CONTACT: Denise Schneider and Ata Younan **FOR IMMEDIATE RELEASE**

312.443.5151 or [Press@GoodmanTheatre.org](mailto:Press@GoodmanTheatre.org) **February 8, 2024**IMAGES: [Goodman Press Room](https://www.dropbox.com/scl/fo/u35qjbsju9ipvrw9pqr1d/h?rlkey=12ysqq6zixp19mpbmc4sq5wdq&dl=0)

**HIGH DEMAND FOR TICKETS PROMPTS AN EIGHT-PERFORMANCE EXTENSION WEEK FOR MARY ZIMMERMAN’S**

**WORLD-PREMIERE ADAPTATION, *THE MATCHBOX MAGIC FLUTE*, A FAMILY-FRIENDLY OPERA IN MINIATURE**

**\*\*\*BEGINNING THIS SATURDAY, PERFORMANCES OF THE TONY AWARD WINNER’S NEW TAKE ON**

**MOZART’S BELOVED MASTERWORK CONTINUE THROUGH MARCH 17; OPENING NIGHT IS FEBRUARY 19\*\*\***

(Chicago, IL) Goodman Theatre Manilow Resident Director **Mary Zimmerman**’s newest production, *The Matchbox Magic Flute*, has extended its run before performances begin. The Tony Award-winning director’s world-premiere-in-miniature adaptation of Mozart’s magical family-friendly opera features a 15-member company (10 actors and five musicians) and marks Zimmerman’s 18th production over a three-decade Goodman artistic affiliation. With dragons, a man who is a bird, trials by fire and water and more, Day and Night do battle in this playful and imaginative hero’s quest—following the adventures of Prince Tamino and Princess Pamina, and revealing that things are not always as they seem. Recommended for audiences aged 8+, *The Matchbox Magic Flute* appears February 10 – March 17 (opening night is Monday, February 19 at 7pm). Tickets ($25 - $90; subject to change) are available at GoodmanTheatre.org/Flute or by phone at 312.443.3800. Goodman Theatre is grateful for the support of Mayer Brown, LLP (Corporate Sponsor), PAXXUS Inc. (Contributing Sponsor) and Russell Reynolds Associates (Contributing Sponsor).

**EXTENSION WEEK PERFORMANCE SCHEDULE**

Tuesday, March 12 at 7:30pm

Wednesday, March 13 @ 7:30pm

Thursday, March 14 @ 2pm

Thursday, March 14 @ 7:30pm

Friday, March 15 @ 7:30pm

Saturday, March 16 @ 2pm and 7:30pm

Sunday, March 17 @ 2pm

**Mary Zimmerman**’s first Goodman Theatre opera was *Galileo Galilei* with Philip Glass (2002); at the Metropolitan Opera, she directed *Lucia de Lammermoor* (also at LaScala), *Armida*, *La Sonnambula*, *Rusalka*, *Eurydice* and *Florencia en el Amazonas*. She has directed 17 productions at the Goodman—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.

**Full Company of *The Matchbox Magic Flute*** (in alphabetical order)

Adapted and Directed by **Mary Zimmerman**

**Marlene Fernandez**…..Pamina

**Keanon Kyles**……Sarastro/Second Armored Man

**Russell Mernagh**…..Monostatos/First Armored Man

**Lauren Molina**……First Lady/Papagena

**Tina Muñoz Pandya**……Third Lady

**Reese Parish**…….The Spirit

**Shawn Pfautsch**…...Papageno

**Emily Rohm**…..Queen of the Night

**Billy Rude**….Tamino

**Monica West**…..Second Lady

**Creative Team**

Music Adaptor and Arranger…**Amanda Dehnert** and **Andre Pluess**

Music Director….**Amanda Dehnert**

Sound Designer ….**Andre Pluess**

Associate Music Director/Conductor….**Paul Mutzabaugh**

Set Designer…..**Todd Rosenthal**

Costume Designer ……**Ana Kuzmanic**

Lighting Designer…..**T.J. Gerckens**

Wig & Hair Designer….**Charles “Chuck” LaPointe**

Assistant Director….**Nora Geffen**

Understudies for this production include **Dario Amador-Lage** (Tamino), **Ann Delaney** (Papagena/Lady), **Devin DeSantis** (Papageno/Monostatos), **Holly Hinchliffe** (Pamina/Spirit), **Nathan Karnik** (Sarastro) and **Emilie Lynn** (Queen of the Night/Lady). Casting is by **Lauren Port**, CSA. **Patrick Fries** is the Production Stage Manager and **Beth Koehler** is the Stage Manager.

**ENHANCED AND ACCESSIBLE PERFORMANCES AT GOODMAN THEATRE**

*Visit Goodman theatre.org/Access for more information about Goodman Theatre’s accessibility efforts.*

Touch Tour and Audio-Described Performance: March 3, 12:30pm Tour; 2pm performance – The action/text is audibly enhanced for patrons via headset.

ASL-Interpreted Performance: Saturday, March 9 at 2pm – Professional ASL interpreter signs the action/text as played.

Spanish-Subtitled Performance: Saturday, March 9 at 7:30pm – An LED sign presents Spanish-translated dialogue in sync with the performance.

Open-Captioned Performance: Sunday, March 10 at 2pm – An LED sign presents dialogue in sync with the performance.

**ABOUT GOODMAN THEATRE**

Chicago’s theater since 1925, **Goodman Theatre** is a not-for-profit arts and community organization in the heart of the Loop, distinguished by the excellence and scope of its artistic programming and community engagement. Led by Artistic Director **Susan V. Booth** and Executive Director/CEO **Roche Schulfer**, the theater’s artistic priorities include new play development (more than 150 world or American premieres), large scale musical theater works and reimagined classics. Artists and productions have earned two Pulitzer Prizes, 22 Tony Awards and more than 160 Jeff Awards, among other accolades.

The Goodman is the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Its longtime annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers in Chicago. The Goodman also frequently serves as a production and program partner with national and international companies and Chicago’s Off-Loop theaters.

Using the tools of theatrical practice, the Goodman’s Education and Engagement programs aim to develop generations of citizens who understand and empathize with cultures and stories of diverse voices. The Goodman’s Alice Rapoport Center for Education and Engagement is the home of these programs, which are offered for Chicago youth—85% of whom come from underserved communities—schools and life-long learners.

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.

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 on the new Goodman center in 2000.

**Julie Danis** is Chair of Goodman Theatre’s Board of Trustees, **Lorrayne Weiss** is Women’s Board President and **Kelli Garcia** is President of the Scenemakers Board for young professionals.

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