Betrayal

By **Harold Pinter**
Directed by **Susan V. Booth**



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**Welcome**

What is it about unhappy plays?

(Spoiler alert: There’s some real unhappiness in the play you’re about to see. And there’s no intermission.)

There are so many things this art form can do. It can tee up a seemingly intractable polemic but make both sides viable by dint of humanizing the debate. It can transport us to times and places that we’ll never visit in real life but make them far more animate than any history or travel book. And yes, they can distract us for a chunk of time with spectacle and delight.

This isn’t that.

And yet, here you are. Backstage, about to join you, is an ensemble of phenomenal artists who have been living with this story for months. And why have we all decided to meet on this particular playing field? One that tells you right off the bat that it’s going to traffic in the dark side of human behavior?

I have a theory. If you’ve ever witnessed a solar eclipse, you might remember the trick of poking a hole in a cardboard box and letting the light of the eclipse refract through it onto the ground. This way, you can see the event, but not scorch your retinas in the process. Unhappy plays are like that. They allow us to look at the thing that we feel compelled to understand better, but to do so in relative safety. And why would we want to look at that potentially unhappy and dangerous thing? Because we are often, all of us, unhappy and dangerous people in the orbit of others with like flaws. (Except you in row M, seat 114. You’re perfect.) And while we can choose to ignore our and other’s human failings, we can also choose to examine them and maybe gain a little clarity—a little compassion—from the exercise.

Ignoring our mess does not make us less messy. I say this from my own mess, lest this feel at all sanctimonious. But spending time in intentional witness to someone else’s mess has a certain alleviating property to it. And I am beyond grateful that you’re choosing to do so here, rather than in front of reality television.

**Susan V. Booth**

Artistic Director

**Plotting the Perfect Betrayal**

**A Conversation on the Play and Harold Pinter's Complex Truths**

**By Neena Arndt**

In a conversation with Dramaturg Neena Arndt, Director Susan V. Booth reflects on the deceptive nature of human relationships. Exploring themes of trust and self-deception, Booth offers a look at how *Betrayal* invites us to confront uncomfortable truths about ourselves and others.

**Neena**: Have you been intrigued by Pinter’s work your whole life, or did it start to speak to you more recently?

**Susan**: Once upon a time, I thought I might be an actor, and one of the writers that you always study as an actor is Pinter. One of the big reasons for that is that you have to have so much story built under the words for the words to carry the necessary weight. As an actor that teaches you really necessary lessons around understanding that the words in a situation are just the tip of the iceberg. Under the surface level there is so much information. And so I studied it a lot as a would-be actor, but have never taken it on as a director until now.

**Neena**: You’ve said before that *Betrayal* explores the idea that you can never really know or trust someone—anyone—because everyone is deceptive to some degree.

**Susan**: Bleak, right? In private and public life, we have rituals where we meet a person, and we decide "this is my person." We stand up in front of people and say "this is my person." Jewelry is often involved. We have these rituals because they keep our fears at bay. We say: "we have the ritual." And therefore we have monogamy, fidelity, truthfulness, right? And sometimes, happily, that is the case. But we're still human animals and we still have the wants that we have. And now we have the added bonus of sharing a home, finances, children and all the things that could really mess up a relationship. I believe in marriage. But I also believe that human beings are fundamentally flawed. We perform ourselves more than we actually exist. We perform an idea of ourselves. When you put that into a friendship, when you put that into a marriage, there are complications. And for me, the best part of the work that we do is giving permission to dive into those complications.

**Neena**: We get to explore and acknowledge human behaviors like deception and lying.

**Susan**: If you acknowledge that lying exists in day-to-day life, then really, how can you know anyone genuinely? And we lie to ourselves, too, so I include the "self" in that.

**Neena**: It strikes me that we actually know so much more about these characters than anyone who knows them in real life, because we’re a fly on the wall for their deeply personal conversations. One of the great things about theater in general, and this play in particular, is that it allows us to peek into the lives of others, even if they are fictional characters. Once the audience witnesses these characters’ lives, what do you hope they leave the theater thinking about?

**Susan**: Every choice we have has ramifications. The decisions we make have ramifications. And while I don't want that to translate into paralysis, I would love people to have a moment in a car on the way home where it's quiet for a long time. And then somebody asks a question that they wanted to ask for years. With the awareness that we don’t know people as well as we think can come a closure, or can come an appetite. We live in a time of such numbness, because it’s safer to be numb. But that doesn’t mean we should be numb in our relationships. That should be the haven where we can be messy, where we can be honest, where we can accept flaws and not shut down. It may be the only haven we have.

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

**Goodman Theatre**

presents

**BETRAYAL**

By

**Harold Pinter**

Directed by

**Susan V. Booth**

Set Design by

**Neil Patel**

Costume Design by

**Linda Roethke**

Lighting Design by

**Xavier Pierce**

Sound Design and Composition by

**Rob Milburn and Michael Bodeen**

Projection Design by

**Rasean Davonté Johnson**

Dramaturgy by

**Neena Arndt**

Casting by

**Lauren Port, CSA**

Production Stage Manager

**Nikki Blue\***

Stage Manager

**Jennifer Gregory\***

**CAST**

Robert............................................................**Ian Barford\***

Waiter.............................................................**Nico Grelli\***

Emma..............................................................**Helen Hunt\*** Jerry.............................................**Robert Sean Leonard\***

**UNDERSTUDIES**

Emma — **Cheyenne Casebier\***

Robert/Waiter — **Michael Milligan\***

Jerry — **Jeff Parker\***

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

**SETTING:**

ACT ONE

Scene 1: Pub. 1977. Spring.

Scene 2: Later. Jerry’s house. Study. 1977. Spring.

Scene 3: Flat. 1975. Winter.

Scene 4: Robert and Emma’s house. Living room. 1974. Autumn.

ACT TWO

Scene 5: Hotel room. Venice. 1973. Summer.

Scene 6: Later. Flat. 1973. Summer.

Scene 7: Later. Restaurant. 1973. Summer.

Scene 8: Flat. 1971. Summer.

Scene 9: Robert and Emma’s house. Bedroom. 1968. Winter.

Line Producers — **Lena Romano, Adam Belcuore**

Associate Set Director — **Matthew Buttrey**

Assistant Director — **Raquel Torre**

Assistant Lighting Designer — **Madeleine Reid**

Assistant Projection Designer — **Andres Fiz**

Costume Design Assistant — **Ben Kress**

Production Assistant — **Allison Vogelmeier**

Video Programmer — **Parker Langvardt**

Voice and Dialect Coach — **Kate DeVore**

Intimacy Consultant — **Samantha Kaufman**

Make-Up Consultant — **Kayla Jarzab**

Character Coach — **Kim Gillingham**

Stage Management Intern — **Tuesday Thacker**

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

**Profiles**

**IAN BARFORD\*** (*Robert*) returns to the Goodman stage after 27 years having appeared in *All the Rage* by Keith Reddin and *Design for Living* by Noël Coward. On Broadway, Tony nomination and Outer Critics award for his performance in *Linda Vista*. He originated the role of Little Charles in the Tony-winning play *August: Osage County* which also played at London's National Theater. Original Broadway company of the Tony-winning play *The Curious Incident of the Dog in the Nighttime*. Also, *The Minutes* and *The Rise and Fall of Little Voice*. In Los Angeles, several stage appearances at the Geffen and Ahmanson Theaters. Ensemble member at Chicago's Steppenwolf Theater, where he has appeared in plays for more than 30 years.

**CHEYENNE CASEBIER\*** (*US Emma*) is making her Goodman Theatre debut. Broadway: *The Glass Menagerie* (US). Off-Broadway: *Can't Let Go* (Keen Company). Select Regional: *The Great Gatsby*, *Othello*, *Pride and Prejudice*, *Twelfth Night*, *A Midsummer Night's Dream* (Guthrie Theater); *Indecent*, *The Comparables*, *Boeing, Boeing*, *This*, *Dancing at Lughnasa*, *Betrayal* (Seattle Rep); *Annie* (The 5th Ave); *Old Times, Celebration* (ACT). TV/Film: *John Adams*, *Two and a Half Men*, *Three Busy Debras*. Cheyenne is represented by Stewart Talent.

**NICO GRELLI\***, they/them (*Waiter*) Goodman Theatre debut. Chicago: *The Rose Tattoo* (Shattered Globe, Jeff Nomination-Supporting Actor). NYC credits include: *hand foot hand* (Playwrights Realm); *The Jamb* (Horse Trade, NYIT Award-Best Actor); *Animals Commit Suicide* (terraNova Collective); *Saturn Nights* (Incubator at St. Marks); *The Boat in the Tiger Suit* (The Brick). Regional: *Honey Brown Eyes* (SF Playhouse); *Superior Donuts* (Dorset Theatre Festival); *Argonautika* (Berkeley Rep). Film: *It Had to Be You* (Samuel Goldwyn Films). Nico is also a filmmaker, screenwriter and teaching artist. www.nicgrelli.com

**HELEN HUNT\*** (*Emma*) Broadway: *Our Town* (Emily, Lyceum Theater); *Twelfth Night* (Lincoln Center); *Life x 3* (Circle in the Square). Off-Broadway: *Working: A Musical* (City Center); *Our Town* (Stage Manager, Barrow Street Theater); *The Taming of the Shrew* (NYSF in the Park); *Been Taken* (Ensemble Studio Theater). London: *Eureka Day* (The Old Vic). Regional: *The Value of Names*, *Our Town* (Stage Manager), *Much Ado About Nothing*, *The Good War*. Film: *Lucca Mortis*; *In Cold Light*; *I See You*; *Then She Found Me*; *Ride*; *Decoding Annie Parker*; *Soul Surfer*; *The Sessions* (Academy Award nomination); *Bobby*; *A Good Woman*; *As Good as it Gets* (Academy Award); *Cast Away*; *What Women Want*; *Twister*; *The Waterdance*; *Miles from Home*; *Peggy Sue Got Married*. TV: *Hacks*; *Blindspotting*; *Mad About You* (4 Emmy Awards); *World on Fire*; *Shots Fired*; *Empire Falls*. Directing: *Then She Found Me*; *Ride* (Film); *Feud*; *The Politician; This is Us*; *Life in Pieces*; *Californication*; *Revenge* (TV).

**ROBERT SEAN LEONARD\*** (*Jerry*) is perhaps best known for playing "Dr. James Wilson" alongside Hugh Laurie on the iconic FOX medical drama *House*, for which he was nominated for a Screen Actors Guild Award for Outstanding Performance by an Ensemble in a Drama Series. Robert began acting at age 14 at The Public Theater in New York. At 19, he made his film debut in the acclaimed *Dead Poets Society*. He has performed in Broadway productions of *The Invention of Love*, for which he won the Tony Award for Best Performance by a Featured Actor in a Play, *Long Day's Journey into Night* (Tony nomination) and *Candida* (Tony nomination). Additional theater credits include "Jules" in Sondheim’s acclaimed revival of *Sunday in the Park with George* and "Atticus Finch" in *To Kill a Mockingbird* at the Regent’s Park Open Air Theatre in London. He recently co-starred in HBO’s *The Gilded Age*.

**MICHAEL MILLIGAN\*** (*US Robert/US Waiter*) Chicago: *Blind Date* (Goodman Theatre); *Othello*, *Emma*, *Tug of War* (Chicago Shakespeare Theater); *Cat on a Hot Tin Roof* (Drury Lane); *Mercy Killer* and *Side Effects* (Greenhouse Theater). Broadway: *La Bete*, *August: Osage County*, *Jerusalem*. Off-Broadway: *Mercy Killers*, *Thom Pain*, *The Golem*. Select Regional: *King Lear*, *Don Juan*, *The Taming of the Shrew*, *Love’s Labour’s Lost*, *The Alchemist* (The Shakespeare Theater); *Thom Pain*, *Candida*, *Christmas Carol* (McCarter Theater). TV: *Somebody Somewhere*, *The Knick*, *Law & Order*, *Chicago Med/Fire/Justice*, *Person of Interest*, *APB*, *NEXT*. Michael is also the Brand Manager of New West KnifeWorks.

**JEFF PARKER\*** (*US Jerry*) Goodman Theatre: *Wonderful Town*, *Objects in the Mirror* (New Stages), *Camino Real*, *Candide*, and *Bounce* among others. He most recently appeared as Saruman/Elrond in 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, Drury Lane, 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). BFA, University of Southern California. @jeffparkeractor, jeffparkeractor.com

**HAROLD PINTER** (*Playwright*) born in Hackney, London, was a renowned playwright, screenwriter, director and poet. A key figure in 20th-century British drama, Pinter’s works often explored power struggles and the volatility of memory. His notable plays include *The Room* (1957), *The Birthday Party* (1957), *The Caretaker* (1959) and *The Homecoming* (1964), which established him as a leading dramatist. Known for his distinctive "Pinteresque" style, Pinter’s work evolved from psychological realism to political drama, with a focus on themes of threat, injustice and the human condition. He was also an outspoken advocate for human rights and a distinguished screenwriter.

**SUSAN V. BOOTH** (*Director/Goodman Theatre Artistic Director*) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta’s Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at the Goodman, Hartford Stage, Ford's Theatre, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She has held teaching positions at Northwestern, DePaul and Emory Universities. She is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field and a 2024 Leadership Greater Chicago Daniel Burnham Fellow.

**NEIL PATEL** (*Scenic Designer*) is pleased to return to the Goodman where he designed *The Matchmaker* and *The Penelopiad*. Recent projects include: *The Great Indian Musical: Civilization to Nation*, which was the inaugural production of the Nita Mukesh Ambani Cultural Center in Mumbai, Tolu Awosika; Olumide Odebunmi’s *King Shaka* (Executive Producer Antoine Fuqua) for Showtime; and *Theater of the Mind* for the Denver Center for Performing Arts / Arbutus created by David Byrne and Mala Goankar. @designscoundrel

**LINDA ROETHKE** (*Costume Designer*) is a professor at Northwestern University, teaching Costume Design. Previous Goodman Theatre productions include *Stage Kiss* and *The Clean House*. Linda was recently selected for the international exhibition “Costume Design at the Turn of the Century” in Moscow and Beijing. Her awards include a Jeff Award, Suzi Bass Nominations, a Connecticut Circle Nomination and the 2023 URTA Excellence Award in Undergraduate Teaching. She received her MFA from the University of Iowa. Linda has designed at The Oregon Shakespeare Festival, Cincinnati Playhouse, Mc Carter Center, Steppenwolf Theatre, among others. Recent and upcoming productions include Dolly Parton's *Smoky Mountain Christmas Carol*, *Fever Dreams* and *Into the Woods*.

**XAVIER PIERCE** (*Lighting Designer*) is a graduate of New York University Tisch School of the Arts with an MFA in Design Stage and Film. Chicago credits include Steppenwolf Theatre and Chicago Shakespeare Theatre. New York credits include Public Theatre and Syracuse Stage. National credits include the Oregon Shakespeare Festival and other works across the country in Oregon, Minnesota, New Jersey, Connecticut, Texas, Missouri, Washington, Indiana, Pennsylvania, North Carolina, California, Florida, Georgia, Massachusetts, Maryland, Arizona and Washington, D.C.

**RASEAN DAVONTÉ JOHNSON** (*Projection Designer*) returns to Goodman Theatre, where he designed *LUCHA TEOTL* and *Fannie (The Music and Life of Fannie Lou Hamer)*. A Chicago-based video artist and theatrical designer, he has worked locally with Steppenwolf Theatre, Lookingglass Theatre, Chicago Opera Theatre, Chicago Shakespeare Theatre, Court Theatre and Manual Cinema. Regional institutions include Public Theatre, Yale Repertory Theatre, Huntington Theatre and the Oregon Shakespeare Festival. He is currently the Director of Design for TAPS at the University of Chicago and received his MFA from the Yale School of Drama. raseandavontejohnson.com.

**ROB MILBURN & MICHAEL BODEEN** (*Sound Design and Composition*) Milburn returns to Goodman Theatre where from the late 1980’s he spent 17 seasons as a composer or resident sound designer working on over 70 productions. Bodeen returns to the Goodman, where he previously worked on *Mirror of the Invisible World*, *The Odyssey* and productions of *The Notebooks of Leonardo da Vinci*, among others. Broadway credits for Milburn & Bodeen include music composition and sound for *Eureka Day*, *No Man’s Land*, and *Waiting for Godot*, *The Miracle Worker*; and sound for *Sweat*, *The Price*, *Of Mice and Men* and *Who’s Afraid of Virginia Woolf*, among others. They have created music and sound Off-Broadway, at many of America's resident theaters (often at Steppenwolf) and at several international venues.

**NEENA ARNDT** (*Dramaturgy*) is the literary manager and dramaturg at Goodman Theatre. Since 2008, she has served as dramaturg for more than 40 productions, including Robert Falls’ productions of *The Cherry Orchard*, *The Winter’s Tale*, *An Enemy of the People* and *The Iceman Cometh*, David Cromer’s production of *Sweet Bird of Youth* and the world premiere of Rebecca Gilman’s *Luna Gale*. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

**LAUREN PORT** (*Casting*) joined the Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many Goodman productions over the years, including *Father Comes Home from the Wars, Parts 1, 2 and 3*, *Uncle Vanya*, *The Sign in Sidney Brustein’s Window*, *Disgraced* and *Sweet Bird of Youth*. Broadway highlights: *Junk*; *Meteor Shower*; *A Doll’s House Part 2*; *The Front Page*; *It’s Only a Play*; *Disgraced*; *Fish in the Dark*; *The Trip to Bountiful*; *Grace*; *Death of a Salesman*; *Seminar*; *Stick Fly*; *Bengal Tiger at the Baghdad Zoo*; *Lend Me a Tenor* and *Fences*. Television/Film includes: *New Amsterdam* (NBC); *American Odyssey* (NBC) and *Steel Magnolias* (Sony for Lifetime). Lauren is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

**NIKKI BLUE\*** (*Production Stage Manager*) returns to Goodman Theatre for her ninth season as an AEA Stage Manager. Goodman Theatre highlights include *The Who’s Tommy*, *Toni Stone*, *Roe*, *Lottery Day* and *The Wolves*, among others. Other regional credits include *SIX* (Chicago Shakespeare Theater); *Godspell* (Arkansas Repertory Theatre/2 Ring Circus); *Gerald Clayton Piedmont Blues* (tour) and *The Year I Didn't Go to School* (Chicago Children's Theatre). She has also worked with TheatreSquared, Yale Opera, Utah Festival Opera and Musical Theatre and Florida Studio 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.

**JENNIFER GREGORY\***, she/her (*Stage Manager*) returns to Goodman Theatre for her fourth season, where previous credits include *Midnight in the Garden of Good and Evil*, *The Penelopiad*, *The Cherry Orchard*, *A Christmas Carol* and *War Paint*. Other Chicago credits: *The Year of Magical Thinking*, *Bloomsday*, *Frankenstein* (Remy Bumppo Theatre Company); and the touring production of *X-Marks the Spot* (Chicago Children’s Theatre). She has also worked with Pioneer Theatre Company, Saugatuck Center for the Arts and Arkansas Repertory Theatre.

**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 Rappaport Center for Education & 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). He is a graduate of Marquette University and resides in Chicago with his wife Melissa and their children, Shea and Evan.

**NOTE:** Bios are current as of January 17, 2025. Full bios also appear online at **GoodmanTheatre.org/InheritTheWind**.

**about us**

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

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

Goodman Theatre was founded by William O. Goodman and family in honor of their son, Kenneth, a figure in Chicago’s early 1900s cultural renaissance. The family’s legacy endures through Albert Ivar Goodman who, with his late mother, Edith-Marie Appleton, contributed the funds for the new Goodman center in 2000. Today, Goodman leadership also includes the distinguished members of the Artistic Collective. Julie Danis is Chairman of Goodman Theatre’s Board of Trustees, Lorrayne Weiss is the Women’s Board President and Kelli Garcia is President of the Scenemakers Board for young professionals.

Goodman Theatre was built on the traditional homelands of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. We recognize that many other Nations consider the area we now call Chicago as their traditional homeland—including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo and Mascouten—and remains home to many Native peoples today. While we believe that our city’s vast diversity should be reflected on the stages of its largest theater, we acknowledge that our efforts have largely overlooked the voices of our Native peoples. This omission has added to the isolation, erasure and harm that Indigenous communities have faced for hundreds of years. We have begun a more deliberate journey towards celebrating Native American stories and welcoming Indigenous communities; learn more at **GoodmanTheatre.org/Accountability**.

**accessible & enhanced performances**

**Audio-Described Performance and Touch Tour:** March 1 at 12:30pm, Touch Tour at 2:00pm

**American Sign Language (ASL) Interpreted Performance:** February 28 at 7:30pm

**Open-Captioned Performance:** March 2 at 2pm

**Spanish Subtitles Performance:** March 1 at 7:30pm