

the ripple, the wave that carried me home

By Christina Anderson
Directed by Jackson Gay



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Welcome

I have a thing for water.

Swimming was my sport for a long time, and one of the many delights of returning to this city is daily time staring into the calm, the churn and the wonder of Lake Michigan. But more than anything, what I love is the capacity of water to quite literally float our bodies away from judgment, from noise, from being limited by gravity. It is an awesome balm for the soul, this element.

And this is what makes Christina Anderson just about the smartest of writers. Because with the ripple, the wave that carried me home, it is this liberating element that she uses to tell the story of limitations. Of restrictions. She puts all of us in arm's reach of a powerful possibility and then reminds us that not everyone's arms have always been allowed that embrace. It is a lesson that aggregates in the heart without ever feeling even in the suburbs of polemic. It, like water, is a wonder.

If you ever had a swimming lesson, you may remember the moment when you learned that surrendering to the water was how you learned to float. And from that surrender came all the possibility. All the delight.

I think this play works that way as well.

Thank you Christina, for the gift of your play. And thanks to all of you for coming to the water's edge.

Susan V. Booth
Artistic Director

The Deep End

An Interview with Christina Anderson

By Thomas Connors

There's a sense of wonder in the work of Christina Anderson. Not wonder as in awe, but in why do we do the things we do. While her plays touch on “issues”, it's the lives depicted, not ideology, that drive the drama. The intersection of past and present plays a big part, too. *How to Catch Creation*—presented at the Goodman in 2019—moves back in forth in time as it tells the story of a couple drifting apart, a once-imprisoned man determined to adopt a child, and a single female academic who has lost her way. In the ripple, now on stage in the Owen Theatre, a woman looks back on her parents' efforts to integrate public pools in 1960s Kansas. Here, Ms. Anderson offers a few insights into the way she works.

THOMAS CONNORS: You have set your new play in an imagined town in Kansas. Tell us a bit about the importance of place in your work—both personally and dramatically?

CHRISTINA ANDERSON: Most of my plays are set in fictitious cities or towns that have similarities to the places we know or are familiar with. Doing this offers agency to the people who populate my plays. The characters map their worlds. They

decide how we (the audience) engages with their world. They are experts of their histories. It also, I hope, encourages us to listen to these characters tell their stories on their own terms. Discovering place in this way can also create a bit of distance so that we can see history a bit more objectively.

The idea of the American city has always been intriguing to me. The histories we make in these cities. The pace, the rhythm of American cities. The ways we claim ownership, the ways we create (and deny) legacies. So place oftentimes is an additional character in my plays.

TC: Curious to know what got you going on this?

CA: I'm working on a series of plays that explores the four elements (air, water, fire, earth) in relation to Black Americans. This play started as a commission with Berkeley Rep and I decided water would be the first element I tackled. In my research I discovered *Contested Waters* a book that examines the history of public pools in America. I'm from Kansas City, Kansas. I don't know how to swim and I was, naively, unaware of the history of segregated pools in landlocked states.

So I decided I write a play about swimming.

TC: I read somewhere that getting pissed off is often the beginning for you in writing a piece. How do you think you've grown as an adult professional?

CA: Anger is a great impetus for writing of any kind, but somehow, it seems theater, unlike a poem or novel, demands that anger be leavened. Do you think this is so and can you say how you may have met that challenge in your work? Or if you disagree, would love to hear that too.

Anger has definitely been the spark of a few plays! But it's never sustained the writing. I don't think anger can fuel the entire process. At some point I have to let curiosity, compassion, wonder, love, heartbreak, joy, disappointment enter the piece as well. I'm interested in telling the complicated and necessary story, which requires a mixture of emotions.

TC: You have been writing plays since high school. How do you think you've grown as an adult professional. Have you gotten better at creating characters, or understanding what makes a good narrative?

CA: I've gotten better at listening to the play. In the past, I muscled my plays into certain shapes. Which was cool. And I learned a lot about what excites me as a creator. But in recent years, there's been more listening and consideration to the piece as I write it. This shift in my approach has allowed craft, skill, and chance to unite in a more organic way. I don't know if the plays are better or worse now, but there's an ease in the formation of a play that's been very pleasant.

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

Pools and Polemics

A Brief History of Segregated Swimming in America

By Neena Arndt

On May 9, 1969, children tuned in to Mr. Rogers' Neighborhood to see their favorite sweater-clad host entertain a special guest: Officer Clemmons, a Black police officer. Against a backdrop of the artificial greenery of his “yard,” Mr. Rogers remarks on the hot weather, and then invites Officer Clemmons to join him in cooling his feet in a small plastic wading pool. As the camera focuses on their feet—two white feet and two Black, inches away from each other—the men converse casually before drying off with a shared towel and going on with their days. The simplicity of this summertime pleasure belies its historical context: in the late 1960s, many Americans still objected to Black and white people sharing swimming pools. In the ripple, the wave that carried me home, Christina Anderson explores one fictional Kansas town’s mid-century struggles with segregated pools— and the ways in which those struggles echoed through the following decades. But the story of America’s swimming pools, and who was allowed to use them, begins decades earlier.

In the late 19th century, many cities built public bathing facilities, not so much for recreation as for cleanliness. As scientists began to connect dirtiness to disease, many people began to bathe more often—and wanted others to do so as well, in order to keep the population healthier. German professor Simon Baruch began a campaign in the late 1880s to build baths in order to create “civic civilization” out of “urban barbarism.” Americans took the cue from Europe, building baths and encouraging citizens to use them. Many people needed little encouragement. With plumbing still scarce, they used the baths not only to clean themselves, but also to stay cool in the summer. These baths also gave children a safer place to swim than piers or swimming holes, where there might be rougher waters and little adult supervision.

At the turn of the 20th century, most public bathing facilities in the Northern United States were segregated not by race, but by gender. In some places, men and women had separate facilities; in others, they bathed on alternating days. By the 1920s, however, bathing in America had begun to change. As more people gained access to baths and showers at home, and as labor laws gave more Americans time for fun, pools served three main purposes: recreation, exercise and learning to swim. With these new priorities, gender norms around water relaxed, and boys and girls took swimming lessons together while their adult

counterparts swam laps, goofed off and sometimes flirted. Suddenly, swimming pools—where scantily clad people engage in physical exertion in close proximity to one another—became a place where one could pick up a date. The possibility of a Black man wooing a white woman proved too much for white authorities to bear. This, combined with other racist beliefs, prompted many cities and towns to forbid Blacks from swimming in whites-only pools. Although many towns built separate facilities for Black swimmers, these pools lacked funding. Like many 20th century situations that purported to be “separate but equal,” swimming pools were separate, but certainly not equal.

In his 2007 book *Contested Waters*, Jeff Wiltse describes a scene at a public pool in Youngstown, Ohio in the early 1950s: “A Little League baseball team had won the 1951 city championship and decided to celebrate at the local pool. The large facility was situated within the sylvan beauty of the city’s Southside park....to celebrate their baseball victory, coaches, players, parents, and sibling showed up at the pool, but not all were admitted. One player, Al Bright, was denied entrance because he was Black.....After an hour had passed, several parents pleaded with the guards to let Al into the pool for at least a couple of minutes. Finally, the supervisor relented: Al could ‘enter’ the pool as long as everyone else got out and he sat

inside a rubber raft. As his teammates and other bystanders looked on, a lifeguard pushed him once around the pool. ‘Just don’t touch the water,’ the guard constantly reminded him.”

As Wiltse’s powerful anecdote illustrates, by midcentury whites used perceived cleanliness as a rationale for excluding Blacks from swimming pools, even in communities where a Black child like Al Bright could play baseball with white teammates. This exclusion resulted in disparities in swimming ability between races that persist today. According to a 2021 study conducted by the USA Swimming Foundation, Black children drown at three times the rate of their white counterparts, and 64% of Black children have little to no swimming ability, compared to 40% of white children who cannot swim. The organization also notes that formal swimming lessons can reduce the risk of drowning by 88% among young children. Access to swimming pools, therefore, gives citizens more than summer fun: it enables them to learn a potentially life-saving skill.

Mr. Rogers, born near Pittsburgh in 1928, witnessed segregation firsthand. When he was three years old, white swimmers violently imposed racial segregation at Pittsburgh’s first gender-integrated pool. Growing up white, he learned to swim on family vacations, and later became a dedicated lap swimmer at the Pittsburgh Athletic Association. When he invited a Black man to

share a pool with him, he hoped to teach a generation of children— of all races—that everyone is welcome in the water. But as the ripple, the wave that carried me home illustrates—and statistics prove—even in 2023, we have yet to achieve racial parity in aquatics.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

Land Acknowledgement

Goodman Theatre was built on the traditional homelands of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. We recognize that many other Nations consider the area we now call Chicago as their traditional homeland—including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo and Mascouten and remains home to many Native peoples today.

While we believe that our City of Chicago, in its vast diversity, should be reflected in the plays on the stages of its largest theater, we acknowledge that the Goodman’s efforts towards inclusive programming have largely overlooked the voices of our Native peoples. This omission has added to the isolation, erasure and harm that Indigenous communities have faced for hundreds of years.

We have begun a more deliberate journey towards celebrating Native American stories and welcoming Indigenous communities who may have never felt that the “American theater” is a space for them. On the eve of our Centennial Anniversary (2025), the Goodman is prioritizing how we use our art, assets and resources to contribute to a more inclusive, just, equitable, anti-racist society through our Action Plan for

Inclusion, Diversity, Equity, Anti-Racism and Access (IDEAA)—an ever-evolving document that includes the ways we as an organization intend to live our values, on stage and off.

Visit [GoodmanTheatre.org/Accountability](https://www.goodmantheatre.org/Accountability) to learn more.

Goodman Theatre

Susan V. Booth, Artistic Director

Roche Schulfer, Executive Director/CEO

in association with Berkeley Repertory Theatre presents

the ripple, the wave that carried me home

By

Christina Anderson

Directed by

Jackson Gay

Set Design by

Todd Rosenthal

Costume Design by

Montana Levi Blanco

Lighting Design by

Jason Lynch

Sound Design by
Noel Nichols & UptownWorks

Hair and Wig Design by
Cookie Jordan

Movement by
Erika Chong Shuch

Casting by
Lauren Port, CSA Rachael Jimenez, CSA

NY Casting by
Jillian Cimini, CSA

Dramaturgy by
Madeleine Oldham

Production Stage Manager
Kaitlin Kitzmiller*

Originally commissioned by Berkeley Repertory Theatre.
Developed with support from The Ground Floor at Berkeley
Repertory Theatre, Berkeley, CA.

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THE ELIZABETH MORSE CHARITABLE TRUST
Lead Funder of IDEAA Programming

the ripple, the wave that carried me home

CAST

Gayle/Young Chipper Ambitious Black Woman....**Brianna Buckley***
Janice.....**Christiana Clark***
Edwin.....**Ronald L. Conner***
Helen.....**Aneisa Hicks***

UNDERSTUDIES

Jessica Dean Turner* — Janice

Kristin E. Ellis* — Helen

LaKecia Harris — Gayle/Young Chipper Ambitious Black Woman

Marcus D. Moore — Edwin

Understudies never substitute for a listed player unless an announcement is made.

SETTING: Beacon, Kansas and a suburb near a downtown city in Ohio.

Associate Director.....**Elizabeth Carter**

Associate Set Designer.....**Sotirios Livaditis**

Production Assistant.....**Duncan McMillan**

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

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

profiles

BRIANNA BUCKLEY (Gayle/Young Chipper Ambitious Black Woman) returns to Goodman Theatre, where she previously worked on *How to Catch Creation* and several New Stages productions. Regional credits include *the ripple, the wave that carried me home* (Berkeley Repertory Theatre) and *At the Wedding* (TheatreSquared). Chicago credits include *Cullud Wattah* (Victory Gardens Theater); *The One and Only Ivan Tour* (Lifeline Theatre); *Romeo and Juliet* (Chicago Shakespeare Theater); *The Last Match* (Writers Theatre); *Queen of the Mist* (Firebrand Theatre); *Othello* (Babes With Blades Theatre) and *Crumbs from the Table of Joy* (Raven Theatre), among others. Television credits include *Night Sky* (Amazon Prime). She is also an educator and director, working with organizations like Lifeline Theatre, Silk Road Rising-EPIC and Goodman Theatre. In 2018 she received the non-Equity Jeff Award for Best Supporting Actor and accolades in the Chicago Tribune for the “Hot New Faces of Chicago Theatre.” She is represented by Gray Talent Group and is a member of the Screen Actors Guild.

CHRISTIANA CLARK* (Janice) returns to the Goodman, where she previously appeared in *The Notebooks of Leonardo DaVinci*; *The Winter's Tale* and *The Trinity River Plays*.

Chicago credits include Chicago Shakespeare Theater. Off-Broadway, she has appeared at 59E59 Theatre. Regional theater credits include Berkeley Repertory Theatre, Oregon Shakespeare Festival, Guthrie Theatre, Shakespeare Theatre Company, Dallas Theater Center, Baltimore CenterStage, The Wallis Annenberg Center for Performing Arts, Penumbra Theatre, Pillsbury House Theatre, Mixed Blood Theatre, The Jungle Theatre, Ten Thousand Things Theatre and South Coast Repertory Theatre. Film and television credits include Law and Order; Stuck Between Stations; The Choo Choo Bob Show and Candyman. Awards include Ivey for Emerging Artist (2006) and Best Actress City Pages (2009 and 2012). She received training at American Academy of Dramatic Arts in LA.

RONALD L. CONNER* (Edwin) is excited to return to Goodman Theatre. He was last seen in Incendiary, directed by Monty Cole. Other Goodman credits include Sweat; Father Comes Home from the Wars and A View from the Bridge. Other Chicago credits include Jitney, King Hedley II and What to Send Up When it Goes Down (Congo Square Theatre- Ensemble Member); The Island, Titanic: British Wreck Commissioner's Inquiry of 1912, Seven Guitars and The Piano Lesson (Court Theatre) and Paradise Blue (Timeline Theatre). Regional credits include St. Louis Black Repertory Company, New Harmony Theatre, Ensemble Theatre of Cincinnati and

Geva Theatre Center. Conner starred in the independent film Chasing the Blues alongside Jon Lovitz in 2017. The film is currently available to rent on Amazon Prime. On the small screen you can catch him as the character Bluto on Season 1- 3 of Southside, available on HBO Max. Other television credits include Chicago P.D. and Chicago Med (NBC); Empire (Fox); Sirens (USA) and The Secret Santa (TLC). In Chicago, Conner has been the recipient of three Black Theatre Alliance Awards (two for Best Actor and one for Best Supporting Actor). His proudest achievement is performing in nine out of 10 plays in the August Wilson Century Cycle. He is represented by Paonessa Talent. @theronaldconner

ANEISA HICKS* (Helen) Is happy to be back at the Goodman where she was last seen in graveyard shift. Her most recent theater credits include Hurricane Diane (Theater Wit); The Mountaintop (TheatreSquared) and Pride and Prejudice (Long Wharf Theatre). Her most recent television credits include A League of Their Own (Amazon Prime); Chicago Med (NBC); The Chi (Showtime) and Chicago Justice (NBC). Hicks received her MFA from the University of Iowa. She is represented by DDO Artists Agency Chicago and is a SAG-AFTRA and AEA member.

JESSICA DEAN TURNER* (U/S Janice) returns to the Goodman where her previous credits include Roe and Lottery Day. Chicago theater credits include 1919 (Steppenwolf); Tiny Beautiful Things (Victory Gardens); Red Rex (Steep Theatre, Joseph Jefferson Award Nomination for Best Supporting Actress) and United 232 (House Theatre). Regional credits include Much Ado About Nothing, King Lear, As You Like It, Caesar (Illinois Shakespeare Festival) and Two Gentlemen of Verona, Comedy of Errors (Arkansas Shakespeare Company). Television credits include Paper Girls; CRISIS; Chicago PD and The Chi. Film credits include @ben.volio; The Tensile Strength of Air; You Too and Black Womxn. She is represented by Paonessa Talent Agency.

LAKECIA HARRIS (U/S Gayle/Young Chipper Ambitious Black Woman) Credits include #ENOUGH: Plays to End Gun Violence; The Housing Situation on Neptune (Goodman Theater, Future Labs); Manual Cinema's A Christmas Carol (Writers Theater); The Secretaries (First Floor Theater); Hurricane Diane (Theater Wit); School Girls; Or, The African Mean Girls Play (Theater Squared); Chicago Fire, On the Night Train Podcast (The Merry Beggars). @kiwilakeciah

KRISTIN E. ELLIS* (U/S Helen) recent credits include Routes (Remy Bumpo Theatre); Paradise Blue (TimeLine

Theatre, BTAA for Best Featured Actress); What I learned in Paris (Congo Square Theatre); Traitor (A Red Orchid Theatre, Jeff Award for Best Production) directed by Michael Shannon and Pipeline (Next Act Theatre). Regional credits include Writers Theatre, National Black Theatre and McCarter Theatre. Ellis wrote and performed her one woman show I Don't Trust It (solo series: MPAACT Theatre). Notable Television and film credits include 4400 (The CW); The Chi (Showtime); The Big Leap (Fox); Soundtrack (Netflix) and Side Effects (Amazon Prime). Ellis holds her BFA from the Theatre School-DePaul and is represented by Stewart Talent. iamkristinellis.com.

MARCUS D. MOORE (U/S Edwin) is very excited to be returning to Goodman after being in the Future Labs reading of Cephianne's Reflection. His Chicago theater credits include The Last Pair of Earlies (Raven Theatre); His Shadow: A Parable (16th Street Theatre); The Shipment (Red Tape Theatre); an understudy performance in Cat on a Hot Tin Roof (Drury Lane) and Franklinland (Jackalope Theatre). His film and television credits include co-starring roles on Chicago Fire (NBC) and APB (Fox); he also starred in Make Believe Association's audio drama, Lake Song, which was a Tribeca Film Festival Audio Premieres selection. He is represented by DDO Chicago. marcusdmoore.com

CHRISTINA ANDERSON (Playwright) is a 2022 Tony Award nominee for Outstanding Book of the Broadway musical for Paradise Square. She is a playwright, screenwriter, educator and creative. Plays include How to Catch Creation; pen/man/ship; Man in Love and Good Goods. Her work has appeared at Goodman Theatre, Oregon Shakespeare Festival, The Public Theater, Yale Repertory Theatre, Kansas City Repertory and other theaters in the United States and Canada. Awards and honors include the 2022 Horton Foote Prize, 2021 Prince Prize, 2020 United States Artists Fellow, MacDowell Fellowship, Lily Awards Harper Lee Prize, Herb Alpert Award nomination, Barrymore nomination and New Dramatists Residency. She taught playwriting at the David Geffen School of Drama, Wesleyan University, Rutgers University, SUNY Purchase College, and served as the interim Head of Playwriting at Brown University. christinaandersonwriter.com

JACKSON GAY (Director) Recent work includes Christina Anderson's the ripple, the wave that carried me home (Berkeley Rep); The Mousetrap (Hartford Stage); Wait Until Dark (Dorset Theatre Festival); Karen Hartman's Goldie, Max & Milk (VOLT Festival 59e59); Endless Loop of Gratitude with New Neighborhood (New Ohio's Ice Factory); Lucy Thurber's Transfers for Audible, MCC, and New York Stage & Film; When Harry Met Rehab (Chicago's Greenhouse Theater); Lover

Beloved with Suzanne Vega and Duncan Sheik (Alley Theatre); God's Ear and The Seagull (Juilliard); Kleptocracy by Kenneth Lin (Arena Stage) and These Paper Bullets! by Rolin Jones with music by Billie Joe Armstrong (New Neighborhood, Atlantic, Geffen, Yale Rep – Critics Pick Time Out NY, Best Production and Adaptation LA Sage Awards, Time Out Los Angeles, Connecticut Critics Circle Award Best Production and Best Director). Jackson is the co-producing artistic director of New Neighborhood which recently joined forces with Rattlestick and The Commissary to produce Why Would I Dare: The Trial of Crystal Mason. New Neighborhood also produced Filibustered and Unfiltered: America Reads the Mueller Report, which was featured everywhere from the Los Angeles Times (“a live-theater summer sensation!”) to Breitbart News (“the single most boring and pointless way to waste your time!”). Jackson holds an MFA in Directing from Yale School of Drama.

jacksongay.com

TODD ROSENTHAL (Set Designer) Select Broadway credits include August Osage County (Tony); The Motherfucker with the Hat (Tony and Outer Critics Circle Nominations); Who's Afraid of Virginia Woolf; Of Mice and Men; This is Our Youth; Straight White Men and Linda Vista. Select international credits include August Osage County (London, Australia); Beauty Queen of Leenane and Madama Butterfly (Ireland); Nice Fish

and Downstate (London). Regional credits include Steppenwolf (35 productions), Goodman (artistic partner), Guthrie, Mark Taper, ART, Berkeley Rep, Oregon Shakespeare, among others. Other awards include Distinguished Achievement Award (USITT), Olivier, Helen Hayes, Ovation, Bay Area Theater Critics, Joseph Jefferson and the Michael Merritt Award. Todd is a professor at Northwestern University and a graduate of the School of Drama at Yale University.

MONTANA LEVI BLANCO (Costume Designer) Goodman credits include graveyard shift. Broadway credits include A Strange Loop and The Skin of Our Teeth (Tony Award). Select off-Broadway credits include Ain't No Mo'; Fairview; Is God Is; The House That Will Not Stand; Fefu and Her Friends; 'Daddy'; The Death of the Last Black Man in the Whole Entire World; He Brought Her Heart in a Box; Fabulation; In the Blood; Red Speedo; Pipeline; WAR and O, Earth. Berkeley Repertory Theatre credits include An Octoroon, Angels in America and Fairview. Blanco is a winner of the Tony, Special Drama Desk, Lucille Lortel, two Henry Hewes Design and two Obie Awards. He attended Oberlin College & Conservatory of Music, Brown University and the Yale School of Drama.
montanaleviblanco.com

JASON LYNCH (Lighting Designer) returns to the Goodman, where credits include Fannie (The Music and Life of Fannie Lou Hamer), School Girls; Or, The African Mean Girls Play, I Hate It Here, Ohio State Murders, The Sound Inside and Lottery Day. Additional Chicago credits include work with Chicago Shakespeare Theater, Court Theatre, Northlight Theatre, Steppenwolf Theatre Company, TimeLine Theatre Company, Victory Gardens Theater, among others. Regional credits include Alley Theatre, Alliance Theatre, American Players Theatre, Baltimore Center Stage, Barrington Stage Company, Berkeley Repertory Theatre, City Theatre Company, Dallas Theater Center, Denver Center for the Performing Arts, Geva Theatre Center, Huntington Theatre Company, Long Wharf Theatre, The Old Globe, Oregon Shakespeare Festival, Repertory Theatre of St. Louis, Seattle Repertory Theater and Trinity Repertory Company. He was the recipient of the 2022 Equity Jeff Award for his work on Choir Boy at Steppenwolf and the 2019 Michael Maggio Emerging Designer Award, which recognizes emerging theatrical designers within the Chicago area. Lynch is a proud member of The Association for Lighting Production and Design and is represented by United Scenic Artists, Local USA-829 of the IATSE and The Gersh Agency. jasondlynch.com | [@jasonlynch.design](https://www.instagram.com/jasonlynch.design)

NOEL NICHOLS & UPTOWNWORKS (Sound Designer) is a dynamic team of designers that creates for theater, film, podcasts, music production and other media. By working together, they aim to bring all the necessary skills and knowledge that the design requires with the unique perspectives and approaches that only a team can provide. Select sound design highlights include *Complicity Island* (Audible); *Blue's Clues and You!* (Round Room Live); *Happy Life* (The Hearth); *Queen* (Long Wharf Theatre/A.R.T.NY); *Choir Boy* and *Today Is My Birthday* (Yale Rep); *Fires in the Mirror* (Baltimore Center Stage and Long Wharf Theatre); *already there* (The REACH at the Kennedy Center); *First Down* (59E59); *Pleasure Machine* (Colt Coeur); *Sidewalk Echoes* (En Garde Arts); *Nightwatch* (Dorset Theatre Festival) and *The Masses Are Asses* (Wesleyan CFA). This design was led by Noel Nichols (noelnicholsdesign.com) with co-design by Bailey Trierweiler (btsounddesign.com) and Daniela Hart (uptownworksny.com). Nichols, Trierweiler and Hart received their MFAs in Sound Design from the Yale School of Drama.

COOKIE JORDAN (Hair and Wig Designer) Broadway credits include *Skin of Our Teeth*; *Skeleton Crew*; *Clyde's*; *Trouble in Mind*; *For Colored Girls*; *Strange Loop*; *Slave Play*; *Once On This Island*; *Sunday in the Park with George*; *In Transit*; *Eclipsed*; *Side Show* and *Fela*. Cookie was Emmy

nominated for make up design on NBC's The Wiz Live! and is a recipient of the 2019 and 2020 Obie Award and the Ruth Morley Design Award.

ERIKA CHONG SHUCH (Movement) is a choreographer, director and performance maker whose work spans devised experimental performance and social practice, and produces unexpected forms of audience engagement. Shuch has worked for theaters including Oregon Shakespeare Festival, The Arena, Roundhouse Theater/ Getty Villa, Theater for a New Audience, Pittsburg Public, Portland Center Stage, American Conservatory Theater, Folger Theater and Kennedy Center. Shuch is a Creative Capital recipient and a Fellow at Headlands Center for the Arts. Shuch founded For You, a performance group that brings strangers together and considers performance making as gift-giving. [foryouproductions](http://foryouproductions.com)

LAUREN PORT (Casting) joined the Goodman as Casting Director in August of 2019 after having spent eleven years casting in NYC, a decade of that at Caparellotis Casting where she worked on a number of Goodman productions over the years, including Father Comes Home From The Wars, Parts 1, 2 and 3, Uncle Vanya, The Sign in Sidney Brustein's Window, Disgraced and Sweet Bird of Youth. Lauren has also worked on countless Broadway/Off Broadway and other regional theater

productions. Some Broadway highlights include: Junk; Meteor Shower; A Doll's House Part 2; The Front Page; It's Only a Play; Disgraced; Fish in the Dark; Holler If Ya Hear Me; The Trip to Bountiful; Grace; Death of a Salesman; Seminar; Stick Fly; Bengal Tiger at the Baghdad Zoo; Lend Me a Tenor and Fences. Television and film includes NEW AMSTERDAM (NBC). New Amsterdam (NBC); American Odyssey (NBC) and Steel Magnolias (Sony for Lifetime). Lauren is a four-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

RACHAEL JIMENEZ (Casting) originally from the Los Angeles area, is in her eighth season in the Goodman Theatre casting department. In addition to her work at Goodman, she has cast productions at Theater Wit, Windy City Playhouse, and Remy Bumppo Theatre Company. She is a proud member of CSA (Casting Society of America) and ALTA (The Alliance for Latinx Theater Artists of Chicago) and part of the Casting Director Trainor team in Broadway For Racial Justice's Casting Directive program. Jimenez received her BA in Theatre Arts, Entrepreneurship and Comparative Religious Studies from California State University, Fullerton.

JILLIAN CIMINI, CSA (NY Casting) is the Casting Director for Roundabout Theatre Company and C12 Casting in New York. Select credits include Jagged Little Pill (North American tour); ...what the end will be; Exception to the Rule; Caroline, or Change; Scotland; PA; The Ferryman; Groundhog Day; Fun Home; Matilda the Musical; Cabaret; Brooklynite; What's It All About?; Peter and the Starcatcher; American Idiot and Spring Awakening.

MADELEINE OLDHAM (Dramaturg) is the director of The Ground Floor: Berkeley Rep's Center for the Creation and Development of New Work and the Theatre's resident dramaturg. She oversees commissioning and new play development, and dramaturged the world premiere productions of Becky Nurse, Fairview, Aubergine, The House that will not Stand, Passing Strange, and In the Next Room (or the vibrator play), among others. As literary manager and associate dramaturg at Center Stage in Baltimore, she produced the First Look reading series and headed up its young audience initiative. Before moving to Baltimore, she was the literary manager at Seattle Children's Theatre, where she oversaw an extensive commissioning program. She also acted as assistant and interim literary manager at Intiman Theatre in Seattle. Oldam served for four years on the executive committee of Literary Managers and Dramaturgs of the Americas and has also worked with ACT

(Seattle), Austin Scriptworks, Crowded Fire, the Eugene O'Neill Theatre Center, the Kennedy Center, New Dramatists, Playwrights Center and Portland Center Stage.

KAITLIN KITZMILLER* (Production Stage Manager) is thrilled to return to Goodman, where her previous credits include *Relentless*, a co-production with TimeLine; *The Notebooks of Leonardo Da Vinci*, *Fannie* (The Music and Life of Fannie Lou Hamer), *Santaland Diaries* and *Incendiary* (2019 New Stages Festival). Chicago credits include Paramount Theatre, Drury Lane, Chicago Shakespeare Theater and Royal George Theatre. Regional credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. She is a proud member of Actors' Equity Association.

BERKELEY REPERTORY THEATRE has grown from a storefront stage to an international leader in innovative theatre. The nonprofit has provided a welcoming home for emerging and established artists since 1968. Shows at Berkeley Rep, which have gone on to win six Tony Awards, seven Obie Awards, nine Drama Desk Awards, one Grammy Award, one Pulitzer Prize, and many other honors. Berkeley Rep received the Tony Award for Outstanding Regional Theatre in 1997. To formalize, enhance, and expand the processes by which Berkeley Rep

makes theatre, The Ground Floor: Berkeley Rep’s Center for the Creation and Development of New Work was launched in 2012. The Berkeley Rep School of Theatre engages and educates some 20,000 people a year and features nationally recognized teen programs. Berkeley Rep’s bustling facilities—which also include the 400-seat Peet’s Theatre, the 600-seat Roda Theatre, and a campus in West Berkeley—are helping revitalize a renowned city.

SUSAN V. BOOTH (Goodman Theatre Artistic Director) rejoined Goodman Theatre in the fall of 2022, having previously served as the theater’s director of new play development. In the intervening years, she was the Artistic Director of Atlanta’s Tony Award-winning Alliance Theatre, where she initiated both local and national programming serving artists, young people, educators, and civic partners. Under her leadership, the Alliance premiered new works from Pearl Cleage, Tarrell McCraney, Stephen King, Kristian Bush, Mike Lew and many others, as well as originating commercial partnerships on such projects as *The Prom*; *Tuck Everlasting*; *Ghost Brothers of Darkland County*; *The Color Purple*; *Bring It On: The Musical*; *Twyla Tharp’s Come Fly Away*; *Sister Act: The Musical*; *Bring in ’da Noise, Bring in ’da Funk*; and *Jesus Christ Superstar GOSPEL*. She has directed nationally at Goodman Theatre, Hartford Stage, Ford’s Theatre, La Jolla Playhouse, St. Louis Repertory Theatre,

Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She holds degrees from Denison and Northwestern Universities and was a fellow of the National Critics Institute and the Kemper Foundation. She has held teaching positions at Northwestern, DePaul and Emory Universities and is a past president of the board of directors for the Theatre Communications Group, the national service organization for the field. She has been a grants panelist for the Doris Duke, Mellon, Heinz, USAA, and NEA, and has been a frequent TEDx speaker. Booth's leadership is underwritten by the BOLD Theater Women's Leadership Circle, an initiative to support and promote women's theater leadership funded by the Helen Gurley Brown Foundation. She serves on the board of the Emory Center for Ethics and is a member of the International Women's Forum. She is married to Max Leventhal and is the proud mother of Moira Rose Leventhal.

ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director/CEO) started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 400 productions including more than 200 premieres. He initiated the Goodman's annual production of A Christmas Carol, which celebrated 45 years as Chicago's leading holiday arts tradition in 2022. In partnership

with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater’s “Walk of Stars.” Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 500 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr.

Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; Chicago magazine and the Chicago Tribune as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS and Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts a seminar on theater management. He received an Honorary Doctor of Fine Arts

degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts, *Why Not For Profit Theater*, has been seen at numerous theater companies and conferences around the country. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

about us

AMERICA’S “BEST REGIONAL THEATRE” (Time magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Susan V. Booth and Executive Director Roche Schulfer, the theater’s artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Robert Falls’ productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle;” and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith- Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott,

Kimberly Senior, Chuck Smith and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Craig McCaw is President of the Scenemakers Board for young professionals.

accessible & enhanced performances

Audio-Described Performance and Touch Tour

Touch Tours for the 2022/2023 Season will not have access to the stage due to current health and safety protocols, but will feature alternate pre-show sensory introductions.

NOTE: Touch tours start at 12:30pm

the ripple, the wave that carried me home | Sunday, February 5 at 2pm

Toni Stone | Saturday, February 25 at 2pm

Layalina | Sunday, March 26 at 2pm

Unlock tickets with promo code **AUDIO**

American Sign Language (ASL) Interpreted Performance

the ripple, the wave that carried me home | Saturday, February 11 at 2pm

Toni Stone | Friday, February 24 at 8pm

Layalina | Saturday, April 1 at 2pm

Unlock tickets with promo code **SIGN**

Open-Captioned Performance

the ripple, the wave that carried me home | Sunday, February 12 at 2pm

Toni Stone | Sunday, February 26 at 2pm

Layalina | Sunday, April 2 at 2pm

Unlock tickets with promo code **OPEN**

Spanish Subtitles Performance

the ripple, the wave that carried me home | Saturday, February 11 at 8pm

Toni Stone | Saturday, February 25 at 8pm

Layalina | Saturday, April 1 at 8pm

Unlock tickets with promo code **SPANISH**

Sensory-Friendly/Relaxed Performance

The Who's Tommy | Saturday, July 22 at 2pm

Unlock tickets with promo code **SENSORY**

The Goodman is proud to offer an inclusive range of programs and services that help make performances accessible to more audiences, including enhanced performances, accessible seating, braille and large print programs and complimentary Assistive Listening Devices and Sensory Bags. Complimentary tickets for

Personal Care Assistants and professional caregivers are also available. For additional information, assistance or an accommodation not listed, visit our Guest Services Desk today or e-mail **Access@GoodmanTheatre.org**.

More details about accessibility services can be found at **GoodmanTheatre.org/Access**.

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Open-Captioned Performance Sponsors

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