

COVENANT

BY
YORK WALKER

DIRECTED BY
MALKIA STAMPLEY



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WELCOME

What do *you* mean when you say “supernatural”? When York Walker’s *Covenant* first emerged, there was a kind of hum in the field. Here was someone boldly walking into the space where the unknown meets the impossible—and he was throwing faith into the mix. And like a literary Rorschach test, everyone who read it or saw it seemed to find something just a little different: a play about belief, a play about miracles, a Southern Gothic ghost story. Whatever you ended up discovering in the story had something to tell you about an unanswered question of your own. The play is insistent that way.

What we at The Goodman also saw was a play that our colleagues at Paramount Theatre had wisely chosen to program—and even more wisely chosen Malkia Stampley to direct. When unforeseen circumstances meant they ultimately weren’t able to do the show, they were generous enough to allow us to move forward with it. This Centennial Season has taught me a great deal about our theater’s history, as well as about the impossibly and wonderfully intertwined ecosystem that is the Chicago theater community. I am grateful to York for his brilliant play; to Malkia for her insightful leadership; and to Paramount for their trust in us to do right by this work.

And right now, I’m also grateful to each of you. You’re part of this community, too.

SUSAN V. BOOTH

WALTER ARTISTIC DIRECTOR

FROM THE PLAYWRIGHT

I started writing *Covenant* in 2018, at a time when I wasn't entirely sure I was a writer. I was primarily an actor who had written a few plays that hadn't gone anywhere. I applied to several playwriting programs and was met with rejection after rejection. But I made a decision: if a play didn't connect, I would keep writing until one did.

In 2019, I moved to New York City with the hope of establishing myself as a playwright. I put acting on hold and took my first full-time survival job as a receptionist. I hated that job with a passion—but every morning, I arrived early, grabbed some free coffee and tucked myself into a small conference room to write. Those quiet hours before my shift became sacred. They were a daily reminder that I was working toward the life I wanted, even when there was no external evidence it was working.

That same year, I finished the first messy draft of *Covenant*. What followed were years of readings, workshops, revisions, collaborations, letdowns and small miracles. In 2023, the play finally premiered Off-Broadway with Roundabout Theatre Company.

Around that time, my dad started joking that I needed to find a way to bring the play to Chicago—my home, and the city where I grew up—because he had already “sold hundreds of tickets.” It became a running bit he repeated every time we spoke. On one hand, it felt like a classic dad joke; on the other, I think he was quietly manifesting this moment for me.

And now, three years later, here we are at Goodman Theatre, as part of its 100th Season, in the city where I first fell in love with theater.

Bringing this play home means more than I can put into words. Thank you for being here. And thank you, Dad, for dad-joking this all the way to The Goodman.

YORK WALKER

PLAWRIGHT

THE MUSIC, THE MYTH AND THE MAN

The soundtrack of the early 20th century was a vibrant mix of the blues, jazz and swing. It was a time of radical transformation, characterized by the rise of industrialization, the Great Migration and technological advancements that revolutionized entertainment—all amidst the economic hardship of the Great Depression.

For Black Americans, Jim Crow laws in the South imposed the additional burden of racial segregation and white supremacy. Most musicians found success playing in the Chitlin' Circuit, a community of safe, often Black-owned, performance venues across the United States.

Establishments like juke joints, nightclubs and theaters were commonplace and played a vital role in the success of the blues genre. Juke joints, in particular, flourished during Prohibition as underground social hubs for Black Americans to socialize and seek refuge from the harsh realities of Jim Crow—a third space that embraced communal dining, illicit alcohol, expressive dancing and blues music. The desire for freedom, however, was often met with public scrutiny from the Black Church who rejected any association with secular music—a key motif explored in York Walker's *Covenant*.

In the opening scene, Johnny “Honeycomb” James performs a blues song and is quickly condemned for playing “the devil’s music.” In the 1930s, the vast majority of Black Americans were Christians, with a higher

percentage of affiliation than any other demographic, including the white population. The blues commonly explored themes of financial hardship, social oppression, failed attempts at love, sexual liberation and the struggles of everyday life. This, coupled with its connection to juke joint culture, presented a challenge for Black Christian conservatives. They feared the blues would incentivize rebellion and cultural expression that countered traditional southern values, even those imposed by Jim Crow. In a small rural area like the one in *Covenant*, a person's reputation could be easily damaged for challenging the status quo. That's where the myth of Robert Johnson becomes a fascinating source of inspiration for Walker's Southern Gothic play.

Robert Johnson was a singer-songwriter who became foundational to the blues genre. He was born in 1911 in Hazelhurst, Mississippi, a small town of roughly 2,000 people. Johnson primarily played in juke joints, plantations and on street corners in the Mississippi Delta. While his career spanned only seven months, his 29 studio recordings commemorated his distinctive vocals, songwriting and ingenious guitar technique. Johnson's sound became the blueprint for future generations of blues and rock, influencing musicians like Muddy Waters, The Rolling Stones, Led Zeppelin and Bob Dylan.

In popular culture, however, he is widely recognized as the man who "sold his soul to the devil" in exchange for musical success. Many rumors swirled around his name following his premature death at the age of 27. Some say

he was an alleged womanizer; others claim he possessed zero talent prior to his supernatural encounter with the devil. Fellow musician David “Honeyboy” Edwards speculated his death was caused by poison from a jealous boyfriend. Most, however, believe his passing was due to an expired covenant with the devil. Although concrete details of Johnson's biography are scarce, the folklore surrounding his life is just as legendary as his musical contributions to the blues genre.

TYRA BULLOCK

**THE GOODMAN'S ASSOCIATE DIRECTOR OF
EDUCATION AND COVENANT'S CO-DRAMATURG**

The Goodman

Susan V. Booth, Walter Artistic Director

John Collins, Executive Director

presents

COVENANT

BY
YORK WALKER

DIRECTED BY
MALKIA STAMPLEY

SET DESIGN BY
RYAN EMENS

COSTUME DESIGN BY
EVELYN M. DANNER

SOUND DESIGN BY
DEE ETTI-WILLIAMS

MUSIC DIRECTION AND COMPOSITION BY
MIKE PRZYGODA

LIGHTING DESIGN BY
GINA PATTERSON

MOVEMENT BY
TOR CAMPBELL

ORIGINAL CASTING BY
TRENT STORK

ADDITIONAL CASTING BY
LAUREN PORT, CSA

PRODUCTION
STAGE MANAGER
NYKOL DEDREU*

Covenant is presented by arrangement with Concord
Theatricals on behalf of Samuel French, Inc.
concordtheatricals.com

World Premiere Produced in New York City by
Roundabout Theatre Company as part of Roundabout
Underground at the Harold and Miriam Steinberg Center
for Theatre on October 26, 2023. Originally workshopped
and developed in the 2021 Pacific Playwrights Festival as
part of The Lab at South Coast Repertory.

Original Music by Justin Ellington.

CAST

SETTING: 1936. A small town in Georgia.

JOHNNY "HONEYCOMB" JAMES -- **DEBO BALOGUN***

RUTHIE -- **ASHLI RENÉ FUNCHES***

AVERY -- **JAEDA LAVONNE***

VIOLET -- **FELICIA ODUH***

MAMA -- **ANJI WHITE***

US MAMA -- **KRISTIN E. ELLIS***

US AVERY -- **CHARENCE HIGGINS**

US JOHNNY "HONEYCOMB" JAMES -- **JOSH MAYO**

US RUTHIE/US VIOLET -- **MARLENE SLAUGHTER**

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

DRAMATURGS -- **TYRA BULLOCK AND LENA ROMANO**

ASSOCIATE DIRECTOR -- **TOR CAMPBELL**

LINE PRODUCER -- **LENA ROMANO**

VOICE COACH AND DIALECT COACH -- **SHADANA PATTERSON**

ASSISTANT SET DESIGNER -- **SHOKIE TSEUMAH**

ASSISTANT SOUND DESIGNER -- **ISAAC JO**

ASSISTANT LIGHTING DESIGNER -- **LEVI J. WILKINS**

INTIMACY CONSULTANT -- **JYREIKA GUEST**

ILLUSION CONSULTANTS -- **BENJAMIN BARNES AND TRENT JAMES**

PRODUCTION ASSISTANT -- **LAUREN WESTFAHL**

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concordtheatricals.com/resources/protecting-artists

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

DEBO BALOGUN*, he/him (*JOHNNY "HONEYCOMB" JAMES*) Goodman Theatre: *graveyard shift*. Chicago: *A Case for the Existence of God, Light Falls, Red Rex, Zurich* (Steep Theatre); *Much Ado About Nothing, Richard III, Measure for Measure* (Chicago Shakespeare Theatre); *Villette, Mary Shelley's Frankenstein* (Lookingglass Theatre Company); *Mary's Wedding* (First Folio Theatre); *Fair Maid of the West, You Can't Take it With You* (Oak Park Festival Theatre). Regional: Cleveland Playhouse, Cincinnati Playhouse in the Park, McCarter Theatre Center. Film: *Exes of Christmas Past, Instinct of Fear, The Christmas Pitch*. TV: *Chicago Med, Chicago PD* (NBC), *Power Book IV: Force* (STARZ), *Single Drunk Female* (Freeform), *Fargo* (FX), *neXt* (FOX). Represented by Gray Talent Group.

ASHLI RENÉ FUNCHES* (*RUTHIE*) is a civic-minded performer from Birmingham, Alabama. Recent credits include: *IS GOD IS* (Red Orchid); *The Model Play* (Snails on a Bike); *Native Son* (Lifeline); *Notes from the Field* (Timeline); *Stew* (Shattered Globe); *For Colored Girls* (Fleetwood-Jourdan). Funches received their BFA in Acting and BA in African Diaspora from DePaul University. They wrote, produced and portrayed Amari in the film *A Yellow Circus* (premiered at Mischeaux, Black Alphabet and Black Harvest Film Festival). You can also catch Funches on *Chicago PD*.

JAEDA LAVONNE* (*AVERY*) Chicago theater: SITC: *Midsummer, Richard III, Twelfth Night* (Chicago Shakespeare Theater); US Kiyana in *Chlorine Sky* (Steppenwolf); *The October Storm* (Raven Theatre). Regional theater: *Oak* (Urbanite Theatre); *Toni Stone, Dance Nation* (Unicorn Theatre); *The Tempest* (Heart of America Shakespeare Festival). Represented by Gray Talent Group. @jaedalavonne

FELICIA ODUH*, she/her (*VIOLET*) Goodman Theatre: *The Nacirema Society*. Chicago: *Much Ado About Nothing, SS! Romeo and Juliet, Measure for Measure* (Chicago Shakespeare Theater); *Noises Off* (Steppenwolf Theatre Company); *Alaiyo* (Definition Theatre); *Hand to God* (Paramount Theatre). Regional: *Pipeline* (TheatreWorks Colorado Springs). Television: *Shining Girls* (Apple TV+); *4400* (The CW); *How to L0ve* (OTV). Awards: 2024 Amplify New Play Commission Winner; 2023 Kilroys Web; 2021 Reva and David Logan Foundation Artist Grant. Represented by Stewart Talent. For more: feliciaoduh.com and @felicia.ooo

ANJI WHITE* (*MAMA*) hails from the South Side of Chicago. White gives all praise to God for constantly guiding her throughout her career. She last appeared in *Fat Ham* (Goodman Theatre). Chicago credits include *East Texas Hot Links* (Court Theatre, Jeff Award for Best Supporting Actress); *For Colored Girls* (Jeff Award for Best Ensemble, Court Theatre); *Sunset Baby* (Black

Theatre Alliance Award for Best Actress, TimeLine Theatre) and more. Regional credit: *Paradise Blue* (Studio Theatre in D.C.). TV credits include: Marvel's *Ironheart*, *Fargo*, *61st Street* and more. Matt 6:33

KRISTIN E. ELLIS* (*US MAMA*) Goodman Theatre credits include *Joe Turner's Come and Gone*, *the ripple*, *the wave that carried me home*. Notable credits: *Morning, Noon, and Night* (Shattered Globe Theatre); *Paradise Blue* (TimeLine Theatre, BTAA for Best Featured Actress); A Red Orchid Theatre; and Remy Bumppo Theatre. Select regional credits National Black Theatre, NYC; and McCarter Theatre Center. Notable TV and film: *Dark Matter* (Apple TV); *Chicago Fire* (NBC); *The Chi* (Showtime); *4400* (The CW); and a host of radio and commercial voice over work. Ellis holds her BFA from The Theatre School. Rep: Stewart.

CHARENCE HIGGINS (*US AVERY*) Chicago credits include *Hamlet*, *Twelfth Night* (Chicago Shakespeare Theatre); *The Da Vinci Code* (Drury Lane Theatre); *Rosencrantz & Guildenstern are Dead* (Court Theatre); *brother sister cyborg space* (Raven Theatre); *Describe the Night* (Steppenwolf Theatre Company). Regional credits include *A Raisin in the Sun* (American Players Theatre); *Hands Up!* (Alliance Theatre); *Crumbs from the Table of Joy* (Theater at Monmouth); *The Christians* (Baltimore Center Stage Theatre); *Hairspray* (New Stage Theatre).

Follow her at charencehiggins.com and on Instagram and TikTok: @char.is.matic.

JOSH MAYO, he/him (*US JOHNNY "HONEYCOMB" JAMES*) makes his Goodman Theatre debut! Chicago: *Our Lan* (Court Theatre). Educational: *Alls Well That Ends Well*, *Glengarry Glen Ross*, *The Royale* (The Theatre School at DePaul University).

MARLENE SLAUGHTER, she/her (*US RUTHIE/US VIOLET*) Chicago: *Billie Jean* (Chicago Shakespeare Theater); *Black Bone* (Definition Theatre); *East Texas Hot Links* (Court Theater); *Relentless* (Timeline Theater); *Lion in Winter* (Court Theatre); *Marie Antoinette and the Magical Negros* (The Story Theater). Regional: *Romeo and Juliet* (Montana Shakespeare in the Parks). Film: *Ghostlight* (Sundance Premiere); *Take 290* (Short); *Prawn Stars* (Short); *Sam Wants Her Sweater Back* (Short). TV: *61st Street* (AMC); *Somebody, Somewhere* (HBO); *American Greed* (CNBC). Commercial: KitchenAid, Aspen Dental, Blue Cross Blue Shield, Glassdoor.

YORK WALKER (*PLAYWRIGHT*) is an award-winning playwright and screenwriter from Chicago. His Off-Broadway play *Covenant* premiered at Roundabout Theatre Company to critical acclaim, earning a *New York Times* Critics Pick. He is the inaugural recipient of both the Vineyard Theatre's Colman Domingo Award and the John

Singleton Screenwriting Award. His work includes *Holcomb & Hart* (Victory Garden's New Plays For A New Year Festival), *The Séance* (Winner of the John Singleton Screenwriting Competition, 48 Hours... in Harlem), *Covenant* (Colman Domingo Award, Roundabout Underground, South Coast Repertory's Pacific Playwrights Festival, Fire This Time Festival) and *Soul Records* (workshops with Manhattan Theatre Club, the Vineyard Theatre and Roundabout Theatre Company). York is currently developing new works with Roundabout Theatre Company, South Coast Repertory Theatre, The Geffen Playhouse and Goodman Theatre. His contributions extend to the realm of television, having served as Story Editor and Staff Writer for two seasons on Dick Wolf's hit series, *FBI*. York is a graduate of the MFA Acting program from the American Conservatory Theatre. @issayorkchop

MALKIA STAMPLEY, she/her (*DIRECTOR*) is a twice Jeff-nominated director from Milwaukee and The Goodman's BOLD Artistic Producer. Goodman Theatre directing credits: *A Christmas Carol*, *Primary Trust*, *In My Granny's Garden* and New Stages Festival's *Cephianne's Reflection*. Select directing credits: *No Such Thing* (Rivendell); *Girls on Sand* (Northern Sky); *Nina Simone: Four Women* (Milwaukee Rep and KC Rep); *The October Storm* (Raven); *Boulevard of Bold Dreams* (TimeLine); *STEW* (Milwaukee Chamber and Shattered Globe); *Black Nativity* (Black Arts MKE); *The Gift of the Magi* (American Players); *Five Guys Named Moe* (Skylight Music); *Lady*

Day at Emerson's Bar and Grille (Farmers Alley); *Exit Strategy* (Northwestern).

RYAN EMENS, he/him (*SET DESIGNER*) Chicago credits include *Theater of the Mind*, New Stages '22, *The Lizard y El Sol* (Goodman Theatre); *The Singularity Play*, *The Smuggler and Dutch Masters* (Jackalope Theatre); *Kill Move Paradise*, *Boulevard of Bold Dreams* (Timeline Theatre); *The Emperor's New Clothes Musical* (Imagine U); and *Kentucky* (The Gift Theatre). Jeff Award Winner non-Equity of a Set Design for *Dutch Masters* (Jackalope Theatre). Other Regional theater credits include *Jacob Marley's Christmas Carol* (Breckenridge Theatre); *Native Son* (Yale Repertory Theatre); *Gangsters!* (DePaul School of Theatre); *Exit Strategy*, *Not About Nightingales* (University of Illinois Chicago). @messymessyartist

EVELYN M. DANNER (*COSTUME DESIGNER*)

Goodman Theatre credits include *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *Gem of the Ocean*, *Swing State* (Premiere), *This Happened Once At The Romance Depot Off Of I-87 In Westchester*. Other costume credits include *Trying*, *The Rainmaker* (Peninsula Players Theatre); *You're A Good Man Charlie Brown* (Marriott Theater); *No Such Thing*, *Wipeout* (Rivendell Theatre); *The Other Cinderella*, *Real Housewives of Motown* (Black Ensemble Theater); *Red Summer*, *When Good Broccoli Goes Bad*. (MPAACT Theater).

DEE ETTI-WILLIAMS, she/they (*SOUND DESIGNER*) Chicago design credits include: *Paris* (Steep Theatre); *Boulevard of Bold Dreams* (Timeline Theatre Company); *Is God Is* (A Red Orchid Theatre); *Lavender Men* (About Face Theatre); *I Ought To Be In Pictures* (Peninsula Players); *Top Girls* (Raven Theatre). Regional theater credits include *The Antelope Party*, *The Brothers Size* (Oklahoma City Repertory Theater); *The Island* (Court Theatre); *Girls on Sand* (Northern Sky); *Emily Song and The Queen of The Night* (First Stage); *Three Viewings* (Third Avenue Playworks); *Ain't Misbehavin'* (Milwaukee Repertory Theatre).

MIKE PRZYGODA, he/him (*MUSIC DIRECTOR/COMPOSER*) is a composer and music director from Chicago. Previous credits include *Betrayal*, *Primary Trust*, *Joe Turner's Come and Gone*, *Rust*, *We're Only Alive For A Short Amount of Time*, *Father Comes Home From The War*, *The Matchmaker*, *Another Word For Beauty* (Goodman Theatre); *A Home What Howls* (Steppenwolf Theatre); *Out of the Blu*, *Off Our Rockers*, *We Get Free*, *Kumovi* (Lyric Opera of Chicago); *Water Riot: A Cyberpunk Rock Opera* (National Black Theatre/New York Live Arts/Apollo Theater). During the day he is the Director of Production at The Chicago High School For The Arts.

GINA PATTERSON, she/her (*LIGHTING DESIGNER*) is the lighting supervisor at Goodman Theatre where she de-

signed *Twist Your Dickens* and worked as ALD on the LIVE series, *Smokefall*, *A Christmas Carol*, *Red and King Lear*, among others. Chicago designs include shows at American Blues Theater, Trap Door Theatre, Remy Bumppo Theatre Company, Victory Gardens Theater, Eclipse Theatre Company, Next Theatre Company and Apple Tree Theatre. For many years, she spent her summers designing and teaching at Interlochen Arts Camp.

TOR CAMPBELL (ASSOCIATE DIRECTOR/MOVEMENT) Goodman Theatre credits include *A Christmas Carol* 2025 and 2022, *Revolution(s)*, *The Color Purple*, *The Antiquities* and *Fat Ham*. Chicago: *The Full Monty* (Paramount Theatre); *A Hero Within* (Chicago Shakespeare Theater); *Hot Wing King* (Writer's Theatre); *Birthday Candles*, *Dial M for Murder* (Northlight Theatre); *Right to be Forgotten* (Raven Theatre); *Hairspray* (Uptown Music Theatre). Knoxville: *Cabaret* (Jenny Boyd). Austin: *Paradise* (Austin Playhouse). Los Angeles: *Dreamgirls*, *Mamma Mia*, *Beauty and the Beast* (Cupcake Theater); *Still Standing* (The Broadwater).

TRENT STORK, they/them (ORIGINAL CASTING) is a Jeff Award-winning director and casting director based in Chicago. Stork serves as the Artistic Producer & Casting Director for Paramount Theatre. Stork has cast over 50 productions for Paramount and they also serve as an artistic producer and director for several productions.

Outside of Paramount, recent casting credits include: Chicago Casting Director for *West Side Story*, Steven Spielberg.

LAUREN PORT (*ADDITIONAL 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*; *StickFly*; *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.

NYKOL DEDREU* (*PRODUCTION STAGE MANAGER*) is excited to be making her Goodman Theatre debut with *Covenant!* A long-time theater nomad, in 2010 DeDreu settled in Chicago as the Blue Man Group Production Stage Manager. Credits include: *Polar Express*, Norwegian Cruise Lines, Kinetic Light, Phoenix Theatre, The Fulton Theatre, Phoenix Metropolitan Opera, Jacobs Pillow Dance Festival, Utah Shakespeare Festival, Lake

Tahoe Shakespeare, national tours with Crossroads Live and Networks, and one five-week sit down at Madison Square Garden with Whoopi Goldberg. Besides working as a stage and production manager, DeDreu is an educator, led the SM program at Columbia College 2015-2019, coordinated the SM Mentor Project at USITT, and continued work as an adjunct instructor at DePaul 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, 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

**American Sign Language (ASL) Interpreted
Performance:** May 22 at 7:30pm

Audio-Described Performance and Touch Tour:
May 23 at 2:00pm, Touch Tour at 12:30pm

Spanish-Subtitled Performance: May 23 at 7:30pm

Open-Captioned Performance: May 24 at 2pm