

ICEBOY!
OR THE COMPLETELY UNTRUE
STORY OF HOW EUGENE O'NEILL
CAME TO WRITE
"THE ICEMAN COMETH"

MUSIC BY
MARK HOLLMANN

LYRICS BY
MARK HOLLMANN AND JAY REISS

BOOK BY
ERIN QUINN PURCELL AND JAY REISS

DIRECTED BY
MARC BRUNI

CHOREOGRAPHED BY
JOANN M. HUNTER

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WELCOME

There's a deathbed maxim attributed to the actor Edmund Gwenn that goes like this: "Dying is easy. Comedy is hard." Oh, Edmund. Yes, it is. Aside from the pure subjectivity of what different people find funny, the killer craft that one has to possess to write, direct and deliver great comedy should never be underestimated. And if you really want to up the degree of difficulty? Do it in a musical, which is not for the faint of heart.

So, imagine our delight when a team of absolute A-list comedians came together to write, compose, direct and perform in a wholly original, world-premiere musical—and, better still, they wanted to bring that work to life on our stage.

You're about to encounter the work of artists who take comedy very seriously through the architecture of a long-arc joke and the rhythms of a punchline.

Truly, we need this.

And before I sign off, I need to offer a huge dose of gratitude. This show marks the conclusion of The Goodman's Centennial Season. And all year long, you have shown up—here at 170 N. Dearborn, next door at The Magic Parlour, across the river at Theater of the Mind, around the city for our 100 Free Acts of Theater. You have celebrated with us in a way that feels every kind of good.

Come back and see what we're doing with our next century,
would you?

Susan V. Booth

Walter Artistic Director

INSIDE ICEBOY!

A CONVERSATION WITH THE CREATORS: MARK HOLLMANN, ERIN QUINN PURCELL AND JAY REISS

Iceboy! has been 40,000 years in the making—or at least a couple of decades in development. The creative trio Erin Quinn Purcell, Jay Reiss and Mark Hollmann, discuss building a musical that's equal parts homage and mischief, where facts are flexible and the fun is very real.

Q: How did your collaboration take shape across music, lyrics and book?

Erin Quinn Purcell: This began as a scrappy little play called Hooray for Iceboy, which Jay and I co-wrote with the adobe theatre company in 2001, and performed in New York City. Audiences responded right away, and people kept encouraging us to keep going. In 2012, we brought Mark on board, and over time it evolved into what you see now—hopefully earning its own small place in theater history. Ha, move over, Eugene O'Neill!

Jay Reiss: It's still evolving and never stops shifting—it's working on multiple levels, which makes it a bit of a shape-shifter. But somehow, our three voices blend on a semi-coherent level. Maybe because we've had so many years to figure it out.

Mark Hollmann: When Jay and Erin invited me in, we talked through where songs might live in the piece, and I began composing. Initially, I was writing both music and lyrics, but as we developed it, we realized we needed Jay's voice in the lyrics as well.

Q: The show has been described as "completely accurate and completely untrue." How did you strike that balance?

EQP: We held two ideas at once: deep admiration for O'Neill and a total commitment to historical nonsense. We honored certain truths—and then, in a delightfully irresponsible way, said, "to hell with the rest."

JR: The late 1930s were such a strange time—people would go to the theater at 8:30, be out by 11, and then head to a supper club...on a weeknight. When did they sleep? It's fun to cherry-pick history to suit the story. We've also allowed some anachronisms—because the jokes were worth it.

MH: It's a good question. Sometimes our characters are singing about things that really happened, and sometimes not. But in the world of the show, it all "happened." So the characters live in that reality and the lyrics Jay and I wrote serve that reality.

Q: What has it been like developing a world premiere musical at The Goodman during its Centennial Season?

EQP: As someone from Illinois, working at The Goodman feels like a theatrical mecca. There's also something exciting about creating this piece in a space with such a rich

O'Neill history—audiences here are smart and savvy. We hope we live up to that...in a fun way.

JR: It's an amazing theater and a fantastic facility. The costume department is full of gems—my personal goal is to get them a 3D printer. And knowing The Goodman has staged The Iceman Cometh before adds some extra flavor. Are the elevators a little slow? Maybe. But Susan V. Booth gives great notes, so it evens out.

MH: This is especially meaningful for me. I grew up in downstate Illinois and spent my early adulthood in Chicago working in storefront theaters, dreaming of one day working at The Goodman. I learned so much by seeing world premieres here—so it's an honor to now have one of my own musicals premiere on this stage.

Q: The show explores the idea of people who are “frozen and need a spark to come back to life.” What conversations do you hope it sparks?

EQP: I hope people choose connection over isolation, debate primitive man versus modern man, and maybe even return their mother's phone call.

JR: A lot of the show is about isolation—or “ice-olation”—versus human connection. We tell ourselves these limiting, often negative stories that keep us stuck. Maybe audiences will recognize that and try to break out of it.

MH: First and foremost, I hope people talk about how thoroughly entertained they were.

Q: If audiences leave believing one “completely untrue” thing, what would you want it to be?

EQP: That modern method acting wasn’t invented by Marlon Brando—it was invented by a thawed-out caveman who conquered Broadway.

JR: I’m not entirely confident our Neanderthal marriage rituals are historically accurate.

MH: I think audiences will enjoy figuring out what’s true and what’s not for themselves.

The Goodman

Susan V. Booth, Walter Artistic Director

John Collins, Executive Director

Presents

ICEBOY!

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DIRECTED BY
MARC BRUNI

CHOREOGRAPHY BY
JOANN M. HUNTER

SET DESIGN BY
PAUL TATE DEPOO III
COSTUME DESIGN BY

LINDA CHO

LIGHTING DESIGN BY
JEN SCHRIEVER

SOUND DESIGN BY
CONNOR WANG

WIG & HAIR DESIGN BY
CHARLES G. LAPOINTE

MAKEUP DESIGN BY
RACHAEL GEIER

MUSIC DIRECTION AND ADDITIONAL ARRANGEMENTS BY
VADIM FEICHTNER

ORCHESTRATIONS BY
BRUCE COUGHLIN

CASTING BY
LAUREN PORT, CSA

NY CASTING BY
JIM CARNAHAN, CSA AND JASON THINGER, CSA

PRODUCTION STAGE MANAGER
JENNIFER GREGORY*

STAGE MANAGERS
NIKKI BLUE* AND BETH KOEHLER*

CAST

FRANKENSTEIN -- **ALEX GOODRICH***

ICEBOY -- **GREY HENSON***

VERA VIMM -- **MEGAN MULLALLY***

EUGENE O'NEILL -- **NICK OFFERMAN***

LAMBERT -- **SARAH STILES***

FLOYD RICHARDS -- **CEDRIC YARBROUGH***

ENSEMBLE -- **DONTERRIO*, MELANIE BREZILL*, WILL KOSKI, LINDA MUGLESTON*, SHAWN PFAUTSCH*, ANDREA SAN MIGUEL***

SWINGS -- **WILL LIDKE, LEAH MORROW*, JEFF PARKER***

UNDERSTUDIES

US FLOYD RICHARDS -- **DONTERRIO*, JEFF PARKER***

US LAMBERT -- **MELANIE BREZILL*, ANDREA SAN MIGUEL***

US ICEBOY/US FRANKENSTEIN -- **WILL KOSKI, WILL LIDKE**

US VERA VIMM -- **LEAH MORROW*, LINDA MUGLESTON***

US EUGENE O'NEILL -- **JEFF PARKER*, SHAWN PFAUTSCH***

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

ASSOCIATE DIRECTOR -- **KEIRA FROMM**
ASSOCIATE SET DESIGNER -- **KAITLYN PETERSON**
ASSOCIATE COSTUME DESIGNER -- **PATRICK
BEVILACQUA**
ASSOCIATE LIGHTING DESIGNER -- **PAUL
VAILLANCOURT**
ASSOCIATE SOUND DESIGNER -- **EMILY HAYMAN**
ASSOCIATE WIG AND HAIR DESIGNER -- **RACHAEL
GEIER**
ASSOCIATE CHOREOGRAPHER -- **LIZ RAMOS**
LINE PRODUCER -- **MALKIA STAMPLEY**
VOCAL COACH -- **MICHELLE LOPEZ-RIOS**
INTIMACY & VIOLENCE -- **CHELS MORGAN**
ASSISTANT DIRECTOR -- **LO WILLIAMS**
ASSISTANT SET DESIGNER -- **BEN HIRSCHFIELD**
ASSISTANT LIGHTING DESIGNER -- **EMMA BERRY**
ASSISTANT SOUND DESIGNER -- **EMILY LYNCH**
PRODUCTION ASSISTANTS -- **MOLLY ROSEN AND
TUESDAY THACKER**
SCRIPT ASSISTANT -- **MOLLY ROSEN**
DANCE CAPTAIN AND FIGHT CAPTAIN -- **LEAH
MORROW***

MUSIC

SETTING -- 1939, New York City.

SONG LIST

ACT 1

A HISTORICAL FIND!
POOR LITTLE ORPHAN GIRL
YOU'LL NEVER SAY "YES"
POOR LITTLE ORPHAN GIRL (REPRISE)
CAN YOU CALL ME "MAMA"?
WORKING MOTHER
THE BALLAD OF ICEBOY
EXTRA, EXTRA!
FM
"THE GARMENT GIRL"

ACT 2

ENTR'ACTE
SOMETHING MUST'VE HAPPENED
WHAT DO YOU SAY, EUGENE?
YOU'LL NEVER SAY "YES" (REPRISE)
MARRY ME
VERA'S PROGRAMS
BALLAD OF ICEBOY (REPRISE)
HOORAY FOR ICEBOY

ORCHESTRA

MUSIC DIRECTOR/CONDUCTOR/PIANO -- VADIM FEICHTNER

REED 1 -- STEVE LEINHEISER

REED 2 -- LINDA VAN DYKE

TRUMPET -- CAREY DEADMAN

TROMBONE -- RACHEL CASTELLANOS

BASS -- CHRISTIAN DILLINGHAM

DRUMSET/PERCUSSION -- JIM WIDLOWSKI

ORCHESTRATIONS -- BRUCE COUGHLIN

MUSIC PREPARATION -- JOHN BLANE

ASSISTANT MUSIC DIRECTOR/CONDUCTOR COVER - JO ANN DAUGHERTY

KEYBOARD PROGRAMMING -- RANDY COHEN, DREW NICHOLS; RANDY COHEN KEYBOARDS LLC

REHEARSAL PIANO -- JO ANN DAUGHERTY

REHEARSAL DRUMS -- JIM WIDLOWSKI

MUSIC ASSISTANT -- JORDAN KLEIN

MUSIC COORDINATOR -- HEATHER BOEHM

All Live Musicians are Members of the Chicago Federation of Musicians, Local 10-208.

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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.

ARTIST PROFILES

DONTERRIO*, he/him (ENSEMBLE/US FLOYD RICHARDS) is a theatrical creative director and professor. Goodman Theatre credits include Nightbirds and Slippin' Through the Cracks. Touring credits include Waitress (First National Tour) and Lookingglass Alice (Lookingglass Theatre Company). Film/TV credits include The 4400 (The CW) and Sirens (USA Network). He is writing a college textbook on a musical theater acting method developed while teaching at Columbia College Chicago and Roosevelt University, and founded a multidisciplinary creative firm.

MELANIE BREZILL*, she/her (ENSEMBLE/US LAMBERT) Goodman Theatre: Crowns, A Christmas Carol. Chicago credits: Stokely, for colored girls, Man in the Ring, Caroline, or Change (Court Theatre); Heartbreak Hotel, Beautiful, The Buddy Holly Story (Marriott); The Comedy of Errors at Shepperton, As You Like It (Chicago Shakespeare Theatre); Nina Simone: Four Women (Northlight Theatre); Yeast Nation (American Theater Company); Little Shop of Horrors (Drury Lane Oakbrook Theatre). Broadway and national tour credits: The Book of Mormon, Harry Potter and the Cursed Child (SF), Jaja's African Braiding, Mamma Mia!. TV and film: Reporting for Christmas, Chicago Med, Empire. @shinegirlshine; @thegrandmotherproject

ALEX GOODRICH* (FRANKENSTEIN) is thawed to be making his Goodman Theatre debut! Chicago credits include several shows at Court Theater, Marriott Theater, Chicago Shakespeare, Northlight, Royal George, Drury Lane and Writers Theater. He's been nominated several times for a Jeff award and won once. TV credits include Chicago Fire and Shining Girls on Apple TV+.

GREY HENSON*, he/him (ICEBOY) was most recently seen as Bigfoot in Bigfoot! The Musical Off-Broadway, for which he earned a Drama League Award nomination. Broadway credits include Buddy in the 2024 revival of Elf The Musical (Drama Desk Award nomination), Damian in Mean Girls The Musical (Tony and Drama Desk nominations), Storyteller 2 in Shucked, and Elder McKinley in The Book of Mormon, a role that he originated on the first national tour. Other credits include Michael in tick, tick... BOOM! at the Kennedy Center and Tate in the Netflix series Girls5Eva. Carnegie Mellon University Drama.

WILL KOSKI, he/him (ENSEMBLE/US ICEBOY/US FRANKENSTEIN) is thrilled to be making his Goodman Theatre debut! Chicago credits include: Follies in Concert (Porchlight); Finding Nemo, The Magic School Bus (Marriott); Into the Woods (Paramount); The Secret Garden (Jeff Nom.), Assassins (Theo); Spelling Bee, Carousel (Music Theater Works). TV/Film: Somebody Somewhere (HBO). Graduate of Millikin University. Represented by Stewart Talent. IG: will_koski

WILL LIDKE, he/him (SWING/US ICEBOY/US FRANKENSTEIN) Goodman Theatre debut. Other Chicago credits: Queen for a Day (Hell in a Handbag); Titanic (Marriott Theater); Natasha, Pierre & the Great Comet of 1812 (Writers Theater); Alice by Heart, American Psycho (Kokandy Productions); Hedwig and the Angry Inch (Theo Ubique, Jeff Award: Principal Performer); Little Shop of Horrors, A Christmas Carol, You're a Good Man Charlie Brown, Saturday Night Fever (Drury Lane Theater); Violet (Griffin Theater); as well as work with Chicago Shakespeare Theater, Mercury Theater, Rhino Fest and more. TV: Chicago PD, Chicago Justice (NBC). will-lidke.com

LEAH MORROW*, she/her (SWING/DANCE CAPTAIN/FIGHT CAPTAIN/US VERA VIMM) makes her Goodman Theatre debut. Regional/area credits include: The Marriott Theatre, Chicago Shakespeare Theater, Drury Lane Theatre, Paramount, Mercury Theater Chicago, The Fireside Theatre and others. TV: neXt (Fox), Somebody Somewhere (HBO) and various national commercials.

LINDA MUGLESTON* (ENSEMBLE/US VERA VIMM) Broadway: The Music Man, Hello Dolly, My Fair Lady, On The Twentieth Century, Cinderella, Beautiful, Anything Goes, Young Frankenstein, Wonderful Town, Nine, Into The Woods, Kiss Me Kate, On The Town. Off-Broadway/Regional: English Only (Miami New Drama); The Suffragette's Murder, Sweeney Todd, Wild Fire, A Christmas Carol (DCPA); The Sound of Music, Guys and

Dolls (Carnegie Hall); Christmas in Connecticut, Souvenir, Noises Off (Pittsburgh Public Theatre, Pioneer Theatre Company, The Old Globe); Cinderella (Geva); Sunset Boulevard (Portland Center Stage).

MEGAN MULLALLY* (VERA VIMM) created the role of Karen Walker on Will & Grace, a role for which she won two Emmys and four SAG awards. On Broadway, she has starred in How to Succeed in Business, Young Frankenstein and Grease, in addition to Guys and Dolls at Carnegie Hall, opposite Nathan Lane. On-screen credits include Chasing Summer, Dicks: The Musical, The Righteous Gemstones, Party Down, Reservation Dogs, Bobs's Burgers, Childrens Hospital, Parks and Recreation, and the upcoming film Goodbye Girl. She tours worldwide with her band Nancy And Beth as director, lead singer and choreographer.

NICK OFFERMAN* (EUGENE O'NEILL) returns to The Goodman, where he debuted as The Keeper/Fight Captain in Richard II (1994). Offerman's credits include the Emmy award-winning role of Bill in The Last of Us (HBO), Ron Swanson on NBC's Parks and Recreation, Forest in Devs (FX), and Jinx in Margo's Got Money Troubles (Apple). Stage credits: A Confederacy of Dunces (Huntington Theatre), Annapurna, opposite Megan Mullally (The Odyssey/Evidence Room in LA & Off-Broadway), and Chicago credits at Defiant Theatre (Founding Member), Steppenwolf, A Red Orchid, Wisdom Bridge and Chicago Shakes. Recent: Death by Lightning (Netflix), Sovereign,

Civil War (by Alex Garland), Origin (by Ava DuVernay), Mission: Impossible - The Final Reckoning, Fargo (FX), The Umbrella Academy (Netflix), and NBC's Making It. He hosts the WNYC radio series A Wonder Is What It Is, dedicated to the poetry of Wendell Berry, and is the proprietor of Offerman Woodshop in Los Angeles.

JEFF PARKER* (SWING/US EUGENE O'NEILL/US FLOYD RICHARDS) Goodman Theatre: Betrayal, Wonderful Town, Objects in the Mirror (New Stages), Camino Real, The Visit, Candide and Bounce among others. Recent appearances include safronia at Lyric Opera of Chicago, the Midwest Premiere of The Da Vinci Code at Drury Lane and Chicago Shakespeare's production of The Lord of the Rings: A Musical Tale (also at The Civic Theatre, Auckland, NZ). Chicago: Steppenwolf, Court, Writers, Northlight, Victory Gardens, Marriott and Porchlight (Jeff Nomination for his performance of Guido in Nine). Regional: Asolo Rep, Huntington, Milwaukee Rep, A.C.T, Kansas City Rep. TV work includes: Chicago Fire, PD, Med (NBC), Empire (FOX) and The Chi (Showtime/ Paramount Plus). BFA, University of Southern California. @jeffparkeractor, jeffparkeractor.com

SHAWN PFAUTSCH* (ENSEMBLE/US EUGENE O'NEILL) Goodman Theatre: Matchbox Magic Flute. Chicago: The Pirates of Penzance, The Mikado, HMS Pinafore (The Hypocrites); Go Dog Go! Ve Perro Ve!, Frederick, Mesmerized (Chicago Children's Theatre); Theatrical

Essays (Steppenwolf); Cyrano, Death & Harry Houdini (The House). Regional: The Hypocrites Gilbert & Sullivan Rep at - Skirball Center (NYC), Pasadena Playhouse, Berkeley Rep, American Repertory Theatre, Actors Theatre of Louisville, Olney Theatre; Hamlet, Henry IV, The Seagull, A Flea in Her Ear (Michigan Shakespeare Festival). TV: The Mob Doctor (Fox/Sony); Chicago Med (NBC).

ANDREA SAN MIGUEL*, she/they (ENSEMBLE/US LAMBERT) Goodman Theatre: The Penelopiad, The Notebooks of Leonardo Da Vinci, Black Bear Island, Broken Eggs. Chicago: The Thanksgiving Play (Steppenwolf); Romeo & Juliet, Macbeth, Twelfth Night, Comedy of Errors (Chicago Shakespeare Theater); Two Sisters and a Piano, As You Like It, Twelfth Night (Writers Theatre); Circus Quixote (Lookingglass); How to Defend Yourself (Victory Gardens); Georgiana & Kitty (Northlight Theatre). Select regional work: Shakespeare Theatre Company, The Old Globe, Guthrie Theater, Syracuse Stage, Indiana Repertory Theatre, American Players Theatre, Cincinnati Playhouse, Repertory Theatre of St. Louis. Represented by Gray Talent Group. IG: @A_San_Miguel

SARAH STILES* (LAMBERT) is a two-time Tony Award-nominated actor for Tootsie and Hand to God. Other Broadway: On a Clear Day You Can See Forever, Avenue Q and The 25th Annual Putnam County Spelling Bee. Off-Broadway: The Imaginary Invalid (Red Bull); Into the Woods (Delacorte); Vanities (Second Stage). Stiles stars opposite

Kevin James in the Netflix comedy *The Crew*, is Gladys in the critically acclaimed EPIX Original Series *Get Shorty* and Bonnie on Showtime's *Billions*. She voices Spinel in *Steven Universe* (Cartoon Network) and Mimzy in *Hazbin Hotel* (Amazon). Film: *Transformers: Rise of the Beast*, *This Will Never Work*, *Unsane*.

CEDRIC YARBROUGH* (FLOYD RICHARDS) is a multi-hyphenate performer recently seen in Clint Eastwood's latest film *Juror #2*, the Netflix film *Unfrosted* and the AMC series *Lucky Hank*. He starred in ABC's *Speechless*, *The Goldbergs*, CBS' *Carol's Second Act*, *Curb Your Enthusiasm* and *Key and Peele*. The Minnesotan began his career with 8 seasons of Comedy Central's hit *Reno 911!* as "Deputy S. Jones". He was seen in *The 40-Year-Old Virgin*, *The House*, *The Boss* and *Black Dynamite*. Yarbrough is also a talented voice-over artist whose work includes *Bob's Burgers*, *Family Guy*, *Bojack Horseman*, *Kung Fu Panda 4* and the Peabody Award-winning *The Boondocks*.

MARK HOLLMANN (MUSIC AND LYRICS) won the Tony® Award, the National Broadway Theatre Award and the Obie Award for his music and lyrics to *Urinetown the Musical*. His other shows as composer/lyricist include *The Sting* (Paper Mill Playhouse); *Yeast Nation* (FringeNYC); *Bigfoot and Other Lost Souls* (Perseverance Theatre); and *ZM* (Ícaro Teatro, Mexico City). For TV, he has written songs for Disney Channel's *Johnny and the Sprites*. He has a B.A. in music from the University of Chicago, has taught at

Princeton University and Columbia College Chicago, and has served on the Tony® Nominating Committee and the council of the Dramatists Guild of America.

JAY REISS (LYRICS AND BOOK) is one of the creators of The Twenty Fifth Annual Putnam County Spelling Bee, which won two Tony awards, and made his Broadway acting debut as the Bee's word pronouncer, Vice Principal Douglas Panch. He co-wrote the screenplay for The Oranges, which premiered at the Toronto Film Festival, and starred Hugh Laurie, Allison Janney, Oliver Platt and Catherine Keener. He wrote the documentary New Wave: Dare To Be Different, about legendary NY radio Station WLIR. It premiered at the Tribeca Film Festival and later on Showtime. Reiss is a graduate of The Juilliard School's playwriting program.

ERIN QUINN PURCELL (BOOK) is a longtime presence in New York's downtown theater world. A founding member of the critically acclaimed adobe theatre company, she has created work as an actor, writer and director for stages across New York and beyond. Her writing credits—many in collaboration with Gregory Jackson—include Duet! A Romantic Fable (Broadway Play Publishing), The Fiona Apple Kwanzaa Explosion (PSNBC), the musical A Fish Story (Jonathan Larson Foundation Award), and the Russ Meyer-inspired Go-Go Kitty, Go! (Outstanding Play, New York Fringe Festival). A native Illinoisan, she is especially excited to premiere Iceboy! at Goodman Theatre.

MARC BRUNI (DIRECTOR) Broadway: The Great Gatsby (Broadway, West End, Korea) as well as the Tony, Grammy and Olivier Award-winning Beautiful: The Carole King Musical (Broadway, West End, US and UK Tours, and in Australia- Helpmann Award Best Director). Chicago credits include Billie Jean (Chicago Shakespeare); Sound of Music (Chicago Lyric); Jeff Nominations for Trevor (Writers Theatre) and Old Jews Telling Jokes (Royal George). Other credits: Bull Durham (Paper Mill); A Little Night Music (Geffen Hall); Trevor: The Musical (Stage 42, Disney+); Bye Bye Birdie, Guys and Dolls, The Music Man, How to Succeed in Business..., 50 Years of Broadway (Kennedy Center); Hey, Look Me Over!, Paint Your Wagon, Pipe Dream, Fanny (City Center Encores!); Tale of Despereaux (Old Globe, Berkeley); Love All (La Jolla); The Explorers Club (MTC); Ordinary Days (Roundabout); and nine shows for the St. Louis MUNY.

JOANN M. HUNTER (CHOREOGRAPHY) has over 30 first class Broadway, West End and Australian credits. Hunter directed and choreographed at Carnegie Hall and choreographed at The Kennedy Center. Regional: director/choreographer UnMasked: The Music of Andrew Lloyd Webber and The Little Mermaid at PMP; JO The Little Women Musical the Royal Drury Lane in London. In development: director/choreographer for The Ballad of Mulan, Yasuké The Legend Of The Black Samurai, Birds of NY by Sophie B. Hawkins, and a new play, Intimates by Tim Hotchner. Hunter has worked with some extraordinary

creatives, and in honing the craft, Hunter keeps her mentors close to her heart.

PAUL TATE DEPOO III (SET DESIGN) Iceboy! marks his Goodman Theatre debut. Chicago: Fault (Chicago Shakespeare Theater). Broadway: The Great Gatsby (Drama Desk and Outer Critics Circle Awards for Outstanding Scenic Design; OCC Video/Projections nomination), Spamalot, The Cottage (OCC nomination). Touring: The Great Gatsby, Spamalot, Dancing with the Stars Live. Other Regional/International: The Great Gatsby (West End: Olivier nomination, Stalls to Stage Award, 2026 WhatsOnStage nomination; Seoul), Kennedy Center Broadway Center Stage, Immediate Family, Sweeney Todd, Titanic, Turandot (Austria), Murder on the Orient Express (The Old Globe/Asolo Rep). Film/TV/Live: Beau, Cynthia Erivo Live (PBS), Usher's Las Vegas/Paris residencies, 2022 FIFA World Cup Opening Ceremony. Pauldepoo.com

LINDA CHO (COSTUME DESIGN) Goodman Theatre: Father Comes Home from the Wars, Magnolia. Chicago credits: Billie Jean, Mary Stuart, Othello, Two Noble Kinsmen (Chicago Shakespeare Theater). Broadway: Schmigadoon (Tony Nomination), Ragtime (Tony Nomination), The Great Gatsby (Tony Award; Olivier Award Nomination), Art, Pirates of Penzance, Summer 1976, Harmony, POTUS, Take me out, Grand Horizons, The Great Society, Lifespan of a Fact, Anastasia (Tony

Nomination), Velocity of Autumn, A Gentleman's Guide to Love and Murder (Tony Award). LindaCho.com

JEN SCHRIEVER (LIGHTING DESIGN) Highway Patrol, Support Group for Men, Rapture Blister Burn (Goodman Theatre); Billy Jean (Chicago Shakespeare); You Will Get Sick (Steppenwolf); Emmet Otter's Jug-band Christmas (Studebaker). Broadway: The Lost Boys (Tony Nomination), ART, A Strange Loop (Tony Nomination), Death of a Salesman (Tony Nomination), 1776, Birthday Candles, Lackawanna Blues, Grand Horizons, What the Constitution Means to Me, Lifespan of a Fact, Eclipsed, Ghetto Klown. Opera: A Thousand Splendid Suns (Seattle); Die Fledermaus, Pearl Fishers (Met Opera); Faust, A Midsummer Night's Dream, La Traviata (Mariinsky, Russia). Obie Award: sustained excellence in design. Adjunct: Purchase. Mom: Henry. Jenschriever.com

CONNOR WANG (SOUND DESIGN) is pleased to be making his Goodman Theatre debut! Select Chicago: Amadeus, Leroy & Lucy (Steppenwolf); America v2.1 (Definition Theatre). Broadway: Proof (2026 revival); How to Dance in Ohio. Regional: Asolo Rep, The Old Globe, Paper Mill Playhouse, American Conservatory Theatre, American Repertory Theatre, Alliance Theatre, and many others. Assistant design credits include Hamilton, Hadestown, The Cher Show and Tina. Mix Engineer for Disney Concerts and 10th&Main. BFA in sound design from DePaul University. Connorwangdesigns.com

CHARLES G. LAPOINTE (WIG & HAIR DESIGN)

Goodman Theatre: The Matchbox Magic Flute and TOMMY.

Award-winning designer who maintains a highly successful career on stages throughout the U.S. and abroad.

Numerous Broadway, touring, regional theater and international productions including Hamilton (Make-Up Artists & Hair Stylists Guild Award), Titanique, Death Becomes Her (Drama Desk Award), MJ, Beetlejuice, Suffs (Drama Desk Award Nomination), TOMMY, SIX, The Cher Show (Drama Desk Award), The SpongeBob SquarePants (Drama Desk Award), Jersey Boys, A Gentleman's Guide... and In the Heights.

RACHAEL GEIER (MAKEUP DESIGN/ASSOCIATE WIG AND HAIR DESIGNER) Broadway: The Great Gatsby (Co-Design). Off-Broadway/Regional: Wonder (A.R.T, makeup and wig/hair designer); Working Girl (La Jolla Playhouse, makeup designer); Benny & Joon, The Wanderer (Paper Mill Playhouse). Film/TV: contributed wigs for Russian Doll (Season 2), The Good Nurse, Poker Face, Awkwafina Is Nora from Queens (Season 1), Somebody Somewhere (Season 2), Mothers' Instinct and The Savant (coming soon). Juilliard Wig and Makeup Apprentice, 2014.

VADIM FEICHTNER (MUSIC DIRECTION/ADDITIONAL ARRANGEMENTS/CONDUCTOR/PIANIST) Chicago: 25th Annual Putnam County Spelling Bee. Broadway: Falsettos (revival); ...Spelling Bee. Off-Broadway: Lights Out: Nat King Cole, Scotland, PA, Fly By Night, A New Brain (City Center

Encores!), The Ghost Of John McCain, Little Miss Sunshine, Nobody Loves You, Elegies: A Song Cycle, The Other Josh Cohen, The Memory Show, Infinite Joy, The Burnt Part Boys, Ordinary Days, Long Story Short, Evolution of Mann, I Sing!, Songs of Innocence & Experience, As You Like It (The Public). TV: Last Week Tonight, Live at Lincoln Center.

BRUCE COUGHLIN (ORCHESTRATIONS) Goodman Theatre: War Paint, Another Midsummer Night, Return of Martin Guerre, Book of the Night. Broadway: Floyd Collins, Once Upon a Mattress (2024 and 1996), Light in the Piazza, How to Dance in Ohio, Amelie, War Paint, 9 to 5, Grey Gardens, Urinetown, The Wild Party (LaChiusa), Annie Get Your Gun. Off-Broadway: The Wild Party (2026 Encores! revival), Giant, A Man of No Importance, Far from Heaven. Concert: S&M2 (Metallica and the San Francisco Symphony). Opera: The Grapes of Wrath, 27, This House (Opera Theater of St Louis). TV: Annie Live!. Winner: Tony, Drama Desk.

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 six-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

JIM CARNAHAN (NY CASTING) has cast over 175 Broadway shows. Recent/upcoming Broadway: Galileo, Dreamgirls, Evita, Oedipus, Chess, Waiting for Godot, ART, Stranger Things, Just in Time, Sunset Blvd, Appropriate, Merrily We Roll Along, A Doll's House, A Beautiful Noise, Leopoldstadt, Funny Girl, Harry Potter, Moulin Rouge. Recent Off-Broadway: Together, A Christmas Carol, Kyoto, Little Shop of Horrors. Recent London: Copenhagen, Romeo & Juliet, Woman in Mind, Mary Page Marlowe, The Assembled Parties, Evita, The Seagull, Oedipus (Old Vic). Film/TV: Beau is Afraid, The Seagull, Flicka, A Home at the End of the World, Glee (Emmy nomination), John Mulaney & The Sack Lunch Bunch.

JENNIFER GREGORY* (PRODUCTION STAGE MANAGER) returns to The Goodman for her fifth season. Additional Goodman Theatre credits include A Christmas Carol, Ashland Avenue, Betrayal, Midnight in the Garden of Good & Evil, The Penelopiad, The Cherry Orchard and War Paint. Other selected credits: The Year of Magical Thinking, Bloomsday, Frankenstein (Remy Bumppo Theatre

Company); the touring production of X-Marks the Spot (Chicago Children's Theatre); The Unfriend, Jesus Christ Superstar (Asolo Repertory Theatre); Ain't Misbehavin', The Messenger (Pioneer Theatre Company); Jersey Boys, Kinky Boots, A Gentleman's Guide to Love & Murder (Saugatuck Center for the Arts); Wait Until Dark (Arkansas Repertory Theatre).

NIKKI BLUE*, she/her (STAGE MANAGER) returns to Goodman Theatre for her 13th season as an AEA Stage Manager. Goodman Theatre highlights include Holiday, 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.

BETH KOEHLER*, she/her (STAGE MANAGER) is delighted to return to The Goodman, where her previous credits include Inherit the Wind, The Color Purple, The Matchbox Magic Flute, A Christmas Carol (2021-2025), and The Who's Tommy among others. Regional credits include Good Night, Oscar (Asolo Repertory Theatre); Where We Stand, Or, and Bad Dates (Portland Stage Company). She was a stage management apprentice at Portland Stage

Company, a Goodman Theatre floor manager, and graduated from Northwestern University as part of the Theatre Management Module.

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 a theatrical home for artists and a gathering place for Chicago—where bold stories spark connection, conversation and change. Now entering its second century, The Goodman builds on that legacy with an eye toward the future. Led by Walter Artistic Director Susan V. Booth and Executive Director John Collins, the theater continues to champion new work—building on a national reputation for commissioning and premiering original stories by living writers—while reimagining classics and producing large-scale musicals. Today, The Goodman’s reach extends far beyond its Loop stages. From the intimate wonder of *The Magic Parlour* to immersive experiences like *Theater of the Mind*, the organization is expanding what theater can be, and where it can live. Citywide initiatives, including 100 Free Acts of Theater, and collaborations with artists and companies across Chicago and around the world further deepen its impact. At its core, The Goodman believes a more empathetic, more connected city is built one story at a time. Generation-spanning productions and programs offer theater for a lifetime—from the youngest audiences in Theater for the Very Young (ages 0–5) to the beloved annual *A Christmas Carol*, now in its fifth decade. Education and Engagement programs reach thousands each year, the majority from underserved communities. Founded by William O. Goodman and his family in memory of playwright

Kenneth Sawyer Goodman, the theater carries forward a legacy of artistic ambition and civic generosity.

With the help of Mr. Goodman's descendants—Albert Ivar Goodman and his late mother, Edith-Marie Appleton—that spirit continues to shape its future as The Goodman expands its impact across Chicago and beyond.

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

July 17 at 7:30pm

Audio-Described Performance and Touch Tour

July 18 at 2:00pm, Touch Tour at 12:30pm

Spanish-Subtitled Performance

July 18 at 7:30pm

Open-Captioned Performance

July 19 at 2pm