

HOLIDAY

ADAPTED PLAY BY RICHARD GREENBERG

FROM THE PLAY HOLIDAY BY PHILIP BARRY

DIRECTED BY ROBERT FALLS



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WELCOME

So many roads led to the production you're about to see.

Early in the planning process for our Centennial Season, I sat down with Robert Falls and asked him what projects were currently consuming him (directors love this question; try it on any of us, and then clear some time for the answers). It was a terrific conversation, and while we didn't land on a final answer, we landed on a few really provocative possibilities. Flash forward, we sat down for a follow up. And the world, in the intervening weeks, had somehow become even more complicated. As a director who lives, eats and sleeps on the tenets of whatever text he's directing, Bob made a deeply honest admission about one of the darker plays on his list: "I don't know that I want to spend the next year diving even deeper into that." Then, he told me about a new adaptation of Philip Barry's wholly effervescent play *Holiday* that he was working on with the consummate American writer Richard Greenberg, and it was so clear that this play and this process was a joyful one.

It felt then, as it feels now, a gift of a choice. A smart and funny and utterly delightful work for the dark winter of a dark year.

What we didn't know was that it would be one of Richard's last plays.

Even writing that is hard, as it seems impossible that this protean writer/thinker/poet of the theater isn't with us anymore. But I take great solace in the fact that one of his final chapters is in the hands of a great craftsman, with whom he had a deeply collaborative and affectionate relationship. And I am every kind of honored that we here at The Goodman get to set this ship sailing.

I leave you with this: if you see something you love—a performance, a costume, a directorial choice—let the artist know. Let Richard's memory teach us all to do that more generously and more often.

Susan V. Booth

Goodman Theatre Walter Artistic Director

HOLIDAY REFRESHED

By Neena Arndt

There's a common character type in the plays of the late, brilliant Richard Greenberg: upper class, slightly snobby or out of touch, wealthy or striving to be, and nearly as witty as the playwright himself. Though his voice is his own, his characters are slightly reminiscent of those written by Philip Barry, the early 20th century playwright who penned *Holiday* in 1928 and enjoyed a robust career both on Broadway and in Hollywood. So when Barry's descendants began to consider commissioning a refreshed adaptation of *Holiday*, Greenberg emerged as the man for the job.

Born in 1958 on Long Island, Greenberg developed an early interest in the work of F. Scott Fitzgerald, who explored the excesses of the jazz age in novels like *The Great Gatsby* and *Tender is the Night*. Growing up in the shadow of Manhattan's wealth and glamor, the young Greenberg grew fascinated by the world of the elite. He attended Princeton University in part because Fitzgerald had gone there, and then briefly enrolled in a graduate program at Harvard before dropping out to earn an MFA in playwriting from Yale. On these Ivy League campuses he mingled with students from monied and powerful families before launching his playwriting career in the 1980s with

plays like *Eastern Standard* and *The American Plan*. Greenberg became known not only for his sparkling dialogue and exploration of wealth and class, but also for being among the first to portray the wounds of AIDS-era Manhattan on stage.

In the early 2000s, Greenberg again depicted the challenges of being a gay man in America: his play *Take Me Out* explores the ramifications of a major league baseball player coming out of the closet. Appearing in both London and New York, the play won accolades—including the 2003 Tony Award for best play—at a time when activists fought for gay marriage and admitting to homosexuality could mean career suicide for public figures. Greenberg's success continued throughout the 2000 and 2010s, with plays like *The Violet Hour* and *The Assembled Parties*. In the early 2020s, he adapted *Holiday*, bringing his contemporary voice to Barry's buoyant play that had held audiences in thrall for much of the 20th century.

When *Holiday* premiered in 1928, Barry, aged just 32, had already enjoyed success on Broadway with seven prior plays. Like Greenberg, Barry had grown up comfortable but not wealthy, and then attended Ivy League universities. After marrying a wealthy woman in 1923 and experiencing some success in his career, he began to live a luxurious life, spending time in the French Riviera

socializing with F. Scott Fitzgerald decades before the teenage Greenberg grew enamored with Fitzgerald's opulent worlds. Upon his return from France, Barry wrote *Holiday*, in which a young man asks a woman from a wealthy family to marry him, but it becomes clear that his values surrounding money clash with her family's generations-old quest to multiply their riches. Beneath the play's bubbly, comic surface lie serious themes: it urges us to contemplate our relationships with work, money, leisure and family. *Holiday* ran for 230 performances on Broadway. Not long after it closed, the stock market crashed, ushering in the Great Depression and torpedoing the financial lives of Americans from all socioeconomic classes.

The Goodman produced *Holiday* in February 1930. By then, the decadent days of the 1920s depicted in the play must have been a distant memory, but perhaps audiences appreciated looking back at characters who were as naive as they themselves had been prior to the crash. So popular was *Holiday* that The Goodman produced it three more times: in 1939, 1947 and 1979; and other theaters also relied on it as a box office draw. While Barry continued to find success as a playwright, famously penning *The Philadelphia Story* in 1939, he also worked at the forefront of a new medium: film. As "talkies" emerged in the late 1920s, Barry was perfectly poised to transfer his

work to film. Director Edward H. Griffith filmed his play *Paris Bound* in 1929, and the following year filmed *Holiday* (both of which were adapted for film by other writers). But that early film version of *Holiday* is rarely remembered today; the movie was remade in 1938 by George Cukor, and this version—which stars Katharine Hepburn and Cary Grant—is now the definitive version.

Greenberg's luminous adaptation of *Holiday* adheres closely to Barry's plot. But the style is quintessential Greenberg, and it places the action in a contemporary setting replete with references to our 21st century world. Where characters in Barry's play catch a boat, they catch a flight in Greenberg's play. A straight couple becomes lesbian, an ambiguously gay man becomes unabashedly out, and women have careers. The play takes place in December 2019 and January 2020, but just like 1930s audiences, we can watch *Holiday* and remember what the world looked like not so very long ago: on the eve of change. And then settle in for a fine romantic comedy that will remind us to go for the things we want.

Neena Arndt is the *Holiday* Dramaturg.

THE PEOPLE OF THE GOODMAN

During this milestone season, we spotlight the people who have filled our spaces for 100 years. Come to The Goodman. Leave More Human.

Ryan Robinson first began attending The Goodman with his family in 2015, and for the past decade, it has remained a meaningful part of their cultural life in Chicago. A longtime supporter of the city's arts and sports institutions alike, Ryan values The Goodman as a place where tradition, storytelling and shared experience come together—whether through an annual visit to *A Christmas Carol* or discovering a powerful new work. For him, The Goodman is one of the spaces that helps anchor Chicago as home.

Q: If you were to describe The Goodman in one word, what would it be, and why?

I would use the word iconic. I think this term applies because when you think of Chicago, The Goodman is one of the landmarks people think of. From the outstanding performances to the talented performers, it hasn't been around for 100 years for nothing. And of course, the famous sign on Dearborn Street.

Q: Why do you think live theater matters?

It allows people to relax, put their troubles away for a few hours and enjoy themselves. It also allows people to see things from many different perspectives. I can't imagine a world without live theater and my family and I are so grateful for a city with so many options.

Q: What do you hope future audiences will feel when they step into The Goodman, just as you have?

I hope they feel a sense of wonder and acceptance. That no matter what their background is they feel they belong here and feel they are always welcome. I hope they enjoy the great stories the people here have to tell and will be able to share them with others and spread the word.

Q: When you think about “leaving more human,” what does that mean to you?

To me, it means you have felt something that touched you in a special way. Hopefully they are feelings that you can bring home and maybe make the world a better place.

Q: What's something you wish more people knew about attending live theater?

Nothing compares to live theater. It absolutely blows away movies and television. Every night it can be just a little different because it is performed live, and not taped as other productions. Until you experience it is just so hard

to describe what an amazing experience it is. The whole performance, from the actors to the lighting, everything has to be precise. There are no chances for retakes. The hours of practice to get it to perfection. To see the whole thing come together is a wonder to behold.

THE GOODMAN

Susan V. Booth, Walter Artistic Director

John Collins, Executive Director

presents

HOLIDAY

**ADAPTED PLAY BY
RICHARD GREENBERG**

**FROM THE PLAY HOLIDAY BY
PHILIP BARRY**

**DIRECTED BY
ROBERT FALLS**

**SET DESIGN BY
WALT SPANGLER**

**COSTUME DESIGN BY
KAYE VOYCE**

**ORIGINAL MUSIC AND SOUND DESIGN BY
RICHARD WOODBURY**

**LIGHTING DESIGN BY
AMITH CHANDRASHAKER**

**DRAMATURGY BY
NEENA ARNDT**

**CASTING BY
LAUREN PORT, CSA**

**PRODUCTION STAGE MANAGER
NIKKI BLUE***

**STAGE MANAGER
KRISTA KANDERSKI***

CAST

SETTING: BEFORE, DURING AND AFTER NEW YEAR'S, 2020. THE SETON MANSION ON FIFTH AVENUE.

WALTER—**RAMMEL CHAN***

NIKKA WASHBURN—**CHRISTIANA CLARK***

LAURA CRAM—**ALEJANDRA ESCALANTE***

SUSAN FELD—**JESSIE FISHER***

LINDA SETON—**BRYCE GANGEL***

JULIA SETON—**MOLLY GRIGGS***

SETON CRAM—**ERIK HELLMAN***

EDWARD SETON—**JORDAN LAGE***

JOHNNY CASE—**LUIGI SOTTILE***

NED SETON—**WESLEY TAYLOR***

UNDERSTUDIES

US JULIA SETON—**TAYLOR MARIE BLIM***

US JOHNNY CASE/US SETON CRAM—**THEO GYRA**

US NIKKA WASHBURN—**TIFFANY RENEE JOHNSON***

US SUSAN FELD/US LAURA CRAM—**DINA MONK**

US EDWARD SETON—**RON E. RAINS***

US NED SETON—**KYLE RINGLEY**

US LINDA SETON—**HANNAH RUWE**

US WALTER—**THOMAS B. TRAN**

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

LINE PRODUCER—**MALKIA STAMPLEY**

INTIMACY—**TORANIKA WASHINGTON**

ASSISTANT DIRECTOR—**HANNAH TODD**

ASSISTANT SET DESIGNERS—**JOSHUA GIBSON AND KIM ZHOU**

ASSISTANT SOUND DESIGNER—**STEF SENIOR**

ASSISTANT LIGHTING DESIGNER—**MADELEINE REID**

SCRIPT PRODUCTION ASSISTANT—**JOJO
WALLENBERG**

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

RAMMEL CHAN*, he/him (WALTER) was last seen at The Goodman in King of the Yees (Goodman Theatre, Kirk Douglas Theatre co-production). Chicago credits: Vietgone, Tiger Style! (Writers Theater); Lucy & Charlie's Honeymoon (Lookingglass Theater Company); Oblivion (Steppenwolf Theater Company); Cambodian Rock Band (Victory Gardens Theater). Chan recently appeared on Chicago Med (NBC). Film credits include I Used To Go Here directed by Kris Rey. As a playwright Chan was part of The Goodman's New Stages Residency in 2024. In 2025, he was honored to receive a 3Arts Award in Theater.

CHRISTIANA CLARK*, she/her (NIKKA WASHBURN) Goodman Theatre: A Christmas Carol, Primary Trust, the ripple the wave that carried me home, The Notebooks Of Leonardo Davinci, The Winter's Tale and The Trinity River Plays. Broadway: Doubt (Roundabout). Off-Broadway: Flex (Lincoln Center); blood work (National Black Theatre); and Pure Confidence (59E59). Regional: Oregon Shakespeare Festival, Chicago Shakes, Guthrie, Penumbra, Pillsbury House, Berkeley Rep, Dallas Theatre Center and Shakespeare Theatre DC. Film/TV: Étoile, The Gilded Age, Candyman, Law&Order: Organized Crime,

FBI: Most Wanted and Chicago Fire. Represented by Gray Talent Group.

ALEJANDRA ESCALANTE* (LAURA CRAM) Goodman Theatre: The Cherry Orchard, 2666, The Upstairs Concierge, Measure for Measure and Song for the Disappeared. Chicago: Henry V, All's Well That Ends Well, Measure for Measure (Chicago Shakespeare Theater). Off-Broadway: Dying City (Second Stage Theater). Regional: Simona's Search, Romeo and Juliet (Hartford Stage); The Taming of the Shrew (American Players Theatre); The Odyssey, Othello (American Repertory Theater); Sense and Sensibility (Guthrie Theater); Darwin in Malibu (Washington Stage Guild); Seven seasons at the Oregon Shakespeare Festival.

JESSIE FISHER* (SUSAN FELD) makes her Goodman Theatre debut! Chicago credits: Every Brilliant Thing (Writers); Catch Me If You Can (Marriott); Constellations, Of Mice and Men (Steppenwolf); Othello, The Heir Apparent, Taming of the Shrew (Chicago Shakespeare); and work at TimeLine, Chicago Children's Theatre, ATC, About Face, Rivendell, The Gift. Broadway: Girl in Once, Delphi in Harry Potter and the Cursed Child (OBC); Jaye Posner in A Beautiful Noise (OBC). Regional: What the Constitution Means To Me, Grounded (Milwaukee Rep). TV/Film: Chicago PD, Chicago Justice, Boss. Co-creator of Erik and Jessie and Everyone You Know Show.

BRYCE GANGEL*, she/her (LINDA SETON) makes her Goodman Theatre debut. Select Chicago credits include: Dry Land (Rivendell Theatre); Bloomsday (Remy Bumppo); Guess Who's Coming to Dinner (Court Theatre); 1980 or Why I'm Voting... (Jackalope Theatre); Posh (Steep Theatre). Regional: Wife of a Salesman (Milwaukee Rep). Film & TV credits: Ryan Murphy's upcoming American Love Story (FX); Chicago Fire, Crisis (NBC); The Exorcist (FOX); Cul de Sac, Dreaming Grand Ave and Princess Cyd.

MOLLY GRIGGS*, she/her (JULIA SETON) makes her Goodman Theatre debut. Broadway: John Proctor Is The Villain and Hello, Dolly! Off-Broadway: Linda (MTC); Ultimate Beauty Bible (Page 73); Nomad Motel (Atlantic). TV/Film: The Residence (Netflix); Dr. Death (Peacock); Succession (HBO); Servant (Apple+); Prodigal Son (FOX); New Amsterdam (NBC); Law and Order: SVU (NBC); The Good Doctor (ABC); FBI: Most Wanted (CBS); Bull (CBS); Magnum P.I. (CBS); Hide, Before I Go. Education: Carnegie Mellon University.

ERIK HELLMAN* (SETON CRAM) previously appeared at The Goodman in *Luna Gale*. Recent credits include *Much Ado About Nothing*, *Richard III* (Chicago Shakespeare Theatre); *Dial M for Murder* (Drury Lane); *Translations* (Writer's Theatre); *1776* and *The Sound of Music* (Marriott Theatre); *Rosencrantz and Guildenstern are Dead* and

Othello (Court Theatre); Lindiwe and Familiar (Steppenwolf Theatre); Little Women (Northlight Theatre); Let the Right One In (Berkeley Rep). Film/TV work includes The Dark Knight, Walden, Chicago Fire, Chicago PD, Empire, The Good Fight, Mrs. America, Fargo, 61st Street and David Fincher's The Killer.

JORDAN LAGE* (EDWARD SETON) is a founding member of the Atlantic Theater Company, which was formed by acting students of David Mamet and William H. Macy in classes taught at Goodman Theatre in 1985. Chicago credits: Sweet Eros, Been Taken, After Magritte, A Night Out (Atlantic Theatre Company). Broadway: Glengarry Glen Ross (2005 and 2025 revivals), American Buffalo (2022), Race, Speed-the-Plow (2008), The Old Neighborhood. Off-Broadway: The Penitent, The Water Engine, Mojo, The Night Heron, Edmond, Prairie du Chien, Boys' Life (Atlantic Theater). Television: Succession, The Looming Tower, Madam Secretary, Oz. Drama Desk, SAG-AFTRA, Barrymore Awards.

LUIGI SOTTILE* (JOHNNY CASE) Chicago: Bernhard/Hamlet (Goodman Theatre); Familiar (Steppenwolf); The Tempest, Othello, Shakespeare In Love (Chicago Shakespeare Theatre); The Adventures Of Augie March (Court Theatre); The Book Of Will, The Wickhams, The Garbologists (Northlight Theatre). Broadway: Slave Play. Regional theater: Signature

Theatre, Woolly Mammoth, Folger Theatre, Utah Shakespeare Festival, Pennsylvania Shakespeare Festival, Walnut Street Theatre, Wilma Theater, Philadelphia Theatre Company, Arden Theatre, People's Light and Theatre, Milwaukee Rep, etc. TV/Film: Chicago Med (Sean Archer), Chicago PD, All Happy Families.

@luigisottile_actor

WESLEY TAYLOR* (NED SETON) Goodman Theatre debut. Broadway: Spongebob Squarepants, The Addams Family, Rock of Ages (Theatre World Award, OCC nomination). Off-Broadway: Alice by Heart (Chita Rivera Award), Assassins, Little Miss Sunshine. TV: Only Murders in the Building (SAG nomination), The Good Wife, Looking, Difficult People, I'm Dying up Here, The Tomorrow People, One Life to Live and Smash. Film: The Devil Wears Prada 2, The Surrogate, Lucky Stiff, The Spongebob Musical, Live on Stage! Co-Director: Cellino v Barnes. Co-Writer/Director: Summoning Sylvia, Indoor Boys. BFA: UNCSA.

TAYLOR MARIE BLIM*, she/her (US JULIA SETON) returns to The Goodman. Theatrical credits: The Wolves, Perry Street: New Stages (Goodman Theatre); We Are Proud..., The Crucible, Mary Page Marlowe (Steppenwolf); Revolution (A Red Orchid); Love's Labor's Lost (Chicago Shakespeare Theatre); Sucker Punch (Victory Gardens Theatre); Victoria (The Elysian-LA). And the Jeff Award

Best Ensemble for The Wolves (Goodman Theatre). TV/Film credits: Hala (Sundance Selection-2019); The Year Between (Tribeca Selection-2023); Chicago PD and Med (NBC); Fargo (FX); Utopia, Lightyears (Amazon); Phyl, and The Disposal. BFA: The Theatre School at DePaul University.

THEO GYRA (US JOHNNY CASE/US SETON CRAM)
Goodman Theatre: Inherit the Wind. Other Chicago credits include: Rome Sweet Rome (Chicago Shakespeare Theater); The Listeners (Lyric Opera of Chicago); The Sex Talk I Never Had (Avalanche Theatre). Gyra is a recent graduate and proud alumnus of Northwestern University, The Royal Academy of Dramatic Art, and Interlochen Arts Academy. @theogyra

TIFFANY RENEE JOHNSON* (US NIKKA WASHBURN)
Goodman Theatre: School Girls; Or, The African Mean Girls Play. Chicago: Blues For An Alabama Sky, Passage (Remy Bumppo); Chlorine Sky (Steppenwolf); Red Velvet (Chicago Shakes); The Garbologists (Northlight); Ma Rainey's Black Bottom, A Doll's House (Writers); Flyin' West (American Blues); truth and reconciliation (Sideshow). Broadway Tour: Jaja's African Hair Braiding. Regional: Race (Next Act). TV: The Chi, Shameless (Showtime); Soundtrack (Hulu); Chicago Med, Chicago P.D. (NBC). Film: Range Runners, North of the 10. Reps: Gray Talent Group TiffanyReneeJohnson.com

DINA MONK, she/her (US SUSAN FELD/US LAURA CRAM) Chicago Theatre: Love Song (Remy Bumppo Theatre Company); Private Lives (Raven Theatre); The Madness of Edgar Allan Poe: A Love Story (Oak Park Festival Theatre); Gaslight (Oil Lamp Theater); The Subtle, Sublime Transformation of Benny V (A Short Leap Theatre Co.). Regional Theatre: A Christmas Carol (Cincinnati Playhouse in the Park); As You Like It (Montana Shakes!); The Winter's Tale and Love's Labour's Lost (Notre Dame Shakespeare Festival). TV credits: Chicago Fire (NBC). She is represented by Grossman & Jack Talent. dinamonk.com

RON E. RAINS*, he/him (US EDWARD SETON) returns to The Goodman, where he played Bob Cratchit in A Christmas Carol for 11 seasons. Other Goodman Theatre credits include The Music Man, The Matchmaker, By the Way Meet Vera Stark, Passion Play and The Revenge of the Space Pandas. He's worked at many Chicago theaters, including Chicago Shakespeare, Steppenwolf, TimeLine, Drury Lane, Northlight, Paramount, Marriott and Writers Theatres. Television credits include Chicago Justice and Med. Ron is most known for his role as Head Film Critic for The Onion and is represented by Gray Talent Group. ronrains.com

KYLE RINGLEY (US NED SETON) makes his Chicago and Goodman Theatre debut! Ringley is a recent graduate

of the MFA Acting program at Northwestern University, where he appeared in Museum (The Guard), The Oregon Trail (Billy/Matt) and No Exit (Jean-Claude). TV/Film: Chicago Fire. kyleringley.net

HANNAH RUWE, she/her (US LINDA SETON) Chicago theater: US Jess in Ashland Avenue (Goodman Theatre); US Billie Jean in Billie Jean (Chicago Shakespeare Theater). Regional credits include The Diary of Anne Frank (Indiana Repertory Theatre & Seattle Children's Theatre); Ibsen in Chicago (Seattle Repertory Theatre); The Cherry Orchard, Things You Can Do (ACT); Grand Concourse, On Clover Road (Seattle Public Theatre). TV and film credits include Chicago Med (NBC) and Emperor of Ocean Park (MGM+).

THOMAS B. TRAN, he/him (US WALTER) Chicago: Dynasty Babies (The Second City); Rosencrantz and Guildenstern Are Dead, The Drunken City, A Wrinkle in Time, Passage and She Kills Monsters (The Theatre School at DePaul University). Regional: The Trial of Odysseus (Hydrama Theatre). TV: Power Book IV: Force (STARZ). Thomas is an Asian-American artist from St. Louis, Missouri and a proud graduate from The Theatre School at DePaul University. He is represented by Paonessa Talent. Instagram: @thomasbtran

PHILIP BARRY (1896 – 1949) (PLAYWRIGHT) is the acclaimed American playwright best known for his ability

to write sophisticated high comedy blending wit, romance and the tension between material success and emotional fulfillment. Often his plays highlight the charms and flaws of America's elite; something he learned of firsthand with his marriage to Ellen Semple in 1922. Barry is the third most prolific American playwright with twenty original Broadway productions. Barry's stage hits included Paris Bound (1927), Holiday (1928), Hotel Universe (1930), The Animal Kingdom (1932), The Philadelphia Story (1938) and High Society (1987), the musical adaptation of The Philadelphia Story.

RICHARD GREENBERG (ADAPTATION) is the Tony Award-winning author of *Take Me Out*. Broadway plays include *The Assembled Parties*, *The Violet Hour*, *Three Days of Rain* and *The American Plan*. Off-Broadway plays include *The Dazzle*, *Hurrah at Last* and *Life Under Water*. His adaptation of Strindberg's *Dance of Death* was seen on Broadway starring Ian McKellen and Helen Mirren. Greenberg received the Oppenheimer Award for a new playwright as well as the first PEN/Laura Pels Award for a playwright in mid-career. After a decades-long career and writing over 30 produced plays, Greenberg passed away due to cancer last year.

ROBERT FALLS' (DIRECTOR) theater and opera work over four decades has included groundbreaking new plays, reimagined classics, large-scale musical works and

more. He served as Artistic Director of Chicago's Goodman Theatre from 1986 to 2022. He returns to The Goodman for the first time since his acclaimed production of The Cherry Orchard. He recently directed Amadeus at Steppenwolf Theatre. His directing credits at The Goodman include plays by Shakespeare, O'Neill, Chekhov, Ibsen, Miller and Brecht. He has also directed many new American plays, including works by Rebecca Gilman, most recently Swing State. His awards include Tony, Drama Desk, Obie and Helen Hayes Awards. In 2015, Falls was inducted into the American Theater Hall of Fame.

WALT SPANGLER, he/him (SET DESIGNER) has designed for The Goodman for over 20 years. Notable designs for Robert Falls include: Desire Under The Elms, King Lear, 2666, Measure For Measure and Winter's Tale. Broadway: Between Riverside and Crazy, Tuck Everlasting, A Christmas Story The Musical, Escape To Margaritaville, Scandalous, Desire Under The Elms and Hollywood Arms. Other Chicago/regional: Steppenwolf Theater, Guthrie, Mark Taper Forum, Shakespeare Theater, Kennedy Center, Arena Stage and many more. Please visit waltspangler.com to see Spangler's vivid designs.

KAYE VOYCE (COSTUME DESIGNER) Goodman Theatre: Luna Gale, Until the Flood (streaming), Shining

City and Other Desert Cities. Other Chicago credits: The Listeners (Lyric Opera of Chicago); Thyestes, Quartet, Phèdre, Life's A Dream, Tartuffe (Court Theater); Valparaiso (Steppenwolf). Broadway: Uncle Vanya, Sea Wall/A Life (co-design), True West, The Nap, Significant Other, The Real Thing, The Realistic Joneses, Shining City. Recent off-Broadway: The Seat of Our Pants (Public Theater); We Had a World (Roundabout); The Welkin (Atlantic). Recent regional theater includes Waiting for Godot (set and costume design, Geffen Playhouse).

RICHARD WOODBURY (Original Music and Sound Designer) returns to The Goodman where previous credits include original music and sound design for Inherit the Wind, The Cherry Orchard, Swing State, The Sound Inside, The Winter's Tale, An Enemy of the People, Blind Date, Uncle Vanya, 2666 and many others. Woodbury's work has also been featured on Broadway, internationally and at regional theaters across the United States. He has received Jeff, Helen Hayes, Ovation and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

AMITH CHANDRASHAKER (LIGHTING DESIGNER) Broadway: Prayer for the French Republic (Tony Nom.), Purpose, Merrily We Roll Along. Off-Broadway: The Public, Playwrights Horizons, NYTW. Regional: 2ST, MTC, Steppenwolf. Opera: Glimmerglass Festival,

Houston Grand Opera, Washington National Opera. Dance: The Lyon Opera Ballet, The Royal Ballet of New Zealand, The National Dance Company of Wales. Recipient of The Drama Desk and Henry Hewes Awards; Union Trustee for United Scenic Artists, Local USA 829, IATSE; and professor at The University of Maryland.

NEENA ARNDT (DRAMATURG) is a dramaturg, writer and professor. From 2008 to 2025, she served as the Resident Dramaturg and Literary Manager at The Goodman. During her tenure she was the dramaturg for 57 productions; highlights include the world premieres of Rebecca Gilman's plays *Luna Gale*, *A True History of the Johnstown Flood* and *Swing State*, and director Robert Falls' productions of *The Seagull*, *Uncle Vanya*, *The Cherry Orchard*, *The Iceman Cometh*, *Measure for Measure* and *The Winter's Tale*. She has also worked with Milwaukee Repertory Theater, the American Repertory Theater, Actors Theater of Louisville and Long Wharf Theatre, among others. She has taught at Boston University and DePaul University, and holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University.

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). 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.

NIKKI BLUE*, she/her (PRODUCTION STAGE MANAGER) returns to Goodman Theatre for her tenth season as an AEA Stage Manager. Goodman Theatre highlights include Ashland Avenue, The Color Purple, Betrayal, Inherit the Wind, The Nacirema Society, The Who's Tommy, Toni Stone, Roe, Lottery Day and The Wolves, among others. Other selected regional credits include SIX (Chicago Shakespeare Theater); Godspell (Arkansas Repertory Theatre/2 Ring Circus), and Chicago Children's Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, Goodman Theatre Floor Manager and is a graduate of the University of Central Florida.

KRISTA KANDERSKI* (STAGE MANAGER) is delighted to return to Goodman Theatre where her previous credits include Inherit the Wind, Swing State, the ripple the wave that carried me home, Layalina, Antonio's Song, Rust and This Happened Once at the Romance Depot Off The I-87 in Westchester. Chicago: Black Ensemble Theater, Albany Park Theater Project. Regional: American Players Theatre, Milwaukee Repertory Theater, Hope Repertory Theatre, and Milwaukee Chamber Theatre. She was a Stage Management Resident & Fellow at Milwaukee Rep, Owen Floor Manager at Goodman Theatre and is a proud graduate of Marquette University.

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, National Playwrights Conference, The Contemporary American Theater Festival, 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, the Executive Board of the Stage Directors and Choreographers Union, is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field, was a 2024 Leadership Greater Chicago Daniel Burnham Fellow, and is a member of the Chicago Network.

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 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). Collins also is a member of The Economic Club of Chicago. He is a graduate of Marquette University and

resides in Chicago with his wife Melissa and their two children.

ABOUT US

Since 1925, The Goodman has been more than a stage. A theatrical home for artists and a gathering space for community, it's where stories come to life—bold in artistry and rich in history, deeply rooted in the city it serves. Led by Walter Artistic Director Susan V. Booth and Executive Director John Collins, The Goodman sparks conversation, connection and change through new plays, reimagined classics and large-scale musicals. With distinctions including world and American premieres, Pulitzer Prizes, Tony Awards and Joseph Jefferson Awards, The Goodman is proud to be the first theater to produce all 10 plays of August Wilson's "American Century Cycle." But The Goodman believes a more empathetic, more connected Chicago is created one story at a time, and counts as its greatest legacy the community it's built. Generation-spanning productions and programs offer theater for a lifetime; from Theater for the Very Young (plays designed for ages 0-5) to the long-running annual A Christmas Carol, which has introduced new generations to theater over five decades, The Goodman is committed to being an asset for all of Chicago. The Goodman was founded by William O. Goodman and his family to honor the memory of Kenneth Sawyer Goodman—a visionary playwright whose bold ideas helped shape Chicago's early

cultural renaissance. In 2000, through the commitment of Mr. Goodman's descendants—Albert Ivar Goodman and his late mother, Edith-Marie Appleton—The Goodman opened the doors to its current home in the heart of the Loop.

The Goodman stands on the unceded homelands of the Council of the Three Fires—the Ojibwe, Odawa, and Potawatomi Nations—and acknowledges the many other Nations for whom this land now called Chicago has long been home, including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo, and Mascouten. The Goodman is proud to partner with the Gichigamiin Indigenous Nations Museum (Gichigamiin-Museum.org) and the Center for Native Futures (CenterForNativeFutures.org)—organizations devoted to honoring Indigenous stories, preserving cultural memory, and deepening public understanding.

ACCESSIBLE & ENHANCED PERFORMANCES

Audio-Described Performance and Touch Tour:
February 21 at 2pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted
Performance:** February 20 at 7:30pm

Open-Captioned Performance: February 22 at 2pm

Spanish-Subtitled Performance: February 21 at 7pm