The Antiquities

By**Jordan Harrison**

Directed by **David Cromer Caitlin Sullivan**



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**Welcome**

I’ve been hearing the word existential a lot lately.

Usually attached to that are the words threat or crisis, and it’s pretty much guaranteed to unearth a sense of unease in the listener. Something that we value and have thought of as permanent is, we hear, maybe not as rock solid as all that. And that’s a slippery feeling. Because when something, someone or some system goes out of existence, we’re confronted with a giant and unknowable absence.

During the pandemic, I started reading the Stoics. It was weirdly grounding to come across the notion of memento mori—loosely translated as remember you will die. Chipper little thought, isn’t it? Except what that notion could do, if you gave it space, is make you value more deeply the very thing you were contemplating losing.

Jordan Harrison has always been one of the most fearless playwrights. He takes on the big stuff, the really big stuff. So when The Antiquities came our way, it was an immediate yes. And true to form, Jordan was asking giant questions. You know, like the existential ones. And he was doing so with a kind of bravery and confidence that made you feel that he was the right person to join hands with and wade into the really deep waters, together with the estimable directorial duo of Caitlin Sullivan and Chicago’s own David Cromer.

It’s a gift, an inquiry like this.

**Susan V. Booth**

Walter Artistic Director

**REIMAGINING TIME**

FROM MARJORIE PRIME TO THE ANTIQUITIES, JORDAN HARRISON’S PLAYS PROBE THE LIMITS OF MEMORY, IDENTITY AND PROGRESS

**By Neena Arndt**

“The past is a foreign country; they do things differently there,” states the opening sentence of L.P. Hartley’s 1953 novel The Go-Between. Indeed, the time in which Hartley was writing now seems foreign to most of us: citizens of 1953 still spoke to an operator in order to make a phone call, held now-outdated ideas about race and gender and harbored memories of World War II. The first Barbie doll would not be released for another six years. But if the past is a foreign country, then surely the future is an unknowable universe; in all likelihood, we citizens of 2025 would have trouble navigating the later part of the 21st century if we found ourselves plopped suddenly into that period. We might not even know how to make a phone call.

Jordan Harrison’s The Antiquities shows us past, present and an imagined, unknowable future: a time in which AI has replaced humans, and these robots have developed an enthusiasm for human history. With heart, humor and wit, the play invites us to consider our own moment in time, when machines have taken on an increasingly large role in our society—but we’re still a species driven by emotion, connection, love and skin-to-skin contact between bodies.

For the past two decades, Harrison has summoned audiences into the unique worlds of his plays, transporting them backwards and forwards in time as he paints detailed portraits of people on precipices and societies in flux.

Raised on Bainbridge Island, Washington, Harrison earned a bachelor’s degree from Stanford before studying playwriting at Brown University under the tutelage of Paula Vogel. Not long after he received his MFA from Brown, Harrison’s play Kid-Simple was featured in Actors Theatre of Louisville’s Humana Festival. Kid-Simple portrays a teenage whiz-kid whose invention of a machine that can hear inaudible sounds leads her on a grand, unsettling adventure. It went on to productions across the country, establishing Harrison as an innovative voice in the American theater.

Harrison fulfilled that early promise, continuing to evolve as an artist as he created what is now a large and varied body of work. In Act a Lady, gender lines blur in a Prohibition-era small town when the local men put on a play that involves cross-dressing. Doris to Darlene depicts three divergent time periods all connected by one hit song. In Maple and Vine, a world-weary 21st-century couple joins a community that lives life as if it is 1955, trading computers for tupperware parties in their desperate search for satisfaction.

In 2015, Harrison became a finalist for the Pulitzer Prize for Drama with his startling, inventive work Marjorie Prime. Set in the not-too-distant future, the play depicts 85-year-old Marjorie, whose husband Walter has been dead for 10 years. She now has a holographic version of Walter to keep her company, though it’s unclear whether this manmade simulacrum of Walter can offer even a fraction of the comfort that the flesh-and-blood Walter provided to Marjorie while he was alive.

In The Antiquities, Harrison once again displays an ambivalence about advancing technology. By showing us an imagined future in which humans no longer exist, he cautions against allowing technology to become too prominent in our lives. But he also points to the precious trappings of humanity that we might take for granted: the versatility of our fingers; the sense of humor we share with a family member; the snaking, viscous system that converts our food into energy. As much a love letter to humanity as a cautionary tale, The Antiquities roots us in our present moment as it encourages us to reflect on what has been and what may—or may not—come to pass.

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

**THEN AND NOW**

PLAYWRIGHT JORDAN HARRISON TRACES HIS PATH TO THE ANTIQUITIES

**By Thomas Connors**

When you think about it, people are specimens to a playwright. Whether a character springs from real life or is spun purely from imagination, that individual is never just that individual. They are us and what they feel—pain, joy, anger, envy—brings the story home, even in shows that tackle big themes (Angels in America) or historical subjects (Hamilton). With Jordan Harrison’s latest play, The Antiquities, humans and their behavior are rendered as exhibits in a digital museum, curiosities that even artificial intelligence can’t always fathom. The prize-winning playwright shares how the show came to be.

**THOMAS:** You have long manifested an interest in the clash of technology and humanity, but was there something in the air that got you working on this in 2019?

**JORDAN:** There were AI chatbots in the 1960s, and science fiction writers ruminating on the implications of artificial intelligence at least that far back. So I’m hesitant to frame myself as an early arrival, but yes, I wrote my play Marjorie Prime—which raises similar questions—in 2012, and the first draft of this play in 2019, before AI was front page news. But there were already plenty of daily signs that the world was changing, and quickly. You’d visit a website and it would ask you to verify that you’re a human. Or you’d go to shop for a couch online and a box would pop up, “Hi I’m Jennifer, can I help you?” And of course there was no Jennifer. Jennifer was a bit of computer code. I found it strange in 2019, and I try to still find it strange in 2025. I feel like the moment it seems normal to me, I’ll have lost a little something.

**THOMAS:** Has the interval between your first attempt at writing this and the staging of the show impacted the final product? Curious to know if developments in the world, or events in your own life may have shifted the shape of the piece or led you to create specific scenes or characters.

**JORDAN:** Theater tends to be slow, and it’s gotten slower in the COVID era—I’ve waited five years for the play to be produced. So I’m using a slow medium to look at a subject that is changing very quickly. I’ve continued to sift through the script now and then, to make sure it hasn’t dated. The parts of the play that are most vulnerable are the scenes that are closest to the present day. One scene in particular that I’ve had to update is in the near future, where a writer is fretting to her sister that AI is putting her out of work. When I started the play in 2019, the idea that AI would be taking my job was a little paranoid, a little kooky. But by May 2023 I was on a picket line with other members of the Writer’s Guild, holding a sign that said “Computers aren’t writers!” defending our screenwriting jobs. The future is arriving faster than I can imagine it.

**THOMAS:** This show features a greater number of characters than your previous plays. Does having more characters allow you to say more, or say more about one thing? Do these many voices allow you to underscore the conceit of the show, or expand it?

**JORDAN:** I counted for the first time just now—there are 47 characters, played by nine actors. I do think that having a large cast helps with the sense that we’re getting a cross-section of human civilization. It would be fun to see a production at some point, maybe at a college, where each character is played by a different actor. But I’ve always been drawn to cast doubling, beyond practicality. When actors play multiple roles, it creates patterns of meaning in a play. In The Antiquities, Layan Elwazani plays a series of young women who are fighting to make the world better, but have a sense that they may not win the battle. Andrew Garman plays a series of doctors and sages, many of whom are skeptical about technology. When you use cast doubling in a play, in a sense, the performers themselves become the characters we’re tracking.

**THOMAS:** With so many scenes, there is a certain velocity to the show. Can you speak to this as a structural element, or a strategy for getting the audience to go where you want them to go?

**JORDAN:** I’m not sure my goal was speed—there are many scenes simply because the curators of this exhibit are looking at humans in many different eras. But yes, there is something relentless, and unsparing, about the way the play continues forward in time. The minute you get to know a group of characters, you’ve left them behind in the past. Someone who saw the production in New York said to me that was part of the satisfaction, and the emotional force, of the second half of the play. You get to return to these characters we left behind—and somehow the time we’ve been away from them makes us feel a little differently toward them. They become more familiar to us, I think. Part of our shared memory as a theater audience.

**THOMAS:** None of us knows what exactly the future holds but we are hurtling toward it, whatever it is. How are you feeling about the human situation—fretful, resigned, alarmed, celebratory?

**JORDAN:** I’m 47. The younger edge of Generation X. That means I made it through college without ever Googling something to find the answer, without ever looking at a cell phone while I was waiting in line. I suppose it’s an age that’s prepared me to think about the transition from the analog world to the digital world, since I’ve been an adult in both. Or, if you want to say it more starkly, the transition from the human world to the post-human world. Compared to ten, or even five years ago, it’s easier to imagine now that humans won’t rule the earth forever. I’m not sure if I’d say I’m “resigned,” but accepting the possibility that human beings won’t be here forever makes it easier to reflect on what we’ve done that’s unique, ineffable, beautiful. We’ve done a lot of terrible things to the planet and to each other, but that isn’t the whole human story.

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

**Goodman Theatre**

**Playwrights Horizon**

**Vinyard Theatre**

present

**A TOUR OF THE PERMANENT COLLECTION IN THE MUSEUM OF LATE HUMAN ANTIQUITIES**

**OR, JUST**

**THE ANTIQUITIES**

By

**Jordan Harrison**

Directed by

**David Cromer**

**Caitlin Sullivan**

Based on an Original Set Design by

**Paul Steinberg**

Costume Design by

**Brenda Abbandandolo**

Lighting Design by

**Tyler Micoleau**

Sound Design by

**Christopher Darbassie**

Wig and Hair Design by

**Leah Loukas**

Dramaturgy by

**Sarah Lunnie**

Additional Musical Composition by

**Julian Davis Reid**

Casting by

**Alaine Alldaffer, CSA**

**Lisa Donadio, CSA**

**Lauren Port, CSA**

Production Stage Manager

**Patrick Fries\***

**FEATURING**

**Marchánt Davis\***

**Layan Elwazani\***

**Andrew Garman\***

**Helen Joo Lee\***

**Thomas Murphy Molony**

**Aria Shahghasemi\***

**Kristen Sieh\***

**Ryan Spahn\***

**Amelia Workman\***

**UNDERSTUDIES**

**Arash Fakhrabadi**

**Raymond Fox\***

**Jennifer Jelsema**

**Jaylon Muchison**

**Dana Saleh Omar\***

**Leighton Tantillo**

**Emily Tate**

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

Line Producer — **Lena Romano**

Associate Set Designer — **Brendan Gonzales Boston**

Assistant Lighting Designer — **Madeleine Reid**

Assistant Director — **Tor Campbell**

Production Assistant— **Gabriel Anderle**

Chicago Intimacy and Fight Coordinator — **Jyreika Guest**

New York Intimacy Coordinator and Sensitivity Specialist — **Ann James**

Young Performer Supervisor — **Katie Hanson**

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

**profiles**

**MARCHÁNT DAVIS\*** (Man 2) is a Brooklyn based actor, writer, director and producer. He received Lucille Lortel and Audelco Award nominations for his performance in Ain’t No’ Mo’ at The Public Theater. Off-Broadway: The Antiquities at Playwrights Horizons. Broadway: Ain’t No Mo’, Good Night, Oscar and The Great Society. Upcoming film: Love Language (dir. Joey Powers). He can be seen in HBO’s feature film, Reality. He also starred in Chris Morris’ The Day Shall Come. Film: A Journal for Jordan (dir. Denzel Washington), Tuscaloosa and Incomplete. MFA: NYU Tisch Graduate Acting Program. IG: @marchantdavis

**LAYAN ELWAZANI\***, she/her (Woman 4) Goodman Theatre debut. Select theater: The Band’s Visit (Broadway and national tour); The Antiquities (Playwrights Horizons); Noura (The Guthrie); We Live in Cairo (American Repertory Theater); Yasmina’s Necklace (Premiere Stages). Development: Layalina (National Queer Theater); Fouad of Nazareth (Noor Theater). TV: The Code (CBS). Solo Work: ten days ago (Brown Arts Institute Two-Time Artist Grant Recipient) MFA: Brown/ Trinity Rep (Class of 2025). www.LayanElwazani.com. @LayanElwazani.

**ARASH FAKHRABADI**, he/him (US Man 1/US Man 4) is delighted to be returning to Goodman Theatre. Fakhrabadi is an Iranian-Mexican-American actor. Chicago credits include: RUST, Layalina (New Stages at the Goodman); A Christmas Carol (Goodman Theatre); The Thanksgiving Play (Steppenwolf Theatre Company:); Anna in the Tropics (Remy Bumppo Theatre); The Leopard Play, or sad songs for lost boys (Steep Theatre). Regional: Laughs in Spanish (Milwaukee Chamber Theatre). Television: Chicago Fire (NBC). Fakhrabadi is represented by Gray Talent Group.

**RAYMOND FOX\***, he/his (US Man 3) This Happened Once at the Romance Depot … (New Stages 2022), Roe and All’s Well That Ends Well (Goodman Theatre). Ensemble Member: Lookingglass Theatre. Chicago: Remy Bumppo Theatre Company, Court Theatre, TimeLine Theatre, Metamorphoses (Second Stage, Circle in the Square). Regional: Seattle Rep., Guthrie Theater, Martha’s Vineyard Playhouse, Berkeley Rep., Arena Stage, Arden Theatre, South Coast Rep., Hartford Stage, American Repertory Theatre, Indiana Rep., Alliance Theatre, Meadow Brook Theatre, Mark Taper Forum, McCarter Theatre, Kansas City Rep., Stratford Fest.

**ANDREW GARMAN** (Man 3) originated roles in: The Christians (Playwrights Horizons - Drama Desk & Lortel Award noms, Mark Taper Forum, Humana Festival); Greater Clements, Admissions (Lincoln Center); Glory of The World (BAM, Humana Festival); Burning (New Group); A Bright New Boise, The Bereaved, After (Wild Project); Asheville (Cherry Lane); Stargazers (Page 73); Trueblinka (Maverick Theater). Other credits: Salomé (Broadway); The Ugly One (Soho Rep); Tumacho (Clubbed Thumb); Cymbeline (Public Theater); Macbeth (Actor’s Theater); Uncle Vanya (Classic Stage); Trojan Women: A Love Story (En Guard Arts). As a member of La MaMa’s Great Jones Rep, he toured internationally with Trojan Women. Recent TV/Film: The Gilded Age and The Holdovers.

**JENNIFER JELSEMA** (US Woman 2/US Woman 3) is a professional film, television, theater, commercial and voice over actor represented by Gray Talent Group. Jennifer’s theatrical productions include The Singularity Play (Jackalope Theatre); Household Spirits (Theatre Wit); Bald Sisters (Steppenwolf Theatre); The Moors and Do You Feel Anger (A Red Orchid Theatre); Ushuaia Blue and Fifth Domain (Contemporary American Theatre Festival). Her television credits include Chicago Med, Paper Girls, Zen Room and Empire. She has appeared in many films including Someone Saved My Life, Tears to a Glass Eye and Come as You Are.

**HELEN JOO LEE\***, she/her (Woman 3) Goodman Theatre credits include: The Penelopiad. Chicago credits include: Villette (Lookingglass Theatre); Kentucky (The Gift Theatre); In the Canyon (Jackalope Theatre); You for Me for You (Sideshow Theatre). Regional credits include: Murder on the Orient Express (Old Globe); Sense and Sensibility (Indiana Repertory Theatre); The Great Leap (Asolo Repertory Theatre). Television credits include: Emperor of Ocean Park (MGM+), Black Lightning (CW), Power Book IV: Force (Starz), Work in Progress (Showtime), The Chi (Showtime), Empire (Fox), Chicago Med (NBC).

**JAYLON MUCHISON**, he/him (US Man 2) The Antiquities (Goodman Theatre); Short Shakes! A Midsummer Night’s Dream, Henry V (Chicago Shakespeare Theatre); Fred in A Christmas Carol (Children’s Theatre of Madison); Fish in The Royale (American Players Theatre); Hamlet, A Midsummer Night’s Dream, King Lear, Much Ado About Nothing, Much Ado About Quite a Lot (Illinois Shakespeare Festival). Education: BFA in theater acting, University of Illinois Urbana-Champaign. Awards: Hattie McDaniel Award 2023, Samuel L. Stickler Faculty Players Award 2024, National Arts and Letters Drama Award 2023.

**THOMAS MURPHY MOLONY** (Boy) is delighted to return to Goodman Theatre. Theater credits include: Highway Patrol, Inherit the Wind (Goodman Theatre); A Christmas Story! (Marriott Theatre); Fun Home (Paramount Theatre). TV credits: American Rust (Showtime). Film: Raft of Stars. He is represented by DDO Artists Agency and Elysian Heights Management.

**DANA SALEH OMAR\***, she/her (US Woman 4) Goodman Theatre debut. Broadway national tour: The Band's Visit. Off-Broadway: We Live in Cairo (Joe’s Pub); Pirates of Penzance Unplugged (54 Below). Chicago: The Bands Visit (Writers Theatre); Once (Writers Theatre); All Our Tragic (The Hypocrites). Regional: Frankenstein: A Ghost Story (composer/musician, KC Rep.); We Live in Cairo (American Repertory Theatre); Pirates of Penzance (Pasadena Playhouse); HMS Pinafore (Actor's Theatre of Louisville); The Miraculous Journey of Edward Tulane (People’s Light). TV: Chicago PD. Creator of @weareallstuck.

**ARIA SHAHGHASEMI\***, he/him (Man 1) Goodman Theatre debut. Broadway: Prayer for the French Republic (MTC). Off-Broadway: The Antiquities (Playwrights Horizons); Macbeth, Romeo & Juliet, Hamlet (The Curtain); CONNECTED (59E59); Pluto is Missing! (The PIT). TV/Film: Invasion (AppleTV); The Penguin (HBO); Legacies (CW); No Alternative (Indie). Radio: Julius Caesar, The Tempest, Richard II (Shakespeare@Home); Corellion (Raconteur Studios).

**KRISTEN SIEH\*** (Woman 1) Broadway: The Band’s Visit. Off-Broadway: Gatz, Fortress of Solitude, February House (The Public); Dr. Ride’s American Beach House (Ars Nova); Men on Boats (Playwrights Horizons). Off-off/International: Kristen has toured nationally and internationally with companies such as The TEAM (RoosevElvis, Particularly in the Heartland, Architecting, Mission Drift, A Thousand Natural Shocks); Pig Iron (Twelfth Night); Half Straddle (Ghost Rings); The Foundry (O, Earth); ERS (Gatz, The Sound & The Fury); Banana Bag & Bodice (Beowulf: A Thousand Years of Baggage). Regional: Walker Art Center, The Wilma, A.R.T., Baltimore Center Stage. TV: House of Cards, Orange is the New Black, The Plot Against America, New Amsterdam. She is also an award-winning narrator of audiobooks.

**RYAN SPAHN\*** (Man 4) Goodman: Gloria. Select off-Broadway: Danger and Opportunity (East Village Basement); The Antiquities (Playwrights Horizons); Jordans (The Public); Merry Me (NYTW); Good Enemy (Audible Theater); Jane Anger (New Ohio); Daniel's Husband (Westside Theater); Moscow, Moscow, Moscow, Moscow, Moscow, Moscow (MCC); Summer and Smoke (CSC); Exit Strategy (Primary Stages); Gloria (Vineyard Theatre, Pulitzer finalist). On TV, some credits include Zero Day, Elsbeth, AHS: Delicate, Succession, Modern Love, The Bite, Chicago: P.D., The Blacklist. Ryan co-wrote the film He’s Way More Famous Than You, and his play, Inspired by True Events, premiered during Out of the Box Theatrics' Obie-winning season. Juilliard, BFA.

**LEIGHTON TANTILLO**, he/him (US Boy) Chicago credits include A Christmas Carol (Goodman Theatre); School of Rock (Paramount Theatre); Fun Home (Madison Street Theatre); The Music Man (Metropolis Theatre); 13, Jr. (Ovation Academy); and The Forge Sings Disney (The Forge Venue). TV credit includes Mr. Throwback (Peacock). Leighton is an advanced pianist and is a Gold Medal recipient of The NSMTA Sonatina Festival. Rep: Stewart Talent Agency. Instagram: leighton\_tantillo

**EMILY TATE**, she/her (US Woman 1) Previously at the Goodman: A Christmas Carol. Chicago credits include Private Lives, Crumbs from the Table of Joy (Raven Theatre); Circle Mirror Transformation, Turtle, Scarcity, Opus (Redtwist Theatre); Howards End, Les Liasons Dangereuses (Remy Bumppo) as well at productions with Strawdog Theatre Company, Windy City Playhouse, Piven Theatre Workshop, Eclipse, American Theatre Company and Northlight. Regional Credits: Actors Theatre of Louisville, Milwaukee Repertory Theater, Utah Shakespeare Festival. TV and Film: Chicago Fire, Empire and numerous national and regional commercial campaigns.

**AMELIA WORKMAN\*** (Woman 2) Chicago: By the Way, Meet Vera Stark (Goodman Theatre). Broadway: American Son (Kerry Washington US). Off-Broadway: Fefu and Her Friends (TFANA); Coriolanus (The Delacorte); The Lucky Ones (Ars Nova); On The Shore of the Wide World (Atlantic); The Death of the Last Black Man in the Whole Entire World (Signature); The Layover (2nd Stage); Natasha, Pierre and the Great Comet of 1812 (Ars Nova); The Shipment (The Kitchen). Regional: Residence (Humanafestival); The History of Light (CATF). Film: A Thousand and One (Sundance Grand Jury Winner). TV: American Rust.

**JORDAN HARRISON (**Playwright) was a Pulitzer Prize finalist for Marjorie Prime, which premiered at the Mark Taper Forum and went on to productions at Playwrights Horizons in New York and Writers Theatre in Chicago. Other recent plays include The Amateurs (Vineyard Theatre), Maple and Vine (Playwrights Horizons), The Grown-Up (Humana Festival), and Log Cabin (Playwrights Horizons). Harrison is the recipient of a Guggenheim Fellowship, a Hodder Fellowship, the Horton Foote Prize, the Kesselring Prize, and a Laurents/Hatcher Foundation Award for The Antiquities. As a screenwriter, Harrison’s credits include three seasons as writer/producer of the Netflix original series Orange is the New Black, as well as Netflix’s G.L.O.W., and AMC’s Dispatches from Elsewhere. His debut novel, Miss Archer, is forthcoming from William Morrow, an imprint of HarperCollins.

**DAVID CROMER** (Co-Director) Chicago credits include Sweet Bird of Youth and Long Day’s Journey into Night as Edmund Tyrone (Goodman Theatre); Next to Normal, A Streetcar Named Desire, Picnic, The Price, Booth and Oscar Remembered (Writers Theatre); Bug, The Dazzle, Orson’s Shadow and Golden Boy (Steppenwolf). Cherrywood, Mojo and Hot l Baltimore (Mary-Arrchie). Notable Chicago productions include Our Town (The Hypocrites); The Cider-House Rules (co-directed with Marc Grapey at Famous Door); Angels in America (The Journeymen); and Women and Water (Big Game Theatre) among others. He studied directing at Columbia College Chicago under Sheldon Patinkin, Susan Osborne-Mott, Michael Maggio and Randall Arney. He is the son of Richard and Louise Cromer and was raised in Skokie, Illinois.

**CAITLIN SULLIVAN** (Co-Director) is a director and theater-maker based in New York City. Recent work includes Find Me Here (Crystal Finn/Clubbed Thumb); The Keep Going Songs (The Bengsons/ LCT3); The Good John Proctor (Talene Monahon/Bedlam); Nova (Obehi Janice/Royal Lyceum Theatre Edinburgh and Pemberley Productions); United States vs Gupta (Deepali Gupta/JACK in collaboration with New Georges); WORK HARD HAVE FUN MAKE HISTORY (reid tang/Clubbed Thumb); Ohio (The Bengsons/Actors Theatre of Louisville, piece by piece productions); and Sanctuary City (Martyna Majok/NYTW). Sullivan co-founded Seattle’s critically acclaimed Satori Group. As Artistic Director, she created and/or directed seven original works. Born and raised in Boston (Dorchester!), she is a graduate of Williams College; an alum of the Drama League Directors Project, the Clubbed Thumb Directing Fellowship and the New Georges Jam; and a New Georges Affiliate Artist. The Antiquities marks her Goodman Theatre debut.

**BRENDA ABBANDANDOLO** (Costume Designer) New York credits include: Good Night, and Good Luck, Maryjane, The Sign in Sidney Brustein’s Window, The Antiquities, Scene Partners, Camp Siegfried, A Case for the Existence of God, Russian Troll Farm, Octet. Film/TV credits include: Easy’s Waltz, Quiz Lady, Coda (Academy Award Best Picture), An American Pickle, The Disaster Artist, Saturday Night Live (Associate CD). Her work thus far has received a Hewes Design Award and Obie Award. Other: MFA/ NYU TSOA. www.bnadesigner.com.

**TYLER MICOLEAU**, he/him (Lighting Designer) Goodman Theatre credits include The World of Extreme Happiness and The Trinity River Plays. Broadway credits include The Buena Vista Social Club, Into the Woods, American Buffalo, Be More Chill and The Band’s Visit. Recent Off-Broadway credits include Hold on to Me Darling (Lortel Theatre); A Simulacrum (Atlantic); Like They Do in the Movies (PACNYC); Camp Siegfried (Second Stage); A Case for the Existence of God (Signature). Tony Award for The Band’s Visit. www.tylermicoleau.com @micoleau

**CHRISTOPHER DARBASSIE** (Sound Design) Off-Boadway (select): The Antiquities, Amusements (Playwrights Horizons); The Counter (Roundabout); Table 17 (MCC); Six Characters (LCT3); Grangeville, A Bright New Boise, A Case for the Existence of God (Signature NYC); The Apiary, Camp Siegfried, Patience (2ST); I’m Almost There (Audible @ Minetta Lane/Francesca Moody Productions @ Edinburgh Fringe); This Beautiful Future (Cherry Lane), The Uncle Vanya In A Loft, P.S. (Ars Nova); Black Exhibition, Demons (Bushwick Starr); and work at Petzel Gallery, The Alliance Theater, Playmakers Rep, The Brooklyn Museum, The Studio Museum and more.

**LEAH LOUKAS**, she/her (Wig and Hair Design) Playwrights Horizons: Doris to Darlene, The Shaggs, Your Mother’s Copy of the Kama Sutra, The Treasurer. Vineyard Theatre: Scene Partners, Gigantic, Checkers. Broadway: Oh, Mary!, Lempicka, The Sign in Sidney Brustein’s Window; Natasha, Pierre & the Great Comet of 1812; Sweat; Oh, Hello; On the Town; A Night with Janis Joplin; Vanya and Sonia and Masha and Spike. Additional Off-Broadway: Big Gay Jamboree. TV: Annie Live! (Emmy winner), Only Murders in the Building Season 3 (Emmy nominated, Hair Stylist).

**SARAH LUNNIE**, she/her (Dramaturg) Playwrights Horizons: The Thin Place, The Christians, Miles for Mary. Broadway: What The Constitution Means to Me; A Doll’s House, Part 2; Hillary and Clinton; Grand Horizons. Select Off-Broadway: Public Obscenities, The Ally, Where the Mountain Meets the Sea, Mrs. Murray’s Menagerie, among many others. Sarah has worked in the artistic offices of the Jungle Theater, Actors Theatre of Louisville and Playwrights Horizons. She is the Senior Dramaturg of the Public Theater.

**ALAINE ALLDAFFER AND LISA DONADIO** (Casting) are currently the Casting Directors for Playwrights Horizons with 15 Artios nominations and four wins for casting. Credits include Stereophonic, A Strange Loop, Grey Gardens and Clybourne Park (all for Playwrights Horizons and Broadway), Circle Mirror Transformation (Drama Desk and Obie Awards for Best Ensemble) and The Flick (Playwrights Horizons and The Barrow Street Theater). Television credits include The Knights of Prosperity (aka Let’s Rob Mick Jagger) for ABC. Associate credits include Ed for NBC and Monk.

**LAUREN PORT** (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 highlights: 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 includes: New Amsterdam (NBC); American Odyssey (NBC) and Steel Magnolias (Sony for Lifetime). Lauren 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 English, Primary Trust and Fat Ham at Goodman Theatre. Other credits include work with Audible 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. Pat is an ensemble member with Rivendell Theatre Ensemble in Chicago.

**PLAYWRIGHTS HORIZONS** is a writer’s theater in New York City committed to the advancement of bold and visionary playwrights, through the development and production of daring new work and the education of future theatermakers. Adam Greenfield has served as Artistic Director since 2020; Casey York became Managing Director in 2024. For over 50 years, the organization has distinguished itself by a steadfast commitment to centering the voice of the playwright. It’s a mission that is always timely, and one that’s necessary in the ongoing evolution of theater in this country. By expanding the U.S. theater canon with a wider range of voices, Playwrights Horizons aims to be a home for the exploration of playwriting and an anti-racist center of curiosity, dialogue, and artistic risk.

**VINEYARD THEATRE** (Sarah Stern and Douglas Aibel, Artistic Directors; Moogie Brooks, Managing Producer) is one of the country’s leading theatres for the development and production of new plays and musicals, dedicated to nurturing a community of daring theatremakers whose work expands the form, the field, and the larger culture. From our home in New York City’s Union Square, Vineyard has launched more than 150 new works and has sent eleven shows to Broadway, including the Tony Award-winning musical Avenue Q, Paula Vogel’s Pulitzer Prizewinning How I Learned to Drive, and Tina Satter’s Is This a Room (now HBO’s Reality). The Vineyard produced the acclaimed world-premiere of Jordan Harrison’s The Amateurs in 2016, and previously collaborated with The Goodman on Lucas Hnath’s Dana H. and Branden Jacobs-Jenkins’ Gloria. Vineyard’s work has been recognized with the industry’s highest honors, including special Drama Desk, Obie, and Lucille Lortel Awards for artistic excellence.

**SUSAN V. BOOTH** (Goodman Theatre Walter 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 serves on the boards of the Erikson Institute and Denison University, is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field, and was a 2024 Leadership Greater Chicago Daniel Burnham Fellow.

**JOHN COLLINS** (Goodman Theatre Executive Director) began his career with a summer internship at the Goodman, where he has since served in various senior leadership positions over the past two decades. During his tenure, Collins has overseen numerous production transfers to Broadway, regional and international venues and tours of Goodman productions, including The Who’s TOMMY; Good Night, Oscar; War Paint; Desire Under the Elms; and Chinglish (Broadway); The Iceman Cometh (New York/BAM); The White Snake (China); and Luna Gale (Los Angeles). He also helped open the Alice Rapoport Center for Education and Engagement—a 10,000 square foot center for expanded programming and activities. Collins is a member of the Economic Club of Chicago, a past chairman and current board member of the League of Chicago Theaters, and a board member of the Chicago Loop Alliance and the League of Resident Theatres (LORT). He is a graduate of Marquette University and resides in Chicago with his wife Melissa and their children, Shea and Evan.

**about us**

**AMERICA’S “BEST REGIONAL THEATRE”** (Time magazine), the Goodman is a premier not for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Walter Artistic Director Susan V. Booth and Executive Director John Collins and committed to core values of Quality, Diversity and Community, the Goodman makes inclusion the fabric of the organization through its artistic priorities—including new play development, large scale musical theater works and reimagined classics. Distinctions include two Pulitzer Prizes, 22 Tony Awards and nearly 200 Jeff Awards. The Goodman was first to produce all 10 plays in August Wilson’s “American Century Cycle,” and its annual A Christmas Carol, now in its fifth decade, has created a new generation of theatergoers. The Goodman also serves as a production partner with local, national and international companies.

Our nationally recognized Education and Engagement programs use the tools of our profession to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Alice Rapoport Center for Education and Engagement (est. 2016) is the home of such programming, most offered free of charge, and has vastly expanded the theater’s ability to serve our city (with 85% of youth participants from underserved communities).

Goodman Theatre was founded by William O. Goodman and family in honor of their son, Kenneth, a figure in Chicago’s early 1900s cultural renaissance. The family’s legacy endures through Albert Ivar Goodman who, with his late mother, Edith-Marie Appleton, contributed the funds for the new Goodman center in 2000. Today, Goodman leadership also includes Julie Danis as Chairman of Goodman Theatre’s Board of Trustees, Lorrayne Weiss as the Women’s Board President and Kelli Garcia as 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:** May 24 at 12:30pm, Touch Tour at 2:00pm

**American Sign Language (ASL) Interpreted Performance:** May 23 at 7:30pm

**Open-Captioned Performance:** May 25 at 2pm

**Spanish Subtitles Performance:** May 24 at 7:30pm