The Matchbox Magic Flute

Adapted and Directed by **Mary Zimmerman**

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**Welcome**

**Opera used to scare the daylights out of me.**

It wasn’t so much that the work itself alarmed me, it was the idea of it. I knew people who could (and did) spout arcane trivia about Leontyne Price’s first Met appearance. People who sat in Wagner performances with their eyes closed mouthing the lyrics. Callas fanatics. Glimmerglass purists. And it all added up to make this art form feel like a class for which I hadn’t taken the necessary prerequisite. Then I got to know a gent named Tomer Zvulun. The wholly brilliant Artistic Director of Atlanta Opera, Tomer gets good and lathered up when he talks about opera. But rather than doing so in a way that renders one a passive listener, he does so in a way that renders you a member of the Amen Chorus. And while I miss my friend Tomer, I was reminded of his passions when I had my first conversation with Mary Zimmerman about what she might be wanting to direct in this season. There was a kind of visible electricity coursing through Mary as she described a vision for a jewel box reimagining of Mozart’s beloved Magic Flute.

It wasn’t scary at all.

It was really kind of wonderful. As in full of wonder.

Welcome to the wonder.

**Susan V. Booth**

Artistic Director

**The Best Things Come**

**In Small Packages**

**Director Mary Zimmerman offers up a**

**matchbox version of The Magic Flute**

**By Thomas Connors**

**“Go big or go home.”**

One might not immediately attach that notion to the work of Mary Zimmerman. After all, the award-winning writer and director revels in the poetry of small gestures and the magic that can be spun from simple props and scenery. Not that she hasn’t played on a large-scale, especially when it comes to opera. But the essence of a Zimmerman production isn’t a wow factor, but a deeply satisfying sense of wonder. The Magic Flute, Mozart’s well-loved, two-act singspiel — a form combining sung and spoken passages — seems tailor-made for Zimmerman’s sensibility. As her pared down production (five instruments, ten performers) opens on the Owen stage, Zimmerman shares her thoughts on this musical journey.

THOMAS CONNORS: In 2007, Metropolitan Opera general manager, Peter

Gelb, invited you to direct Lucia di Lammermoor. Had you been thinking of tackling opera before that opportunity came along?

MARY ZIMMERMAN: My first opera was, in fact, The Magic Flute, with Chicago Opera Theater in 1996. But the costumes and set were rented froma prior production, so I was really just staging on top of someone else’s visual conception. But it was that experience, over twenty-five years ago, that put in me the great desire to do my own Flute. But to your question, I hadn’t been pursuing opera when Peter Gelb called me in 2006. The next opera I did was Galileo, Galilei at the Goodman in 2002. Philip Glass was the composer, and I wrote the lyrics. That little opera went to BAM in New York, and the Barbicon in London and is actually performed here and there to this day. And it is a bit of a precursor to this production, in that it was an attempt to make an opera that could live in a non-opera theater – and be sung eight times a week.

TC: Did you attend opera growing up, or as a young adult? Did you respond well to it?

MZ: Unbelievably, my first opera experience, when I was probably 12 or 13, was The Rake’s Progress, the opera with perhaps the least chance of seducing a child to the form. The second was a university production of Madame Butterfly, which my mother wanted to see because it had “a real cherry tree in it.”

TC: Can you say something about how your abiding interest in narrative and storytelling puts you in a good position to direct operas?

MZ: I’m not sure my work in theater did prepare me for the specific demands of opera. There’s a saying in theater that casting is ninety percent of directing. In opera, that is done by the musical higher-ups and it is done largely based on musical values. It’s difficult to spend months dreaming of a particular staging moment, and on the first day realizing that the singers just aren’t physically available for this thing you imagine, or don’t quite believe that precision in where and when you move could ever be as important as what and when you sing. They have a masterful understanding of how musical composition achieves its emotional and narrative power, but sometimes altogether disbelieve that visual composition has the same power. When I find that what I’ve imagined for them isn’t going to work, I have to come up with five alternatives. But this has all enriched my life and my theater practice beyond measure. I have learned a great deal from opera singers and I have nothing but enormous admiration and compassion for them.

TC: What set you on The Magic Flute?

MZ: It’s one of the sweetest, most playful creations on the face of the earth and very much in my wheelhouse as a story — fantastical, adventurous — a journey, with dancing animals, magical objects, lessons learned, great humor and philosophy. It is a testament to the importance of delight. A big thing compressed into a small space. It came to me all of a sudden, to do a teeny, tiny Magic Flute, in an intimate space.

TC: What challenges are you facing achieving this?

MZ: I’m adapting the libretto line by line and this has been incredibly absorbing and tricky. And, in structural terms, the second act as written does start to wander around a bit. It even gets confusing as to where we are and what’s going on. That’s something I’m very concentrated on. I want the story to have clarity and drive. Our production isn’t exactly an opera, it is not exactly Mozart’s Magic Flute. It is a hybrid, a playful variation. It’s bringing the opera form into conversation with the theater. Only one of our singers is a professional opera singer and the rest are musical theater artists, some of them very young. Our musicians come from very diverse musical backgrounds. This little Flute is more a creature of the theater, not opera. As am I.

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

**Historical Note on**

**The Matchbox Magic Flute**

By Neena Arndt

When The Magic Flute premiered on September 30, 1791 in Vienna, its composer Wolfgang Amadeus Mozart was already ill with the mysterious disease that would kill him a little more than two months later at age 35. Nonetheless, Mozart conducted the orchestra while the opera’s librettist, Emanuel Schikaneder, played the role of Papageno. Schikaneder, an impresario as well as artist, helmed a theatrical troupe at the Theater auf der Wieden, where The Magic Flute premiered. His group focused largely on humorous operas that served as vehicles for his comic stage persona: one adventurously titled example was The Foolish Gardener from the Mountains, or the Two Antons.

Since 1789, Mozart had worked with the troupe, contributing compositions to the collaboratively written works. In 1790, the company had had some success with The Philosopher’s Stone, a fairy tale opera that scholars would later view as a precursor to The Magic Flute. The extent of Mozart’s involvement in writing The Philosopher’s Stone has been a point of contention; one copy of one of the opera’s duets was penned in Mozart’s handwriting, but beyond that, scholars could discern little about its authorship. It wasn’t until the early 1990s that musicologist David Buch closely examined a long-lost copy of the opera and found that a copyist had noted a composer’s name for each musical number. Since then, many scholars have believed that Mozart wrote three separate sections of The Philosopher’s Stone, and that four other composers contributed music as well. Those four men, including Schikaneder, would all go on to be intimately involved in The Magic Flute: two as performers, one as a conductor, and Schikaneder as librettist and performer.

This image of Mozart as a collaborator, rather than as a genius who toiled alone, belies popular perception. But his relationship with the Theater auf der Wieden suggests that he found an artistic home there during the last two years of his short life. The Magic Flute’s original run proved successful, and within a few years, it delighted audiences throughout Europe—but Mozart, who had struggled financially for years, did not live to see this success. Today it remains a mainstay of many opera company’s repertoire, serving as a gateway to opera for young people and opera newbies.

Neena Arndt is the Literary Manager and Dramaturg for Goodman Theatre.

**Play On Words: Poetry**

**In an exciting new collaboration, the Poetry Foundation partners with the Goodman to commission a different poet to respond to each play in Susan Booth’s first curated season as Goodman Theatre Artistic Director.**

**MEET THE POET**

**WEDNESDAY, MARCH 6**

**Join poet Rachel Singh in a conversation about reimagining classics, her process of writing in response to Mary Zimmerman's The Matchbox Magic Flute and her work as a multidisciplinary artist.**

A poet and opera singer currently based out of Rochester, New York, Singh has appeared in Mozart's Die Zauberflöte (The Magic Flute) in concert with the Washington Opera Society as the cover for the Queen of the Night, as well as having performed scenes as the First Lady both in the States and abroad. Singh offers a singer, scholar and poet's perspective on Mary Zimmerman's The Matchbox Magic Flute. Her debut poetry collection, Poems with a Bite Taken Out of Them, is set to be published in early March of 2024.

CAREGIVER

I will teach myself right from wrong in a way I

was never taught.

I will learn to walk, to run, to crawl, to move my own limbs in the direction that I choose.

I will accept trials ahead of me so that I may grow stronger, instead of living cloistered away.

I will be my own savior from my captors.

I will give love in a way that I never received it.

And when I have a daughter, I will never, ever press a dagger and an ultimatum into the palm of her hand.

Read Rachel Singh's full poetic response to The Matchbox Magic Flute and learn more about Play On Words!

GoodmanTheatre.org/Poetry

**up next**

**Unraveling a Classic**

By Caroline Michele Uy

**CAROLINE MICHELE UY**: So The Penelopiad will be your directing debut in this new phase of the Goodman and you. What’s been on your mind lately, as you prep for it?

**SUSAN V. BOOTH**: I was in a museum in Aberdeen, and I found this painting by John William Waterhouse from 1912 called Penelope and the Suitors. The plaque next to it read: “As wife to the long absent Odysseus, Penelope vowed she would not remarry until her weaving was finished, so she unraveled her work every night, stayed faithful. Some Aberdonians criticize the painting for…a theme irrelevant to the general public.”

I was fascinated because we have the idea of the hero's journey as a completely elastic notion that encompasses all people. We say, “ah, that's a universal canonical work.” But as soon as it's Penelope, it's “not relevant.” Those questions are always interesting to me. Who gets to say what and who determines who's a minor character in a story and who's a major character story. There's an implication when you say, “This is a Classic. This is the way this story is told. This is what theater is.” That's a really violent decision.

**CMU**: It’s fascinating to investigate traditional absolutes.

**SVB**: And it’s tricky. I mean our societal mores have purpose and efficacy. They connect us, they help us. They tether us to an origin story. Sometimes they are what we can hold on to when the seas get rough. I’m not a “do away with it all” kind of person, but I also think they ossify super-fast. I'm interested in this space between a brand-new and a “let it ever be thus idea.” That space in between is where interesting stuff happens.

Caroline Michele Uy is a Chicago-based freelance writer, arts administrator, dramaturg and stage manager.

**Goodman Theatre**

**Susan V. Booth,** Artistic Director

**Roche Schulfer,** Executive Director/CEO

presents

**THE MATCHBOX MAGIC FLUTE**

Playwright and Text Curator

**Mary Zimmerman**

Music Adapted and Arranged by

**Amanda Dehnert and Andre Pluess**

Music Direction by

**Amanda Dehnert**

Sound Design by

**Andre Pluess**

Set Design by

**Todd Rosenthal**

Costume Design by

**Ana Kuzmanić**

Sound Design and Composition by

**Sinan Refik Zafar**

Lighting Design by

**T.J. Gerckens**

Wig and Hair Design by

**Charles G. LaPointe**

Casting by

**Lauren Port, CSA**

Production Stage Manager

**Patrick Fries\***

Stage Manager

**Beth Koehler\***

Libretto adapted by Mary Zimmerman from the translation by Natalia Macfarren and the unattributed Cambridge 1911 translation.

Produced in Association with Shakespeare Theatre Company

**Flying Effects Provided by ZFX, Inc.**

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**cast (in order of appearance)**

The Spirit......................................................**Reese Parish**

Tamino..............................................................**Billy Rude**\* First Lady/Papagena........................**Tina Muñoz Pandya**

Second Lady...............................................**Monica West\***

**musicians**

Flute..................................................................**Dalia Chin**

Violin.............................................................**Dave Belden**

Cello..................................................**Tahirah Whittington**

Conductor/Piano/Guitar.........................**Paul Mutzabaugh**

Percussion......................................................**Bob Garrett**

**understudies**

Tamino — **Dario Amador-Lage**

Papagena/Lady — **Ann Delaney\***

Papageno/Monostatos — **Devin DeSantis\***

Pamina/Spirit — **Holly Hinchliffe**

Sarastro — **Nathan Karnik**

Queen of the Night/Lady — **Emilie Lynn\***

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

Assistant Director — **Nora Geffen**

Associate Set Designer — **Sotirios Livaditis**

Associate Sound Designer — **Brandon Reed**

Production Assistant — **Olivia Zapater-Charrette**

Stage Management Apprentice — **Mia Napue**

Stage Management Intern — **Casey Fort**

Music Coordinator— **Heather Boehm**

Associate Music Director/Conductor — **Paul Mutzabaugh**

Music Assistant — **Sam Wolsk**

Aerial Consultant — **Sylvia Hernandez-DiStasi**

Periaktoi — **Concord Creative**

Dragon Puppet & Animal Head — **Chicago Puppet Studio**

Additional Costume Crafts by:

**Elizabeth Flauto**

**Denise Wallace-Sprigs**

**Marian Jean Hose LLC**

Additional Costumes Built by:

**Eric Winterling, Inc.**

**Beth Uber Costumes**

**Marsha Kuligowski**

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 and the Chicago Department of Cultural Affairs and Special Events.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the 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**

**MARLENE FERNANDEZ\***, she/her (Pamina) is thrilled to make her Goodman Theatre debut. Recent credits include In The Heights (Stages St. Louis); Rent, Fun Home, A Chorus Line (Penn State University); and the workshop of Buena Vista Social Club (Atlantic Theatre Company). BFA: Penn State University. @shmarlene\_

**KEANON KYLES\***, he/him (Sarastro/Second Armored Man) credits include Moby Dick, Taking Up Serpents, Freedom Ride, Quamino’s Map (Chicago Opera Theater); The Scorpions’ Sting, The Factotum, Earth to Kenzie (Lyric Opera of Chicago); Carmen (Portland Opera), Gianni Schicchi, Haensel und Gretel (Trento, Italy); La Bohème, Rigoletto (Scottish Opera Company); Noye’s Fludde (Bogotá, Colombia). TV Credits: Empire (FOX). News credits: Chicago Sun-Times, Opera Scotland, Good Morning America, CNN, BBC News and NPR. kkyles.com

**RUSSELL MERNAGH\*** (Monostatos/First Armored Man) is thrilled to be back at the Goodman where he joined the actor’s union in Wonderful Town, also directed by Mary Zimmerman. Chicago credits include The Play that Goes Wrong (Broadway in Chicago); The Comedy of Errors, Ride the Cyclone (Chicago Shakespeare Theatre); Little Shop of Horrors, Les Miz (Paramount); Rock of Ages (Drury Lane); Mamma Mia! (Marriott Theater). Off-Broadway: The Play that Goes Wrong

**LAUREN MOLINA\***, she/her (Papagena/Lady) Candide, Wonderful Town (Goodman Theatre) Broadway: Sweeney Todd; Rock of Ages. Off-Broadway: Plays for the Plague Year; Goldie; Max & Milk; Desperate Measures; Marry Me A Little; Nobody Loves You. Regional: You're a Good Man; Charlie Brown (Cincinnati Playhouse); Little Shop of Horrors (Cleveland Playhouse); Assassins (Yale Rep); A Little Night Music (Huntington); Candide (Helen Hayes Award; Huntington, Shakespeare Theatre). Co-creator of comedy rock band The Skivvies.

**TINA MUÑOZ PANDYA**, she/her (Lady) is thrilled to make her Goodman debut! Chicago credits include London Road (Shattered Globe); The Secretaries (First Floor Theater); Mr. Burns (Theater Wit); and The Mousetrap (Court Theatre). Regional/touring credits include As You Like It, The Old Man and the Old Moon (Door Shakes); A Christmas Carol, Matt and Ben (Penobscot Theatre); House of Joy (St. Louis Rep); HMS Pinafore, The Pirates of Penzance (The Hypocrites). She is represented by Gray Talent Group.

**REESE PARISH (The Spirit)** is a Reese, Milwaukee native and current DePaul University senior. She is thrilled to make her Goodman debut! Chicago credits include Southern Gothic (Windy City Playhouse); The Seagull, Spring Awakening (DePaul University). Other credits include Lost Girl, West Side Story, Everybody (Milwaukee Repertory Theater); Annie Jump and the Library of Heaven, Bliss or Emily Post is Dead (Renaissance Theater Works); The WIZ (First Stage Children’s Theater). Represented by Paonessa Talent.

**SHAWN PFAUTSCH\***, he/him (Papageno) Chicago: Pirates of Penzance, Mikado, HMS Pinafore (The Hypocrites); Death & Harry Houdini, Cyrano (The House); Frog & Toad, Frederick, Mesmerized (Chicago Children’s Theatre); Theatrical Essays (Steppenwolf). Regional: The Hypocrites’ Gilbert & Sullivan Rep at Skirball Center (NYC), Pasadena Playhouse, Berkeley Rep, ART, Actors Theatre Louisville, Olney; Hamlet, Henry IV, A Flea in Her Ear (Michigan Shakespeare Festival); Phantom Folktales (Pigpen Theatre). TV/Film: Mob Doctor; Chicago Med.

**EMILY ROHM\*** (Queen of the Night) Goodman: Brigadoon. Chicago: Nell Gwynn, Ride the Cyclone, Beauty and the Beast (Chicago Shakespeare Theater); Carousel (Lyric Opera); Mary Poppins, The Music Man, Sweeney Todd, Fun Home (Paramount Theatre); Les Miserables, An American in Paris (Drury Lane Theatre); Emmet Otter’s Jugband Christmas (Studebaker Theatre); Gypsy (Marriott Theatre). Off-Broadway: Ride the Cyclone (Cast album/Lucile Lortel Nominee). TV: Chicago Fire; Somebody Somewhere. Solo album Traveling Show on Spotify.

**BILLY RUDE\*,** he/him (Prince Tamino) makes his Goodman debut. Chicago credits: Grease (Drury Lane Oakbrook); Sunset Boulevard (Porchlight Music Theatre); Murder for Two (Marriott Theatre); Blue Heaven (Black Ensemble Theater) and more. Touring: Million Dollar Quartet (Gershwin). Regional: The Capital Repertory, Berkshire Theatre Group, South Coast Repertory, Laguna Playhouse and more. TV/Film: Chicago PD. Berkshire Theatre Critics Association, BroadwayWorld, and Jeff Award Nominee. @billy\_rude

**MONICA WEST\*** (Lady) Goodman: The Music Man. Chicago: Eastland, Moby Dick (Lookingglass Theatre); Hand to God (Paramount Theatre). OffBroadway: The Glass Menagerie (Roundabout Theatre); Red Light Winter (Barrow Street Theatre). Toronto: Dirty Dancing (Royal Alexandra Theatre). Regional highlights: Guthrie Theatre, Actors Theatre of Louisville, Geva Theatre. TV: Chicago Med; Chicago Fire; Law & Order; Underemployed. Ms. West is an MFA candidate in writing at the Art Institute of Chicago. monica-west.com

**DARIO AMADOR-LAGE**, he/him (US Tamino) is thrilled to make his Goodman Theatre debut! He has sung with Chicago Symphony Orchestra, Grant Park Music Festival, and toured with groups such as Grammywinning choir The Crossing, and Montana-based ensemble Roots in the Sky. Screen acting credits include NBC’s Chicago Med, upcoming work featured on PBS and Amazon Prime and various commercials for brands including Boost Mobile, Enterprise and Allstate. Lage is a Northwestern University graduate.

**ANN DELANEY\***, she/her (US Papagena/Lady) Chicago: It Came From Outer Space (Chicago Shakespeare Theater); Little Shop of Horrors, Into The Woods and Newsies (Paramount Theatre); Phoebe D’Ysquith in A Gentleman’s Guide to Love and Murder (Porchlight Musical Theatre); Buddy: The Buddy Holly Story (American Blues); All Our Tragic (The Hypocrites); Cabaret, Big Fish (Theatre At The Center). Regional: Penny Pingleton in Hairspray (Skylight Music Theater). TV: Chicago Fire (NBC) and The 4400 (The CW).

**DEVIN DESANTIS\*** (US Papageno) is thrilled to make his Goodman debut. Chicago credits include Kinky Boots, Next to Normal, Into the Woods, The Who’s Tommy, The Little Mermaid, Les Miserables (Paramount Theatre); Emma, The Three Musketeers (Chicago Shakespeare Theatre); Parade (Writers Theatre); Young Frankenstein (Drury Lane); Godspell (Marriott Theatre); Anyone Can Whistle, Most Happy Fella (Ravinia Festival). He was a singer for 4 years in The Radio City Christmas Spectacular. He is a regular guest artist with the Colorado Symphony and San Diego Symphony, and sings with symphonies around the country. He is a lead singer with the Bluewater Kings Band.

**HOLLY HINCHLIFFE**, she/her (US Pamina/Spirit) makes her Goodman debut! Credits include Legally Blonde and Fun Home (Northwestern University). Regional: Bye Bye Birdie (Maine State Music Theatre). TV: Law & Order: SVU; The Late Show with Stephen Colbert. hollyhinchliffe.com

**NATHAN KARNIK,** he/him (US Sarastro) is so excited to make his Goodman Theatre debut! Chicago theater credits include Beauty and the Beast (Chicago Shakespeare Theatre); The Little Mermaid (Music Theatre Works); New Faces Sing Broadway 1947 (Porchlight Music Theatre); The Mystery of Edwin Drood (Blank Theatre Company). His favorite regional credits include Sweeney Todd (Hangar Theatre) and A Christmas Carol (Indiana Repertory Theatre). Nathankarnik.com @Naykay13

**EMILIE LYNN\***, she/her (US Queen of the Night/Lady) makes her Goodman Theatre debut! Chicago credits include Mary Poppins, Les Misérables, The Sound of Music (Drury Lane Theatre); The Sound of Music, Kinky Boots, Miss Saigon, Hair, My Fair Lady (Paramount Theatre); Beauty and the Beast (Chicago Shakespeare Theatre). Lynn was in the world tour of The Phantom of the Opera (The Really Useful Group) for over four years. Jeff-Nominated Performer in a Principal Role (Mary Poppins). Emilielynn.com @theemilielynn

**MARY ZIMMERMAN** (Adaptor and Director) is an Artistic Associate of Goodman Theatre, where she has directed 17 productions including her own adaptations of Candide, The Jungle Book, The Notebooks of Leonardo da Vinci, Journey to the West, and The Odyssey as well as directed The Music Man, Wonderful Town, and Pericles. Her work at Lookingglass Theater includes her The Steadfast Tin Soldier, Arabian Nights, Argonautika, The Secret in the Wings, Treasure Island and Eleven Rooms of Proust as well as Metamorphoses which ran on Broadway and for which she received the Tony Award for Best Direction of a play. Opera directing credits include Galileo Galilei at the Goodman (with Philip Glass); and at the Metropolitan Opera, Lucia de Lammermoor (also at LaScala), Armida, La Sonnambula, Rusalka, Eurydice and Florencia en el Amazonas. Zimmerman is a Professor of Performance Studies at Northwestern University, a member of Lookingglass Theatre Company, and the recipient of the 1998 MacArthur Fellowship and numerous Jeff Awards.

**NORA GEFFEN,** she/her (Assistant Director) is thrilled to return to the Goodman after working on this year’s Playwrights Unit readings. Chicago credits include Beautiful: The Carole King Musical (Marriott Theatre); Night Watch, Right to be Forgotten (Raven Theatre); Murder on the Orient Express (Drury Lane Theatre); and Dry Land (Snails on a Bike). She is a 2023/2024 Directing Apprentice with PlayGround Chicago and a graduate of Northwestern University. Norageffen.com

**AMANDA DEHNERT** (Music Adapter, Arranger, and Director) Chicago: The Steadfast Tin Soldier, Lucy & Charlie’s Honeymoon, Eastland: A New Musical, Peter Pan - a Play (Lookingglass Theatre Co); Iphegenia In Aulis (Court Theatre); Shining Lives: A Musical (Northlight Theatre). OffBroadway: Kate Hamill’s Pride and Prejudice (Cherry Lane). Regional: Love’s Labor’s Lost, Timon of Athens (Oregon Shakespeare Festival); The Verona Project (California Shakespeare Theatre); The Cider House Rules, As You Like It (Trinity Repertory Co); A Christmas Carol (Cutler Majestic Boston).

**PAUL MUTZABAUGH** (Associate Music Director/Conductor) is a multi-instrumentalist and composer from Chicago. In addition to leading his original group, The Unknown New, he has also worked with variety of notable artists and ensembles, including: Chicago Symphony Orchestra, Heather Headley, Robbie Fulks, Rufus Wainwright, Mannheim Steamroller, Miguel Zenón, Spektral Quartet and Fulcrum Point New Music Ensemble. Recent Chicago-area theater credits include: Revolution(s), The Who’s "Tommy” (Goodman Theatre); Personality: The Lloyd Price Musical (Studebaker Theatre); MJ: The Musical (Nederlander Theatre); Cinderella (Drury Lane). Mutzabaugh has also earned Grammy and Emmy nominations as an audio engineer and producer. Paulmutzabaugh.com

**TODD ROSENTHAL** (Set Designer) Broadway: August Osage County (Tony Award); The Motherfucker with the Hat (Tony, Outer Critics Circle Nom); Who’s Afraid of Virginia Woolf; Of Mice and Men; This is Our Youth; Straight White Men; Linda Vista. International: August Osage County (London, Australia); Beauty Queen, Madama Butterfly (Ireland); Nice Fish, Downstate (London). Has worked at many regional theaters. Awards: Distinguished Achievement (USITT), Olivier, Helen Hayes, Ovation, Jeff and Michael Merritt. He is a professor at Northwestern University.

**ANA KUZMANIĆ** (Costume Designer) is a Yugoslav-born designer for theater and opera. She returns to the Goodman where she previously designed costumes for over 20 productions. Kuzmanić's design work was seen on Broadway, Off-Broadway and in numerous opera houses across the US, including premieres at the Metropolitan Opera. She exhibited in Mexico, People's Republic of China, Russian Federation, as well as many other countries across Asia, Europe and North America. Kuzmanić is a Professor of Costume Design at Northwestern University.

**T.J. GERCKENS** (Lighting Designer) Goodman designs: The Notebooks of Leonardo Da Vinci, Music Man, White Snake, Jungle Book, Candide, Pericles, The Odyssey (Jeff Award), Galileo Galilei and Journey to the West. Other Chicago designs: The Steadfast Tin Soldier, Blood Wedding, Treasure Island, The Old Curiosity Shop (Jeff nomination), Metamorphoses (two Jeff Awards) and Arabian Nights (Lookingglass). Other credits: Swan Lake (Australian Ballet/Sydney Opera House); Metamorphoses (Broadway & Off, Drama Desk, Lortel Awards); Leonardo da Vinci (SecondStage, Drama Desk nomination); Florencia en el Amazonas, Eurydice, Rusalka, La Sonnambula, and Lucia di Lammermoor (Metropolitan Opera). Gerckens teaches at Otterbein University and is a member of the USA 829 union.

**ANDRE PLUESS** (Music Adaptor, Arranger and Sound Designer) returns to the Goodman where previous projects with Mary Zimmerman include White Snake; Pericles; Silk; The Jungle Book and Trojan Women. Broadway credits include Goodnight Oscar (Belasco); 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 and Berkeley Repertory.

**CHARLES G. LAPOINTE** (Hair and Wig Designer) is an award-winning designer who maintains a highly successful career on stages throughout the US and abroad. Goodman: The Who’s Tommy. Numerous Broadway, touring, regional, West End, and international productions including: Hamilton (Make-Up Artists/ Hair Stylist Guild Award); MJ; Beetlejuice; The Cher Show (Drama Desk Award); SpongeBob SquarePants (Drama Desk Award). Television: The Wiz Live! (Emmy Nomination); Jesus Christ Superstar Live! (Emmy Nomination/Make-Up Artists /Hair Stylist Guild Award)

**LAUREN PORT**, she/her (Casting) joined the Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many 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. Broadway: Junk; Meteor Shower; A Doll's House, Part 2; The Front Page; It's Only a Play; Disgraced; Fish in the Dark; 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/Film: New Amsterdam (NBC); American Odyssey (NBC) and Steel Magnolias (Sony for Lifetime). Port is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards, and a proud member of the Casting Society of America.

**PATRICK FRIES\*** (Production Stage Manager) most recently stage managed the Off-Broadway run of Swing State with Audible Theatre. Other credits include work with Goodman Theatre, Berkeley Rep, The Hypocrites, Chicago Symphony Orchestra, Next Theatre, Northwestern University, Powerhouse Theatre, National High School Institute, Porchlight Music Theatre, Teatro Vista and The Second City. Fries is an ensemble member with Rivendell Theatre Ensemble in Chicago.

**BETH KOEHLER\***, she/her (Stage Manager) is thrilled to return to the Goodman, where her previous credits include The Who’s Tommy, The Cherry Orchard, Toni Stone, Clyde's and A Christmas Carol (2021-2023). Regional credits include Where We Stand, Or, and Bad Dates (Portland Stage Company). She was a stage management apprentice at Portland Stage Company and graduated from Northwestern University as a part of the Theatre Management Module.

**SUSAN V. BOOTH** (Goodman Theatre Artistic Director) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta’s Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at the Goodman, 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 has held teaching positions at Northwestern, DePaul and Emory Universities. She is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director/CEO) has produced 400+ plays, initiated the Goodman’s long-running A Christmas Carol, and oversaw the theater’s North Loop relocation in 2000. Among his numerous theater and arts advocacy leadership roles, Schulfer was a founder of the League of Chicago Theatres. He has been recognized by a wide variety of media, civic, and arts organizations including an Honorary Doctorate from North Central College. He has taught at DePaul, Southern Methodist and his alma mater Notre Dame. Schulfer has presented his study on the economics of the performing arts, at theaters and organizations around the country. He is a lifelong Chicago area resident.

NOTE: Bios are current as of Jan. 19, 2024. Full bios also appear online at **GoodmanTheatre.org/Flute.**

**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.

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’s vast diversity should be reflected on the stages of its largest theater, we acknowledge that our efforts 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; learn more at **GoodmanTheatre.org/Accountability.**

**accessible & enhanced performances**

**Audio-Described Performance and Touch Tour:** March 3 at 2pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:** March 9 at 2pm

**Open-Captioned Performance:** March 10 at 2pm

**Spanish Subtitles Performance:** March 9 at 7:30pm