

# New Stages Festival



# Contents

Page 1 – A Note from the Director of New Play Development

Page 4 – A Conversation with Rajiv Joseph

Page 7 – A Conversation with Dave Harris

Page 11 – From Conception to Completion

Page 15 – New Stages

Page 26 – Artist Profiles

Page 51 – About Goodman Theatre

# welcome

Theater has the unique ability to transport us to other worlds; worlds made tangible by theatrical design and actors embodying characters onstage—but with enough left to the imagination that the audience can fill in the details. Sometimes, a play transports us to a familiar place; other times, we discover something entirely new. The free *New Stages* Festival, which has developed more than 80 new plays since its inception, provides us with a unique opportunity to travel to many different worlds at once. Similarly, for the artists working on a new play—be it the playwright who has been living with the story for months or years, the director who is creating the first production, the actors who are encountering characters for the first time or the designers who are crafting a theatrical universe to hold the story—it is a courageous, joyful journey into uncharted territory.

Seven new works authored by some of the most inventive artists working in the American theater come together for this year's festival, which is anchored by two “developmental productions” that appear in repertory. While scaled back from the Goodman's full production values, each play receives three weeks of rehearsal and a design team, in order that the writers can both hear their words and see the world

they imagined come to three-dimensional life. They also gauge how that work connects with an audience, gathering invaluable insights to hone the writing— all without the pressure of an official opening night. On the final weekend of the festival, the developmental productions are joined by four readings, plus a new devised work-in-progress, offering audiences the chance to experience all seven plays in just 48 hours.

This year's repertory kicks off with rising star Dave Harris' explosive, raw and surprisingly funny new play, *Incendiary*, about a mother's desperate quest to reclaim her son by any means necessary. Next up is acclaimed playwright Rajiv Joseph's *In the Sick Bay of the Santa Maria*, which takes us inside the bowels of the famed ship that transported Christopher Columbus and his crew across the ocean in search of a "new world." Over the final weekend, these two remarkable new plays will be joined by staged readings of Charlayne Woodard's moving excavation of the wounds between a mother and her adult daughter; Calamity West's inventive and hilarious metatheatrical dive into one acclaimed playwright's creative process; Zayd Dohrn's biting and revelatory examination of university politics; Cheryl L. West's tuneful celebration of the life and work of voting rights activist Fannie Lou Hamer; and finally, a sneak peek of an ambitious new community-based work, created by Chicago favorite Sandra Delgado in collaboration with Sojourn Theatre Company.

This year's festival is bittersweet for me, as it's my last as Festival Director. After 14 years at the Goodman, I am leaving to join the faculty at Indiana University, where I will be leading a new MFA Program in Dramaturgy. But I depart knowing that the festival, and the Goodman's remarkable commitment to new play development and production, isn't going anywhere. This sustained burst of creative energy drives not only the fall programming in our Owen Theatre space, but is part of the overall artistic engine that propels the Goodman.

*New Stages* offers an exclusive glimpse into the unique process of moving an idea from conception to completion—and also gives you, the audience, the opportunity to participate in an important conversation about what Goodman Theatre will look like in the years to come.

Tanya Palmer

*New Stages* Festival Director

Director of New Play Development at Goodman Theatre

# A Conversation with Playwright Rajiv Joseph

By Neena Arndt

**Pulitzer Prize finalist Rajiv Joseph collaborates with the Goodman for the first time** with his newest play, *In the Sick Bay of the Santa Maria*. His works include *Guards at the Taj*, *Gruesome Playground Injuries*, *Animals Out of Paper*, *The North Pool* and *Bengal Tiger at the Baghdad Zoo*, which starred Robin Williams in a 2011 Broadway production after it was named a finalist for the 2010 Pulitzer Prize for Drama. A few weeks before rehearsals began for *In the Sick Bay of the Santa Maria*, Joseph answered a few questions from the production dramaturg Neena Arndt.

**NEENA ARNDT: What was the impetus for writing this play?**

**RAJIV JOSEPH:** I had a book when I was a child about Columbus' voyage to the New World. It had these long rectangular pages, with vivid black and white drawings. Part of the book dealt with how many of the sailors aboard the three ships had grave doubts about this adventure... some feared they'd go over the edge of the world, some feared the doldrums, while others feared sea monsters. The book made a point to depict these fears in its illustrations.

In recent years I have felt possessed at times with certain anxieties about the future of our country, the world and human existence. One day, I remembered those drawings in the book—and wondered if there was some parallel between those sailors' anxieties and mine today. Could this play act as a dramatic inquiry into the very nature of anxiety: how and why we fear the unknown and the future, and how we negotiate those fears?

**NA: Do you have a particular process or method for your writing?**

**RJ:** Every play comes to life in a different way, but the best approximation would be that I sketch until I have a clearer idea of what I want to draw.

**NA: How would you describe the play's style?**

**RJ:** A heightened, theatrical nightmare and fantasy.

**NA: How do you see this play in relation to your other work? A continuation? A departure?**

**RJ:** In the last five years, I have been increasingly interested in writing plays that take place in the distant past in order to arrive at an idea of our current state of affairs. So in some ways, this play is a continuation of previous plays of mine like *Guards at the Taj*, *Archduke* and *Describe the Night*.

**NA: What made you want to become a playwright?**

**RJ:** First I wanted to be a novelist, then a screenwriter and then a playwright. I think I just found the discipline that

best suited my skills. I also love collaborating with other theater artists, and seeing my work come to life through the labor of other artists.

*Neena Arndt is the Resident Dramaturg at Goodman Theatre.*



# A Conversation with Playwright Dave Harris

By Jonathan L. Green

**In Dave Harris' dark new tragicomedy *Incendiary*,** Tanya is a mother dead-set on breaking her son out of death row. A few weeks before rehearsal began, production dramaturg Jonathan L. Green talked with Harris about the play and his inspirations.

**JONATHAN L. GREEN:** In reading this play, and some of your others, one theme that appears again and again to me is survival— characters in situations or on missions that they must survive or endure. Is that a purposeful focus of your work, or does it find its way into your plays unconsciously?

**DAVE HARRIS:** Growing up, I looked at life as a means of survival. Surviving institutions. Surviving systems of class and race that were established before I was born. I thought of myself as needing to triumph above circumstance. Eventually, this shifted into thinking of survival as a means of personal agency. Which is to say, survival has always been about desire. And longing. And capitalism. And personal choice. So when I think of my characters, what's most important is that they are having to reckon with the consequences of their desires, their selfishness, their loves, their violences, their hungers. Survival may be the stakes. But at the end of the day, it's

always just you who has to measure the cost of your actions.

**JLG:** *Incendiary* calls to mind a few other kinds of media: it's epic and its main character is ruthlessly single-minded like the film *Kill Bill*; it's a hero story like so many comic books; and it's serialized into different tasks and totems that Tanya must complete or procure, like a lot of video games. What are some of your other aesthetic and ethical inspirations when you write?

**DH:** My writing got so much better when I stopped trying to be pretentious about my influences. I can point to my literary ancestors and how they show up in my work, but there's no reason why those influences should be any more important than the endless nights I spend watching battle rap, or playing "Zelda" until the sun comes up, or anime marathons, or my fascination with birds and Vines and Flying Lotus music videos. There are so many things that I'm obsessed with that have nothing to do with craft, and those personal obsessions affect my imagination as much as all my favorite plays and poems.

**JLG:** You are not only a playwright, but also a published poet, essayist and performer. Are you aware of ways that this influences your writing for the stage, and your sense of collaboration as a writer in the rehearsal room working with actors?

**DH:** These different forms force me to interrogate my relationship to audience, and what it means to manufacture a story for them. They all feed into each other. Poetry enables a precision and ruthlessness with language that can never allow you to settle. Spoken word performance allows you to play with an idea of "truth" with an audience and experience their immediate validation. Theater for me comes with the infinite possibility of knowing that none of this is real. In all writing, in all collaboration, I'm usually after surprise and new language. How can we create something we've never seen? How can we make something utterly unforgettable?

**JLG:** Many of the plays in this year's New Stages Festival deal with generational tensions, especially in those generations' values and assumptions. How do you feel this relates to your reason for writing the piece?

**DH:** There is something deeply unsettling about looking at familial history and patterns of trauma and connecting that to the ways you love and care and fear today. It's so fatalistic and yet somehow entirely in your control. Incendiary, for me, is about the ways that the violences of your past interrupt the ways you care for someone in the present. It is about what happens when you have to remember violence and also take responsibility for the whole of yourself. It is about the most fun way to explore something terrifying.

*Jonathan L. Green is the Literary Manager at Goodman Theatre.*

# From Conception to Completion

## *What New Stages Participation Has Meant to its Playwrights*

By Thomas Connors

**In the theater—as in so many professions—it’s all about getting that break**, the chance to show what you’re made of. And from there, who knows? But in a business where one is never sure where or when the next job will appear, a successful theatrical career is really a matter of many breaks, one after another. And that goes for playwrights, as well as performers.

For 16 years, the Goodman Theatre’s *New Stages* Festival has played a key role in helping dozens of playwrights get their work out into the world. Under the direction of Tanya Palmer, it has championed a wide array of writers—from Pulitzer Prize winners to emerging playwrights. “*New Stages* is our most robust and most public pipeline for new work,” says Palmer. “It’s a way for writers to really explore their work, to see how it plays when presented before an audience.”

*New Stages* has helped develop such works as Lynn Nottage’s *Ruined* (which went on to win a Pulitzer Prize); *Smokefall*—Noah Haidle’s bittersweet family drama that appeared twice at the Goodman, brought back by popular demand; and Lauren Yee’s self-exploration of culture and

tradition, *King of the Yees*—all of which enjoyed full productions at the Goodman.

“The *New Stages* experience was huge in terms of moving me on in my career,” shares Yee, whom *American Theatre* magazine has just identified as the second most produced playwright of the 2019/2020 season. “It was my first experience working in a large regional theater—one which everyone respects—and that introduced me to a great number of theaters that commissioned and produced me afterwards.”

Making those connections is certainly a great bonus for *New Stages* participants, but as Yee notes, the process is the core of the experience. “*King of the Yees* is all about community and just being a game and ready member of the team. A real, can-do spirit pervaded the workshop production at the Goodman,” she says. “And performing before a diverse audience—some of whom had little exposure to theater, others who were Goodman Members—was a real joy.”

For Christina Anderson, whose *How to Catch Creation* was included in the 2017 *New Stages* Festival and received its world premiere in the Albert Theatre in January 2019, that first outing with the Goodman afforded her a much-appreciated opportunity to fine-tune the overlapping time frames and intersecting lives in her tale of a couple drifting apart; a once-imprisoned man determined to adopt a child; and a single female academic who has lost her way professionally and personally.

“Tanya was really clear that she wanted me to feel comfortable and open enough to continue working on the play,” recalls Anderson. “I had a character whose arc I was still trying to figure out, and it was super helpful to be able to do that even as we approached the public reading.”

“I think anytime that you have an institution with the resources and reputation of the Goodman behind a workshop, you feel this deep sense of support and you are part of a kind of community that is taking the work to a very high professional caliber,” observes Seth Bockley, who has been a *New Stages* participant several times since 2010. “Being in a room with professionals like Tanya Palmer helping you see, hear and develop the work definitely inspired me. And it inspired me to think of myself as a playwright on a different level than I had seen myself before.”

Bockley’s first project with *New Stages* was *CommComm*, an adaptation of short stories by George Saunders, followed by *Ask Aunt Susan*, which was given a full production in the Owen Theatre in 2014. In 2015, his emerging adaptation of the mammoth Roberto Bolaño novel, *2666* (a collaboration with Goodman Artistic Director Robert Falls) was given a reading in the *New Stages* Festival and a full-out production at the Goodman in 2017. Like Lee and Anderson, Bockley found *New Stages* a rich and rewarding experience and he relished the opportunity to push himself creatively. “I never come

into any developmental process with a script set in stone,” he says. “I think of it as a living document, and I let it continue to grow right up until the point where it is read by the actors.”

While all three playwrights have benefitted from the exposure *New Stages* offers, a stint at the Goodman—or a workshop production anywhere, for that matter—is no guarantee of accolades and opportunities down the road. Breaks can be elusive. “I’ve been doing workshops for long time, and when I was a younger writer and one of these opportunities came along, I’d think, ‘It’s going to Broadway!’” laughs Anderson. “But over the years, I’ve decided that the only thing I can control is the work I put into the play. Regardless of what people are saying or not saying, it’s all about getting work done on the play, rather than thinking, is this going to get me to the next thing?”

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



# **Goodman Theatre**

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

## **New Stages**

*DEVELOPMENTAL PRODUCTIONS*

### **Incendiary**

By Dave Harris | Directed by Monty Cole

**October 23 – November 9**

### **In the Sick Bay of the Santa Maria**

By Rajiv Joseph | Directed by Robert O'Hara

**October 26 – November 10**

*A SERIES OF STAGED READINGS*

### **The Garden**

Written and Directed by Charlayne Woodard

**Saturday, November 9 at 10:30am**

**Engines and Instruments of Flight: A Fantasia in  
Three Acts by Calamity West**

By Calamity West | Directed by Kimberly Senior

**Saturday, November 9 at 2pm**

**The Humanities**

By Zayd Dohrn | Directed by Niegel Smith

**Sunday, November 10 at 10:30am**

**Fannie**

By Cheryl L. West | Directed by Henry Godinez

**Sunday, November 10 at 7:30pm**

*A WORK-IN-PROGRESS*

**(the) FAIR**

**A Fantastical Time-Traveling Exposition Through  
Chicago's Future, Its Past and The Now**

Created by Sandra Delgado and Sojourn Theatre  
Company

**Saturday, November 9 at 1pm and 5pm**

Festival Director

**Tanya Palmer**  
**Goodman Theatre**  
**Robert Falls**, Artistic Director  
**Roche Schulfer**, Executive Director  
Presents

# **Incendiary**

By

**Dave Harris**

Directed by

**Monty Cole**

Original Set Design by

**Kevin Depinet**

Set Design by

**Kristen Martino**

Costume Design by  
Design by

**Noël Huntzinger**  
**Woodbury**

Lighting Design by

**Claire Chrzan**

Sound

**Richard**

Casting by

**Adam Belcuore, CSA**  
**Green**

Dramaturgy by

**Jonathan L.**

Production Stage Manager

**Kaitlin Kitzmiller\***

*Incendiary* is part of the Lark's Venturous Playwright Fellowship Program, funded by Venturous Theater Fund of the Tides Foundation.

*Incendiary* was developed with the support of PlayPenn, Paul Meshejian, Artistic Director.

# cast

Joshua/Marcus.....**Jerome Beck**

Jasmine.....**McKenzie Chinn\***

Manny.....**Ronald L. Conner\***

Eric.....**Bernard Gilbert\***

Gerard/Markus.....**Terry Guest**

Tanya.....**Wandachristine\***

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.

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

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.

## **Goodman Theatre**

**Robert Falls, Artistic Director**

**Roche Schulfer, Executive Director**

Presents

# **In the Sick Bay of the Santa Maria**

By

**Rajiv Joseph**

Directed by

**Robert O'Hara**

Original Set Design by

**Kevin Depinet**

Set Design by

**Kristen Martino**

Costume Design by

**Noël Huntzinger**

Lighting Design by  
Design by

**Claire Chrzan**

Sound

**Richard**

**Woodbury**

Casting by

**Adam Belcuore, CSA**

Dramaturgy by

**Neena Arndt**

Production Stage Manager

**Rebekah Heusel\***

# cast

Maestre Alonso/Maria.....**Cheryl Lynn**  
**Bruce\***

Pedro.....**Richard**  
**David**

Terreros.....**Tim**  
**Frank\***

Chachu.....**Joe**  
**Goldammer\***

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Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.



**Goodman Theatre**

**Robert Falls, Artistic Director**

**Roche Schulfer, Executive Director**

Presents

Staged Readings of

## **The Garden**

**Saturday, November 9 at 10:30am**

Written and Directed by **Charlayne Woodard**

## **Engines and Instruments of Flight: A Fantasia in Three Acts by Calamity West**

**Saturday, November 9 at 2pm**

By **Calamity West**

Directed by **Kimberly Senior**

## **The Humanities**

**Sunday, November 10 at 10:30am**

By **Zayd Dohrn**

Directed by **Niegel Smith**

# **Fannie**

**Sunday, November 10 at 7:30pm**

**By Cheryl L. West**

**Directed by Henry Godinez**

**Music Direction by Felton Offard**

**A Work-In-Progress**

## **(the) FAIR A Fantastical Time- Traveling Exposition Through Chicago's Future, Its Past and The Now**

**Saturday, November 9 at 1pm and 5pm**

**Created by Sandra Delgado and Sojourn Theatre  
Company**

**Casting by**

**Adam Belcuore, CSA  
Calderone\***

**Stage Managers**

**Cassie**

**Joseph Drummond\***

**Bailey Howard\***

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

# profiles

**JEROME BECK** (Joshua/Marcus, *Incendiary*) makes his *New Stages* Goodman Theatre debut. Previous Chicago credits: world premiere of *It Is Magic* (Theater Oobleck); world premiere of *Rightlynd* (Victory Gardens Theater); *Dontrell*, *Who Kissed the Sea* (First Floor Theater). Jerome is an MFA Acting graduate from The Theatre School at DePaul University and is represented by Stewart Talent.

**CHERYL LYNN BRUCE\*** (Maestre Alonso/Maria, *In the Sick Bay of the Santa Maria*) returns to the Goodman after appearing in *Cry*, *The Beloved Country*, *The Dreams of Sarah Breedlove*, *Oo-Bla-Dee* and *Trojan Women* and directing *La Havana Madrid*. Chicago: *Familiar* (Helen Hayes Award), the Tony Award-winning *The Grapes of Wrath*, *The Compass*, *Nomathemba*, *Intimate Apparel*, *Everyman* (Steppenwolf Theatre Company); *Hillary and Clinton*, *The Snow Queen*, *Eurydice*, *Hortensia and the Museum of Dreams*, *Voice of Good Hope* (Victory Gardens Theater); *The Old Settler* (Writers Theatre); *RACE* (Lookingglass Theatre). Selected credits: *From the Mississippi Delta* (Circle in the Square); *The Convert* (McCarter Theatre, Kirk Douglas Theatre); *Death and the King's Horseman*, *Nomathemba* (Kennedy Center); *Gem of the Ocean* (Ensemble Theatre); *The Story* (Milwaukee Repertory); Film/TV: *Stranger Than Fiction*, *Daughters of*

*the Dust, The Fugitive, Prison Break, There Are No Children Here, Separate but Equal, To Sir with Love, 2.* A proud member of Teatro Vista, Ms. Bruce is the recipient of a Jane Addams Hull House Association's Woman of Valor Award and a 3arts Award.

**AMIRA DANAN** (*Ensemble*) makes her Goodman Theatre debut. Chicago credits include work with Chicago Shakespeare Theater and Windy City Playhouse. Touring credits include *Little Shop of Horrors* (international) and regional theater credits include Laura Schellhardt's *Ever in the Glades* (Kennedy Center). She is represented by Paonessa Talent Agency.

**McKENZIE CHINN\*** (*Jasmine, Incendiary*) returns to the Goodman after appearing in *Lottery Day* by Ike Holter as well as the *New Stages* productions of *Lottery Day* and *Carlyle*. An actor, filmmaker, poet and educator based in Chicago, she originated the role of Cassandra in *Sender* at A Red Orchid Theatre and has worked with Victory Gardens, Steppenwolf and Sideshow Theatres as well as The Second City, Woolly Mammoth and The Studio Theatre in Washington, DC. She is the writer, producer, and lead actor of the feature film *Olympia*, which premiered at the 2018 LA Film Festival. Film and television work includes a recurring role on CBS' *The Red Line* and work with director Sam Bailey (*Brown Girls*). An accomplished poet, her work has been nominated for a Pushcart Prize, Best New Poets and Best of the Net and is a 2015 Leonore Annenberg Artist Fellow. She is

represented by Actors Talent Group (Chicago) and Ferrantino Entertainment (LA).

**RONALD L. CONNER\*** (Manny, *Incendiary*) returns to Goodman Theatre, where he previously appeared in *Sweat*, *Father Comes Home From the Wars (Parts 1, 2 & 3)* and *A View From the Bridge*. Additional Chicago credits include *Pipeline* (Victory Gardens Theater); *Paradise Blue* (TimeLine Theatre Company); *Jitney*, *A Small Oak Tree Runs Red* and *King Hedley II* (Congo Square Theatre Company, ensemble member); *Short Shakespeare! Twelfth Night* (Chicago Shakespeare Theater); *Seven Guitars*, *The Piano Lesson* and *First Breeze of Summer* (Court Theatre). Regional credits include *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Whipping Man*, *The Mountaintop* and *Macbeth* (The St. Louis Black Repertory); *Gem of the Ocean* (Ensemble Theatre Cincinnati); *Fences* (New Harmony Theatre) and *Two Trains Running* (Geva Theatre Center). Film credits include *Chasing the Blues* and *The Layover*. Television credits include *Southside*, *The Chi Empire*, *Chicago P.D.*, *Chicago Med*, *Sirens* and *The Secret Santa*. Conner is represented by Paonessa Talent Agency.

**RICHARD DAVID** (Pedro, *In the Sick Bay of the Santa Maria*) makes his Goodman Theatre debut. Chicago credits include work with Chicago Shakespeare Theater, Griffin Theatre Company, SideShow Theatre Company, Interrobang Theatre and First Floor Theater. Regional credits include *Every Tongue Confess* (Horizon Theatre

Company). Film credits include *Addicted to You* and *Unconditional*. Television credits include *Brothers from the Suburbs*, *Chicago Med*, *Chicago P.D.* and *Empire*. Akron-born and Atlanta-raised, Richard is represented by Stewart Talent. [thericharddavid.com](http://thericharddavid.com)

**TIM FRANK\*** (Terreros, *In the Sick Bay of the Santa Maria*) returns to Goodman Theatre after appearing in a workshop of *The Polish Play*. Chicago credits include *Marie Antoinette*, *The Gospel of Franklin* and *Man In Love* (Steppenwolf Theatre Company). Regional credits include workshops of *ManKind* (Playwrights Horizons and HowlRound). TV and Film credits include *The Chi*, *Chicago Fire*, *Chicago Med* and *The Resurrection of Gavin Stone*. Tim graduated from The Theatre School at DePaul University in 2007 and is the Creative Director and Founder of Foxhole Creative®.

**BERNARD GILBERT\*** (Eric, *Incendiary*) returns to Goodman Theatre, after appearing in *How to Catch Creation* and *Father Comes Home from the Wars (Parts 1, 2 & 3)*. Chicago credits include *Skeleton Crew* (Northlight Theatre); *Our Lady of 121st Street* (Eclipse Theatre Company); *Man in the Ring* (Court Theatre); *Letters Home* (Tour, Griffin Theatre Company). Regional credits include *Two Trains Running* (The Weston Playhouse); *The Royale* (City Theatre Company and The Repertory Theatre of St. Louis). Television credits include *Chicago P.D.*, *UTOPIA* (Amazon 2020), *Soundtrack* (Netflix 2020) and *The Chi* (Showtime 2020). Bernard earned his MFA in Acting from

The Theatre School at DePaul University and his BA from Morehouse College.

**JOE GOLDAMMER\*** (Chachu, *In the Sick Bay of the Santa Maria*) returns to the Goodman after appearing in *Rabbit Hole*. Selected Chicago credits: *Marie Antoinette* (Steppenwolf Theatre Company); *Booty Candy* (Windy City Playhouse); *Suicide Inc.* (Steppenwolf Theatre); *Cicada* (Route 66); *Dead End, R.U.R* (Griffin Theatre Company); *If You Take A Mouse to School* (Emerald City Theatre). Regional credits: *A Raisin In the Sun* (Williamstown Theatre Festival); *Macbeth* (Denver Center for the Performing Arts); *Peter Pan, A Christmas Carol* (Actors Theatre of Louisville); *The Best Christmas Pageant Ever* (Stage One); *Henry V* (Walden Theatre).

**TERRY GUEST** (Gerard/Markus, *Incendiary*) makes his Goodman Theatre debut. Chicago credits: playwright and star of *At The Wake of a Dead Drag Queen* (The Story Theatre); *Wolves* (Exit 63 Theatre). Regional Credits: *One Flew Over the Cuckoo's Nest, A Child's Garden of Verses* (Alliance Theatre); *Marcus; or the Secret of Sweet, Six Degrees of Separation* (Actor's Express); *I And You* (Arts Garage). An actor and playwright, Terry is currently the 2019/20 Emerging Playwright Resident at The Story Theatre in Chicago, where his new play *Marie Antionette and the Magical Negros* will have a workshop this spring. Follow along on Instagram @terryexplainsitall

**WANDACHRISTINE\*** (Tanya, *Incendiary*) returns to Goodman Theatre where she previously appeared in the



staged reading of *And Moira Spins* in the 2016 *New Stages* Festival. Selected Chicago credits: *Old Settler* (Writers Theatre, Jeff Award Nomination and Ruby Dee/Black Theater Alliance Award Nomination); *Beauty's Daughter* (American Blues Theater, Ruby Dee/Black Theater Alliance Award Winner). Selected Touring Credits: *Familiar* with Danai Gurira, *Fences*, *The Vagina Monologues*, *Gees Bend* and *Thyestes*. Selected Regional credits: *A Wonder in My Soul* (Baltimore Center Stage); *Familiar* (The Old Globe). Film/TV: *Clara's Heart*, *Me and Mrs. Jones*, *Chicago P.D.*, *The PJ's* and *The Justice League*. She is the author of *I Love You More... Than Shoes!*.

**NEENA ARNDT** (Dramaturg, *In the Sick Bay of the Santa Maria*) In 10 seasons as Goodman Theatre's dramaturg, Arndt has dramaturged more than 35 productions, including Robert Falls' productions of *An Enemy of the People*; *Uncle Vanya*, *Measure for Measure*; *The Iceman Cometh* and *The Seagull*; 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 Steep Theatre, among others. 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.

**CLAIRE CHRZAN** (Lighting Design, *Incendiary*, *In the Sick Bay of the Santa Maria*) makes her Goodman debut. A Chicago based lighting designer for theater and dance, her recent Chicago credits include *The Brothers Size* (Steppenwolf Young Adults); *Radio Golf*, *Manual Cinema's Frankenstein* (Court Theatre); *Grey House*, *The Room*, *The Mutilated* and *Evening at the Talk House* (A Red Orchid); *Yen*, *Suddenly Last Summer* (Raven Theatre); *Hamlet* (The Gift); *Fun Harmless Warmachine* (The New Colony); *We're Gonna Die*, *Fear and Misery in the Third Reich* (Haven Theatre); *Winning Works* (2017-2019; Joffrey Ballet's Joffrey Academy).  
clairechrzandesigns.com

**MONTY COLE** (Director, *Incendiary*) returns to Goodman Theatre where he previously directed *florissant & canfield* as part of the *New Stages* Festival. Other Chicago credits include *The Gospel of Lovingkindness* (Victory Gardens Theater); *end of message*, *Suspension*, *Reckoning: Furies from a New Queer Nation* (Victory Garden Theater's Ignition Festival of New Plays); *(end of message)* (Cape Cod Theatre Project, Alley Theatre's All New Festival); *The Project(s)*, *Black Like Me* Workshop (American Theatre Company); *That Unnamed Feeling* (The House Theatre of Chicago, Chicago Theater Marathon); *Hamlet* (The Gift Theatre); *Kiss* (Haven Theatre Company) and the Jeff Award-winning production of *The Hairy Ape* (Oracle Productions). Other credits include *How to Raise a Freeman*, *Campaign* (Center Theatre Group's LA Writers Workshop Fest); *Bayou Blues*, *Harold*, *Rain River Ocean*,

*Kiss, Black Like Me* Workshop (California Institute of the Arts). Cole will direct *The Brothers Size* (Steppenwolf Theatre Company) and *Black Odyssey* (Oregon Shakespeare Festival) and is a member of the Goodman's 2019/20 Playwrights Unit. He has an MFA in Directing from the California Institute of the Arts. [www.monty-cole.com](http://www.monty-cole.com)

**KEVIN DEPINET** (Original Set Design, *Incendiary, In the Sick Bay of the Santa Maria*) returns to the Goodman, where he recently designed scenery for *Pamplona; Soups, Stews and Casseroles: 1976; Carlyle; Feathers and Teeth; Smokefall; Brigadoon* and *The Iceman Cometh*. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Old Globe, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children's Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre and The Mark Taper Forum. Broadway credits include associate designer for *August: Osage County, The Motherf\*\*ker with the Hat* and *Of Mice and Men*. National tour credits include *Camelot* and *Ragtime*. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**SANDRA DELGADO** (Co-creator, *(the) FAIR*) is an award-winning actor, writer and producer who was born

and raised in Chicago. She developed *La Havana Madrid* as part of the Goodman's 2015/2016 Playwrights Unit. Chicago credits include *2666* (Goodman Theatre), *The Motherf\*\*ker with the Hat* (Steppenwolf Theatre Company) and *Mojada* (Victory Gardens Theater), named one of the top ten performances of 2013 by the *Chicago Tribune*. Television credits include *Law & Order: SVU*, *Chicago Justice*, *Empire*, *The Exorcist*, *Chicago Fire* and *Mind Games*. She produced Teatro Vista and Collaboraction's Yo Solo Festival of Latino Solo Shows and Collaboraction's Sketchbook Festival from 2005-2008. She is a founding ensemble member of Collaboraction and an ensemble member of Teatro Vista (associate artistic director from 2006-2008). She is the recipient of the Joyce Award, the Theater Communications Group (TCG) Fox Foundation Resident Actor Fellowship, is a two-time Chicago Department of Cultural Affairs and Special Events grantee and a 3Arts 3AP Project grantee. Delgado is a TCG Young Leader of Color alum, a current member of ALTA's Semillero Playwright's Circle and is on the Advisory Committee of the Latinx Theatre Commons, a national advocacy group for Latinx theater artists. Her new storytelling series, *Saints and Sinners*, debuted at Collaboraction in March and continued at Steppenwolf through May. She is currently working on *Felons and Familias*, a new play about a woman caught in the black hole of criminal immigration courts. SandraDelgado.net

**ZAYD DOHRN** (Playwright, *The Humanities*) awards include the Horton Foote New American Play Prize, the

Edgerton Foundation New Play Award, the Kennedy Center's Jean Kennedy Smith Award, the Sky Cooper American Playwriting Prize, Theatre Master's Visionary Playwright Award and Lincoln Center's Lecomte du Nouy Prize. Other credits include *The Profane* (Playwrights Horizons); *Outside People* (The Vineyard Theatre/Naked Angels); *Want* (Steppenwolf First Look); *Sick* (Berkshire Theatre Festival); *Reborn* (The Public/SPF). He has written TV pilots for HBO, Showtime and Sundance TV, and is currently writing a feature for Netflix and a TV series for BBC America. He attended Brown and Columbia Universities, received his MFA from NYU and was a two-year Lila Acheson Wallace Fellow at Juilliard. He is the Chair of the Radio/TV/Film Department and co-Director of the MFA in Writing for the Screen + Stage at Northwestern University. [www.zayddohrn.com](http://www.zayddohrn.com)

**JONATHAN L. GREEN** (Dramaturg, *Incendiary*) is the Literary Manager for Goodman Theatre, where his most recent dramaturgy credits include *Blind Date*, *Objects in the Mirror*, *Gloria*, *War Paint* and *The Sign in Sidney Brustein's Window*. As an administrator and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Diversionary Theatre and Chicago Dramatists, among others. Green is also the Artistic Director of Sideshow Theatre Company, where his recent directing credits include *X*, *HeLa*, *truth and reconciliation*, *The Happiest Place on Earth* and *Stupid F\*\*king Bird*.

**HENRY GODINEZ** (Director, *Fannie*) is the Resident Artistic Associate at Goodman Theatre. As an actor, Godinez appeared most recently at Goodman in *2666* and the Goodman/Teatro Buendía of Cuba world premiere of *Pedro Páramo*, also at Writers Theatre in the title role of *Quixote: In the Conquest of Self*. On film/television in *Chicago P.D.*, *Above the Law*, *The Beast*, *The Chicago Code*, *Boss* and *Chicago Fire*. His Goodman directing credits include Charise Castro Smith's *Feathers and Teeth*, *The Sins of Sor Juana* and *Mariela in the Desert* by Karen Zacarías; José Rivera's *Boleros for the Disenchanted* (and world premiere at Yale Repertory Theatre); Regina Taylor's *Millennium Mambo*; Luis Alfaro's *Electricidad* and *Straight as a Line*; *The Cook* by Eduardo Machado; *Zoot Suit* by Luis Valdez; the Goodman/Teatro Vista co-production of José Rivera's *Cloud Tectonics* and the 1996–2001 productions of *Christmas Carol*. He also served as director of the Goodman's Latino Theatre Festival. Born in Havana, Cuba, Godinez is a professor at Northwestern University and serves on the Board of Directors of the Illinois Arts Council and Albany Park Theater Project.

**DAVE HARRIS** (Playwright, *Incendiary*) is a poet, a playwright, and the Tow Playwright-in-Residence at Roundabout Theatre Company. His play *Exception to the Rule* will have its world premiere at Roundabout Underground in spring 2020. His plays have been produced or developed by Actors Theatre of Louisville Humana Festival, Roundabout Underground, Manhattan

Theatre Club, Victory Gardens, The Kennedy Center, Oregon Shakespeare Festival, SPACE on Ryder Farm, The Ground Floor at Berkeley Rep and Ojai Playwrights Conference amongst others. Honors include the 2019 Ollie Award, The Lorraine Hansberry Award and Mark Twain Award from The Kennedy Center, the 2018 Venturous Fellowship from The Lark, Cave Canem poetry fellowship, and he was the semi-finalist for The Relentless Award. His full-length collection of poetry, *Patricide*, was published in May 2019. Dave received his B.A. from Yale University and is a third year MFA playwright at UC San Diego.

**REBEKAH HEUSEL\*** (Production Stage Manager, *In the Sick Bay of the Santa Maria*) is excited to be working with the Goodman for the first time on *In The Sick Bay of the Santa Maria*. Previously she has worked at the Milwaukee Repertory Theater on several productions including *Things I Know to be True*, *Songs for Nobodies* and *Holmes & Watson*. Other credits include *Macbeth* (Great River Shakespeare Company), *The Merchant of Venice* (Compagnia de' Colombari), *Much Ado About Nothing* (Optimist Theatre), *Mary Jane and Cymbeline* (Yale Repertory Theatre), *The Little Mermaid Jr.* (Children's Theatre Company) and *Blessing* (The Yale Institute for Music Theatre).

**NOËL HUNTZINGER** (Costume Design, *Incendiary*, *In the Sick Bay of the Santa Maria*) returns to the Goodman, where she designed *Pamplona*, *Support Group for Men*,

*The Wolves* and the *New Stages Festival* productions of *Lottery Day*, *Twilight Bowl* and *Blue Skies Process*. She is an artistic associate at Sideshow Theatre Company, a resident artist at Filament Theatre and has worked extensively with Interrobang Theatre Ensemble.

Huntzinger has also designed shows with Chicago Lyric Opera Unlimited, Boise Contemporary Theatre, About Face Theatre, Pride Arts Theatre, A-Squared, Muse of Fire, Shattered Globe Theatre and Collective Theatre Ensemble. In addition to theater, she has designed pieces for choreographers Ginny Sykes, Wendy Clinard, the George Balanchine Trust and the Antony Tudor Trust. Film credits include *Olympia: An Instruction Manual for Everything* and *Cliff*. Huntzinger is from Tulsa, Oklahoma, and is a graduate of Oklahoma University.

NoelHuntzinger.com

**RAJIV JOSEPH** (Playwright, *In the Sick Bay of the Santa Maria*) is an award-winning playwright whose plays include *Bengal Tiger at the Baghdad Zoo* (Pulitzer Prize Drama Finalist, grant recipient for Outstanding New American Play by the National Endowment for the Arts), *Guards at the Taj* (Obie Award for Best New American Play, Lortel Winner for Best Play) and *Describe the Night* (Obie Award for Best New American Play). Other plays include *Archduke*, *Gruesome Playground Injuries*, *Animals Out of Paper*, *The Lake Effect*, *The North Pool* and *Mr. Wolf*. Joseph has been awarded artistic grants from the Whiting Foundation, United States Artists and the Harold & Mimi Steinberg Charitable Trust. He is a board member of the



Lark Play Development Center in New York City, where he develops all his plays. He served for three years in the Peace Corps in Senegal and now lives in Brooklyn, NY.

**KAITLIN KITZMILLER\*** (Production Stage Manager, *Incendiary*) makes her Goodman debut. Chicago credits include Drury Lane, Chicago Shakespeare Theatre and Royal George Theatre. Regional Credits include Peninsula Players Theatre, Resident Ensemble Players and Lake Dillon Theatre Company. Kitzmiller is a proud member of Actors' Equity Association.

**KRISTEN MARTINO** (Set Design, *Incendiary*, *In the Sick Bay of the Santa Maria*) makes her Goodman debut. A Chicago-based freelance Scenic Designer, her work has been seen at Porchlight Music Theatre, Music Theater Works, Marriott Theatre, Piven Theatre Workshop and Redtwist Theatre. National credits include Gulfshore Playhouse, Cardinal Stage Company, Timberlake Playhouse, Rocky Mountain Repertory Theatre and Indiana University, where she completed her MFA in Scenic Design. Martino was part of the team recently selected to design the USA's Emerging Artist Exhibit for the 2019 Prague Quadrennial. She is an Associate Scenic Designer for XL Scenic and Kevin Depinet Studios.

[www.kristenmartino.com](http://www.kristenmartino.com)

**ROBERT O'HARA** (Director, *In the Sick Bay of the Santa Maria*) has received the NAACP Best Play and Best Director Award, the Helen Hayes Award for Outstanding New Play, two Obies and the Herb Alpert Award. He

directed the world premieres of Jeremy O. Harris' *Slave Play*, Nikkole Salter and Danai Guiria's *In the Continuum*, Tarell McCraney's *The Brother/Sister Plays (Part 2)*, Colman Domingo's *Wild with Happy*, Kirsten Childs' *Bella: An American Tall Tale*, as well as his own plays, *Mankind*, *Bootycandy* and *Insurrection: Holding History*. Other directing credits include *Raisin in the Sun* (Williamstown Theatre Festival); *BLKS* (MCC), *Black Superhero Magic Mama* (The Geffen Theater), *Uni/Son* (Oregon Shakespeare Festival) and *Macbeth* (Denver Center for the Performing Arts). Additional playwriting credits include *Zombie: The American* (Woolly Mammoth Theater) and *Barbecue* (The Public Theater).

**KIMBERLY SENIOR** (Director, *Engines and Instruments of Flight*) returns to the Goodman, where she directed *Support Group for Men*, *Disgraced* and *Rapture*, *Blister*, *Burn*. Chicago credits include *Buried Child*, *The Diary of Anne Frank*, *Hedda Gabler* and *The Letters* (Writers Theatre, where she is a resident director); *4000 Miles*, *The Whipping Man* (Northlight Theatre); *Want and The North Plan* (Steppenwolf Theatre Company) as well as multiple productions at Timeline Theatre Company (Associate Artist) among others. New York credits include *Disgraced* (Broadway); *Bella Bella*, *The Niceties* (Manhattan Theatre Club); *Chris Gethard: Career Suicide* (Judd Apatow); *Sakina's Restaurant* (Audible); *The Who and The What*; *Disgraced* (LCT3); *Discord* (Primary Stages); *Engagements* (Second Stage Uptown). Regional credits: *Christmas at Pemberley* (Milwaukee Rep); *The Niceties*

(Huntington, McCarter); *Sheltered* (Alliance Theatre); and *Other Than Honorable* (Geva) among others. TV: Chris Gethard: *Career Suicide* (HBO). kimberlysenior.net

**NIEGEL SMITH** (Director, *The Humanities*) returns to the Goodman, where he previously directed *How to Catch Creation* and *Father Comes Home from the Wars (Parts 1, 2 & 3)*. A Bessie Award-winning theater director and performance artist, he is the artistic director of New York's The Flea; board member of A.R.T./New York and ringleader of Willing Participant, an artistic activist organization. His theater work has been produced by Alley Theatre, HERE, Hip Hop Theatre Festival, Magic Theatre, Mixed Blood, New York International Fringe Festival, New York Live Arts, Phoenix Theatre Ensemble, Playwrights Horizons, Pomegranate Arts, The Public Theater, St. Ann's Warehouse, Summer Play Festival and Under the Radar Festival. He often collaborates with playwright/performer Taylor Mac and with artist Todd Shalom. Smith is co-director of the critically acclaimed *A 24Decade History of Popular Music*, winner of the Kennedy Prize in Drama, the Edwin Booth Award and a Pulitzer Prize finalist. [NiegelSmith.com](http://NiegelSmith.com)

**SOJOURN THEATRE COMPANY** (Co-creator, *(the) FAIR*) led by founding artistic director Michael Rohd, is an award-winning ensemble theater company comprised of 17 artists who live in seven cities and make performance together around the nation. National/international touring, a body of 26 works, and a reputation for consistent

innovation as artists and engagement practitioners has led to: a 2005 Ford Foundation/Americans for the Arts Exemplar Award; appearances at conferences and universities nationwide as a "best practice model" for arts-based civic dialogue; recent articles in American Theater magazine and Yale's Theater Journal; and partnerships with non-arts sector organizations across the country.

[SoujournTheatre.org](http://SoujournTheatre.org)

**CALAMITY WEST** (Playwright, *Engines and Instruments of Flight*) is a Chicago-based, award-winning playwright. Her plays have appeared at Jackalope Theatre, Steep Theatre, Sideshow Theatre, TimeLine, Williamstown Theatre Festival and Roundabout. Plays include *The Retribution Play*, *Christmas at Home*, *Greetings from Moscow! A Love Story*, *In the Canyon*, *Hint*, *Give it All Back*, *Rolling*, *Ibsen is Dead*, *The Peacock* and *The Gacy Play*. She is a company member at Jackalope Theatre Company and an artistic associate of Sideshow Theatre Company. She received the 3Arts Award in 2014 and teaches playwriting at the University of Chicago and Webster.

**CHERYL L. WEST** (Playwright, *Fannie*) returns to the Goodman where her play *Pullman Porter Blues* was produced in 2013. Her plays have also been seen at Minneapolis Children's Theatre, Seattle Children's Theatre, Seattle Rep, Indiana Rep, Arena Stage, Old Globe, Williamstown Theatre Festival, Bay Street Theatre Festival, Syracuse Stage, Cleveland Play House, South

Coast Rep, Cincinnati Playhouse in the Park, Manhattan Theatre Club, and Off Broadway's Second Stage. Plays include *Last Stop on Market Street*, *Shout Sister Shout*, *Akeelah and the Bee* and *Jar the Floor*. She has written TV and film projects at Disney, Paramount, MTV Films, Showtime, TNT, HBO, CBS, BET and is the Webby-nominated writer for the original web series *Diary of a Single Mom*. Calamity holds a BA in dramatic writing from Webster University and an MFA in creative writing from California College of the Arts. She is represented by ICM Partners.

**CHARLAYNE WOODARD** (Playwright and Director, *The Garden*) is a two-time Obie Award winner and Tony Award nominee. Plays include *Pretty Fire* (LA Drama Critics and NAACP awards), *Neat* (Irving and Blanche Laurie Theatre Vision Award, Outer Critics Circle nomination), *In Real Life* (Audelco, Backstage West Garland and NAACP awards, Drama Desk and Outer Critics Circle nominations), *The Night Watcher* (LA Drama Critics and NAACP awards) and *Flight*. As an actor, acting credits include *Ain't Misbehavin'* (Tony and Drama Desk nominations). Off-Broadway credits include "Daddy" (Lucille Lortel nomination), *Hamlet*, *War*, *The Substance of Fire*, *The Witch of Edmonton* (Obie Award), *In The Blood* (Obie Award), *Fabulation....*, *Stunning*, *Sorrows and Rejoicings* (Audelco award), *The Caucasian Chalk Circle*. Regional credits include *A Midsummer Night's Dream*, *The Taming of the Shrew*, *The Good Person of Szechuan* and *Pretty Fire*.

**RICHARD WOODBURY** (Sound Design, *Incendiary*, *In the Sick Bay of the Santa Maria*) is the resident sound designer at the Goodman, where credits include original music and/or sound design for *Support Group for Men*; *An Enemy of the People*; *Blind Date*; *Ah, Wilderness!*; *Uncle Vanya*; *2666* and many others. Additional recent Chicago credits include *HIR* and *Linda Vista* at Steppenwolf Theatre Company and *Smart People* and *The Scene* at 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.

**TANYA PALMER** (Festival Curator) is the Goodman's Producer and Director of New Play Development, where she coordinates the annual *New Stages* Festival. Palmer has also served as the dramaturg on a number of Goodman productions, including *Vigils*, *Magnolia*, *The Long Red Road* and the Pulitzer Prize-winning *Ruined*. Prior to her arrival in Chicago, Palmer served as the Director of New Play Development at Actors Theatre of Louisville, where she led the reading and select process for the Humana Festival of New American Plays. The co-editor of four collections of Humana Festival plays, as well as two collections of 10-minute plays, Palmer is originally from Calgary, Alberta, Canada, and holds an MFA in playwriting from Toronto's York University.

**ROBERT FALLS** (Goodman Theatre Artistic Director) will revive his 2014 production of *Don Giovanni* for the Lyric Opera this fall, and will direct Brian Friel's *Molly Sweeney* at the Goodman next spring. Most recently, he directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, The Public Theater). Other recent productions include *Pamplona*, starring Stacy Keach; Rogelio Martinez's *Blind Date*; and his own original adaptation of Ibsen's *An Enemy of the People*. Recent credits also include *2666*, adapted from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh*, starring Nathan Lane and longtime collaborator Brian Dennehy (Brooklyn Academy of Music); and Beth Henley's *The Jacksonian*. Falls' Broadway productions include *Death of a Salesman*, starring Dennehy; *Long Day's Journey into Night*, starring Dennehy, Vanessa Redgrave, Philip Seymour Hoffman and Robert Sean Leonard; Eric Bogosian's *Talk Radio*; the American premiere of Conor McPherson's *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida*, for which he also co-wrote the book, continues to be produced around the world. Previous Goodman productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; the world premieres of Rebecca Gilman's *A True History of*

*the Johnstown Flood, Blue Surge, Dollhouse and Luna Gale*; and Gilman's *Soups, Stews, and Casseroles: 1976*. 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), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) 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 and over 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrates 42 years as Chicago's leading holiday arts tradition in 2019. In partnership with Artistic Director Robert Falls, 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 overseen the presentation of numerous Goodman Theatre productions at 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 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 leading U.S. theater companies); Lifeline Theatre, Theater Wit and the Arts & Business Council. 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. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the DePaul Theater School for 15 years, and has been a guest lecturer at SMU and Yale, among other places. Schulfer currently conducts a seminar in arts management at the University of Notre Dame, where he received a degree in economics and managed the cultural arts commission. His presentation on the economics of the performing arts, *Why Not-For-Profit Theater?*, authored in collaboration with Dr. James E. Annable, has been experienced by theater practitioners across the country. He is a life-long Chicago area resident.

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# 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: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chair of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.