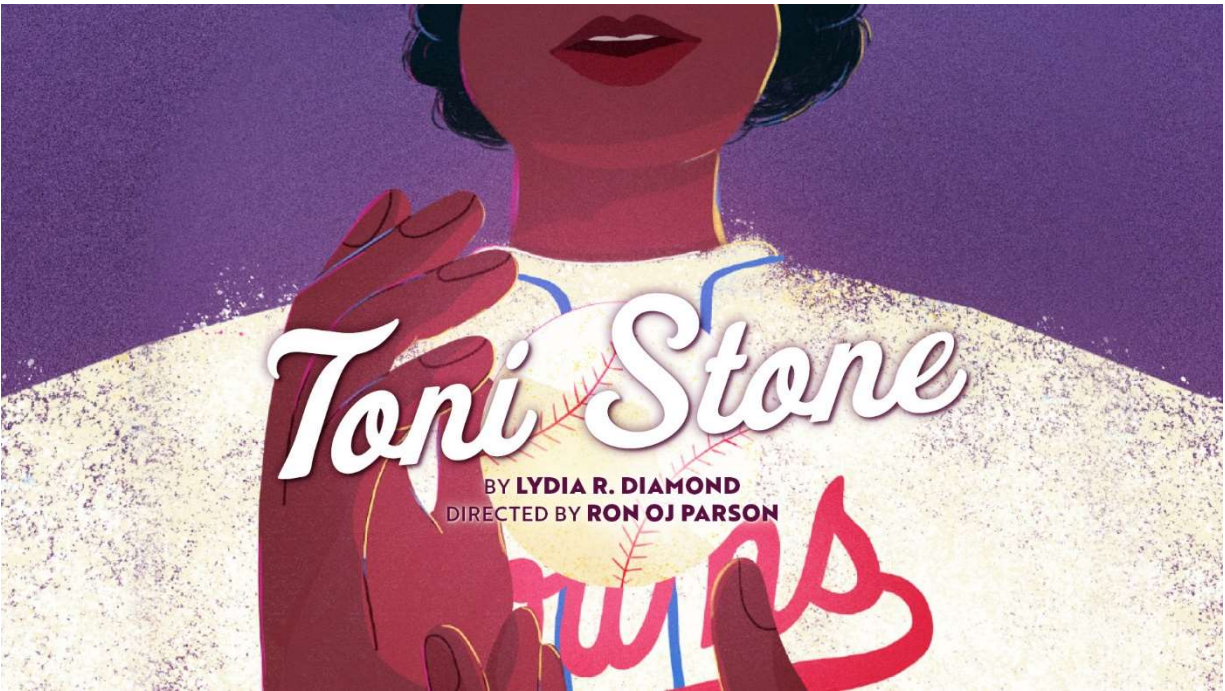


Toni Stone

An Original Play By **Lydia R. Diamond**
Directed By **Ron OJ Parson**



contents

Page 1 – Welcome to the Goodman

Page 3 – Hit the Diamond

Page 6 – A Short History of the Negro Leagues

Page 10 – Land Acknowledgement

Page 11 – Toni Stone

Page 16 – Artist Profiles

Page 35 – About Goodman Theatre

Page 37 – Accessibility

Welcome

We don't know what we don't know.

I love the invitation of that phrase; the notion that there's just so much more out there for us to wrap our brains around if we just go looking and pay attention. But where to look? For me, it's literature. In an Alan Bennett novella I just read, no less than the Queen of England (well, as imagined by the author) says of literature that it is “a vast country to the far borders of which I am journeying but will never reach.” But I'm a specific fan of dramatic literature because there, the journey is undertaken hand in hand with these living, breathing 3-D humans who seem always to tell us something that we didn't know (that we didn't know).

Like Toni Stone. I didn't know that I didn't know that the first woman to play professional baseball in the Negro Leagues—a spot on the Indianapolis Clowns vacated by Hank Aaron—was Toni Stone. And with all props for the utility and ubiquity of Wikipedia, I learned that from a play. A really fantastic provocation of a play by the amazing Lydia Diamond. And not only do I know that really essential piece of female history now, I also got the gift that you're about to get, which is to have that information leap across the stage at you in a form that is precisely not a static fact. In purely dynamic and wildly theatrical form, you're going to learn some things about Toni,

about baseball, about the Negro Leagues and about life itself
that you didn't know you didn't know.

How wonderful is that?

Susan V. Booth
Artistic Director

Hit the Diamond

An Interview with the Playwright

By Caroline Michele Uy

Keep your eye on the ball—that’s what they say, and what playwright Lydia R. Diamond is so good at doing. Whether entirely fictional or based in historical reality, Diamond’s work is characterized by its laser-focused, human-centered dramas and rich details. While her plays always explore issues of race, class and gender, they retain a deeply personal perspective, turning the specific into something universal. Toni Stone, now receiving its Chicago debut, is no exception, exploring the world and politics of early 20th century baseball through the eyes of its first professional female player. Diamond, who received her Goodman debut in 2002 with the world-premiere of her award-winning piece, *The Gift Horse*, returns now to her home base to play ball in the new year.

CAROLINE MICHELE UY: Baseball is historically one of America’s favorite pastimes—do you have a history with or love for the sport?

LYDIA DIAMOND: I played baseball through grade school and into junior high. And I was pretty good. A pitcher. However, I don’t have the sports gene... that gene that causes

lovers of a sports to live for it and cry when their team loses. What I fell in love with was Toni Stone. I did a lot research, about Toni, the Negro leagues, and the game. I definitely developed a deeper respect for the game. Though, I think I still don't have the passion of a sports fanatic, I definitely understand now how and why one would fall in love with the sport.

CMU: You've worked with Ron previously on a production of your play, Stick Fly in 2020. Can you talk a little bit about your collaborative relationship so far?

LD: Ron and I have been friends and colleagues for over twenty years. We were founding members of a wonderful theatre company called Onyx Theatre Ensemble in the late 90s. Strangely, it took years for us to finally work together on a project that I'd written. I feel that Ron's aesthetic is wonderful. So many times I've gone to productions of his, of plays that I had previously thought I didn't love... and then I'd see his production. He would bring something to the play that both elevated it and spoke to what it is really meant to be. I enjoy watching Ron work with actors and collaborate designers. This has been a fun process.

CMU: What was your impetus for working on this piece? What was your way in?

LD: I was approached by the original director, Pam MacKinnon, and producer, Samantha Barrie. Initially, I actually turned it down because I'm a slow writer. But after reading Martha Ackmann's Curveball, The Remarkable Story of Toni Stone, which at the time was the definitive biography, I felt that I had

an obligation to tell her story. It didn't make sense that I had never heard of her. That was my way in. A commitment to telling her story.

CMU: One thing I've loved in your discussion of the piece is distinguishing that Toni was not only the first Black woman to play full-time professional baseball, but the first woman, full-stop. Can you talk a bit about the importance of that distinction to you?

LD: I do make sure that when I talk about Toni Stone I say, "Toni Stone was the first woman to play professional baseball, and she played in the Negro leagues." It's an important distinction for me for two reasons. First, the Negro leagues were professional baseball, and I think people need that reminder, and Toni Stone was the first woman to play with those men. Ever. How amazing.

Caroline Michele Uy is the Literary/Dramaturgy Apprentice for Goodman Theatre.

A Short History of the Negro Leagues

By Neena Arndt

Satchel Paige, whose long career as a pitcher earned him a spot in the Baseball Hall of Fame in 1971, had mixed feelings about his induction into the prestigious organization. “The only change,” he told friends, “is that baseball has turned Paige from a second-class citizen to a second-class immortal.” Indeed, in Paige’s lifetime, Black Americans were unable to participate fully in baseball and in society, and his career reflected America’s difficult racial history: he started playing in the Negro Leagues, and eventually played in the newly integrated American League. Like Paige and many others, Toni Stone also navigated the prejudices of the early twentieth century as a Black baseball player. But she faced an additional challenge in the macho world of professional sport: she was a woman. In her play *Toni Stone*, Lydia Diamond explores Toni’s life in the Negro Leagues, where she was the first woman to play baseball professionally in a “big” league.

Like many rules surrounding segregation, the practice of excluding Black players had its origins in the 19th century. In the 1880s, no official rules prohibited Black players, and a few did play, including Moses Fleetwood Walker and his brother Weldy Walker, who played for the Toledo Blue Stockings. But racism erupted on the field when a prominent white player, Cap

Anson, claimed his team wouldn't play the Blue Stockings unless "Fleet" Walker sat out. Anson eventually gave in, but reportedly used racial slurs against Walker and vowed he would not tolerate Black players in the future. True to his word, Anson made several threats over the following months, and Walker sat out games frequently. As racial tensions grew and America slid into the Jim Crow era, baseball's governing bodies began to consider policies that would exclude Blacks. In 1887, the high-minor International League voted to discontinue signing new contracts with Black players, and thus baseball's "color line" came into effect. In the major leagues, this rule was mostly unwritten, but persisted until the late 1940s.

Excluded from primarily white teams, Black players quickly formed their own. In 1885, the Cuban Giants became the first Black professional team; despite their name, no Cubans played on the team. Their opponents included both professional and amateur teams; they barnstormed around, taking every opportunity to play baseball they could get. By 1887, as more Black teams sprang up, organizers attempted to create an all-Black league, but the National Colored Baseball League folded after only two weeks due to low attendance. For the next thirty years, teams played mostly outside of organized leagues. It was not until 1920 that the former player Rube Foster and others formed the first Negro National League, which gave Black players more formal structures for their games until integration.

Even with their own league, Black teams encountered difficulties. The Chicago Giants were unable to use their home

field for a stretch of time in 1920 because the National Guard still occupied it as a result of the race riots of 1919. Over the course of the 1920s, leagues came and went as organizers worked through financial difficulties and racial barriers. In 1932, the Chicago Defender reported the end of the Negro National League.

But just as it seemed that professional Black baseball was fading, a group started a new National Negro League with seven teams representing several Eastern and Midwestern states. Their first game, held at Comiskey Park in Chicago, drew a crowd of 20,000. A decade later, when the United States joined World War II, many Black players left baseball to serve their country. Nonetheless, multiple Negro Leagues flourished in the 1940s because as Black workers gained employment in wartime industries, they had enough spare time and money to attend ball games.

Unexpectedly, World War II signaled the beginning of the end for the Negro Leagues. When Happy Chandler took on the job of Commissioner of Major League Baseball in 1944, he replaced Kenesaw M. Landis, who had firmly opposed racial integration. Chandler, a more progressive thinker, felt that since Blacks had bravely fought for their country alongside their white counterparts, he could not prohibit them from playing baseball with white players. By 1945, the Major Leagues had assembled a small committee to discuss integration, but due to the racism of one of its members, the committee never met. Instead, another member, Branch Rickey, covertly sent scouts around the

nation, looking for a player who could break the color line. He chose Jackie Robinson, who proved his mettle not only in baseball but also in his ability to tolerate the racial slurs that Rickey hurled at him as a “test.” Rickey knew that Robinson would encounter such slurs in the Major Leagues, and wanted to make sure he could withstand what Rickey saw as inevitable abuse.

As Black players increasingly played in the Major Leagues, the Negro Leagues began their demise. But one team that kept playing was the Indianapolis Clowns. In 1953, they hired Toni Stone to play second base, making her the first woman to play as a regular in an American big-league professional baseball team. (Prior to this, many women had played in the primarily white All-American Girls Professional Baseball League, which formed during World War II because so many Major League players were away at war.)

In the late 20th century, many Black players from the early days of integration received honors and accolades, including Satchel Paige, Jackie Robinson, and Hank Aaron. In 1992, the popular film *A League of Their Own* immortalized a fictitious version of the All-American Girls Professional Baseball League. But Toni Stone—who broke barriers in a world that belittled, sexualized and disrespected Black women—received less fanfare. As we aim to create a society that is fair to all, Lydia Diamond’s play can help us remember—and learn from—this remarkable historical figure.

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

presents

Toni Stone

An Original Play by

Lydia R. Diamond

Directed by

Ron OJ Parson

Set Design by

Todd Rosenthal

Costume Design by

Mara Blumenfeld

Lighting Design by

Keith Parham

Original Sound and Music by

Andre Pluess

Movement Direction and Intimacy Consultation by

Cristin Carole

Projection Design by
Mike Tutaj

Casting by
Lauren Port, CSA
Rachael Jimenez, CSA

Dramaturgy by
Martine Kei Green-Rogers

Production Stage Manager
Nikki Blue*

Stage Manager
Veronica Bustoz Guthrie*

Commissioned by Roundabout Theatre Company and Samantha Barrie. Originally produced by Roundabout Theatre Company, New York, NY in Association with Samantha Barrie. "Toni Stone" received developmental support from the Resident Artists Program at Arena Stage, Washington, D.C. Based on "Curveball, The Remarkable Story of Toni Stone" by Martha Ackmann.

Toni Stone

CAST

Toni Stone.....	Tracey N. Bonner*
King Tut.....	Kai A. Ealy*
Elzie.....	Joseph Aaron Johnson
Alberga.....	Chiké Johnson*
Stretch.....	Travis A. Knight*
Jimmy.....	Victor Musoni*
Millie.....	Jon Hudson Odom*
Rufus.....	Matty Robinson
Spec.....	Edgar Miguel Sanchez*
Woody.....	Terence Sims*

UNDERSTUDIES

Jabari Khaliq — Jimmy/Stretch/Rufus

Krystel V. McNeil* — Toni Stone

Matty Robinson — Spec/Elzie

Reginald Robinson* — Woody/King Tut/Millie

A.C. Smith* — Alberga

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

SETTING: 1920's-1940's USA

Associate Director.....**Henri Watkins**
Associate Set Designer.....**Sotirios Livaditis**
Assistant Lighting Designer.....**Trey Brazeal**
Assistant Movement Director.....**Tevin Rice**
Associate Projection Designer.....**Erin Pleake**
Assistant Dramaturgs.....**Camielle Pugliese, DeRon S. Williams**
Assistant to the Director and Playwright.....**Devin Christor**
Dialect Coach.....**Eva Breneman**
Stage Management Intern.....**Anna Vu**

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

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

The Goodman is supported by a Grant of U.S. Department of Treasury funds through the City of Chicago. The opinions,

conclusions and recommendations expressed in our work are those of the author(s) and do not necessarily reflect the views of the Department of Treasury or the City of Chicago.

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

TRACEY N. BONNER* (Toni Stone) is excited to be making her Goodman Theatre debut. Theater credits include Exit Strategy, Jitney (Kenny Leon's True Colors Theatre Company); Start Down (Alliance Theatre); The Mountaintop (Indiana Rep); We Are Proud to Present (Victory Gardens); Native Son, Invisible Man, Home (Court Theatre); Bud, Not Buddy, Jackie and Me (Chicago Children's Theatre); Brothers of the Dust, The Talented Tenth, Joe Turner's Come and Gone (Congo Square Theatre). She is a proud ensemble member at Congo Square Theatre. Select television and film credits include Sweet Magnolias, Raising Dion, Cobra Kai (Netflix); Black Lightning (CW); Beanie Bubble (Apple TV); Cop Shop and Greenland. Bonner holds a BS in Speech Communication & Theatre from Tennessee State University and an MFA in Acting from The Theatre School at DePaul University.

KAI A. EALY* (King Tut) is ecstatic for his Goodman debut. Theater credits include The Island (Court Theater); the Chicago premiere of Kill Move Paradise (Timeline Theater); Pulitzer Prize winning playwright David Auburn's The Adventures of Augie March (Court Theater); Cardboard Piano (Timeline Theater); A Raisin in the Sun (TheaterWorks Colorado); Friedrich Schiller's Mary Stuart (Chicago Shakespeare Theater); Franklinland (Jackalope Theater); Migration (eta Creative Arts Foundation) and the 30th Annual Young Playwrights Festival (Pegasus Theater). Television credits include 61st Street (AMC);

The 4400 (The CW); Ordinary Joe (NBC); Chicago PD (NBC) and Chicago Fire (NBC). Ealy was born in Maine and raised in Alabama, and is represented by Paonessa Talent Agency in Chicago and WEG Talent management in NYC.

JOSEPH AARON JOHNSON (Elzie) Chicago credits include Measure for Measure, All's Well That Ends Well, Q Brothers Christmas Carol, DREAM: A Community Re-imagining of A Midsummer Night's Dream (Chicago Shakespeare Theater) and As You Like It (Forest Park Theatre Company). He holds a BA in Theatre from the University of Illinois at Chicago and received training at the Meisner Studio at New York University.

CHIKÉ JOHNSON* (Alberga) most recently appeared in Chicago's world premiere production of When Harry Met Rehab at the Greenhouse Theater Center. He also appeared in a remount of Amen Corner at Shakespeare Theatre Company and An Improbable Fiction at American Players Theatre. Broadway credits include A Time To Kill and Manhattan Theatre Club's Wit. Off-Broadway credits include Runboyrun, Lost In The Stars in New York City Center's Encores! and Ruined, a co-production by the Manhattan Theatre Club and Goodman Theatre. Select Chicago credits include Meet Vera Stark (Goodman Theater); Sizwe Banzi is Dead (Court Theatre) and The Crucible, The Unmentionables, Huck Finn at Steppenwolf Theatre Company. Other regional credits include A Raisin in the Sun (Milwaukee Rep Theater); a revival of The Unmentionables (Yale Repertory Theatre); Lincoln in Topdog/Underdog (Renaissance Theaterworks); Duke of Cornwall in King Lear

(Milwaukee Repertory Theater); Cephus Miles in Home (In Tandem Theatre); Willie in "Master Harold" ...and the boys (Milwaukee Chamber Theatre) and Martin Luther King, Jr. in Smoldering Fires (First Stage Children's Theater). Select film credits include Friends with Benefits; Sleepwalk with Me and The Machinist. Television credits include Law & Order; Girls; Veep and Prison Break, among others.

TRAVIS A. KNIGHT*, he/him (Stretch) Previous Goodman credits include Ah, Wilderness!, A Christmas Carol, The Sign in Sidney Brustein's Window, Measure for Measure and Camino Real. Knight is an ensemble member and the associate artistic director at A Red Orchid Theatre, where his credits include Malignant Ampersands, Grey House and Small Mouth Sounds. Other Chicago credits include The Crucible (Steppenwolf); How a Boy Falls (Northlight) and Camelot (Drury Lane). Regional credits include The Brothers Size (Milwaukee Chamber); A Streetcar Named Desire (Uprooted) and Vanya, Sonia, Masha and Spike (Forward). He also spent five seasons at American Players Theatre. Television and web series credits include Chicago PD; Chicago Fire; Chicago Med; Mind Games and Dad Man Walking. Film credits include Henry Gamble's Birthday Party and Runner.

VICTOR MUSONI*, he/him (Jimmy) is an actor, writer and dancer based in Chicago. Select theater credits include The Most Spectacularly Lamentable Trial of Miz Martha Washington (Steppenwolf); What to Send Up When it Goes Down (Congo Square); Queen of the Night (Victory Gardens); Columbinus

(The Yard, Steppenwolf); America V2.1, are you ready to smash white things?, No Child (Definition Theatre Company); La Havana Madrid (The Den Theater); Luck of the Irish, The Q Brother's Rome Sweet Rome (UIC); Fun Harmless War Machine (The New Coordinates); PYG: Or the Miseducation of Dorian Belle, Blood at the Root (Jackalope) and The Toilet, How We Got On (Haven Theatre). Television and film credits include The Tensile Strength of Air; 61st Street; WHOLE; Chicago Med and 6x9. Web series and music video credits include Brujos; Young Lost Love and Sinner. Musoni is an ensemble member of Definition Theatre and is represented by Paonessa Talent Agency.

JON HUDSON ODOM* (Millie) Credits include A Christmas Carol (Goodman Theatre); Miss Black For President, The Seagull (Steppenwolf); Witch (Writers Theatre); On Clover Road (American Blues Theatre) Ain't No Mo', An Octoroon, Botticelli in the Fire, Shipwreck (Woolly Mammoth Theatre); Who's Afraid of Virginia Woolf (Denver Center for the Performing Arts); The Magic Play (Actors Theatre of Louisville); Angels in America (Round House & Olney Theatre Center); Father Comes Home From the Wars (Round House Theatre) and Yellowman (Rep Stage). Television credits include Lovecraft Country (HBO); Somebody Somewhere, South Side (HBO Max) and Chicago PD (NBC). Film credits include A Savage Nature; The Year Between and Crafted for Christmas. Odom is a graduate of the University of North Carolina School of the Arts and is represented by Paonessa Talent and Kaplan Mills Entertainment.

MATTY ROBINSON, he/him (Rufus/US Spec/Elzie) makes his Goodman debut. Theatrical credits include *The Ugly One*, *The Martyrdom of Peter Ohey* (Trap Door Theatre); *Back in the Day* (Urban Theatre Company); *15 Minute Hamlet, I & You*, *The African Company Presents Richard III*, *Taming of the Shrew* (Oak Park Festival Theatre) and *Cyrano* (BoHo Theatre). Other credits include *PIMPROV* (Chicago, Michigan and Thailand), *Romeo and Juliet*, *Macbeth* (A Crew of Patches Theatre Company). Film and television credits include *South Side* (HBO Max); *Whoops*, *Platoon of Power Squadron* (Youtube). He is represented by Lily's Talent. @mattydor11

EDGAR MIGUEL SANCHEZ*, he/they (Spec) Chicago credits include *Sweat*, *stop.reset.* (Goodman Theatre); *Romeo in Romeo and Juliet*, *Macbeth* (Chicago Shakespeare Theater); *In The Next Room or the vibrator play* (TimeLine); *Hobo King*, *Brothers of the Dust* (Congo Square); *Water by the Spoonful*, *Native Son* (The Court), *The Wheel* (Steppenwolf). Regional credits: *Fences* (ATC, Indiana Rep, Milwaukee Rep); *Water by the Spoonful* (TheatreSquared); *Hamlet in Hamlet* (GableStage); *Twelfth Night*, *Richard III*, *Troilus and Cressida*, *The Admirable Crichton* (APT), *A Midsummer Night's Dream*, *Othello*, *The Comedy of Errors* (OSF). Film and television credits: *Blueprint*; *3Days*; *Chicago MED*; *Sense8* and *Chicago P.D.*
@edgar_miguel_sanchez

TERENCE SIMS*, he/him (Woody) is thrilled to make his Goodman Theatre debut. Credits include *Paris* (Steep Theatre); *Ma Rainey's Black Bottom* (Writer's Theatre); *Crumbs From*

the Table of Joy (Raven Theatre); Damascus, Barbecue (Strawdog Theatre); The Green Book (Pegasus Theater); Skeleton Crew (Northlight Theatre); Monster, Between Riverside and Crazy (Steppenwolf Theatre) and To Kill A Mockingbird (Children's Theatre Madison). Television credits include 4400 (CW) and Chicago Med (NBC). Sims is a member of Kinfolk Collective, an afrofuturist aesthetic tribe of artists and scholars working to rewrite and remaster the narrative of members of the African diaspora.

JABARI KHALIQ (US Jimmy/Stretch/Rufus) Chicago credits include What To Send Up When It Goes Down (Congo Square); Black Magic (Perceptions Theatre) and Leftovers (Something Marvelous). Khaliq is represented by Grossman & Jack Talent. @jabari.khaliq jabarikhaliq.com

KRYSTEL VERNICE MCNEIL*, she/her (US Toni Stone) returns to the Goodman, where she previously understudied Gem of The Ocean, Objects in The Mirror and Carlyle. McNeil is a company member of Rivendell Theatre Ensemble, where she has performed in Spay, The Cake, Women at War and Laura and the Sea. Other Chicago credits include In The Next Room or The Vibrator Play, Spill (Timeline Theatre Company); The Compass (Steppenwolf Theatre Company) and Bootycandy (Windy City Playhouse). Tours include Defamation (Canamac Productions). Film and television credits include Chiraq (Amazon Films); Gossamer, 61st Street (AMC); SouthSide (HBO Max); The Chi (Showtime); Chicago P.D. (NBC); Next (Fox); Soundtrack (Netflix) and Proven Innocent (FOX).

REGINALD ROBINSON* (US Woody/King Tut/Millie)

Chicago credits include Forty-Two Stories (City Lit); Pericles, Romeo and Juliet, Henry V (Muse of Fire); dirty butterfly (The Blind Owl); HellCab (The Agency Theater Collective); Cat on a Hot Tin Roof (Drury Lane) and The Library (Level 11).

Regional credits include Fences (American Stage) and Tommy J and Sally (Studio@620). Television credits include Chicago Med. He is represented by Grossman & Jack Talent.

A.C. SMITH* (US Alberga) returns to Goodman Theatre, where he most recently appeared in Gem of the Ocean and Objects in the Mirror. Additional Goodman credits include Two Trains Running, A Christmas Carol, Measure for Measure, Black Star Line and The Visit, as well as many staged readings and workshops. Chicago credits include productions at Victory Gardens Theater, TimeLine Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, the Chicago Center for Performing Arts, the Illinois Theatre Centre, Writers Theatre and The Second City. He has appeared in many productions at Court Theatre, including Jitney, The Invisible Man, Ma Rainey's Black Bottom, The Piano Lesson, The First Breeze of Summer, King Hedley II (Jeff Award for Best Performer in a Supporting Role) and Fences (Jeff Award for Best Actor). Smith has also appeared Off-Broadway in Jelly Belly (Audelco Award nomination) and in the Broadway national tour of The Piano Lesson, directed by Lloyd Richards. His regional theater credits include Ensemble Theatre Cincinnati, Portland Stage Company, Geva Theatre Center, Milwaukee Repertory Theater, Actors Theatre of Louisville and the Black Rep in St. Louis, where he is

a company member and nine-time Woodie King, Jr. Award winner. He has also appeared on film, television, radio, commercials and voice-overs, and in *Ebony* and *Jet* magazines.

LYDIA R. DIAMOND (Playwright) is an award-winning playwright whose works include *The Gift Horse* (2002 premier at Goodman Theatre); *Toni Stone*; *Smart People*; *Stick Fly* (Broadway run at Cort Theatre); *Voyeurs de Venus*; *Harriet Jacobs*; *The Bluest Eye*; *The Inside* and *Stage Black*. Her work has been performed at companies including American Conservatory Theatre Company, The Huntington Theatre, Congo Square, Steppenwolf Theatre Co., The Alliance Theatre, Arena Stage, Company One, Writers Theatre, McCarter Theatre Center, New Victory at the Duke (off-Broadway), The Guthrie Theater, Roundabout Theatre Co. (off-Broadway), Kansas City Repertory Theatre, Milwaukee Repertory Theater, Second Stage Theater (off-Broadway), Hartford Stage, Long Wharf Theatre, True Colors, MPAACT, Arden Theatre Co., Encores at City Center (New York), Intiman Theatre and PlayMakers Repertory Company. Diamond has been a W. E. B. DuBois Institute Non-Resident Fellow at Harvard, a Sundance Playwright Lab Creative Advisor, a Radcliffe Institute Fellow, a Sally B. Goodman Fellow and a National Endowment for the Arts/TCG playwright in residence. Awards include Horton Foote Playwriting Award, Joseph Jefferson Award, IRNE Award Nomination, Elliot Norton Award Nomination, Audelco Nomination, Kilroy's List, Susan Smith Blackburn Prize Finalist, LA Critics Circle Award and National Art's Club Kesselring Prize for Playwriting. She was a consulting producer

and writer for Showtime's fourth season of *The Affair* and nominated for a Writer's Guild Award for Best Drama Episode. She has also written for NBC, HBO, HBOMAX and Hulu. Diamond has an Honorary MFA from A.C.T., and an Honorary Doctorate from Pine Manor College. She sits on the Dramatists Guild Legal Defense Fund Board and The Dramatist Guild Diversity, Equity, Inclusion and Access Committee. Diamond is an associate professor of Playwriting at University of Illinois at Chicago.

RON OJ PARSON (Director) returns to the Goodman, where he directed *Relentless and Sweat*, and acted in *Romance*. He is a native of Buffalo, New York and a graduate of the University of Michigan's professional theater program. He is the co-founder and former Artistic Director of Onyx Theatre Ensemble of Chicago. Parson is a Resident Artist at Court Theatre and a Company Member of Timeline Theatre. Since moving to Chicago from New York in 1994, he has worked as both an actor and director. His Chicago credits include work with The Chicago Theatre Company, Victory Gardens, Goodman, Steppenwolf, Chicago Dramatists, Northlight, Court, Black Ensemble Theatre, Congo Square, Northlight Theatre, Urban Theatre Company, City Lit Theater, ETA Creative Arts, and Writers. Regionally, Parson has directed shows at Studio Arena Theatre, Alliance Theatre, Actors Theatre of Louisville, Milwaukee Repertory, South Coast Repertory, Pasadena Playhouse, Geva Theatre, Virginia Stage, Wilshire Theatre, The Mechanic Theatre, CenterStage, St. Louis Black Repertory, Pittsburgh Public Theater, Pittsburgh Playwrights Theatre,

Signature Theatre (New York), Kansas City Rep, Portland Stage, Indiana Repertory Theatre, American Players Theatre, and Ensemble Theatre of Cincinnati, among others. In Canada, he directed the world premiere of Palmer Park by Joanna McClelland Glass at the Stratford Festival. He is a member of AEA, SAG-AFTRA, and SDC. ronojparson.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.

MARA BLUMENFELD (Costume Designer) returns to the Goodman, where she previously designed Sweat, Brigadoon, The Jungle Book, The White Snake, Candide, Mirror of the Invisible World, Pericles, Silk, The Trojan Women, Galileo Galilei, The Odyssey, Dollhouse, House & Garden, Griller and Oedipus Complex. Other Chicago credits: Steppenwolf Theatre

Company, Chicago Shakespeare Theater, Writers Theatre, Court Theatre, and Lookingglass Theatre Company, where she is an ensemble member. New York credits: Trevor, A New Musical (Stage 42), Metamorphoses (Second Stage/Circle in the Square), The Notebooks of Leonardo da Vinci (Second Stage), The Glorious Ones (Lincoln Center Theater), Measure for Measure (NYSF/Public), Rusalka, Lucia di Lammermoor and La Sonnambula (The Metropolitan Opera). Her work has been seen at regional theatres across North America and internationally in the UK, France, Italy, Australia, and Japan. She is the recipient of four Jeff Awards and was the 2012 recipient of the Michael Merritt Award for Excellence in Design and Collaboration.
<https://www.marablumenfeld.com>

KEITH PARHAM (Lighting Designer) returns to Goodman Theatre, where past credits include Roe, Sweat, Father Comes Home From the Wars, The Wolves, Uncle Vanya, stop. reset., Ask Aunt Susan, Venus in Fur, Teddy Ferrara, Sweet Bird of Youth, Red, Mary, The Seagull and A Christmas Carol. Broadway credits include Therese Raquin (Roundabout Theatre Company). Off-Broadway credits include Man from Nebraska (2econd Stage Theater); The Purple Lights of Joppa Illinois and Between Riverside and Crazy (Atlantic Theater Company); Tribes and Red Light Winter (Barrow Street Theatre); Karen O's Opera Stop the Virgens (St. Ann's Warehouse/Sydney Opera House); Ivanov and Three Sisters (Classic Stage Company); A Minister's Wife (Lincoln Center Theater); Adding Machine A Musical (Minetta Lane Theatre). Parham's credits at The Utopian Theatre Asylum, where he is also a company

member, include *The Edge of Our Bodies* and *Gentle*. He has received Obie and Lucille Lortel awards.

ANDRE PLUESS (Sound Designer) returns to the Goodman where he previously sound designed *Goodnight, Oscar*, *Lottery Day*; *White Snake*; *Ghostwritten*; *Mariella in the Desert*; *Pericles*; *Stage Kiss*; *Silk*; *The Jungle Book*; *Floyd and Clea* and *Trojan Women*. Broadway credits include *The Minutes* (Cort/Studio 54); *33 Variations* (Eugene O'Neill Theatre); *I Am My Own Wife* (Lyceum Theatre) and *Metamorphoses* (Circle in the Square). Off-Broadway credits include *The Clean House* (Lincoln Center); *Milk Like Sugar* and *BFE* (Playwrights Horizons). Regional credits include multiple productions with the Oregon Shakespeare Festival, McCarter Theatre, Center Theatre Group, Yale Repertory, Arena Stage, Steppenwolf, Chicago Shakespeare, Court Theatre, Berkeley Repertory, Williamstown Theatre Festival, La Jolla Playhouse, The Huntington and South Coast Repertory. He's received multiple Joseph Jefferson Awards, an Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk and Lucille Lortel nominations for composition and design. He is an ensemble member of Lookingglass Theatre Company.

CRISTIN CAROLE, she/her (Movement Director/Intimacy Consultant) is thrilled to return to Goodman Theater where in her previous life she was the properties assistant for Robert Falls, Peter Sellars, Mary Zimmerman, August Wilson and Santo Loquasto. In her current incarnation, Carole has worked as a movement designer or intimacy director at Steppenwolf,

Timeline, American Blues and Writer's Theaters. At the Court Theatre, she was the movement consultant for Ma Rainey's Black Bottom, Seven Guitars, Home, Gershwin's Porgy and Bess and the Jeff Award-winning production of Blues for an Alabama Sky. Carole also served as the education and community engagement manager for The Joffrey Ballet, and was instrumental in the creation of its Bridge Program for children of color in Chicago. Most recently, she assistant directed an experimental workshop with Regina Taylor and restaged a historic dance with the Sammy Dyer School of the Theatre alumni for the Elevate Chicago Dance Festival. As director of the Shirley Hall Bass Foundation, she advocates for quality performing arts education in The Bahamas.

MIKE TUTAJ (Projection Designer) returns to the Goodman, where he designed for GEM OF THE OCEAN; HAVING OUR SAY; ASK AUNT SUSAN; THE GOOD NEGRO; VERA STARK; PULLMAN PORTER BLUES; ANOTHER WORD FOR BEAUTY and OBJECTS IN THE MIRROR. He is an Associate Artist at TimeLine, where his work has included sound, projections and/or video design for more than a dozen productions, including RELENTLESS, OSLO, CHIMERICA, SPILL, 33 VARIATIONS, MY KIND OF TOWN, A WALK IN THE WOODS, IN DARFUR (Equity Jeff Award – Projections/Video Design) and MARTIN FUREY'S SHOT (Non-Equity Jeff Award – Projections/ Video Design). He has designed projections and/or sound at numerous theaters, including Goodman, Court, Writers, Steppenwolf, Chicago Shakespeare, Victory Gardens, and Silk Road Rising. Mike can

also sometimes be seen performing with Barrel of Monkeys, where he is a proud company member.

LAUREN PORT, she/her (Casting) joined the Goodman as Casting Director in August of 2019 after having spent eleven years casting in NYC, a decade of that at Caparelliotis 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 theatre 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*. TV/Film includes: *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, she/her (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.

MARTINE KEI GREEN-ROGERS, she/her (Dramaturg) is the dean of the Theatre School at DePaul University. Her dramaturgical credits include Sweat (Goodman); Trouble in Mind (Timeline); King Hedley II, Radio Golf, Five Guys Named Moe, Blues for An Alabama Sky, Gem of the Ocean, Waiting for Godot, Iphigenia at Aulis, Seven Guitars, The Mountaintop, Home (Court Theatre); Jagged Little Pill (Broadway); its not a trip, its a journey, He Brought Her Heart Back in a Box, The Ohio State Murders (Round House Theatre); Wind in the Door, Long Way Down (Kennedy Center); The Catastrophist (Marin) and It's Christmas, Carol!, Hairspray, The Book of Will, Shakespeare in Love, UniSon, Hannah and the Dread Gazebo, Comedy of Errors, To Kill A Mockingbird, The African Company Presents Richard III, A Midsummer Night's Dream, Fences (Oregon Shakespeare Festival).

NIKKI BLUE* (Production Stage Manager) returns to Goodman Theatre, where previous credits include Clyde's, Life After, Gem of the Ocean, American Mariachi, Roe, Bernhardt/Hamlet, Lottery Day, The Santaland Diaries, Having Our Say, The Wolves, The Matchmaker and New Stages Festival productions of graveyard shift, Lottery Day, Support Group for Men and Objects in the Mirror. Other regional credits include Six (Chicago Shakespeare Theater), Godspell (Arkansas

Repertory Theatre/2 Ring Circus), Gerald Clayton Piedmont Blues (tour) and The Year I Didn't Go to School (Chicago Children's Theatre). She has also worked with TheatreSquared, Yale Opera, Utah Festival Opera & Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, Goodman floor manager and is a graduate of the University of Central Florida.

VERONICA BUSTOZ GUTHRIE*, she/her (Stage Manager) returns to the Goodman where her previous credits include Mendoza, Lottery Day, Bernhardt/Hamlet, Roe and School Girls; Or, The African Mean Girls Play. Other Chicago credits include work with Lookingglass Theatre Company, Shaking the Tree and The House Theatre of Chicago. Bustoz Guthrie is a proud graduate of Aquinas College and holds a master's degree from Northwestern University.

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.

NOTE: Bios are current as of January 6, 2022. Full bios also appear online at **GoodmanTheatre.org/Toni**.

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 reimaged 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

Toni Stone | Saturday, February 25 at 2pm

Layalina | Sunday, March 26 at 2pm

The Cherry Orchard | Saturday, April 29 at 2pm

Unlock tickets with promo code **AUDIO**.

American Sign Language (ASL) Interpreted Performance

Toni Stone | Friday, February 24 at 8pm

Layalina | Saturday, April 1 at 2pm

The Cherry Orchard | Friday, April 28 at 8pm

Unlock tickets with promo code **SIGN**.

Open-Captioned Performance

Toni Stone | Sunday, February 26 at 2pm

Layalina | Sunday, April 2 at 2pm

The Cherry Orchard | Sunday, April 30 at 2pm

Unlock tickets with promo code **OPEN**.

Spanish Subtitles Performance

Toni Stone | Saturday, February 25 at 8pm

Layalina | Saturday, April 1 at 8pm

The Cherry Orchard | Saturday, April 29 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. **16**

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

ELIZA AND NEIL STERN

Open-Captioned Performance Sponsors

LENORE ENLOE AND MATTHEW HOLTANASL

Interpreted Performance Sponsor