

Twilight Bowl

By

Rebecca Gilman

Directed by

Erica Weiss

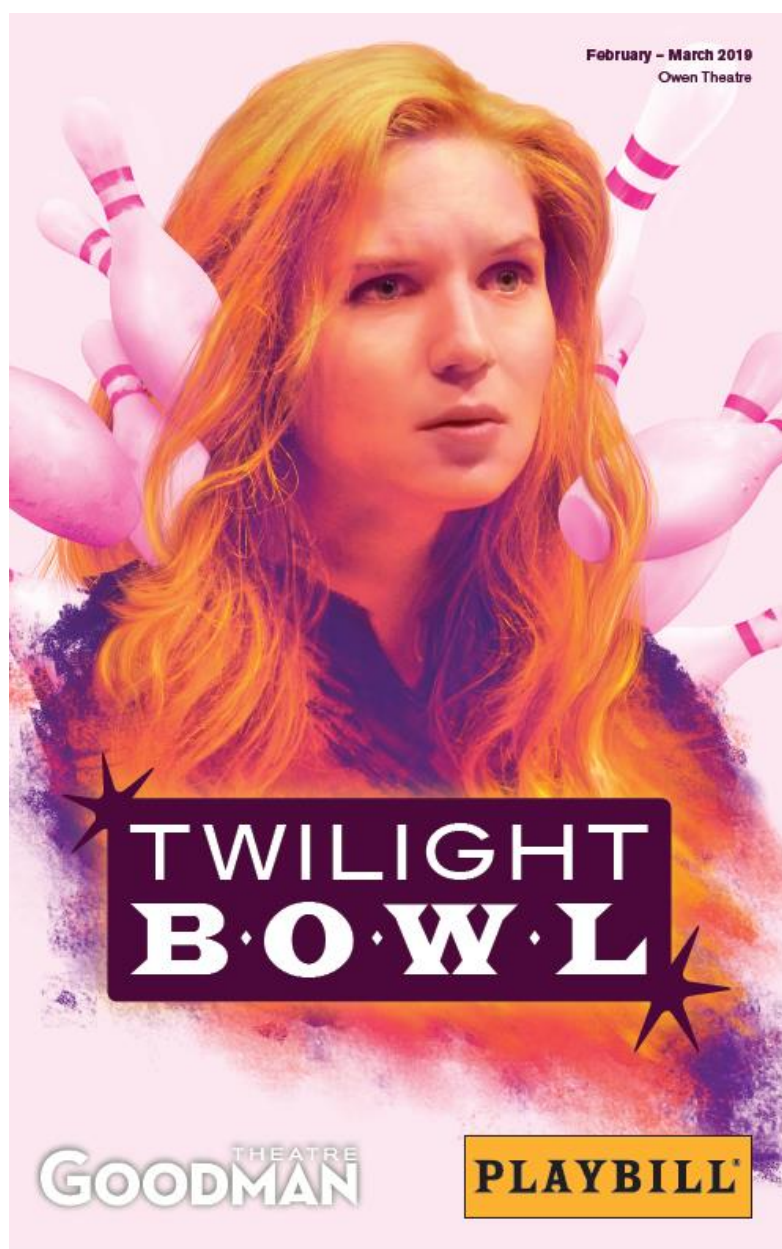


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welcome

One of our most essential artistic priorities at the Goodman is to produce new American plays. Over the past few decades, the playwriting landscape in our nation has grown richer, bolder and more diverse; playwrights have thrived by challenging artistic boundaries and, often, writing about American life. I aim to produce the work of new artists each year, but also relish our longstanding relationships that allow our audiences to see, over the course of many years, the trajectory of artists' work. I am proud to have such a relationship with Twilight Bowl playwright Rebecca Gilman—a member of our Artistic Collective—who made her Goodman debut two decades ago with *Spinning Into Butter*. Rebecca, whose sweeping plays offer shrewd critique of our society, now celebrates her ninth production at the Goodman, which makes her the theater's most-produced living playwright. Most recently, audiences may remember the 2016 production of *Soups, Stews, and Casseroles: 1976* and the 2014 hit *Luna Gale*, which has since been produced across the country.

Twilight Bowl centers around young adult friends in Green County, Wisconsin, whose small-town lives diverge as they enter adulthood. Along with her nimbly realistic depiction of these women, Rebecca delivers an examination of dwindling economic opportunities, the

effects of social class, and how much luck—rather than perseverance or hard work—shapes our lives. We developed the play as a workshop production as part of our 2017 New Stages Festival, where audiences found it at once entertaining and thought-provoking. Now the same cast from the workshop returns to further explore—and bring to life—this timely, powerful play in its world premiere production.

Also returning from New Stages is director Erica Weiss, an alumna of the Goodman's Michael Maggio Directing Fellowship and a longtime mainstay of such innovative storefront theater companies as Hypatia, which she co-founded, and Route 66, where she co-created and directed the audience and critic favorite *A Twist of Water*. She and her creative partner Caitlin Parrish are now creating *The Red Line*, a television series that will premiere later this year on CBS. Erica is a meticulous and deeply thoughtful artist with a passion for social justice; I cannot imagine a better directorial fit for *Twilight Bowl*.

With each new Rebecca Gilman play that we produce, I envision how her masterful writing and thematic resonances will continue to shape the Goodman's artistic identity. Whether you have been a fan of Rebecca since the 1990s or are viewing her work for the first time, I hope you are as stimulated and engaged by *Twilight Bowl* as I am.

Robert Falls

Artistic Director of Goodman Theatre

7-10 Split

Rebecca Gilman looks at life from both sides of the tracks in Twilight Bowl

By Thomas Connors

Lives that derail. Lives that never get up to speed. Ordinary people. Challenging circumstances. Playwright Rebecca Gilman is at home describing worlds in which folks find it tough to stand as straight as everyone thinks they should, or struggle to find a measure of contentment. In her play *Luna Gale*, a bright but drug-addicted couple attempt to retain custody of their child. In her Ibsen-inspired *Dollhouse*, a couple's carefully-crafted life in Lincoln Park comes crashing down. Malaise and crisis may be her territory, but rather than sit in judgment of the characters that inhabit it, the Chicago-based Gilman maintains a critical reserve, leaving audiences to wonder what they might do if they came up short in life's roll of the dice.

Centered on the lives of six young women in a small Wisconsin town, *Twilight Bowl*—Gilman's ninth production, which premieres at the Goodman next month—explores the ways in which circumstance and attitude lead to doubt, denial and delay. Set in a bowling alley, the play explores what happens when what-if aspiration is shadowed by what-happens reality. "I grew up in a small town in Alabama, and my husband and I spend a lot of time in Wisconsin," says Gilman. "And when I see news reports

about rural America, I don't always feel like they capture a place entirely—so I wanted to write about that.”

Like the journalists issuing those news reports, some of us might be tempted to dismiss the idea that there is much to mine in a small town. But open minds grasp that life happens as much there as anywhere. Although *Twilight Bowl* is not a direct commentary on our current, highly divisive political climate, it does examine the social tensions that rise to the surface in the simplest conversation when a culture is not at ease. “I’m trying to explore the divide between the women who call this Wisconsin town home and the character who comes in from Skokie,” shares Gilman. “Misunderstanding goes both ways, right now. Not understanding how we come off to a different group of people is pandemic. I think people in urban centers look at people in rural areas and think, ‘how sad, you’ll never get out of that small town’. But a lot of people who live in small towns genuinely love their small towns, and they have no desire to leave. That’s part of what I wanted to write about. We all have these assumptions of what ‘the good life’ is—and it’s actually only what’s good for you.”

While playwrights often convey existential depths in elevated and even poetic speech, Gilman teases universal truths out of everyday conversation. “I’m not writing in a heightened language,” asserts Gilman. “I never have. I write in the style of Naturalism, which was invented by Émile Zola with the sole purpose of getting us to look at

the factors that determine our lives. I am really concerned how my characters are determined by their heredity and by their environment. And if our lives are not going well, thinking about how we can change those factors. That's my agenda. I take it as a compliment when people say my plays sound conversational or idiomatic. That means I've achieved what I wanted to achieve."

Although not every Gilman play focusses on the marginal and unprivileged, the playwright admits that "all my plays deal with class in some way or another." And while she is serious in her intentions, it's a subject she can laugh about when she thinks about her own life. "I was recently at a fundraiser for a very worthy cause, sitting at a table with people I didn't know, all of whom were wealthy donors. Someone asked where I was from, and I said I grew up in Alabama. And she said, 'Not that you'd own up to that.' And obviously, I just did. People remark that I don't have an accent, which I think is supposed to be a compliment—like, 'Oh, you're not a complete idiot. And you wear shoes!' That's the kind of thing I've dealt with my entire life, so that's why I write about it."

Human history is a long series of misunderstandings. But the opportunity for empathy has never been greater. Like many of us, Gilman would like to hit the pause button. "I think if everyone could just sit back and talk to each other like human beings, we'd find we have a lot in common. I really do believe that. Maybe that's what I'm trying to do

with this play. We share a lot of the same needs and concerns. And we could help one another, if we tried.”

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

Two Decades of Drama

With nine productions over the past 20 years, Rebecca Gilman is the most-produced contemporary playwright in Goodman Theatre history. The Pulitzer Prize finalist, Artistic Associate and “one of Chicago’s hottest playwrights” (*Chicago Tribune*) marks her seventh world premiere at the Goodman with *Twilight Bowl*. Following is a retrospective of these astonishing works.

SPINNING INTO BUTTER (1998/1999)

Directed by Les Waters

A world-premiere Goodman commission; subsequently produced a Lincoln Center Theater in 2000 and made into a feature film starring Sarah Jessica Parker.

BOY GETS GIRL (1999/2000)

Directed by Michael Maggio

A world-premiere Goodman commission transferred to New York’s Manhattan Theatre Club and was named by *Time* magazine as one of the “best theater productions of the decade.”

BLUE SURGE (2000/2001)

Directed by Robert Falls

A world-premiere Goodman commission and the first collaboration between Gilman and Artistic Director Robert Falls; transferred to New York’s Public Theater.

DOLLHOUSE (2004/2005)

Directed by Robert Falls

This world-premiere Goodman commission is a modern interpretation of Henrik Ibsen's *A Doll's House*.

THE CROWD YOU'RE IN WITH (2008/2009)

Directed by Wendy C. Goldberg

Two thirty-something couples face the now-or-never decision: to have children or remain child-free.

A TRUE HISTORY OF THE JOHNSTOWN FLOOD (2009/2010)

Directed by Robert Falls

A world-premiere Goodman commission, lauded by *Time* magazine as "one of the best theater productions of the year."

LUNA GALE (2013/2014)

Directed by Robert Falls

A world-premiere Goodman commission subsequently produced at LA's Center Theatre Group, the play earned the LA Drama Critics Circle, the Steinberg/American Theatre Critics Association New Play Award and the 2014 Jeff Award for New Work.

SOUPS, STEWS, AND CASSEROLES: 1976 (2015/2016)

Directed by Robert Falls

A timely and thought-provoking look at workers' rights and the effects of big business on small town lives.

TWILIGHT BOWL *New Stages* Festival 2017

Goodman Theatre

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

Twilight Bowl

By

Rebecca Gilman

Directed by

Erica Weiss

Set Design by

Regina Garcia

Costume Design by

Izumi Inaba

Lighting Design by

Cat Wilson

Original Music and Sound Design by

Victoria Deiorio

Casting by

Erica Sartini-Combs

Dramaturgy by

Neena Arndt

Production Stage Manager

Kelly Montgomery*

Twilight Bowl was produced as a developmental production by Goodman Theatre, Chicago in its 2017 *New Stages* Festival.

Major Support

THE ELIZABETH F. CHENEY FOUNDATION

Contributing Sponsors

RUSSELL REYNOLDS ASSOCIATES

UNITED SCRAP METAL, INC.

cast

Clarice.....Hayley
Burgess*

Jaycee.....Heather
Chrisler*

Maddy.....Angela
Morris

Sam.....Becca
Savoy

Brielle.....Mary
Taylor

Sharlene.....Anne E.
Thompson

Assistant Director.....Rebecca
Willingham

Dialect Coach.....Eva
Breneman

Assistant Lighting Designer.....Slick
Jorgensen

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Tracey Green—*Sharlene*; Stella Martin—*Jaycee* and *Brielle*;
Tyler Meredith—*Sam*; C. Jaye Miller—*Maddy* and *Clarice*

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.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

profiles

HAYLEY BURGESS* (*Clarice*) returns to Goodman Theatre where she previously appeared in the *New Stages* Festival productions of *Twilight Bowl* and *Ugly*, and as an understudy in *The Sign in Sidney Brustein's Window* and *The Little Foxes*. Additional Chicago credits include *Women in Jeopardy* (First Folio Theatre), *The Mystery of Love and Sex* (Writers Theatre), *Domesticated* and the First Look Repertory of New Work reading *Stupid Kid* (Steppenwolf Theatre Company), *Fugitive Awareness* (First Floor Theater), *Jake's Women* (Spartan Theatre) and *Spin Moves* (IGNITION Festival of New Plays, Victory Gardens Theater). Regional credits include *Frankenstein* (Cardinal Stage). Burgess is a graduate of New York University's Tisch School of the Arts and the School at Steppenwolf. Burgess is represented by Stewart Talent.

HEATHER CHRISLER* (*Jaycee*) returns to Goodman Theatre where she previously appeared in the *New Stages* Festival production of *Twilight Bowl*. Additional Chicago credits include *Mies Julie* (Victory Gardens Theater), *Small Mouth Sounds* (A Red Orchid Theatre), *Machinal* (Greenhouse Theater Center, Jeff Award nomination for Performer in a Principal Role) and *good friday* (Oracle Productions, Jeff Award nomination for Ensemble). Chrisler is an artistic associate at First Folio Theatre where she has been seen in *Mary's Wedding*,

Captain Blood and *The Madness of Edgar Allan Poe*. Television credits include *Chicago P.D.* Chrisler holds an MFA from Ohio University.

ANGELA MORRIS (*Maddy*) returns to Goodman Theatre where she previously appeared in the *New Stages* Festival production of *Twilight Bowl* and understudied *Ah, Wilderness!*. Additional Chicago credits include *Hang Man* (The Gift Theatre Company), *The Hamlet Project* (The Collective) and *Horatio* (A Beautiful Fight Productions). Regional credits include *The Comedy of Errors* (The John F. Kennedy Center for the Performing Arts). Television and film credits include *Chicago Fire*, *Two in the Bush: A Love Story* and the award-winning shorts *SPACEMAN.*, *Trash* and *My Best Girl*, which she also co-wrote. Morris voices the main character (among others) in the video game *Perception* and has been heard in commercial spots, including those for Sears and Google Books. AngelaMorris.net

BECCA SAVOY (*Sam*) returns to Goodman Theatre where she previously appeared in the *New Stages* Festival production of *Twilight Bowl*. Additional Chicago credits include *The Burials* and understudying *Mary Page Marlowe* (Steppenwolf Theatre Company), *Pocatello* (Griffin Theatre Company, Jeff Award nomination for Best Supporting Actress), *Ten 2018* and *Ten 2017* (The Gift Theatre Company), *Ignition 2016* (Victory Gardens Theater) and understudying *The Commons of Pensacola*

(Northlight Theatre). Savoy trained at the School at Steppenwolf and is represented by Actors Talent Group.

MARY TAYLOR (*Brielle*) returns to Goodman Theatre where she previously appeared in the *New Stages* Festival production of *Twilight Bowl*. Regional credits include *All Shook Up* (*Myers Dinner Theatre*), *The Producers* and *The Addams Family* (The Vanity Theater) and *The Crucible* (University Theatre). Taylor received her BFA in acting from Ball State University and is represented by Stewart Talent.

ANNE E. THOMPSON (*Sharlene*) returns to Goodman Theatre, where she previously appeared in the *New Stages* Festival production of *Twilight Bowl*, as well as understudied *Uncle Vanya* and *A Christmas Carol*. Additional Chicago credits include Writers Theatre, Silk Road Rising, The Sound, Riff Collective and Rivendell Theatre Ensemble. Regionally, Thompson has worked with American Players Theatre, Montana Shakespeare in the Schools, Door Shakespeare, Illinois Shakespeare Festival and Indiana Repertory Theatre. She is a graduate of the School of Theatre at Illinois State University and represented by Shirley Hamilton Talent.

REBECCA GILMAN (*Playwright*) is an artistic associate at Goodman Theatre. Her plays include *Luna Gale*; *A True History of the Johnstown Flood*; *Dollhouse*; *Boy Gets Girl*; *Spinning Into Butter*; *Blue Surge* (all of which were originally produced by the Goodman); *Soups, Stews, and Casseroles: 1976* and *The Crowd You're in With* (also at

the Goodman); *The Glory of Living*; *The Sweetest Swing in Baseball* and *The Heart is a Lonely Hunter*. Gilman is the recipient of a Guggenheim Fellowship, The Harold and Mimi Steinberg American Theatre Critics Association New Play Award, The Harper Lee Award, The Scott McPherson Award, The Prince Prize for Commissioning New Work, The Roger L. Stevens Award from the Kennedy Center Fund for New American Plays, The Evening Standard Award for Most Promising Playwright, The George Devine Award, The Theatre Masters Visionary Award, The Great Plains Playwright Award, a Global Connections Grant by Theatre Communications Group, an American Scandinavian Foundation Creative Writing Grant and an Illinois Arts Council playwriting fellowship. *Boy Gets Girl* received an Olivier nomination for Best New Play. Gilman was named a finalist for the 2001 Pulitzer Prize for *The Glory of Living*. She is a member of the Council of the Dramatists Guild of America and a board member of the ACLU of Illinois. A graduate of the MFA in playwriting program from the University of Iowa, Gilman is now a professor of playwriting and screenwriting at Northwestern University as part of its MFA in Writing for the Screen and Stage program. In 2016, she was inducted into the Alabama Writers Hall of Fame.

ERICA WEISS (*Director*) is a Jeff-nominated theater director, filmmaker and television writer based in Chicago, Illinois. She was the recipient of Goodman Theatre's Michael Maggio Directing Fellowship and is a proud member of the ensemble at The Gift Theatre Company.

Her primary passions lie in the development of new work and bringing female voices to the stage and screen. She is a longtime and frequent collaborator with writer Caitlin Parrish, directing their smash-hit world premiere productions of *A Twist of Water* and *The Downpour* at Route 66 Theatre Company, *The Burials* at Steppenwolf Theatre Company, as well as their first feature film *The View From Tall*. Additional theater directing credits include *Vigils* and *The Grapes of Wrath* (The Gift Theatre Company), *Cicada* (Route 66 Theatre Company) and *Distance* (Strawdog Theatre Company). Weiss and Parrish are the co-creators and executive producers of the new CBS series *The Red Line*, produced by Warner Brothers Studios with Greg Berlanti and Ava DuVernay.

REGINA GARCIA (*Set Designer*) has had long standing relationships with renowned Latinx theaters including Repertorio Español, the Puerto Rican Traveling Theater, INTAR, Teatro Vista and Pregones Theater. Recently completed projects include set designs for Merrimack Repertory Theatre (Lowell, MA), Arizona Theatre Company (Tucson), Steppenwolf Theatre Company, American Players Theatre and the Denver Center for the Performing Arts in co-production with The Old Globe (San Diego). She is currently working on projects for Oregon Shakespeare Festival and Rivendell Theatre Ensemble. Garcia is the recipient of the NEA/TCG Career Development Program for Designers and the Princess Grace Award Theater Fellowship. She teaches at The Theatre School at DePaul University.

IZUMI INABA (*Costume Designer*) returns to Goodman Theatre, where she previously designed for *King of the Yees*. Additional Chicago credits include Steppenwolf Theatre Company, Court Theatre, Victory Gardens Theater, Writers Theatre, Northlight Theatre, Remy Bumppo Theatre Company, Theater Wit, The Gift Theatre Company, A Red Orchid Theatre, The Second City, The House Theatre of Chicago (Jeff nomination; *Comedical Tragedy for Mister Punch*), The Hypocrites, Lifeline Theatre, Steep Theatre, Sideshow Theatre Company, Haven Theatre and Griffin Theatre Company, 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.

CAT WILSON (*Lighting Designer*) returns to Goodman Theatre, where she was previously the lighting designer for *Yasmina's Necklace*, and the projection programmer for *Until the Flood*, *Another Word for Beauty* and *Ask Aunt Susan*. Additional Chicago credits include 16th Street Theater (where she is an artistic associate); Chicago Shakespeare Theater; Chicago Symphony Orchestra; University of Illinois at Chicago; Joffrey Academy of Dance, Official School of The Joffrey Ballet; Chicago Children's Theatre; Irish Theatre of Chicago; Firebrand Theatre and Rivendell Theatre Ensemble, among others.

Regional credits include Li Chiao-Ping Dance, Point Park University, Carnegie Mellon University and Pittsburgh Irish and Classical Theatre. Wilson was *Live Design* magazine's "Young Designer to Watch" in 2015 and received an MFA from Carnegie Mellon University. She is a proud member of USA 829. CatWilsonDesigns.com

VICTORIA DEIORIO (*Sound Designer/Composer*) returns to Goodman Theatre, where previous credits include *Psst...I Have Something to Tell You Mi Amor*. Off-Broadway credits include *Nine Circles*, *A Christmas Carol*, *Two Point Oh*, *Cassie's Chimera*, *The Bluest Eye*, *Arnie the Doughnut* and *Ophelia*. Regional credits include Oregon Shakespeare Festival, Steppenwolf Theatre Company, Chicago Shakespeare Theater, Hartford Stage, Long Wharf Theatre, Syracuse Stage, Baltimore Center Stage, Cincinnati Playhouse, Cleveland Play House, Indiana Repertory Theatre and Milwaukee Repertory Theater; among other theaters in and around Chicago, New York and Los Angeles. Film credits include *Thump*, *The Interview*, *Use Me Up* and *One Sunday Afternoon*. Accolades include seven Joseph Jefferson Awards and 13 nominations, two After Dark Awards and a SALT Award. Deiorio is head of sound design for The Theatre School at DePaul University and co-chair of the Theatrical Sound Designers and Composers Association. Victoria-Sound-Design.com

NEENA ARNDT (*Dramaturg*) 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.

KELLY MONTGOMERY* (*Production Stage Manager*) returns to Goodman Theatre, where she previously stage managed at the *New Stages* Festival and held the floor manager position for *Sweet Bird of Youth*; *A Christmas Carol*; *Other Desert Cities*; *Measure for Measure*; *By the Way, Meet Vera Stark* and *The Jungle Book*. Chicago and regional credits include work with Theatre for a New Audience, Paramount Theatre, Court Theatre, Yale Repertory Theatre, Chicago Symphony Orchestra, Maine State Music Theatre, Remy Bumppo Theatre Company and Greenhouse Theatre Center, among others. Montgomery also served as the production stage manager at Transcendence Theatre Company in Sonoma, CA for three seasons. She holds an MFA in stage management from the Yale School of Drama.

ROBERT FALLS (*Goodman Theatre Artistic Director*)

Most recently, Falls directed the world premiere of David Cale's *We're Only Alive for A Short Amount of Time, Pamplona*, and remounted his Lyric Opera of Chicago production of *Don Giovanni* for the Dallas Opera. In the Goodman's 2017/2018 Albert Season, he directed the world premiere of Rogelio Martinez's *Blind Date* and a new production of Henrik Ibsen's *An Enemy of the People*, for which he also wrote the adaptation. In the 2015/2016 Season, Falls directed the Chicago premiere of Rebecca Gilman's *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño's *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman's *Luna Gale* for the Center Theatre Group in Los Angeles, *Measure for Measure* and the world and off-Broadway premieres of Beth Henley's *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the Elms*, John Logan's *Red*, Jon Robin Baitz's *Three Hotels*, Eric Bogosian's *Talk Radio* and Conor McPherson's *Shining City*; the world premieres of Richard Nelson's *Frank's Home*, Arthur Miller's *Finishing the Picture*, Eric Bogosian's *Griller*, Steve Tesich's *The Speed of Darkness* and *On the Open Road*, John Logan's *Riverview: A Melodrama with Music* and Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn's

House and Garden; and the Broadway premiere of Elton John and Tim Rice's *Aida*. Falls' honors for directing include, among others, 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 (including a 2012 Jeff Award for *The Iceman Cometh*). For "outstanding contributions to theater," Falls has 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), the Illinois Arts Council Governor's Award and induction into the Theater Hall of Fame.

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. 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 many 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 450 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 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. 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. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

Goodman Theatre extends a special thanks to Bob Kuhn and Timber Lanes Bowling Alley.

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.