southern Methodist University and consulted on strategic planning for arts groups. In fall, 2018, he is teaching a theater management seminar at Notre Dame. Over the last year, Schulfer has frequently been invited to present Why Not For Profit Theater, an explanation of the economics of the performing arts and theater business models (which he co-authored with James E. Annable), to arts groups and associations around the country.

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Shakespeare Initiative and Joe's Pub. The Public is currently represented on Broadway by the Tony Award-winning musical *Hamilton* by Lin-Manuel Miranda. Their programs and productions can be seen regionally across the country and around the world. Recipient of 59 Tony, 170 Obie, 53 Drama Desk, 54 Lucille Lortel, 32 Outer Critics Circle and 13 New York Drama Desk Awards and six Pulitzer Prizes. PublicTheater.org