BAM and Scott Rudin present
Goodman Theatre’s production of

The Iceman Cometh

By Eugene O’Neill
Directed by Robert Falls

BAM Harvey Theater
Feb 5—7, 10—14, 17—21, 24—28,
Mar 3—7 & 10—14 at 7pm
Feb 8, 15, 22, Mar 1, 8 & 15 at 2pm

Running time: four hours and 45 minutes,
including three intermissions

Set design by Kevin Depinet
Inspired by a set design by John Conklin
Lighting design by Natasha Katz
Costume design by Merrily Murray-Walsh
Casting by Adam Belcuore, CSA
Additional casting by Telsey + Company,
Will Cantler, CSA
Dramaturgy by Neena Amdt
Production stage managers Joseph Drummond*,
Melissa Chacón*
Stage manager Johannah Hail*

This production received its world premiere at
Goodman Theatre, Chicago, IL on May 3, 2012
Robert Falls, Artistic Director
Roche Schulfer, Executive Director
Who's Who

Patrick Andrews  Kate Arrington  Brian Dennehy  Marc Grapey

James Harms  John Hoogenakker  Salvatore Inzerillo  John Judd  Nathan Lane

Andrew Long  Larry Neumann, Jr.  Stephen Ouimette  John Reeger  Brian Sgambati

Tara Sissom  Lee Stark  John Douglas Thompson  Lee Wilkof
CAST

HARRY HOPE, proprietor of a saloon and rooming house................................. Stephen Ouimette*
ED MOSHER, Hope's brother-in-law and one-time circus man ..................... Larry Neumann, Jr.*
ROCKY PIOGGI, night bartender ................................................................. Salvatore Inzerillo*
CHUCK MORELLO, day bartender .............................................................. Marc Grapey*
PIET WETJOEN (“The General”), one-time leader of a Boer Commando .......... John Judd*
CECIL LEWIS (“The Captain”), one-time Captain of the British Infantry ........ John Reeger*
JAMES CAMERON (“Jimmy Tomorrow”), one-time Boer War correspondent ... James Harms*
JOE MOTT, one-time proprietor of a Negro gambling house ...................... John Douglas Thompson*
LARRY SLADE, one-time Syndicalist-anarchist ......................................... Brian Dennehy*
HUGO KALMAR, one-time editor of anarchist periodicals ............................ Lee Wilkof*
WILLIE OBAN, a Harvard Law School alumnus ........................................ John Hoogenakker*
DON PARRITT ............................................................................................... Patrick Andrews*
PEARL, streetwalker .................................................................................... Tara Sissom*
MARGIE, streetwalker .................................................................................. Lee Stark*
CORALIA, streetwalker ................................................................................ Kate Arrington*
THEODORE HICKMAN (“Hickey”), a salesman .............................................. Nathan Lane*
MORAN ........................................................................................................... Andrew Long*
LIEB ............................................................................................................... Brian Sgambati*

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.
Stephen Lee Anderson*—Larry Slade/Piet Wetjoen/Moran/Lieb; Jeff Brooks*—Harry Hope/Jimmy Tomorrow;
Wally Dunn*—Hugo Kalmar/Cecil Lewis/Ed Mosher; Roxanna Hope*—Cora/Margie/Pearl; Andrew Long*—
Theodore “Hickey” Hickman; Kerry Malloy*—Don Parrit/Willie Oban; Jonathan Earl Peck*—Joe Mott;
Brian Sgambati*—Rocky Pioggi/Chuck Morello

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

Associate Lighting Designer  Aaron Spivey
Music Coach               Andra Velis Simon
Fight Consultant          Nick Sandys
Fight Captain             John Hoogenakker
Production Assistant      Andi Sturtevant

TELSEY + COMPANY
Bernie Telsey CSA, Will Cantler CSA, David Vaccari CSA, Bethany Knox CSA, Craig Burns CSA, Tiffany
Little Canfield CSA, Rachel Hoffman CSA, Justin Huff CSA, Patrick Goodwin CSA, Abbie Brady-Dalton
CSA, David Morris, Cesar A. Rocha, Andrew Femenella, Karyn Casl, Kristina Bramhall, Jessie Malone

Special thanks to Helen Uffner Vintage Clothing, LLC and Gerald Altenburg

SETTING  Harry Hope's saloon, New York.

ACT I  A summer's day, early morning.
ACT II Near midnight of the same day.
ACT III The middle of the next morning.
ACT IV 1:30am—the following day.
I have long regarded Eugene O’Neill as the greatest playwright that America has produced so far—and my ongoing fascination with his plays has been a centerpiece of my 28-year tenure as Artistic Director of Chicago’s Goodman Theatre. During this time Brian Dennehy has been my primary collaborator; his own love of this essential American writer has led to towering performances in half a dozen O’Neill productions through the years, including a memorable turn as Hickey in *The Iceman Cometh* in 1990. Several years ago, Brian and I mentioned in an interview that we’d like to explore the play again, with Brian now playing the role of Larry Slade; Nathan Lane, a great friend of Brian’s, caught wind of this, and contacted me about his interest in Hickey, a role he’d long wanted to tackle. It took several years for our various schedules to mesh—but in the winter of 2012, Nathan, Brian and I began our work, along with a distinguished company of artists, many from our Chicago acting community. The resulting production, which opened at the Goodman in April of that year, was one of which we were all extremely proud, and we are thrilled to have the opportunity to continue our work three years later.

No playwright is as complex, unwieldy, and daunting to confront as O’Neill, and none of his plays is as challenging as *The Iceman Cometh*, written at the same time as his other masterwork, *Long Day’s Journey into Night*. Set in a bar in New York’s Bowery, *Iceman* is peopled with a microcosm of the world, a varied group of former soldiers of fortune, entrepreneurs, political dissidents, and social outcasts bound together by two things: their dreams of the glories that could be found just outside the doors of Harry Hope’s saloon, and their excitement at the impending arrival of Theodore Hickman, “Hickey” to his friends, a gregarious salesman who is the biggest dreamer of them all. Hickey does come, but his infectious optimism is now tempered by a newly acquired—and sobering—realism. His visit, and the discoveries that he reveals, lead to a series of dramatic events that are at once comically absurd, savagely heartbreaking, and utterly profound. Mammoth in structure and epic in ambition, *The Iceman Cometh* is both an absorbing theatrical journey and an X-ray of the human condition, replete with all of its ambitions, its joys—and its inevitable, inexorable terrors.

—Robert Falls, Director

*THE ICEMAN COMETH: PRODUCTION HISTORY*

Although Eugene O’Neill completed a draft of *The Iceman Cometh* in 1939, his precarious health and depression over the “damned world debacle” of World War II delayed the play’s premiere until 1946. Critical response was mixed; but a 1956 Circle in the Square revival, directed by José Quintero and starring a little-known Jason Robards, Jr., was rapturously received, and was later adapted for a CBS telecast. In 1973, producer Ely Landau chose *Iceman* to begin his American Film Theatre series, in an adaptation featuring Robert Ryan, Lee Marvin, and a young Jeff Bridges. James Earl Jones played Hickey in a 1974 Circle in the Square revival; Brian Dennehy essayed the role in Robert Falls’ 1990 Goodman Theatre production, which was reprised at Dublin’s Abbey Theatre. Almeida Theatre’s 1998 production, starring Kevin Spacey, came to Broadway for an acclaimed three-month run. This production of *The Iceman Cometh* premiered at Goodman Theatre in 2012, setting records as the most popular play in the theater’s 90-year history.
PATRICK ANDREWS* (Don Parritt) previously appeared as Don Parritt in *The Iceman Cometh* at Goodman Theatre in 2012. His other Goodman credits include *Red* and *The Actor*. Additional Chicago credits include *American Buffalo* and *The Book Thief* at Steppenwolf Theatre Company; *The Normal Heart* at TimeLine Theatre Company; *Do the Hustle* at Writers Theatre; *Big Red, The Pride, The Homosexuals*, and *Stupid Kids* at About Face Theatre; *Escape, The People’s Temple*, and *Speech & Debate* at American Theater Company; *Cabaret* at Drury Lane Theatre; *The Snow Queen* at Victory Gardens Theater; *Dorian* and *The Sparrow* at the House Theatre; *Into the Woods* at Marriott Theatre, and *Willy Wonka* at Chicago Shakespeare Theater. Additionally, Andrews performed in the national tour of Broadway’s *Fosse*. His regional credits include *Red* at Arena Stage; *American Buffalo* at McCarter Theatre; *Saved* at Kansas City Repertory Theatre, and *West Side Story* at Walnut Street Theatre. Select choreography credits include *Cherrywood*, directed by David Cromer at Mary-Archie Theatre Co.; and *We Three Litas* and *Quetertopia* at About Face Theatre. On television, he has appeared in *Chicago Code* and *Chicago Fire*, and Stephen Cone’s feature film *Henry Gamble’s Birthday Party*. Andrews is an ensemble member of American Theater Company, an artistic associate with About Face Theatre, a member of the multi-city Goldmine collective, and a member of the electro-art-pop band BAATHHAUS (Baathhaus.com).

KATE ARRINGTON* (Cora) previously appeared as Cora in *The Iceman Cometh* at Goodman in 2012. Previous Goodman credits include Robert Falls’ production of *King Lear*, opposite Stacy Keach (also at Shakespeare Theatre Company in Washington, DC). Arrington is a member of Steppenwolf Theatre Company, where she has appeared in *The Qualms*, *Belleville*, *The Hot L Baltimore*, *Detroit*, *A Parallelogram*, *Fake*, *The Pain and the Itch*, *The Well-Appointed Room*, and *The Violet Hour*. She has appeared on Broadway in *Grace* and *The American Plan*. Off-Broadway credits include productions with Lincoln Center Theater, Primary Stages, Soho Repertory Theatre, Classic Stage Company, Mint Theater Company, 59 East 59, and HERE Arts Center. She is a graduate of Northwestern University in performance studies.

BRIAN DENNEHY* (Larry Slade) previously appeared as Larry Slade in *The Iceman Cometh* at Goodman Theatre in 2012. Previous Goodman credits include *Hughie* (2004 and 2010), *Krapp’s Last Tape, Desire Under the Elms, Long Day’s Journey into Night, Death of a Salesman, A Touch of the Poet, The Iceman Cometh* (also at Dublin’s Abbey Theatre), and *Galileo*. His Broadway credits include *Love Letters, Desire Under the Elms, Inherit the Wind* (with Christopher Plummer), *Long Day’s Journey into Night* (Tony Award for Best Actor), *Death of a Salesman* (Tony Award for Best Actor), and *Translations*. Off-Broadway, he appeared in Richard Nelson’s *Conversations in Tusculum* at the Public Theater; *The Cherry Orchard* at BAM, and *Say I, Says He* at Phoenix Theatre. Regionally, he has appeared in *Twelfth Night*, *The Homecoming*, *All’s Well that Ends Well*, *Hughie*, and *Krapp’s Last Tape* at the Stratford Shakespeare Festival in Stratford, Ontario, and *The Skull* at Wisdom Bridge Theatre. He appeared in London’s West End in *Death of a Salesman* (Olivier Award for Best Actor). Dennehy’s select film credits include *Ratatouille*, *Tommy Boy*, *Baz Luhrmann’s Romeo + Juliet*, *Gorky Park*, *Presumed Innocent*, *Cocoon*, and *Silverado*, among others. He has appeared on television in *30 Rock, Law & Order, The West Wing, Just Shoot Me!, Birdland, Miami Vice*, and in numerous television movies and miniseries. Dennehy was inducted into the American Theater Hall of Fame in 2010.

MARC GRAPEY* (Chuck Morello) previously appeared as Chuck Morello in *The Iceman Cometh* at Goodman Theatre in 2012. Other Goodman credits include *Ask Aunt Susan, Race*, and the world premieres of Eric Bogosian’s *Griller* and Noah Haidle’s *Vigils*. Additional Chicago credits include *Mizlansky/Zilinsky or Schmucks*, *Ask Aunt Susan*, and the *Race*. His regional credits include *Hughie*, *The Iceman Cometh*, *A Touch of the Poet* (2004 and 2010), *The Cherry Orchard* at Phoenix Theatre. Regionally, he has appeared in *The Homecoming*, *The Normal Heart* (Tony Award for Best Actor), and *Death of a Salesman* (Tony Award for Best Actor), and *Translations*. Off-Broadway, he appeared in Richard Nelson’s *Conversations in Tusculum* at the Public Theater; *The Cherry Orchard* at BAM, and *Say I, Says He* at Phoenix Theatre. Regionally, he has appeared in *Twelfth Night*, *The Homecoming*, *All’s Well that Ends Well*, *Hughie*, and *Krapp’s Last Tape* at the Stratford Shakespeare Festival in Stratford, Ontario, and *The Skull* at Wisdom Bridge Theatre. He appeared in London’s West End in *Death of a Salesman* (Olivier Award for Best Actor). Dennehy’s select film credits include *Ratatouille*, *Tommy Boy*, *Baz Luhrmann’s Romeo + Juliet*, *Gorky Park*, *Presumed Innocent*, *Cocoon*, and *Silverado*, among others. He has appeared on television in *30 Rock, Law & Order, The West Wing, Just Shoot Me!, Birdland, Miami Vice*, and in numerous television movies and miniseries. Dennehy was inducted into the American Theater Hall of Fame in 2010.
The Lucky Ones. Regionally, he has appeared at the Humana Festival of New American Plays at Actors Theatre of Louisville and the HBO Comedy and Arts Festival in Aspen, CO. Film credits include At Any Price, Superbad, Adventureland, Ali, While You Were Sleeping, A Piece of Eden, and The Daytrippers. Television credits include The West Wing, Arrested Development, Two and a Half Men, Law & Order: Special Victims Unit, and most notably as publicist J.J. Mitchell on HBO’s Sex and the City.

JAMES HARMSS* (Jimmy Tomorrow) previously appeared as Jimmy Tomorrow in The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Kander and Ebb’s The Visit. Other Chicago credits include Hamlet, The Tempest, and Hecuba at Chicago Shakespeare Theater; Uncle Vanya at Court Theatre; The Drowsy Chaperone at Marriott Theatre; Morning’s at Seven at Drury Lane Theatre; Iolanthe at Light Opera Works; and Man of La Mancha at Chamber Opera Chicago. Harms received Jeff Awards for Hello, Dolly! and Me and My Girl at Candlelight Dinner Playhouse; The Fantasticks at Forum Theater, and La Cage aux Folles at Candlelight Dinner Playhouse and Drury Lane Theatre. He toured with Robert Goulet in the 30th anniversary tour of The Fantasticks and appeared in two Fantasticks tours of Japan and on the cast recording as Bellomy. Other touring credits include Joseph and the Amazing Technicolor Dreamcoat and Evita.

JOHN HOOGENAKKER* (Willie Oban) previously appeared as Willie Oban in The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Other Desert Cities, The Good Negro, Rock ‘n’ Roll, and Passion Play: a cycle in three parts. Other Chicago credits include Port Authority at Writers Theatre; Wait Until Dark at Court Theatre; 100 Saints You Should Know at Steppenwolf Theatre Company; The Retreat from Moscow at Northlight Theatre; Othello at Chicago Shakespeare Theater; Killer Joe at The Theatre at 2851 Halsted and The Bombitty of Errors at both the Royal George Theatre and Chicago Shakespeare Theater. Regional credits include Escape from Happiness at Milwaukee Repertory Theater; Hamlet (title role) at Illinois Shakespeare Festival, and Work Song: Three Views of Frank Lloyd Wright at Kansas City Repertory Theatre and Arizona Theatre Company. He has appeared on film in Flags of Our Fathers, The Lucky Ones, Public Enemies, A Very Harold & Kumar Christmas, At Any Price, and the forthcoming films Consumed and Animals (Official Selection, SXSW). Television credits include ER, The Beast, Gifted Hands, The Playboy Club, Boss, Chicago Fire, The Secret Santa, and Mind Games. Hoogenakker’s voice work includes campaigns for McDonald’s, Miller, OnStar, and Sears.

SALVATORE INZERILLO* (Rocky Pioggi) previously appeared as Rocky Pioggi in The Iceman Cometh at Goodman Theatre in 2012.Favorite credits include Dutch Heart of Man (Public Theater), Jesus Hopped the A Train, In Arabia We’d All Be Kings, and The Last Days of Judas Iscariot, all written by Stephen Adly Guirgis and directed by Philip Seymour Hoffman. He has performed internationally at the Edinburgh Fringe Festival (Fringe First Award), London’s Donmar Warehouse, and the Arts Theatre in the West End. Recent television and film appearances include Person of Interest, Gotham, Boardwalk Empire, Blue Bloods, Law & Order: SVU, and Jack Goes Boating.

JOHN JUDD* (Piet Wetjoen) previously appeared as Piet Wetjoen in The Iceman Cometh at Goodman Theatre in 2012. Goodman credits include Measure for Measure, Sweet Bird of Youth, A Christmas Carol, Magnolia, Shining City, and the upcoming The Little Foxes. Other Chicago credits include Death and the Maiden at Victory Gardens Theater; Three Sisters, Clybourne Park, Last of the Boys, The Dresser, Orson’s Shadow, and The Butcher of Baraboo at Steppenwolf Theatre Company; Romeo and Juliet and The Feast: An Intimate Tempest at Chicago Shakespeare Theater; The Price, Crime and Punishment, and Othello at Writers Theatre; Wrecks at Profiles Theatre; The Cripple of Inishmaan and The Lieutenant of Inishmore at Northlight Theatre; Gross Indecency: The Three Trials of Oscar Wilde and Lettice and Lovage at Court Theatre; Gagarin Way at A Red Orchid Theatre; Execution of Justice at About Face Theatre; Come Back, Little Sheba at Shattered Globe Theatre and Great Men of Science Nos. 21 and 22 at Lookingglass Theatre Company. Judd’s New York credits include Orson’s Shadow and An Oak Tree at Barrow Street Theatre, and Crime and Punishment at 59E59 Theaters. His regional and international appearances include Tribes at Philadelphia Theatre Company and Pittsburgh’s City Theatre; American Buffalo at McCarter Theatre; Orson’s Shadow at Williamstown Theatre Festival, Westport Country Play-
NATHAN LANE* (Theodore “Hickey” Hickman) previously appeared as Hickey in The Iceman Cometh at Goodman Theatre in 2012. Broadway credits include Present Laughter (Drama Desk Award nomination), Merlin, The Wind in the Willows, Some Americans Abroad, On Borrowed Time, Guys and Dolls (Tony Award nomination, Drama Desk, and Outer Critics Circle Awards), Laughter on the 23rd Floor, Love! Valour! Compassion! (Drama Desk and Outer Critics Circle Awards), A Funny Thing Happened on the Way to the Forum (Tony, Drama Desk and Outer Critics Circle Awards), The Man Who Came to Dinner, The Producers (Tony, Drama Desk, Outer Critics Circle, and Olivier Awards), The Frogs, The Odd Couple, Butley, November, Waiting for Godot (Outer Critics Circle nomination), The Addams Family (Drama Desk and Outer Critics Circle nominations), The Nance (Tony and Drama Desk nominations, Outer Critics Circle and Drama League Awards), and It’s Only a Play. Lane received the 1992 Obie Award for Sustained Excellence of Performance. Off-Broadway credits include The Common Pursuit, The Film Society, The Lisbon Traviata (Drama Desk and Lucille Lortel Awards, Outer Critics Circle nomination), Bad Habits, Dedication (Drama Desk nomination), Mizlansky/Zilinsky, Trumbo, Measure for Measure (St. Clair Bayfield Award), A Midsummer Night’s Dream, She Stoops to Conquer, Love! Valour! Compassion! (Obie Award), and Lips Together, Teeth Apart. Television credits include The Good Wife and Modern Family. Lane has received six Prime-time Emmy Award nominations, two Daytime Emmy Awards, and a People’s Choice Award. Film credits include The Birdcage (Golden Globe nomination, Screen Actors Guild and American Comedy Awards), Ironweed, Frankie and Johnny, Mousehunt, Jeffrey, The Lion King, Stuart Little, Nicholas Nickleby, The Producers (Golden Globe nomination), Swing Vote, and The English Teacher. He was inducted into the American Theater Hall of Fame in 2008.

STEPHEN OUIMETTE* (Harry Hope) previously appeared as Harry Hope in The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include A Christmas Carol and The Skin of Our Teeth. Recent Chicago credits include Henry V at Chicago Shakespeare Theater; Cock and In God’s Hat at Profiles Theatre and The Richard Nickel Story, Mr. Rickey Calls a Meeting, and The Shaggs: A Philosophy of the World at Lookingglass Theatre Company. Neumann received Jeff Awards for A Moon for the Misbegotten (First Folio Theatre), and The Cider House Rules and Hitting for the Cycle (both at Famous Door Theatre). Other Chicago credits include The Madness of Edgar Allen Poe at First Folio Theatre, The Puppetmaster of Lodz at Writers Theatre, and Underneath the Lintel at Noble Fool Theatricals. He has appeared regionally at Milwaukee Repertory Theater, Madison Repertory Theatre, and Kansas City Repertory Theatre. Film and television credits include The Merry Gentleman, Stranger Than Fiction, Stir of Echoes, and Sirens.
All's Well That Ends Well, The Taming of the Shrew, The Tempest, As You Like It, King John, Troilus and Cressida, No Exit, Hamlet, Richard III, Amadeus, Waiting for Godot, Julius Caesar, A Funny Thing Happened on the Way to the Forum, The Importance of Being Earnest, The Homecoming, and Twelfth Night (opposite Brian Dennehy), among others. He served as associate director of the Stratford Shakespeare Festival for nine seasons and directed 2004’s Timon of Athens. Ouimette has worked extensively in theaters across Canada and the US. His television and film credits include Slings and Arrows, Mentors, I Was a Rat, Heater, Murder Most Likely, After Alice, Conspiracy of Silence, The Adjuster, and Firing Squad, and his voice-over work has been heard in numerous cartoons, including Babar, Maggie and the Ferocious Beast, Dog City, Bob and Margaret, and as Beetlejuice in the long-running series Beetlejuice.

JOHN REEGER* (Cecil Lewis) previously appeared as Cecil Lewis in The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Romeo and Juliet, Richard II, Cry the Beloved Country, The Good Person of Setzuan, and three seasons in A Christmas Carol. Chicago credits include Leontes in The Winter’s Tale at Chicago Shakespeare Theater; Capt. Shotover in Heartbreak House at Writers Theatre; Polonius in Hamlet, Malvolio in Twelfth Night, and Pridament in The Illusion at Court Theatre; and Fagin in Oliver! at Drury Lane Theatre. He also appeared as Ariste/Gorgibus in The Molière Comedies with Brian Bedford and in Henry IV Parts 1 & 2, which then toured to the RSC in Stratford, England. Reeger was recently seen as Thénardier in Les Misérables at Fulton Theatre in Lancaster, PA. He co-authored the musical The Christmas Schooner with Julie Shannon, which has received over 125 productions nationally. He has received a Jeff Award, an After Dark Award, and an Illinois Artist Fellowship.

BRIAN SGAMBATI* (Lieb) previously appeared in Goodman Theatre’s Passion Play: a cycle in three parts. Broadway credits include The Merchant of Venice starring Al Pacino, as well as the Lincoln Center productions of Tom Stoppard’s The Coast of Utopia trilogy (directed by Jack O’Brien) and King Lear, starring Christopher Plummer. Off-Broadway credits include A Public Reading of an Unproduced Screenplay About the Death of Walt Disney at Soho Rep; Smudge (directed by Pam MacKinnon) at Women’s Project, and Landscape of the Body (directed by Michael Greif) at Signature Theatre Company. Sgambati toured nationally with Frost/Nixon with Stacy Keach. Regional credits include Prelude to a Kiss (Huntington Theatre Company) and The Two Noble Kinsmen (Old Globe). Film and television credits include Blue Bloods, Unforgettable, and Law and Order. He holds an MFA from the University of California, San Diego.

TARA SISSOM* (Pearl) previously appeared as Pearl in The Iceman Cometh at Goodman Theatre in 2012. Chicago credits include Frat, 11:11, Tupperware: An American Musical Fable, and That Sordid Little Story (Jeff Award for Best Original Music) at The New Colony, as well as Literally Sexy II, III and IV and Walk of Shame at Victory Gardens Theater’s Fresh Squeezed series. Regional credits include Vanya and Sonia and Masha and Spike, Detroit, Seminar, The K of D, Jack Goes Boating, The Ladies Foursome and Gulf View Drive at B Street Theatre, and Children of Eden, Beauty and the Beast, and The Man Who Came to Dinner at Flat Rock Playhouse. Sissom is an acting ensemble member of B Street Theatre and The New Colony. She is a graduate of Elon University’s Music Theatre Program, Ann Reinking’s Broadway Theatre Project, and iO Chicago.

LEE STARK* (Margie) previously appeared as Margie in The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Buzzed and Talking Pictures. Other Chicago credits include The Goddess at The Artistic Home; the world premiere of the Pulitzer Prize-winning Disgraced at American Theater Company; The Crucible at Steppenwolf Theatre Company; Eurydice at Victory Gardens Theater; Short Shakespeare! Romeo and Juliet at Chicago Shakespeare Theater; Scenes from the Big Picture at Seanachaí Theatre Company, as well as productions with Walkabout Theatre Company and the Inconvenience. Stark is a company member at Pearl Theatre Company in New York, where she has appeared in Henry IV Pt. 1, The Playboy of the Western World, Misalliance, and The Sneeze. Her regional credits include Two Gentlemen of Verona and Dracula at the Indiana Repertory Theatre and Geva Theatre Center; The Letters at Cardinal Stage Company; Two Gentlemen of Verona at Great Lakes Theater and the Idaho and Tahoe Shakespeare Festivals, and Pride and Prejudice, The Cherry Orchard, and Seven Keys to Slaughter Peak at the Milwaukee Repertory Theatre and Geva Theatre Center; Capt. Sho-
John Douglas Thompson* (Joe Mott) previously appeared as Joe Mott in The Iceman Cometh at Goodman Theatre in 2012. Broadway credits include A Time to Kill, Cyrano de Bergerac, and Julius Caesar. His off-Broadway credits include Satchmo at the Waldorf (Drama Desk and Outer Critics Circle Awards) at Westside Theatre; Tamburlaine, Macbeth (title role), Oroonoko, and Othello (Obie Award, Lucille Lortel Award, Joe A. Callaway Award, and Drama League Award nomination) at Theatre for a New Audience; King Lear at the Public Theater; The Forest at Classic Stage Company; The Emperor Jones at Irish Repertory Theatre (Joe A. Callaway Award and Lucille Lortel Award, Joe A. Callaway Award, and Drama League Award nomination) at Theatre for a New Audience; and Joseph Proudfoot at South Coast Repertory Theatre. Television and film credits include Glass Chin, Madame Secretary, All My Children, One Life to Live, Law & Order, Law & Order: Special Victims Unit, Conviction, The Bourne Legacy, Michael Clayton, Midway, and Malcolm X. He is a Fox Fellowship and Robert Brustein Award recipient.

Eugene O'Neill (Playwright, 1888—1953) is considered one of the greatest American playwrights of the 20th century. His accolades include four Pulitzer Prizes in Drama—more than any other playwright to date—and the Nobel Prize in Literature. He received his first production in 1916 when the Provincetown Players performed Bound East for Cardiff in Provincetown, MA. O'Neill’s work was widely produced both in Provincetown and New York during the next several years, and the playwright was awarded his first Pulitzer, for Beyond the Horizon, just four years after his first Provincetown production. O'Neill’s reputation rose steadily throughout the 1920s; he received a second Pulitzer in 1922 for Anna Christie and a third in 1928 for Strange Interlude. During this same period, The Emperor Jones, The Hairy Ape, and Desire Under the Elms brought O'Neill further popular and critical acclaim. He labored throughout the 1930s on an 11-play cycle called A Tale of Possessors Self-Dispossessed, which he never completed. He received the Nobel Prize in Literature in 1936, and in the late 1930s and early 1940s wrote three of his best-known works: Long Day’s Journey into Night, The Iceman Cometh, and A Moon for the Misbegotten. O’Neill considered Long Day’s Journey into Night so personal that he left instructions for the play to be withheld for 25 years after his death. In the early 1950s, O’Neill and his wife moved to Boston, taking up residence at the Shelton Hotel, where he died in 1953. As the executor of O’Neill’s estate, his wife gave permission for publication and production of Long Day’s Journey into Night. The play premiered in 1956 and won O’Neill his fourth Pulitzer in 1957, four years after his death.

Robert Falls (director) is the Artistic Director of Chicago’s Goodman Theatre. He most recently directed Rebecca Gilman’s Luna Gale at the Kirk Douglas Theatre in Los Angeles, following its premiere at the Goodman; Beth Henley’s The Jacksonian at the New Group in New York; and
Don Giovanni, which opened the Lyric Opera of Chicago's new season. Goodman credits include new plays by Steve Tesich, Eric Bogosian, John Logan, and Richard Nelson; the American premiere of Alan Ayckbourn's House and Garden; and Arthur Miller's final play, Finishing the Picture. Broadway productions include Shining City; Talk Radio; The Rose Tattoo; The Speed of Darkness; Horton Foote’s Pulitzer Prize-winning The Young Man from Atlanta; and Death of a Salesman and Long Day’s Journey into Night, which together earned seven Tony Awards, including best director and best revival. Widely regarded as a leading interpreter of Eugene O'Neill’s plays, he has also directed Ah, Wilderness!, A Touch of the Poet, Hughie, and Desire Under the Elms. Other classic works include Hamlet, King Lear, Measure for Measure, Three Sisters, The Seagull, The Misanthrope, and Galileo. His long-running production of Elton John and Tim Rice’s Aida continues to play around the world, and his work in opera and theater has also been seen at the Metropolitan Opera, Houston Grand Opera, Grand Théâtre de Genève, Dublin’s Abbey Theatre, the Stratford Festival, Guthrie Theater, Lincoln Center, London’s Lyric Hammersmith, and in the West End.

KEVIN DEPINET (set designer) designed scenery for The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Smokefall, Brigadoon, Ask Aunt Susan, the New Stages Festival, Mary, High Holidays, and The Crowd You’re In With. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, American Players Theatre, Indiana Repertory Theatre, and the Illinois Shakespeare Festival. He was the associate designer for August: Osage County (Steppenwolf Theatre Company, National Theatre in London, the Music Box Theatre on Broadway, and the US national tour). Depinet designed scenery for Detroit at London’s National Theatre. He also designed scenery for Michael Mann’s film Public Enemies, as well as a touring museum exhibit for Sherlock Holmes. Depinet is an adjunct professor of design at DePaul University. He studied at Ball State University and the Yale School of Drama.

MERRILY MURRAY-WALSH (costume designer) has worked with Robert Falls on three previous mountings of The Iceman Cometh at Goodman Theatre in 1990 and 2012, and at Dublin’s Abbey Theatre in 1992. Her Broadway credits include The Speed of Darkness (also directed by Falls) and Brothers. Regionally, her work has appeared at Arena Stage (Helen Hayes Award), Westport Country Playhouse, Hartford Stage, Oregon Shakespeare Festival, Williamstown Theatre Festival, Children’s Theatre Company, South Coast Repertory, Actors Theatre of Louisville, Berkeley Repertory Theatre, Indiana Repertory Theatre, and the Old Globe, among others. Opera credits include works with Washington National Opera, New York City Opera, Glimmerglass Opera, Opera Virginia, Boston Lyric Opera, and Columbus Opera. She was the associate costume designer (with Tony Walton) for the film The Glass Menagerie, directed by Paul Newman and starring Joanne Woodward. Other film credits include the IMAX films The Discoverers, Homeland, and the documentary short Speed. Television credits include Kingfish: A Story of Huey P. Long; In Search of Dr. Seuss (Emmy Award nomination); The Murder of Mary Phagan (co-designed with Judy Moorcroft; Emmy Award for Outstanding Miniseries); MGM: When the Lion Roared; War Story: Vietnam, and Miss Lonelyhearts as part of American Playhouse on PBS. She studied at Mills College and Carnegie Mellon University, and trained with John Conklin and Tony Walton. She is currently an artist in residence at Emerson College and designing Daniel Beaty’s Breath and Imagination for Arts Emerson.

NATASHA KATZ (lighting designer) received a Jeff Award for her lighting design of The Iceman Cometh at Goodman Theatre. She previously designed lighting for the Goodman’s production of Turn of the Century (Jeff Award nomination). Other Chicago credits include Motown, The Addams Family, Sweet Smell of Success, That’s Christmas, and Aida (directed by Robert Falls). Her Broadway credits include Aladdin, The Glass Menagerie (Tony Award), Motown, Scandalous, Elf, Mike Tyson: Undisputed Truth, Once (Tony Award), Follies, Sister Act, The Little Mermaid, The Coast of Utopia [Part 3 – Salvage] (Tony Award), Tarzan, The 25th Annual Putnam County Spelling Bee, Aida (Tony Award), Twelfth Night, Dance of Death, The Capeman, Gypsy, Barrymore, and Beauty and the Beast. She has worked extensively off-Broadway, including Altar Boyz and The Normal Heart. Regional credits include work at the Mark Taper Forum, Trinity Rep-
Who's Who

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JOSEPH DRUMMOND* (production stage manager) is in his 41st season with Goodman Theatre, where his credits include Smokefall, Luna Gale, Pullman Porter Blues, Race, Red, House and Garden, Death of a Salesman (also on Broadway and at the Ahmanson Theatre in Los Angeles), Candide, Turn of the Century, Desire Under the Elms, Rock ‘n’ Roll, Animal Crackers, Passion Play, King Lear, The Clean House, Finishing the Picture, The Rose Tattoo, The Beard of Avon, Drowning Crow, The Visit, The Odyssey, All the Rage, Arcadia, Another Midsummer Night, The Night of the Iguana, On the Open Road, Book of the Night, Landscape of the Body, The Gospel at Colonus, Glengarry Glen Ross (also on Broadway), and 12 productions of A Christmas Carol. In December 2011, he received the Del Hughes Award for Lifetime Achievement from the Stage Managers’ Association in New York City. He is included in the 2012 edition of Marquis’ Who’s Who in America and is the recipient of the Jeff Award for Lifetime Achievement after 25 years of stage management at the Goodman. He is a 43-year member of Actors’ Equity Association.

JOHANNAH HAIL* (stage manager) previously served as floor manager for The Iceman Cometh at Goodman Theatre in 2012. Additional Goodman credits include Crowns, Camino Real, Race, A Christmas Carol, and Red. Hail has served as production stage manager for The Adventures of Frog and Toad and The Elephant and the Whale at Chicago Children’s Theatre and Short Shakespeare! A Midsummer Night’s Dream at Chicago Shakespeare Theater. Regional stage managing credits include The Games Afoot at Peninsula Players Theatre; Snapshots and New Play Proj-

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ects at the Guthrie; *Henry IV* at Classic Actor’s Ensemble; Urban Village Music Series and *Much Ado About Nothing* at the Lake Tahoe Shakespeare Festival, and *Richard II*, *The Winter’s Tale*, *The Merchant of Venice*, *A Midsummer Night’s Dream*, *My Way*, *The Fantasticks*, *Much Ado About Nothing*, *Don’t Dress for Dinner*, and *Titus Andronicus* at the Oklahoma Shakespeare Festival. Production assistant credits include *Cyrano de Bergerac*, *Othello*, *Two Gentlemen of Verona*, *Cyrano de Bergerac*, *Othello*, *Two Gentleman of Verona*, *Moonlight and Magnolias*, and *Julius Caesar* at the Utah Shakespeare Festival.

**MELISSA CHACÓN** (production stage manager) National tour credits include *We Will Rock You*, *Billy Elliot: the Musical*, *Rent*, and *Contact*. Other credits include *Shida—A New Musical* (American Repertory Theater); 1001; *Pinkalicious*; *Jimi & Mr. B: Circle of Friends*; *The American Girls Revue*, as well as *Much Ado About Nothing* and *The School for Husbands* (New York Classical Theatre). She earned her MFA in stage management from Rutgers University’s Mason Gross School of the Arts.

**GOODMAN THEATRE** has been internationally recognized for its artists, productions and programs since its founding in 1925 by William O. Goodman and his family in memory of their son, Kenneth Sawyer Goodman. The Goodman is a major cultural, educational, and economic pillar in Chicago. Named the nation’s “Best Regional Theater” by *Time* magazine, Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including Tony Awards and Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, Goodman Theatre’s priorities include new plays, reimagined classics, culturally specific work, musical theater, and international collaborations. Over the past 30 years, the Goodman has produced more than 100 world or American premieres. Robert Falls’ productions of *Death of a Salesman*, *Long Day’s Journey Into Night*, and *King Lear* have been celebrated nationally and internationally, along with his artistic collaboration with actor Brian Dennehy. Diversity and inclusion are cornerstones of the Goodman’s mission; over the past two decades, one-third of Goodman productions (including 21 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s 20th Century Cycle. Each year the Goodman’s numerous education and community engagement programs serve several thousand Chicago public school students. Corporate sponsors for *The Iceman Cometh*’s Chicago production included Allstate, Fifth Third Bank, and *Chicago Tribune*.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director) is in his 35th season as Executive Director. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. During his tenure he has overseen more than 335 productions, including close to 130 world premieres. Since 1986, under Schulfer’s partnership with Artistic Director Robert Falls, the Goodman has received numerous accolades including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the “Best Regional Theatre” in the US, the Pulitzer Prize for Lynn Nottage’s *Ruined*, and many Jeff Awards for achievement in Chicago theater. Schulfer has negotiated the presentation of Goodman productions at many national and international venues. He is a founder and two-time chair of the League of Chicago Theatres. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois, Theatre Communications Group, Performing Arts Alliance, League of Resident Theatres, and the Arts & Business Council. He has been recognized for his work by Actors’ Equity Association for promoting diversity and equal opportunity in Chicago theater; American Arts Alliance; Arts & Business Council; *Chicago* magazine and *Chicago Tribune* as a “Chicagooan of the Year”; *Chicago Tribune* as a “Chicagooan of the Year”; Arts Alliance Illinois; Joseph Jefferson Awards Committee; North Central College with an honorary doctor of fine arts degree; Lawyers for the Creative Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame.