

The logo for the New Stages Festival is set against a dark blue background with a subtle, flowing pattern in shades of purple and red. The text is arranged in three lines: 'NEW' in white, 'STAGES' in white, and 'FESTIVAL' in orange.

**NEW  
STAGES  
FESTIVAL**

**“Layalina”**

**GOODMAN** THEATRE

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## **welcome**

After a hiatus in 2020, we are thrilled to produce our New Stages Festival, which has long been a bedrock of Goodman Theatre programming. At once a celebration of playwrights, their work and the innovation of the American Theater, the Festival provides a fertile ground in which a writer can experiment and home in on the story they want to tell—in a unique collaborative setting with directors, actors, designers and dramaturgs.

This year's Festival was curated by Jonathan Green, our recently appointed Director of New Work and longtime member of our artistic staff. Prior to his work at the Goodman, Jonathan co-founded Sideshow Theatre Company, an adventurous local company with an impressive history of developing new plays. Jonathan and I are thrilled to welcome artists Martin Zebari, Max Yu, José Rivera, Beth Hyland, Dael Orlandersmith and Jo Cattell to New Stages. Some are early-career, some have many credits to their name; all are working to bring their play to vivid life.

I invite you to approach New Stages with the same open-mindedness and excitement that the artists themselves do: these plays are shifting and changing each day, and their possibilities are limitless.

**Robert Falls, Artistic Director at Goodman Theatre**

## **meet the curator**

For 17 years, New Stages has been the Goodman's primary incubator of new plays. The works developed in this series are the world premieres you will see on our mainstages—and stages across the country—in coming years. To date, we've supported nearly 100 plays, which have gone on to productions at 130 different theater companies, in 68 different cities, in 27 different states.

As an audience member, you are essential to our process: New Stages puts playwrights, directors, actors and designers into direct collaboration with you, often more than a year before an official opening night. Our developmental productions allow our artists significant rehearsal time between public performances to re-write and re-stage, inspired by audience response and insight at previous performances. And our staged readings and special events allow writers and other creators to throw brand-new, risky material in front of a packed house to see what happens. Together, here in this room, we are making the future of American theater. Thank you for being here.

**Jonathan L. Green**

**New Stages Festival Director**

**Director of New Works at Goodman**

# **A Conversation with Playwright Martin Yousif Zebari**

**By Jonathan L. Green**

**MYZ:** The 17-year gap has always been the plan. In fact, the time gap and the double casting of the five actors were the first two things I knew about the play. In my real family, I'm the black sheep. I'm the youngest, I'm an artist, I'm Queer, I've never really considered marriage and kids: I'm different from my family in almost every way. And I've worn my badges with such pride—in myself and in my courage to be different. At the same time, I've always wondered how different my life would be if the same pressures that were placed on my much older siblings were also placed on me. Would I survive a day in their shoes? In their lives that I criticize so harshly? So, from that question came “Layalina.” An opportunity for us to step into our ancestors' shoes, and really unpack the ways we think we're so different. Because what I've found in that exploration is we're mostly not.

**JLG:** How were you introduced to Sivan Battat, your director for this production?

**MYZ:** In the summer of 2020, “Layalina” was selected to be workshopped and given a staged reading as part of National Queer Theatre's Criminal Queerness Festival. NQT paired Sivan and me for the reading and it has been a dream collaboration

ever since. Sivan gets this play at its deepest, most vulnerable core. And besides their spot-on insight on this play, working with Sivan in a rehearsal room is like witnessing a masterclass. They are revolutionizing the rehearsal room and what it means to get to create this challenging, vulnerable and rewarding work together.

**JLG:** A year or so ago, you told me that you were considering writing a sequel to “Layalina”—or, at least another play that follows some of the same characters. Any hints about where these people are going after the curtain falls on “Layalina?”

**MYZ:** Well, at first I was considering a prequel, then I started playing around with a sequel, and now I’m considering a whole saga about this family. I’ve tried to move on, start writing about other people, and I haven’t been able to. I’m not ready to leave them just yet. In terms of where these characters go after “*Layalina*,” I’m thinking that, for the first time in their collective life together, they won’t be going anywhere. They’ve all been thrown back together and they have to start making sense of their new relationships. I’m really keen on exploring Marwa and Yousif’s futures in a subsequent play down the line.

**Robert Falls, Artistic Director   Roche Schulfer, Executive Director**

**Present**

**NEW STAGES**

***DEVELOPMENTAL PRODUCTIONS***

**“Nightwatch”**

By Max Yu | Directed by Chay Yew

**December 1-19**

**“Layalina”**

By Martin Yousif Zebari | Directed by Sivan Battat

**December 5-19**

**A SERIES OF STAGED READINGS**

**“Fires, Ohio”**

By Beth Hyland | Directed by Marti Lyons

**December 18 at 10:30am**

## **“Your Name Means Dream”**

By José Rivera | Directed by Audrey Francis

**December 18 at 3pm**

## **“Watching the Watcher”**

By Dael Orlandersmith | Directed by Neel Keller

**December 19 at 10am**

## **A CUTTING-EDGE VIRTUAL REALITY EXPERIENCE**

### **“Hummingbird”**

By Jo Cattell | Created by Daria Tsoupikova, Sai Priya Jyothula, Andrew Johnson, Arthur Nishimoto and Lance Long at the Electronic Visualization Laboratory in the University of Illinois of Chicago

**December 3-6**

Director of New Works **Jonathan L. Green**

**Robert Falls**, Artistic Director      **Roche Schulfer**, Executive Director

Presents

**“Layalina”**

By

**Martin Yousif Zebari**

Directed by

**Sivan Battat**

Set Design by

**Courtney O’Neill**

Costume Design by

**Uriel Gomez**

Lighting Design by

**Heather Gilbert**

Sound Design by

**Ronnie Malley**

**Eric Backus**

Casting by

**Rachael Jimenez, CSA**

Dramaturgy by  
**Yasmin Zacaria Mikhael**

Intimacy by  
**Gaby Labotka**

Production Stage Manager  
**Jaci Entwisle\***

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.

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.

## **cast**

Young Mazin/Yousif.....**Salar Ardebili\***  
Sahir/Amin.....**Arash Fakhrabadi\***  
Young Layal/Marwa.....**Gloria Imseih Petrelli**  
Yasir/Mazin.....**Louis Sallan\***  
Karima/Layal.....**Shadee Vossoughi\***  
Farid Voiceover.....**Owais Ahmed**  
Samira Voiceover.....**Leyla Beydoun**  
Young Marwa/Young Yousif/Young Amin  
Voiceovers.....**Rumi and Noah Haidar-Essajee**  
Dialect/Language Coach.....**Louis Sallan\***  
Script Assistant.....**Layla Bahmanziari**  
Assistant Set Designer.....**Trenton Jones**  
Assistant to the Costume Designer.....**Steph Taylor**  
Assistant Lighting Designer.....**Trey Brazeal**  
Production Assistant.....**Laura Pierson**  
Stagehand.....**Emily Lowney**  
Run Crew.....**Ish Petersen**  
Wardrobe.....**Nicole Clockel, Ketura Le'Audrey**

Light Board Operator.....**Sherry Simpson**  
Sound Board Operator .....**Stephen Ptacek**

For a list of additional staff members, please visit  
**[Goodmantheatre.org/About/People-at-Goodman/](http://Goodmantheatre.org/About/People-at-Goodman/)**

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

## profiles

**SALAR ARDEBILI\*** (Young Mazin/Yousif) is an Iranian-American actor and photographer from Tehran, Iran who returns to the Goodman after appearing in Yasmina's Necklace. Other recent theater credits include Kiss (Haven Theatre), I Call My Brothers, The North Pool (Jeff Award, Interrobang Theatre Project), Language Rooms (Broken Nose Theatre), Candida (Shaw Chicago), Through The Elevated Line (Silk Road Rising Theatre), Yasmina's Necklace (16th Street Theatre), Disgraced (Portland Stage Company and Hangar Theatre) and I Call My Brothers (Cleveland Public Theatre). Television credits include Patriot (Amazon Studios) and Chicago P.D. (NBC). Ardebili is an ensemble member with Interrobang Theatre Project and is represented by DDO Artists Agency. [SalarArdebili.com](http://SalarArdebili.com)

**ARASH FAKHRABADI\*** (Sahir/Amin) is an Iranian-Mexican-American actor and improviser dedicated to storytelling. He received his BFA in Acting from Cal State Fullerton under Sventlana-Efremova Reed. He has also studied at UCB Comedy in Los Angeles. His Chicago credits include The Leopard Play or sad songs for lost boys (Steep Theatre); and Chicago Fire (NBC). Arash Fakhrabadi is represented by Odenkirk-Provissiero Entertainment.

**GLORIA IMSEIH PETRELLI** (Young Layal/Marwa) is a Chicago born and based actor, organizer, teacher, and writer. She can be found making plays with theaters such as Haven

Theatre, The Neighborhood, The Gift, Interrobang, and more recently, Steppenwolf Theatre and the Kennedy Center. She is also the Co-Chair of the US Palestinian Community Network, where she frequently organizes. She is represented by Paonessa Talent. [GloriaImseihPetrelli.substack.com](http://GloriaImseihPetrelli.substack.com)

**LOUIS SALLAN\*** (Yasir/Mazin, Dialect/Language Coach) is an Iraqi American actor and dialect/acting coach who received his BA from Western Michigan University and an MFA from NYU Graduate Acting. Select theater credits include The Mecca Tales (The Sheen Center); The Strangest (New York Theatre Workshop); Romeo and Juliet (Alabama Shakespeare Festival); Oslo (Northern Stage); The Invisible Hand (Cleveland Play House); and Oklahoma (Arrow Rock Lyceum). TV and film credits include Blue Bloods, The Blacklist, The Blacklist: Redemption and Madame Secretary. @lou\_sallan

**SHADEE VOSSOUGH\*** (Karima/Layal) is an Iranian American actor, improviser and sketch comedian based in Chicago. Chicago credits include My Dear Hussein (Silk Road Rising); Deer and the Lovers (First Floor Theater); Black History Month Show, Urban Twist and The Bob Curry Fellowship 2018 Showcase (The Second City). Regional credits include The Tenth Muse and Romeo and Juliet (Oregon Shakespeare Festival). TV credits include The Big Leap (FOX). She is a recipient of the NBCUniversal Second City Bob Curry

Fellowship and is represented by Stewart Talent Chicago.  
@shadeev

**MARTIN YOUSIF ZEBARI** (Playwright; they/he) is an Iraqi-born, Assyrian-American actor and playwright based in Chicago. His play Layalina has received two workshops and staged readings as part of Goodman Theatre's Future Labs and National Queer Theatre's Criminal Queerness Festival. As an actor, they have appeared in Yasmina's Necklace and The Winter's Tale (Goodman Theatre); For the Right Reasons (Atlantic Theatre Company); Close to Home (Amphibian Stage); Mosque4Mosque (National Queer Theatre); Unpitied/Lost and Guided (The Angle Project); Guards at the Taj (Steppenwolf Theatre); Mary Stuart (Chicago Shakespeare Theater); The Hard Problem (Court Theatre); Human Terrain (Broken Nose Theatre); A Christmas Carol (Milwaukee Repertory Theatre); Macbeth, Comedy of Errors, Failure: A Love Story and The Magical Mind of Billy Shakespeare (Illinois Shakespeare Festival); and has appeared on NBC's Chicago Med. He holds a BFA in Acting from the Arts University of Bournemouth, England and is represented by Stewart Talent Chicago. [MartinYousifZebari.com](http://MartinYousifZebari.com)

**SIVAN BATTAT** (Director; she/they) is a director whose New York credits include Trouble in Mind on Broadway (Assistant Director); Who the Fuck Is Ahmed (Lincoln Performing Arts Centre); She He Me (National Queer Theater); Baba Karam &

McArabia (Atlantic Middle Eastern Mixfest); Pie Shop Play (Corkscrew Theater Festival); and East o', West o'!, (ANTFest, Ars Nova). Regional credits include Edessa of Baghdad (B-Street Theatre); His Majesty, Herself (Adventure Theatre MTC); The Night Traveller (Cutting Ball Theater); Close to Home (Uprising Theatre); and Coexistence My Ass (Harvard University/Tour). They are the Associate Artistic Director of Noor Theatre, the Roundabout Directing Fellow, the Musical Directing Fellow with the Drama League and a member of Theatre Communications Group's Rising Leaders of Color. SivanBattat.com

**COURTNEY O'NEILL** (Set Designer) returns to the Goodman Theatre where she last worked on Father Comes Home from the Wars. Chicago credits include Plantation!, Moby Dick and The Little Prince (Lookingglass Theatre); The Burn, The Burials, The Compass, Life and Limb and Of Mice and Men (Steppenwolf Theatre); Five Guys Named Moe, Harvey and Waiting for Godot (Court Theatre); Julius Caesar (Writers Theatre); You Can't Take It With You (Northlight Theatre); Wit, Oedipus, Our Town, The Bald Soprano and Mud (The Hypocrites, Jeff Award for Mud). Broadway credits include Fish in the Dark (Associate Designer); This Is Our Youth (Associate Designer); Of Mice and Men (Assistant Designer). Regional credits include work with Arena Stage, Alliance Theatre, Baltimore Center Stage, Kansas City Repertory, Marin Theatre Company, Milwaukee Repertory Theatre, Round House Theatre,

South Coast Repertory and Virginia Stage Company. O’Neill is the recipient of the 2017 Michael Maggio Emerging Designer Award. She holds an MFA from Northwestern University, a BFA from DePaul University and currently teaches at both institutions. CourtneyOneill.com

**URIEL GÓMEZ** (Costume Designer) has been a Chicago based costume designer/stylist for more than a decade. He is an 3Arts Make A Wave Award Recipient; Jeff Award-Nominated designer, an ALTA Award Recipient, and is an Artistic Associate with Teatro Vista. Chicago: Recipe for Disaster, Boys in the Band (Windy City Playhouse); I Am Not Your Perfect Mexican Daughter (Steppenwolf); Hundred Days, Head Over Heels (Kokandy Productions); The Madres (ALTA Award), The Wolf At The End Of The Block, Parachute Men (Teatro Vista); Small World, Punk! (The New Colony); De Troya, The River Bride (Halcyon Theatre); Mike Pence Sex Dream, Refrigerator, Dontrell Who Kissed the Sea (First Floor Theatre). ugomez.com | @gomezandco

**HEATHER GILBERT** (Lighting Designer) returns to the Goodman, where she designed King of the Yees, Carlyle and Pedro Páramo. Gilbert made her Broadway debut with The Sound Inside by Adam Rapp at Studio 54 (Tony Award nomination, Drama Desk Award) Her designs on Chicago stages include Steppenwolf Theatre Company, Court Theatre, Steep Theatre, Victory Gardens Theater, Chicago Children’s Theatre,

Writers Theatre, The Hypocrites and About Face Theatre. Regional credits include work with the Oregon Shakespeare Festival, American Repertory Theatre, Kansas City Repertory, Milwaukee Repertory Theater, Huntington Theatre, Williamstown Theatre Festival, Alley Theatre, Berkeley Repertory Theatre and Actors Theatre of Louisville. International credits include work with the Almeida Theatre in London. Gilbert received the NEA/TCG Career Development Grant and the 3Arts Award. She serves as the head of lighting design at Columbia College Chicago and received her MFA at the Theatre School.

**RONNIE MALLEY** (Sound Designer) is a multi-instrumentalist musician, actor, composer, sound designer, producer, playwright, educator and the executive director of Intercultural Music Production. Recent theatre credits include: Scenes From 73 Years and The Shroudmaker (Medina Theatre Collective); The Band's Visit (North American Tour); American Griot (MVCC, Silk Road Rising; Kennedy Center Citizen Artist Award 2020); Macbeth (Chicago Shakespeare Theater); Great Expectations (Silk Road Rising, Remy Bumppo Theatre; Jeff-nominated for Original Music); Ziryab, The Songbird of Andalusia (Silk Road Rising); The Jungle Book (Goodman Theatre, Huntington Theatre); The White Snake (Oregon Shakespeare Festival); The Sultan's Dilemma (International Voices Project); Mirror of the Invisible World (Goodman Theatre). He has a BA in Global Music Studies from DePaul

University and is currently pursuing a graduate degree in Linguistics at the University of Chicago. He is a teaching artist with Chicago Public Schools, an artist researcher with Chicago Arts Partnership in Education and a guest lecturer at universities. He is an international artist and has performed with the music groups Allos Musica, Apollo's Fire, Diwan Al-Han, EMMÉ, Lamajamal, Mucca Pazza, Newberry Consort, Surabhi Ensemble, the Toronto Chamber Choir and the University of Chicago Middle East Music Ensemble. He is a member of Actors Equity Association and the American Federation of Musicians.

**ERIC BACKUS** (Co-Sound Designer; he/him) is a Chicago-based composer and sound designer. Recent Chicago credits include *Plano* (First Floor Theater, Steppenwolf LookOut), *Short Shakes! Comedy of Errors* (Chicago Shakespeare) and *Every Brilliant Thing* (Windy City Playhouse). Off-Broadway credits include *Hollow/Wave* (United Solo Festival) and *Churchill* (SoloChicago Theatre). Regional credits include *Dad's Season Tickets*, *Mark Twain's River of Song*, *The All Night Strut* (Milwaukee Rep), *Shakespeare in Love*, *Miss Bennet: Christmas at Pemberley* (TheatreSquared), *Legally Blonde* (Northern Stage), *Working: A Musical*, *Murder for Two* (Merry Go Round Playhouse). In addition to theater, he has composed and sound designed for podcasts and film.

[EricBackus.com](http://EricBackus.com).

**YASMIN ZACARIA MIKHAIEL** (Dramaturg; she/they) is a dramaturg, journalist and oral historian with roots in and around Chicago. As a queer, fat, brown femme, they endeavor to amplify and archive stories that go lost/stolen/forgotten. Their writing and research explores possibility models for a more inclusive and sustainable theatre culture and industry. Mikhaiel holds a M.A. in Performance as Public Practice from The University of Texas at Austin and a B.F.A. in Dramaturgy/Criticism from The Theatre School at DePaul University. They are the Chicago Reader's Audience Engagement Manager and teach as part-time faculty at TTS DePaul. [www.yasminzacaria.com](http://www.yasminzacaria.com) | @yasminzacaria

**GABY LABOTKA** (Intimacy) returns to Goodman Theatre after previously working on Bernhardt/Hamlet. She is a Chicago-based actor, director, choreographer and more. Labotka is a Certified Intimacy Director with Intimacy Directors and Coordinators, an Advanced Actor Combatant with the Society of American Fight Directors, and a proud member of the Alliance of Latinx Theatre Artists (ALTA). Selected choreography credits include Paradise Square (Intimacy Director, Broadway); Kinky Boots (Intimacy Director, Paramount Theatre); Snow Queen (Fight Director, The House Theatre of Chicago); Indecent (Associate Intimacy Director, Oregon Shakespeare Festival); La Ruta (Fight Director, Steppenwolf); In the Blood (Fight & Intimacy Director, Red Tape Theatre); Romeo and

Juliet (Assistant Fight Director, Shakespeare Festival St. Louis); Hamlet (Fight Director, The Gift); and A Story Told in Seven Fights (Fight Director, Neo-Futurists). [www.gabylabotka.com](http://www.gabylabotka.com).

**JACI ENTWISLE\*** (Production Stage Manager) returns to Goodman Theatre and New Stages after having previously worked on The Magic Play for the Festival in 2014. Other Chicago credits include work with Blue Man Group Chicago and Together at Last, Do You Believe in Madness?, She the People, and #DateMe (The Second City), Victims of Duty, Simpatico (A Red Orchid Theatre), Travesties, Our Class (Remy Bumppo Theatre), Collected Stories (American Blues Theater), Nothing to Lose (But Our Chains) and She the People (Woolly Mammoth Theatre).

**ROBERT FALLS (Goodman Theatre Artistic Director)** recent Goodman credits include “The Sound Inside,” “The Winter’s Tale,” “We’re Only Alive for A Short Amount of Time,” “Pamplona,” “An Enemy of the People,” “2666” and “The Iceman Cometh.” Falls’ Broadway productions include “Death of a Salesman,” “Long Day’s Journey into Night,” “Talk Radio,” “Shining City” and “The Young Man from Atlanta.” His Broadway production of Elton John and Tim Rice’s “Aida” continues to be produced around the world. Previous Goodman productions include, most notably, “The Seagull,” “Uncle Vanya,” “Measure for Measure,” “King Lear,” “Desire Under the Elms,” “Finishing the Picture,” “The Misanthrope,” “Pal

Joey,” “Galileo,” “House and Garden,” “Blue Surge,” “Dollhouse” and “Luna Gale.” Falls’ honors for directing include a Tony Award (“Death of a Salesman”), a Drama Desk Award (“Long Day’s Journey into Night”), an Obie Award (“suburbia”), a Helen Hayes Award (“King Lear”) and multiple Jeff Awards. For “outstanding contributions to theater,” he has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society) and the Illinois Arts Council Governor’s Award. Falls was inducted into the Theater Hall of Fame in 2015.

**ROCHE EDWARD SCHULFER (Goodman Theatre Executive Director)** started working in the Goodman Theatre box office and became executive director in 1980. Since that time he has overseen more than 350 productions including more than 150 premieres. He initiated the Goodman’s annual production of “A Christmas Carol,” which celebrated 42 years as Chicago’s leading holiday arts tradition in 2019. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by Time magazine as the “Best Regional Theatre” in the U.S., the Pulitzer Prize for Lynn Nottage’s “Ruined” and many Jeff Awards for outstanding achievement in

Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 500 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of over 70 leading U.S. theater companies); Lifeline Theatre; the Arts & Business Council and Theater Wit. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; Chicago magazine and the Chicago Tribune as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to

Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS and Vision 2020 for promoting gender equality and diversity in the workplace. He taught at the theater school at DePaul University, lectured annually on strategic planning in the arts at Southern Methodist University and frequently consults with local and national theater companies. Schulfer received a degree in economics from the University of Notre Dame where he served as cultural art commissioner and currently conducts an annual seminar on theater management. He received an Honorary Doctor of Fine Arts degree from North Central College in 2009. His celebrated presentation on the economics of the performing arts and business models in the theater industry, **WHY NOT FOR PROFIT THEATER**, has been seen by numerous theater companies and at national conferences over the past two years. Mr. Schulfer was born in Chicago and is a lifelong resident of the area.

## **about us**

**AMERICA’S “BEST REGIONAL THEATRE”** (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater’s artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls’ productions of “Death of a Salesman” and “The Iceman Cometh”). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle;” and its annual holiday tradition “A Christmas Carol,” now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts *as* education. This

practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or

enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Rebecca Gilman, Dael Orlandersmith, Henry Godinez, Steve Scott, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.