Inherit the Wind

By **Jerome Lawrence and Robert E. Lee**  
Directed by **Henry Godinez**



contents

features

1 From Goodman Leadership

5 Meet the Director

8 A Poet’s Response

9 The Case That Ignited the Debate

the production

11 Inherit the Wind

17 Artist Profiles

the theater

35 About Goodman Theatre

37 Accessible & Enhanced Performances

**Welcome**

**from the artistic director**

Strange days indeed.

I've been thinking a lot about John Lennon’s sadly evergreen lyrics for "Nobody Told Me." Particularly that riff about everybody talking and no one saying a word.

About a year and a half ago, I started asking anyone I could whether they still believed that America held shared values—and if they did, what they were. Some of this was pure curiosity, but at the root, I was thinking about what one might program during what seemed likely to be one of the stranger election seasons of recent memory. I heard a lot of sadness and I heard a bit of hope. And the only common denominator was that even if we violently disagreed with one another, at least we still held the value of the right to free speech.

There are plays that strike a particular chord with us at particular times. The Crucible. Julius Caesar. And, I believe, Inherit the Wind.

What Jerome Lawrence and Robert E. Lee wrote back in 1955 was nothing less than a treatise on the American values of free thought and free speech. But rather than writing a dusty polemic that engaged the brain but left the heart untouched, they wrote about us. They wrote about people in a shared space discovering what they had in common and where they diverged—and how they might contend with that divergence.

What they also wrote was one of the great passages of courtroom drama, with two great minds in passionate yet civil disagreement—and two great thinkers actually listening to one another’s points of view. Revelatory, right?

I believe in this art form for myriad reasons. But right now, in these strange days, its simple proposition that we gather with the express purpose of listening deeply to views unlike our own feels like an essential lifeline.

Thank you—truly—for being a part of this shared space.

**Susan V. Booth**

Artistic Director

**from the executive director**

Welcome to the Goodman!

It’s with joy and excitement that I welcome you to Inherit the Wind and our 2024/2025 Season, my first as Executive Director. Though new in this role, my career with the Goodman spans almost 25 years, beginning with an internship in the administrative offices of the “old” Goodman Theatre on Columbus Drive. But my connection here began long before: I was one of the generations of young people whose first introduction to theater was *A* Christmas Carol at the Goodman. And in the subsequent years, it was this theater that introduced me to Arthur Miller, August Wilson, William Shakespeare and so many others.

As I step into this role, I reflect on the long connection that I have to this theater knowing that it's had a similar impact on so many. For nearly 100 years, the Goodman has been Chicago’s flagship theater—serving to entertain, enlighten and inspire generations of theatergoers. Our productions and programs help us process the world around us, serving as both a reflection of ourselves and a window into others. We do this through award-winning work on stage and nationally recognized educational programs—and this season’s offerings are no different. In continuing this great tradition, we invite all to come together and take a moment to laugh, think, consider and dream.

While I take stock of our past, I look to our future. I’m grateful for the amazing people that make up the Goodman—a collection of world-class artists, technicians and staff who create every production and program you experience with us.

I’m grateful for bold leadership from generous and dedicated individuals on the Board of Trustees, Women’s Board and Scenemakers Board.

And I’m grateful for YOU—arguably one of the most adventurous, supportive and discerning audiences in the country.

Goodman Theatre has always been Chicago’s theater and I’m honored to serve, alongside Susan Booth, as her steward.

Thank you for being on this journey with us. I’ll see you at the theater!

**John Collins**

Executive Director

**Meet the Director**

**by Thomas Connors**

**HENRY GODINEZ** began his professional career as an actor then shifted his focus to directing. Over the years, he’s helmed a range of plays at the Goodman as a Resident Director, and now as his production of Inherit the Wind opens the 2024/2025 Season, Godinez gives insight on a show that holds a lot of meaning.

**THOMAS CONNORS:** Tell us about your early years with the Goodman.

**HENRY:** My first gig here was as an actor in 1988, playing Tybalt in Michael Maggio’s Romeo and Juliet. He then asked me to be in his production of *A Christmas Carol* and later, cast me in *The Rover*. Sometime after that, I read that the Goodman had received a grant to diversify their audiences. I was Artistic Director of Teatro Vista at the time, and the Goodman hadn't produced a Latino play yet, so then-Executive Director Roche Schulfer and I decided to co-produce José Rivera’s Cloud Tectonics.

**THOMAS:** How would you characterize the Latino theater scene today?

**HENRY:** First of all, I am beyond proud that Teatro Vista is still going strong. And it’s great to see wonderful Latino performers in everything from musicals at Marriott Lincolnshire to Steppenwolf. And God bless Lin-Manuel Miranda (Hamilton), but there’s still much to be done.

**THOMAS:** How did Inherit the Wind come about?

**HENRY:** About this time last year Susan V. Booth said she’d like me to direct something this season. What really interested Susan and me about doing Inherit the Wind right now is how it deals with questioning facts, censoring knowledge and the infusion of religion into the justice system. It feels like it was written yesterday. Funnily enough, Inherit the Wind was the first professional production I had ever seen. I was a high school freshman in Dallas who had just started taking drama classes, and my mom somehow saved enough money for us to see it at Dallas Theater Center.

**THOMAS:** The Scopes Trial was nearly a century ago and then in 1955, this play premiered. Some people may not be familiar with the historic event or theatrical material. Did you have any concerns about that?

**HENRY:** I actually relish the fact that we have an opportunity to share history with a generation that might not know about the trial. I think it’s a wonderful opportunity for audiences, especially young people, to see this and think that even though this was 100 years ago, these are the very same things we are hearing today—questioning science, questioning facts and stubbornly clinging to beliefs.

**THOMAS:** In addition to having seen the play as a teenager, the show resonates with you in another highly personal way.

**HENRY:** I grew up around small towns in Texas, and my wife’s family are from small towns in Iowa, so naturally I feel at home in rural communities. I'm looking to make our production nostalgic and beautiful so that audiences understand how people—like those in the play— might want to stay frozen in the past and believe what they believe. I in no way, and neither did the playwrights, want to make the people of this town seem ignorant. They are people that are led astray and I'm interested in inviting audiences to understand how this can happen.

**THOMAS:** We do seem to have trouble these days trying to appreciate where other people are coming from.

**HENRY:** If we ever want to come together and combat divisiveness, we have to try to understand why people have the values they do. I always thought that maybe I would be a diplomat—I had a yearning to be in big conversations about who we are as a country. It wasn’t until I started directing when I realized that theater is a way to make a difference, to make people think about the world in which we live, how we treat one another and how we can all strive to better.

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

**A Poet’s Response**

**Goodman Theatre and the Poetry Foundation continue their creative collaboration, “Play On Words.” Following today’s performance, we invite you to read commissioned poet ROY KINSEY’s full poetic response to *Inherit the Wind*— and learn more about this exciting partnership.**

**GoodmanTheatre.org/Poetry**

**ROY KINSEY** is an anomaly when it comes to tradition in his respective industries. While being a Black, queeridentified rapper and librarian may be an intimidating choice for some, Kinsey's non-conformist ideology has informed his poignant releases BLACKIE: A Story by Roy Kinsey and Kinsey: A Memoir and most recently, 3 RINGS. These records capture the depth of his shadow work and his sinister yet sincere lyrics provide a potent musical performance.

**The Case That Ignited the Debate on Evolution and Education**

**By Neena Arndt**

In the summer of 1925, with the chaos of the 1918 flu pandemic and 1919 race riots behind them, Chicagoans could look forward to the opening of Goodman Theatre, which would welcome its first audiences that October. In the meantime, those craving entertainment could turn on their brand new radios (19% of Americans owned a radio in 1925, up from 1% just two years earlier) and listen to the Scopes Trial, in which schoolteacher John T. Scopes was tried for teaching Darwin’s theory of evolution. WGN Chicago placed microphones throughout the Dayton, Tennessee courtroom, and through this new form of mass media, turned a trial into a national event for the first time.

John T. Scopes, who had been hired to coach football, did not hold strong views about evolution. Neither did he teach biology or any type of science, though he had earned a minor in geology. Instead, he had agreed to serve as a defendant when the American Civil Liberties Union decided to challenge Tennessee's newly passed Butler Act, which prohibited the teaching of evolution in the state’s schools. Dayton, a sleepy town of 1,700, became a center of the nation’s attention as prominent lawyer Clarence Darrow and orator, lawyer and politician William Jennings Bryan debated Darwin’s theories and the morality of teaching them in schools. Scopes was found guilty and fined $100 (worth roughly $1800 in 2024), but the verdict was overturned on a technicality. The Butler Act remained in place until 1967, though nobody enforced it.

In 1955, writers Jerome Lawrence and Robert E. Lee—who would become well known for writing the play Auntie Mame, and later adapting into the musical Mame with music by Jerry Herman—fictionalized the Scopes Trial in their play Inherit the Wind. The play opened in Dallas, Texas before moving to Broadway a few months later and would later be made into a film starring Spencer Tracy in 1960. By that time, most of the trial’s major players were long dead, but the man around which the controversy had swirled was still alive. Scopes had spent the intervening decades mostly trying to distance himself from the trial, but he returned to Dayton to attend the film’s premiere.

Although 99 years have passed since Bryan and Darrow’s voices made history by traveling over the airwaves into American homes, the questions at stake in the Scopes Trial remain relevant: who gets to choose what is taught in public schools? Do religious beliefs have a place in education? How do we explain the existence of the world around us?

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

**Goodman Theatre**

presents

**INHERIT THE WIND**  
By

**Jerome Lawrence and Robert E. Lee**

Directed by

**Henry Godinez**

Set Design by

**Collette Pollard**

Costume Design by

**Jessica Pabst**

Lighting Design by

**Jason Lynch**

Original Music and Sound Design by

**Richard Woodbury**

Dramaturgy by

**Neena Arndt**

Casting by

**Lauren Port, CSA**

Production Stage Manager

**Nikki Blue\***

Stage Manager

**Krista Kanderski\***

**Beth Koehler\***

**CAST**

Mrs. Brady.........................................................**Charin Álvarez\*** Sillers..........................................................................**Terry Bell\*** Storekeeper.......................................................**Hamid Dehghani** Mayor....................................................................**William Dick\*** Matthew Harrison Brady........................**Alexander Gemignani\*** Elijah.............................................................**Meighan Gerachis\*** Dunlap/Radio Man........................................**Lawrence Grimm\*** Judge/Photographer.............................................**Kevin Gudahl\*** Melinda..........................................................**Presley Rose Jones** Tom Davenport ...................................**Christopher Kale Jones\*** E.K.Hornbeck.................................................................**Mi Kang** Reverand Jeremiah Brown......................................**Ryan Kitley\*** Henry Drummond................................................**Harry Lennix\*** Rachel Brown ...................................................**Tyler Meredith\*** Howard...............................................**Thomas Murphy Molony** Bertram Cates ...........................**Christopher Llewyn Ramirez\*** Meeker.............................................................**Robert Schleifer\*** Mr. Bannister.............................................................**Eric Slater\*** Mrs. Krebs .....................................................**Penelope Walker\***

**UNDERSTUDIES**

Howard — **Chase Clevenger**

Bertram Cates/Storekeeper/Tom Davenport/Mr. Bannister —**Theo Gyra**

E.K. Hornbeck — **Hannah Kato**

Mayor/Judge/Meeker — **John Lister\***

Reverend Jeremiah Brown/ Dunlap — **Michael Milligan\*** Melinda/Rachel Brown/Elijah — **Kailey Danielle Morand**

Mrs. Brady/Mrs. Krebs — **Aila Peck**

Bertram Cates/Storekeeper/ Sillers — **Alex Benito Rodriguez** Matthew Harrison Brady — **Eric Slater\***

Henry Drummond — **Cedric Young\***

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

**SETTING:** Summer in a small town, not too long ago

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

MusicDirector — **Alexander Gemignani**

Assistant Director — **Raquel Torre**

Assistant Lighting Designer — **Bentley Heydt**

Assistant Set Designer — **Delena Bradley**

Dialect Coach — **Marie Ramirez Downing**

Fight & Intimacy Consultant — **Cristin Carole**

Courtroom Consultant — **Matthew J. Piers**

Young Performer Supervisor — **Katie Hanson**

Floor Manager — **Allison Vogelmeier**

Stage Management Intern — **Mia Maccarella**

Lead ASL Interpreter — **Paul George**

ASL Interpreter — **Autumn Diaz**

**Athletico Physical Therapy**

**Chicago Hearing Society**

“Inherit the Wind” is presented by special arrangement with Broadway Licensing, LLC, servicing the Dramatists Play Service imprint. (www.dramatists.com) 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**

**CHARIN ÁLVAREZ\*** (Mrs. Brady) Goodman Theatre credits include: 2666, Electridad, Doll’s House, El Nogalar, Pedro Paramo. Chicago credits include: Home What Howls, I am not your perfect Mexican daughter, La Ruta, Infidel, Ordinary Yearning, Fermi (Steppenwolf Theatre); Lettie, Mojada, Oedipus El Rey, Anna in the Tropics, A Park in the House (Victory Gardens Theatre); The Scene (Writer’s Theatre); Anna in the Tropics, Passage, Skin of Our Teeth, Clean House (Remy Bumppo); Bernarda!, In the time of the butterflies (Teatro Vista). Film: Ghostlight, Saint Frances, Somebody Somewhere, Shameless, Adult Children and Ripple Effects.

**TERRY BELL\*** (Sillers) Goodman credits include: A Christmas Carol, Black Bear Island, You Had A Good Run and The Humanities. Other Chicago credits include: Peter and The Starcatcher (Paramount Theatre); The Curious Incident of the Dog in the Night-time (Steppenwolf Theater); Routes and Love Song (Remy Bumppo Theater). Broadway: The Skin of Our Teeth (Lincoln Center Theater). Regional: Sweat (Guthrie Theater); and Mary Shelley's Frankenstein (IRT). Terry can be seen on TV in shows such as Elementary, The Chi and Emperor of Ocean Park.

**CHASE CLEVENGER,** he/him (US Howard) is thrilled to make his Goodman Theatre debut! Previously seen as Bruce in Matilda (Paramount School of the Arts); Disney Around the World, Disney’s Villains and The Wizard of Oz (The Goddard School). TV/Film: Night Sky (reoccurring co-star, Prime Video), Chicago Med (NBC/Universal) and Beach Boi (principal role). Chase has appeared in numerous commercials and is an accomplished dancer performing with Integrity School of Dance. @Chase\_Clevenger

**HAMID DEHGHANI** (Storekeeper) is a director, playwright and actor from Iran. Directing: English, Selling Kabul, Baba, From the Environs of Milad, Sohrab’s Transgression, Nathan and Tabileth, Leila, A Moment of Silence, Eurydice and Bengal Tiger at the Baghdad Zoo. Select acting: Andy Warhol in Iran, Barren, Afsooskhar, The Archbishop's Ceiling, Equus, Charlie, Rhinocéros and The Legend of Nimrooz. Short film: Jade Farei, Yek Bar Se, Occasion, Unbreakable Mirrors, Night Story Of The Boulevard, Who is Going All This Way, Monologue C473 and To Die in Place of Another One. Hamid co-founded Grass Studio Theatre, and holds an MFA from Northwestern University and BA from Tehran University of Art.

**WILLIAM DICK\*** (Mayor) A Christmas Carol, Bernhardt/Hamlet, Father Comes Home From The Wars, Blind Date, Moonlight And Magnolias, House and Garden, The Goat Or Who Is Sylvia (Goodman Theatre); Choir Boy (Steppenwolf Theatre Company); The Comedy of Errors, All’s Well That Ends Well, A Midsummer Night’s Dream, and many others (Chicago Shakespeare Theater); The Book Of Will (Northlight Theatre); The Pitman Painters (Timeline Theatre). Regional: Asolo Repertory Theatre, Studio Arena Theater, Los Angeles Theater Center, Milwaukee Repertory Theater. TV: A League Of Their Own, 4400, Fargo, Chicago Fire, Crisis, Empire. Film: Fred Claus, Stranger Than Fiction, The Break Up, The Promotion, The Merry Gentleman, Oz The Great And Powerful, The Company. williamdick.net

**ALEXANDER GEMIGNANI\*** (Matthew Harrison Brady and Music Director) Selected Broadway: Carousel (Tony, Drama Desk, Outer Critics Circle and Grammy noms), Les Misérables (Drama League nom), Sweeney Todd (Drama Desk nom), Assassins (Theatre World Award). Regional: Hamilton (original Chicago company), Big Fish (Jeff nom). TV: Étoile (AMAZON), Servant (APPLE), Empire (FOX), Chicago Fire (NBC), Homeland (SHOWTIME), The Good Wife (CBS) and Mrs. Maisel (AMAZON). Music Supervisor for Fiasco’s Merrily We Roll Along at Roundabout (also Orchestrator), the 2020 revival of West Side Story (also Conductor) and Sondheim’s final show, Here We Are (also Conductor and Arranger). Artistic Director, National Music Theater Conference at the O’Neill. His greatest joys are his incredible wife Erin Ortman and their beautiful daughter.

**KEVIN GUDAHL\*** (Judge/Photographer) Goodman Theatre: King Lear, The House of Martin Guerre, Turn Of The Century and Zoot Suit. Chicago: The King's Speech, Macbeth, Antony and Cleopatra, Comedy of Errors, among others (Chicago Shakespeare); My Fair Lady, Hamlet, Uncle Vanya, Proof (Court Theatre); and shows at Writer’s Theatre, Marriott Theatre, Northlight Theatre, Remy Bumppo, Drury Lane Theatre and Victory Gardens Theater. International: Stratford Festival, Canadian Stage, Donmar Warehouse and Royal Shakespeare Company. Film: While You Were Sleeping, Home Alone III and The Poker House. TV: The Emperor Of Ocean Park, The Shining Girls, Chicago Fire, among others. Gudahl is a multiple Jeff Award recipient.

**THEO GYRA** (US Bertram Cates/US Storekeeper/US Tom Davenport/ US Mr. Bannister) is thrilled to be making his Goodman Theatre debut. He is a current theater student at Northwestern University, where he has appeared in The Aliens (Jasper), Blood Wedding (Leonardo), Bengal Tiger at the Baghdad Zoo (Tom), Be Mean to Me (Damir) and The Clean House (Charles). He is also a proud alumni of the Royal Academy of Dramatic Art and Interlochen Arts Academy. @theogyra

**PRESLEY ROSE JONES** (Melinda) is thrilled to be back at the Goodman, where her credits include The Who’s Tommy and A Christmas Carol. She has appeared on Showtime’s Work in Progress, NBC’s Chicago Fire, commercials and other TV projects. She has garnered numerous scholarships and awards, most recently as Outstanding Dancer Runner-up at the prestigious New York City Dance Alliance Competition. Presley is a member of the award-winning Extensions Dance Company, is SAG-AFTRA, and represented by Gray Talent and Sherry Kayne at Rebel Artists. @presleyrosejones

**CHRISTOPHER KALE JONES\*** (Tom Davenport) Goodman Theatre: Jacey Squires in The Music Man. Chicago: The Ballad of Little Jo (Pre-Broadway, Steppenwolf); Christmas With Elvis (Chopin Theatre); Beautiful, The Sound of Music (Paramount Theatre); Big Fish, Damn Yankees, Ragtime, among others (Marriott Theatre); and It Came From Outer Space (World Premiere, Chicago Shakespeare Theatre). First national tour of Jersey Boys as the original Frankie Valli (including The Tonight Show). Regional: Doctor Zhivago (Pre-Broadway, La Jolla Playhouse). New York: Amazing Grace (Pre-Broadway). Toured nationally and internationally with his retro-rock group Under The Streetlamp. @chriskalejones

**MI KANG,** she/her (E.K. Hornbeck) is thrilled to be making her Goodman Theatre debut! Chicago credits: Villette (Lookingglass) and The Chinese Lady (TimeLine Theatre). Regional credits: Dracula (Cincy Playhouse), John (ArtsWest), The Journal of Ben Uchida (Seattle Children’s), A Tale for Time Being (Book-It Rep) and The Great Inconvenience (Annex Theatre). Mi is a graduate of Northwestern University with an MFA in Acting. School credits include: Dance Nation, Peerless and Hedda Gabler. She is represented by Stewart Talent. @mi.y.kang.

**HANNAH KATO,** she/her (US E.K. Hornbeck) is overjoyed to be making her Goodman Theatre debut. Other theater credits include: A Christmas Carol (Drury Lane Theatre); Come From Away (National Tour); Fishing for the Moon, Love Stings and Sunflowered (Northern Sky Theater). Hannah holds degrees in Musical Theatre and Acting from North Central College and is represented by Big Mouth Talent. @hannah.kato

**RYAN KITLEY\* (**Reverend Jeremiah Brown) returns to Goodman Theatre where he previously appeared in Roe, Objects in the Mirror and Support Group for Men. Other Chicago credits include Lettie (Victory Gardens), Romeo and Juliet (Chicago Shakespeare), Burn This, Who’s Afraid of Virginia Woolf? (Shattered Globe), Travels With My Aunt (Writers), A Few Good Men (Theatre at the Center) and The Big Funk (Clock Prod.). Screen credits include The Chi, Gray Area, Chicago PD, Empire, Chicago Fire, Boss and Dig Two Graves, among others.

**HARRY LENNIX\*** (Henry Drummond) is a distinguished film, television stage actor and producer. He returns to Goodman Theatre following productions of August Wilson’s How I Learned What I Learned (produced by Congo Square in association with the Goodman) this past season, and Ma Rainey’s Black Bottom, directed by Chuck Smith. Recently at Steppenwolf Theatre, he appeared in Purpose. He starred for 10 seasons on NBC’s The Blacklist. Moviegoers know Lennix from The Justice League, Man of Steel, Batman V. Superman: Dawn of Justice, The Matrix: Reloaded, The Matrix: Revolutions, Ray and The Five Heartbeats. Lennix also recurred for 7 seasons on the Showtime series Billions. Lennix made his Broadway debut in Radio Golf. He has directed A Small Oak Tree Runs Red, The Five Heartbeats and The Glass Menagerie. He has starred in King Hedley II at the Mark Taper Forum and in 2001 he played in Cymbeline for Theatre for a New Audience at the Royal Shakespeare Company. In July 2014, Lennix created Exponent Media Group.

**JOHN LISTER\*** (US Mayor/ US Judge/US Meeker) returns to the Goodman, where he previously appeared in The Cherry Orchard, Roe and A Christmas Carol. Chicago credits include numerous productions with: Chicago Shakespeare, Steppenwolf, Writers, Northlight, Marriott Lincolnshire and Lyric Opera. Film and television credits include: Public Enemies (Universal), Animals (Oscilloscope), Never Not Yours (ACP), Chicago Fire (NBC), Chicago Med (NBC), Patriot (Amazon), easy (Netflix), The Red Line (CBS) and Dark Matter (Apple TV+) He is represented by Stewart Talent.

**TYLER MEREDITH\*,** she/her (Rachel Brown) Chicago credits include: The Penelopiad, The Cherry Orchard, Twilight Bowl, Graveyard Shift/ New Stages (Goodman Theatre); Campaigns, Inc. (Timeline Theatre); The Tempest, A Midsummer Night’s Dream, Chicago Shakespeare in the Parks (Chicago Shakespeare Theater); A Christmas Carol (Drury Lane Theatre); and The Columnist (American Blues Theater). Regional credits include: A Phoenix Too Frequent (American Players Theatre); At The Wedding, Miss Bennet: Christmas At Pemberley, My Father’s War (TheatreSquared); and Hamlet (Montana Shakespeare in the Parks). TV/ Film credits include Chicago Fire. Tyler is a graduate of Interlochen Arts Academy, School at Steppenwolf and the University of IllinoisChicago. She is represented by Gray Talent Group. @tylermckmeredith

**MICHAEL MILLIGAN\***, (US Reverend Jeremiah Brown/ US Dunlap) Chicago: Blind Date (Goodman Theatre); Othello, Emma, Tug of War (Chicago Shakespeare Theater); Cat on a Hot Tin Roof (Drury Lane); Mercy Killers 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, Taming of the Shrew, Loves LaborsLost, 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.

**THOMAS MURPHY MOLONY** (Howard) is delighted to return to Goodman Theatre. Theater credits include: Highway Patrol (The Goodman Theatre), A Christmas Story! (Marriott Theatre) and Fun Home (Paramount Theatre). TV credits: American Rust (Showtime). He is represented by DDO Artists Agency and Stride Management.

**KAILEY DANIELLE MORAND**, she/her (US Melinda/US Rachel Brown/US Elijah) is a senior at Northwestern University studying Theatre and Creative Writing with the Music Theatre Certificate and Playwriting Sequence. Chicago credits include Black Bear Island (Goodman Theatre); The 93rd Annual Waa-Mu Show, Tuck Everlasting, A Gentleman’s Guide to Love and Murder and Round Yon Virgin (Northwestern University). TV credits include Chicago Fire. Website: kaileymorand.com; Instagram: @kaileydm.

**AILA AYILAM PECK** (US Mrs. Brady/US Mrs. Krebs) Chicago credits: English (Goodman Theatre, Guthrie Theatre); Selling Kabul, Miss Bennet (Northlight); A Distinct Society (Writer’s); Hatefuck (First Floor); Shakuntala (Goodman Future Labs); Night Watch (Raven); This Wide Night, Five Mile Lake (Shattered Globe); Birdland (Steep); The Royal Society of Antarctica (The Gift); 1984 (Steppenwolf). Regional credits: House of Joy (Repertory Theatre of St. Louis); Brahman/i, Proof (Kitchen); The Who and the What (Huntington Theatre); A Doll’s House, Twelfth Night, Macbeth (American Player’s Theatre). She is represented by Gray Talent Group.

**CHRISTOPHER LLEWYN RAMIREZ\***, he/him (Bertram Cates) is thrilled to return to Goodman Theatre after having co-directed/written LUCHA TEOTL in the 2023/24 season. Other Goodman credits: American Mariachi. Regional credits: Guys and Dolls, Cinderella (Drury Lane Theatre), Native Gardens, In the Heights, Twelfth Night, Sweat, Hair (Dallas Theater Center), Elliot, A Soldier’s Fugue (WaterTower Theatre), Empathitrax (Second Thought Theatre), An Octoroon (Stage West), Zoot Suit and blu (Cara Mía Theatre). @chrisllewynramirez.

**ALEX BONITO RODRIGUEZ**, he/him (US Bertram Cates/US Storekeeper/ US Sillers) is thrilled to be making his Goodman Theatre debut! Chicago: Short Shakespeare! Romeo & Juliet (Chicago Shakespeare Theater); The Lifespan of a Fact (TimeLine Theatre Company); Anna in the Tropics (Remy Bumppo Theatre Company); and In His Hands, Botticelli in the Fire (First Floor Theater, Jeff Award Nominee - Performer in a Principal Role). Regional: The Crucible, Noises Off, Gruesome Playground Injuries and Our Town (Asolo Repertory). Television: Chicago Fire (NBC).

**ROBERT SCHLEIFER**\* (Meeker) returns to the Goodman after eight seasons of A Christmas Carol. Theater: A Thousand Faces: The Lon Chaney Musical, Measure For Measure, Mass, The Heart is a Lonely Hunter, The Edge of Peace, Equus, Police Deaf Near Far, Romeo&Juliet, Signs, The Tempest, Much Ado About Nothing, Hamlet Dreams and Stage Manager in Our Town was met with great acclaim. Broadway: Big River (Deaf West Theatre). Film: Fitting Descriptions. Education: Rochester Institute of Technology, University of Rochester and Northwestern University. Awards: After Dark Outstanding Performance Award, Best Ensemble, Kathryn Lamkey Award, 3Arts Award and a 3Arts Fellowship from the University of Illinois-Chicago. @robertimages [www.robertschleifer.com](http://www.robertschleifer.com).

**ERIC SLATER\***, he/him (Mr. Bannister) Goodman Theatre: The Cherry Orchard, This Happened Once at the Romance Depot, Support Group for Men, Feathers and Teeth and Smokefall. Chicago: The Tasters, Cal in Camo (Rivendell Theatre Ensemble); Hand To God (VG); Small Jokes About Monsters (16th Street); and The Doppelganger (Steppenwolf). Off-Broadway: The Dudley's: A Family game! (Theatre for a New City); and Our Greatest Year (Kraine). Film: You Don’t Belong Here and Widows. TV: Emperor of Ocean Park, Fargo and Chicago Fire. Member of Rivendell Theatre Ensemble.

**PENELOPE WALKER\*** (Mrs. Krebs) Goodman Theatre credits include: A Christmas Carol, The Story, Crowns and Wit. Other credits include: Purpose, Don DeLillo’s Love Lies Bleeding, What To Send Up When It Goes Down, Mother Of The Maid, Into The Breeches, Curve Of Departure, Eclipsed, Gee’s Bend, Bee-luther-Hatchee, The House That Will Not Stand, No One As Nasty, Life Sucks, Black Diamond: The Years the Locusts Have Eaten, Seven Homeless Mammoths Wander New England, among others. TV/ Film: Olympia, Dubious Ruffians, Flowers, The Bear, Justified: City Primeval, Chicago Med/Justice/Fire, SouthSide, Work In Progress, Boss, How I Jack Master Funked the Sugar in My Knee Caps! and Daddy's Girl.

**CEDRIC YOUNG\*** (US Henry Drummond) makes his return to the Goodman where he previously appeared in Dartmoor Prison, Mary and The Upstairs Concierge. Most recently he was seen in Purpose at Steppenwolf, adding this production to Master Harold and The Boys, The Song of Jacob Zulu, A Clockwork Orange, Familiar, A Fair Country and Lindiwe. At Court Theatre he has performed in Ma Rainey's Black Bottom, Jitney and Two Trains Running. He’s also been seen in the Black Ensemble in A Raisin In The Sun and Medea, and at Lookingglass Theatre Company in Race.

**HENRY GODINEZ** (Director) is a Resident Director at Goodman Theatre where he recently directed American Mariachi and Fannie. He also recently directed Measure for Measure at Chicago Shakespeare Theater and Big Fish at Marriott Lincolnshire Theater. Other directing includes work at Signature Theatre in NYC, Oregon Shakespeare Festival, Seattle Rep, Dallas Theater Center, Indiana Rep, Cleveland Playhouse, Denver Center, Court Theatre, Northlight Theatre and Victory Gardens. Born in Havana, Cuba, Godinez is co-founder of Teatro Vista, Carlos Montezuma professor and chair of Theatre at Northwestern University and serves on the board of the Illinois Arts Council.

**COLLETTE POLLARD**, she/her (Set Designer) returns to Goodman Theatre where credits include Dennis Watkin’s The Magic Parlour, Fannie, Roe, The Wolves, The Happiest Song Plays Last, Fish Men and Stoop Stories. Collette's work has recently been seen at Marriot Theatre, Broadway Playhouse Chicago, Chicago Children’s Theatre, Huntington Theatre, Seattle Rep, Milwaukee Rep and Hartford Stage. Collette is the recipient of several Jeff Awards and is an Associate Professor of Design at the School of Theatre and Music at UIC. Collettepollard.com

**JESSICA PABST** (Costume Designer) With the Goodman: Roe. Chicago: Little Bear Ridge Road (Steppenwolf Theatre); Murder on the Orient Express, Steel Magnolias (Drury Lane). Broadway: Cost of Living, Marvin’s Room and The Heidi Chronicles. Off-Broadway world premieres with Playwrights Horizons, Manhattan Theatre Club, The Public Theatre and Lincoln Center. Regional world premieres with Dallas Theatre Center, Denver Theater Center, Williamstown Theatre Festival and Humana Festival of New Plays. Lucille Lortel Award for The Whale (Playwrights Horizons) and multiple Henry Hewes Design award nominations and Drama Desk nominations. jessicapabst.com

**JASON LYNCH** he/him (Lighting Designer) Goodman: English, Lucha Teotl, The Nacirema Society Requests the Honor of Your Presence at a Celebration of Their First One Hundred Years, Layalina, the ripple, the wave that carried me home, Fannie (The Music and Life of Fannie Lou Hamer), School Girls; Or, The African Mean Girls Play, I Hate It Here, Ohio State Murders, The Sound Inside and Lottery Day. Additional Chicago credits include work with Chicago Shakespeare Theater, Court Theatre, Definition Theatre, Northlight Theatre, Shattered Globe Theatre, Steppenwolf Theatre Company, TimeLine Theatre Company, Victory Gardens Theater, among others. Lynch is represented by United Scenic Artists, Local USA-829 of the IATSE and The Gersh Agency. jasondlynch.com. @jasonlynch.design

**RICHARD WOODBURY** (Original Music and Sound Design) returns to the Goodman where previous credits include original music and sound design for The Cherry Orchard, Swing State, The Sound Inside, The Winter’s Tale, Sweat, An Enemy of the People, Blind Date, Ah, Wilderness!, Uncle Vanya and 2666, among many others. Chicago: True West, HIR, Linda Vista (Steppenwolf Theatre Company); Smart People and The Scene (Writers Theatre). 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.

**NEENA ARNDT** (Dramaturgy) Neena Arndt 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.

**KRISTA KANDERSKI\*** (Stage Manager) is delighted to return to Goodman Theatre where her previous credits include 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: Port of Entry (Albany Park Theater Project & Third Rail Projects). Regional: 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.

**BETH KOEHLER\*** (Stage Manager) returns to the Goodman, where her previous credits include Joe Turner’s Come and Gone, The Matchbox Magic Flute, A Christmas Carol (2021- 2024) and The Who’s Tommy, among others. Regional credits include Where We Stand, Or and Bad Dates (Portland Stage Company). She was a stage management apprentice at Portland Stage Company, a Goodman floor manager, and graduated from Northwestern University as part of the Theatre Management Module.

**SUSAN V. BOOTH** (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.

**JOHN COLLINS** (Goodman Theatre Executive Director) began his career with a summer internship at the Goodman, where he has 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 August 23, 2024. 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:** October 5at 12:30pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:** October 4 at 7:30pm

**Open-Captioned Performance:** October 6 at 2pm

**Spanish Subtitles Performance:** October 5 at 7:30pm