

The logo for the New Stages Festival is set against a dark blue background with a faint, abstract pattern of red and purple. The text "NEW STAGES" is written in large, white, bold, sans-serif capital letters. Below it, the word "FESTIVAL" is written in a smaller, bold, orange, sans-serif font.

**NEW  
STAGES**  
**FESTIVAL**

**“Nightwatch”**

**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 Max Yu**

**By Jonathan L. Green**

**JLG: You graduated from UCLA not long ago—just a year before the pandemic began, right? And this play, which is an early play of yours, won the Relentless Award (a huge deal!) that same year. What kind of development or mentorship did you have in college that prepared the play to be this big success?**

**MY:** The pandemic began six months after I graduated—while I was living in China—so a lot of stuff happened quickly. Most of the play’s development came from writing workshops I had at UCLA, and it was Sylvan Oswald, who was my mentor throughout college, who really pushed me to write it.

**JLG: How has the text of your play, or your thinking on the play, changed in the last 18 months, while you’ve been living in Shanghai?**

**MY:** My relationship to the play has changed a lot in Shanghai, now that I’ve lived long-term in the country that I’d only researched and written about before. The biggest changes come from realizing how the play is received by audiences from different countries. The word “communism” can evoke different and provocative feelings between Americans and Chinese. I find it interesting that some Americans see me as writing from a Chinese perspective—while some Chinese see me as writing

from an American perspective. I, myself, just see me writing from a Max perspective. But somehow, this all fits into the larger current geo-political conflict between the US and China.

**JLG: What other works have you been working on during this time?**

**MY:** I'm working on a new play called "Subhuman," and I'm really honored and proud to be workshopping it with Page 73 in their Interstate 73 Writers Group. It's still in the rough draft stage, but it's about the intersection of love and neo-colonialism, and it generally speaks to my experience of living in Shanghai.

**JLG: Goodman audiences may have seen a Zoom reading of this play that we did this past spring. What insights or reflections on the play did you gain through the Goodman's Future Labs process in April?**

**MY:** The biggest insight is that I've changed since I wrote it! I know that sounds obvious—but for me, it felt potent because "Nightwatch" was my first full-length play, and it's the first that I've ever had to come back to after some time away from it. What's striking is that I still have a connection to it. After writing it in college, I kind of just kept it in a drawer and never touched it. I didn't forget about it; in fact, it loomed large in my mind. But it was only in Future Labs that I came back to it—and it still felt fresh to me. Like, the Max who wrote it back in college is way different from the Max right now, but the questions and themes in the play still speak to me. Maybe that's

what all playwriting is like...but it's my first time discovering it, and it feels like I'm talking to this other version of myself who's both younger and older, the younger self

being the one who wrote it, and the older self who sees the work still ahead for this play.

**JLG: An element of your play I find really moving is the dimension and fluidity of time. A moment or artifact appears for one generation in a scene of the play, and then it seemingly time-travels to another time period for another generation. The “then” and the “now” exist not side by side but almost on top of each other. As you were creating this narrative, where did the idea for the structure of your play come from?**

**MY:** I feel like the past is unfurling at the same time the present and future are. Everything is happening all at once, all the time. That's the way the world feels to me right now, and honestly, that's the way it's always felt to me. Growing up with high-speed internet and cell phones, I feel this constant rush: everything is always happening. I think it's an expression of how the present can't get away from the past—but I think another facet that's more unique to our current era is just how information is being rushed into our brains at dizzying speeds.

**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

**“Nightwatch”**

By

**Max Yu**

Directed by

**Chay Yew**

Set Design by

**Courtney O’Neill**

Costume Design by

**Izumi Inaba**

Lighting Design by

**Heather Gilbert**

Sound Design by

**Mikhail Fiksel**

Casting by

**Rachael Jimenez, CSA**

**Lauren Port, CSA**

Dramaturgy by  
**Kat Zukaitis**

Fight Direction and Intimacy by  
**Gaby Labotka**

Stage Manager  
**Jinni Pike\***

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**

Bonnie.....**Aurora Adachi-Winter\***

爷爷 (Yeye).....**Stan Egi\***

奶奶 (Nainai).....**Wai Ching Ho\***

Leo.....**Alec Silver\***

爸 (Ba).....**Matthew C. Yee\***

## **additional support**

Assistant Director.....**Jacob Janssen**

Language Coach.....**Meng Li**

Script Assistant.....**Caroline Michele Uy**

Assistant Set Designer.....**Trenton Jones**

Assistant to the Costume Designer.....**Steph Taylor**

Assistant Lighting Designer.....**Trey Brazeal**

Production Assistant.....**Gwendolyn Madrigal**

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.

**AURORA ADACHI-WINTER\*** (**Bonnie**) returns to Goodman Theatre after appearing as Tori in “Lottery Day.” Other credits include “Red Rex” (Steep Theatre); “Put Your House in Order” (The Roustabouts); “Vietgone” (Writers Theatre); “Bull in a China Shop” (About Face Theatre); The Burials (Steppenwolf Theatre); “peerless, ” “Edith Can Shoot Things and Hit Them” (First Floor Theater, company member); “good Friday” (Oracle Productions); “Mutt” (Stage Left Theatre); and “Ghost Bike” (Buzz22 Chicago). She has also performed in “The Fly Honey Show” at The Inconvenience with the drum group Adachi Taiko. She holds a BFA from the UIUC and is represented by Gray Talent Group.

## profiles

**STAN EGI\*** (爷爷 (Yeye)) is an actor whose Chicago credits include “Union Boys” (Wisdom Bridge Theatre). Broadway and Off-Broadway credits include “Anything Goes” (Lincoln Center Theatre); “Golden Child” (Public Theatre); “Day Standing on Its Head” (Manhattan Theatre Club); and “Yankee Dawg You Die” (Playwrights Horizon). Regional credits include “The Orphan of Zhao” (American Conservatory Theatre, La Jolla Playhouse); “King of the Yees” (Baltimore Center Stage, ACT Theatre); “Pygmalion” (Pasadena Playhouse); “Golden Child” (Kennedy Center, South Coast Repertory); “Naga Mandala” (Guthrie Theatre);

“A Flea in Her Ear” (San Jose Repertory); “Fish Head Soup” (Berkeley Repertory); and “Sisters Matsumoto” (Huntington Theatre, Seattle Repertory). Film and TV credits include “Rising Sun,” “Paradise Road,” “Boys on the Side,” “Hawaii Five-O,” “Medium” and “Numb3rs.”

**WAI CHING HO\*** (奶奶 (Nainai)) makes her Goodman debut. Regional credits include work with A.R.T., Long Wharf Theatre, Denver Center for the Performing Arts, Palo Alto Theatre Works and NY Stage and Film. Off-Broadway credits include “Endlings” (NY Theatre Workshop); “Henry VI” and “Ah, Wilderness!” (National Asian American Theatre); “No Foreigners Beyond This Point” and “The Square” (Ma-Yi

Theater); “Carry the Tiger to the Mountain” and “Joy Luck Club” (Pan Asian Repertory Theatre). Selected film credits include “Hustlers,” “Sorcerer’s Apprentice” and “Robot Stories.” Television appearances include those on “Awkwafina Is Nora from Queens,” “New Amsterdam,” “Fresh Off the Boat” and “Law & Order.” She portrayed Madame Gao in “Daredevil,” “Iron Fist” and “Defenders.”

**ALEC SILVER\*** (*Leo*) returns to the Goodman where he was previously featured as part of the Future Labs “Nightwatch” virtual reading. Additional Chicago credits include “The Comedy of Errors” and “A Midsummer Night’s Dream” (Chicago Shakespeare Theater); “The Crystal Spider” (Haven Theatre); “Wolf Play,” “End of Message” and “Office Hour” (Victory Gardens Theater).

Off-Off-Broadway credits include “A Winter People” (New York Theatre Workshop); and “Temping” (Dutch Kills Theatre). Regional credits include “Good Enemy” (Ojai Playwrights Conference, Seven Devils Playwrights Conference); “Peter Pan & Wendy” (Burning Coal Theatre Company); and “Forsythian Dwellers Club” (Minnesota Fringe Festival). Film credits include “Candyman” (Monkeypaw Productions).

AlecSilver.com | @alec.silver

**MATTHEW C. YEE\*** (爸 (Ba)) is an actor, playwright and musician. Chicago theater credits include “Cambodian Rock Band” (Victory Gardens); “Vietgone” (Writers Theater);



“Treasure Island” (Lookingglass) and “The Wheel” (Steppenwolf Theatre). Most recently, he performed in the pre-Broadway production of “Almost Famous The Musical” (The Old Globe Theatre). Television credits include “Chicago Fire,” “Chicago Justice,” “AMC’s 61st Street” and “Empire”. His new musical, “Lucy and Charlie’s Honeymoon,” for which he wrote the book and music, will make its world premiere at Lookingglass Theatre Company (February 2022).

**MAX YU (Playwright)** is a Chinese-American writer and performer from the San Francisco Bay Area. He won the 2019 Relentless Award for his original play “Nightwatch,” for which he was featured in “The New York Times.” Max is a member of Page 73’s 2021-2022 Interstate 73 Writers Group, and his plays have been developed at Horizon Theatre and Shaking the Tree Theater. His poetry and prose have been published in “Spittoon” and “Babel.” He graduated with a degree in Playwriting from the University of California, Los Angeles in 2019.

MaxYu.carrd.co

**CHAY YEW (Director)** previously collaborated with the Goodman on “Lady in Denmark,” “Black n Blue Boys/Broken Men” and “Dartmoor Prison.” Other Chicago credits include “Po Boy Tango” (Northlight Theatre); “Where Did We Sit on the Bus?” (Teatro Vista); “Packing” (About Face Theatre); “Lettie,” “A Wonder in My Soul,” “Hillary and Clinton,” “The House That Will Not Stand,” “Oedipus el Rey,” “Death and the

Maiden, ” “An Issue of Blood, ” “The Gospel of Lovingkindness, ” “Mojada, ” and “Universes’ Ameriville” (Victory Gardens Theater). In New York, he has directed at the Public Theater, Playwrights Horizons, Signature Theatre, New York Theatre Workshop, Rattlestick, Playwrights Theatre, Playwrights Realm, Ensemble Studio Theatre and National Asian American Theatre Company. Regionally, he has directed at the American Conservatory Theater, Berkeley Repertory Theatre, Seattle Repertory Theatre, South Coast Repertory Theatre, Actors Theatre of Louisville, Center Theatre Group, Denver Center Theatre, Oregon Shakespeare Festival, La Jolla Playhouse, Singapore Repertory Theatre, amongst others. For his direction, he has been awarded an Obie Award. From 2011-2020, he was the artistic director of Victory Gardens Theater.

**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](http://CourtneyOneill.com)

**IZUMI INABA (Costume Designer)** returns to Goodman Theatre, where she previously designed “Twilight Bowl” and “King of the Yees.” Additional Chicago credits include work with Steppenwolf Theatre, Court Theatre, Victory Gardens Theater, Writers Theatre, Northlight Theatre, Remy Bumppo Theatre, Theater Wit, The Gift Theatre, A Red Orchid Theatre, The Second City, The House Theatre of Chicago (Jeff Award nomination for “Mister Punch”), The Hypocrites, Lifeline Theatre, Steep Theatre, Sideshow Theatre, Haven Theatre and Griffin Theatre, among others. Regional credits include Milwaukee Repertory Theater, Repertory Theatre of St. Louis, Baltimore Center Stage and Kirk Douglas Theatre. Inaba’s awards and exhibitions include the Michael Maggio Emerging Designer Award, Jeff Awards, United States Institute for Theatre Technology and Prague Quadrennial. She is a resident designer at Albany Park Theater Project.

**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.

**MIKHAIL FIKSEL (Sound Designer)** returns to the Goodman, where he recently designed “I Hate It Here,” “Roe,” “Dana H.,” “Lady in Denmark,” “We’re Only Alive for A Short Amount of Time” and “The Wolves,” among many other productions. Other Chicago credits include work with Court Theatre, Chicago Shakespeare Theater, Victory Gardens

Theater, Writers Theatre, Steppenwolf Theatre and Albany Park Theater Project. He recently made his Broadway debut with Dana H, while his other NYC and regional credits include New York Theatre Workshop, The Public Theater, Signature Theatre, Playwrights Horizons, Oregon Shakespeare Festival, La Jolla Playhouse, Berkeley Rep and American Players Theatre. Film credits include original scores for “Glitch,” “The Wise Kids” and “In Memoriam,” and his audioplay and podcast production work includes Audible, WBEZ and Make Believe Association, where he heads the audio production team. Fiksel is a recipient of three Lucille Lortel Awards, multiple Jeff Awards, a 2020 OBIE Award for Sound Design. He is a proud member of TSDCA and USA. [mikhailfiksel.com](http://mikhailfiksel.com)

**KAT ZUKAITIS (Dramaturg)** Chicago new play dramaturgy credits include “How to Defend Yourself,” “The First Deep Breath” and “Dhaba on Devon Avenue” (Victory Gardens Theater); “Ironbound” (Steppenwolf First Look); “Plastic Revolution” (New Coordinates Theatre); and “Byhalia, Mississippi” (Definition Theatre, New Coordinates Theatre). She is the Literary Manager and co-curator of the Ignite Chicago series at Victory Gardens Theater and was the Literary Associate and Pacific Playwrights Festival Associate at South Coast Repertory from 2015-19. She trained at Steppenwolf Theatre and Actors Theatre of Louisville and she holds a BA from Haverford College and an MA from Yale Divinity School. She is a proud member of LMDA.

**GABY LABOTKA (Intimacy/Fight Director)** 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).

**JINNI PIKE\* (Stage Manager)** makes her Goodman debut. Chicago credits include “Kinky Boots,” “Beauty and the Beast,” “The Producers,” “The Wizard of Oz,” “Once,” “Elf the Musical,” “Sweeney Todd,” “The Little Mermaid” and “Hairspray” (Paramount Theatre); “I, Cinna,” “The King’s Speech,” “Six,” “Mary Stuart” and “Ride the Cyclone” (Chicago Shakespeare Theater), “Bakersfield Mist,” “Danny Casolaro Died for You,” “The How and The Why,” “A Raisin

in the Sun” and “Wasteland” (TimeLine Theatre). Regional credits include eight seasons as Production Stage Manager for Heart of America Shakespeare Festival in Kansas City, Missouri.

**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.

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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: 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.