

graveyard shift

By **korde arrington tuttle**
Directed by **danya taymor**



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welcome

A Note from Artistic Director Robert Falls

In the theater, we reflect life on stage, but many of the best plays also refract it, showing audiences new angles of our complex world. In *graveyard shift*, playwright korde arrington tuttle grabs a story from the headlines, then bends and fictionalizes it so that we can more thoroughly examine its resonances and plumb its emotional depths. I am thrilled to present this world premiere production, which marks korde's Goodman debut.

A current playwright-in-residence at Lincoln Center Theater, korde uses the story of Sandra Bland as the starting point for his play. In 2015, Sandra—a 28-year-old African American woman—moved from the Chicago area to Prairie View, Texas, hoping to start a job at her alma mater, Prairie View A&M University. But before she could begin her new life, Prairie View police officer Brian Encinia pulled her over, forced her out of her car and arrested her, though her only offense was a failure to signal a lane change. In *graveyard shift*, korde creates the character Janelle, a young woman who moves from Chicago to Prairie View for a new job, and to move in with her fiancé, Kane. Though Janelle shares some traits with Sandra, korde makes no attempt to recreate Sandra's character or complete life story. Through his deftly poetic dialogue and rich character development, korde lays bare the human cost of senseless bigotry and allows us emotional access to Sandra's story—and the stories of so many who suffer at the hands of police.

Making her Goodman debut along with korde is director Danya Taymor, whose recent credits include *Pass Over* at Steppenwolf and *Daddy* at the Vineyard Theatre and the New Group. Danya has worked closely with korde during the play's development process, including at our 2018 *New Stages* Festival. During that festival, I sensed Danya's keen understanding of korde's work and admired her poetic staging; I am pleased to welcome her as a part of our 2019/20 Season.

Because racial tensions in our nation have only intensified in the years since Brian Encinia pulled Sandra Bland from her car, *graveyard shift* is a vital, pressing work. I look forward to the discussions it will provoke as we all struggle—in both personal and political realms—to navigate the racial problems we have so far failed to eradicate.

Robert Falls

Artistic Director of Goodman Theatre

in this moment

By korde arrington tuttle

how does it feel to be where you are?
how do you feel in your body?
take a moment to locate where
in your body you feel the
sensation of being
most alive

from on your way to where you are
in your body in this physical
location what experiences
are still vibrating inside of
you asking for your
acknowledgment?

where are
you curious?

what parts of
your body are
singing?

where do
you ache?

what is asking
to be released?

no matter what
kind of day you've
had imagine yourself smiling

maybe you're already smiling
if so, smile harder
just for fun

notice how the
simple act of lifting the
corners of your mouth toward
your ears costs you nothing notice
how even if it makes you feel silly there
are invisible strings attached to
your heart that also lift in
response to the
corners of your
mouth

if you feel
so inclined eye
invite you to share
what's on your face
with someone
near you

see what happens
just for fun
because
you can
(did you
do it? What

happened?)

how does it feel to be where you are?

how do you feel in your body?

if you are reading this note, eye
congratulate you on living into this new
decade. the year is 2020. the world
is changing rapidly. you are not who you
were a few months ago. america
is not what it was a few months ago. a
few years ago. we find ourselves in the
midst of an awakening. collectively, we
crack infantile eyes, opening to a world
of possibility. healing. clarity. power.

it has not cost us nothing.

i'm not sure how you found your way
to the goodman theatre today, but
i'm grateful for your presence. the
entire universe has been conspiring for
your arrival. who knows why. maybe to
share a smile with a stranger in need
of being seen.

who knows why.

alongside that larger why is the more
obvious why. you're here to see a show.

good news: we've been waiting for you.

the experience we've prepared requires only your presence. that's it. relax. notice your breathing. the expansion + contraction of your lungs. take a moment. try for a few larger breaths than you might normally. just for fun. costs you nothing.

settle.

this experience was constructed in such a way that places you at the center. allow any thoughts having to do with whether or not you'll 'get it' to drift away. notice them floating away. allow any anxieties you may be holding around identity politics to drift away. if you're able, allow even any notions of good + bad to drift away. this experience belongs to all of us. it's yours.

you're here because you're supposed to be. your humanity qualifies you as an expert in what you're going to experience. you are enough, as are we all. all of the time.

at the conclusion of this experience eye ask that you pose to yourself two

questions:

how does it feel to be where you are?

how do you feel in your body?

thank you for your participation in this
experience.

eye appreciate your presence.

breathe.

*korde arrington tuttle is the
playwright of graveyard shift.*

Second Act

graveyard shift Offers Returning Creatives the Chance to Dig Deeper for the World-Premiere Production

By Thomas Connors

For 16 years, Goodman Theatre’s *New Stages* Festival has played a key role in helping playwrights get their work out into the world, but they aren’t the only ones who learn and grow as a show finds its legs. Directors and actors, too, benefit from the process. And when a new play is selected for a full production—such as korde arrington tuttle’s *graveyard shift*—there’s a deep satisfaction all around.

“*New Stages* allows for a true investigation of the play, which includes a rigorous exploration of its physical life,” says director Danya Taymor, who also directed the festival’s 2018 rendition of *graveyard shift*. “I can’t wait to be back with korde and deepen our work bringing this story to light. It is a rare gift for a director to get to attempt a piece more than once. There’s so much more we know about how the play works this time around.”

graveyard shift echoes the story of Sandra Bland, the Illinois woman found hanged in a Texas jail cell after being arrested for a reported traffic violation in 2015. Aneisa Hicks, who is returning to play the character Janelle, relished the collaborative nature of the *New Stages* experience. “It isn’t uncommon for the playwright to be in the room with new work, but what made this special is that korde was in conversation with all of us and not just the director,” she says. “He looked to us to help him find

more of the characters' voices. I felt that I was more fully invited on the journey.”

After building on her initial exploration of the text, Taymor turned her attention to the theater space itself. “It felt important for the audience to witness this story as a community, because it concerns all of us as Americans and human beings,” shares Taymor. “The audience envelops the stage, evoking to me the sense of a town hall community meeting.”

Looking back at that staged reading, Hicks recalls the effect the play had on audiences. “Black audience members felt very heard and seen,” she says. “In this kind of work, you will also find that there are those who have their lines drawn in the sand about how they feel.” For Hicks, the chance to revisit the thought-provoking role is a special opportunity. “I am really lucky, excited and blessed to tell this story and help to create a space for people to learn, heal, grow, feel and be challenged.”

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

Teacher Professional Development

Use theater to invigorate your classroom, regardless of what subject you teach! Goodman Theatre offers **FREE** arts integration-based professional development for teachers in and around Chicago.

Check out our programs and RSVP today!

GoodmanTheatre.org/TeacherWorkshops

DRAMATIC INTEGRATION

Saturday, February 29 | 10am-3pm Learn how to use the arts to teach across all subject areas.

CREATING YOUR ACCESSIBLE CLASSROOM

Saturday, March 28 | 10am-2pm Incorporate inclusion best practices to support diverse learners and trans/gender non-conforming students.

STAGE CHEMISTRY

Saturday, April 18 | 10am-1pm Create engaging STEM lessons in an interactive technical theater workshop.

CLASSROOM AS COMMUNITY

Friday, February 7 | 5-10pm + Saturday, February 8 | 10am-2pm +1 hour-long phone meeting post-workshop dates A peer learning opportunity for educators to explore teaching as social justice, and to understand how issues of personal identity and social location influence their praxis.

****Participants must attend both workshop dates and the phone meeting.**

TEACHING AUGUST WILSON

Saturday, March 21 | 10am-3pm Examine how to teach one of America's greatest playwrights with Walter Director of Education & Engagement Willa J. Taylor.

DID YOU KNOW?

Programs are offered **FREE OF CHARGE.**

95% of the students in our programs come from **CHICAGO PUBLIC SCHOOLS** and **85%** of them are **LOW INCOME.**

After training, **90% OF TEACHERS** say the Goodman's methods improve student performance and make them better educators.

Students in our Stage Chemistry workshops experience **HANDS-ON STEM LEARNING** through technical theater topics from pulleys to acoustics.

Goodman Theatre

Robert Falls, Artistic Director

Roche Schulfer, Executive Director

Presents

graveyard shift

By

korde arrington tuttle

Directed by

Danya Taymor

Set Design by

Kristen Robinson

Costume Design by

Montana Levi Blanco

Lighting Design by

Marcus Doshi

Original Music and Sound Design by

Richard Woodbury

Casting by

Adam Belcuore, CSA

Lauren Port, CSA

Dramaturgy by

Neena Arndt

Production Stage Manager

Rebekah Heusel*

graveyard shift was originally developed and produced in Goodman Theatre's 2018 *New Stages* Festival—Robert Falls, Artistic Director; Roche Schulfer, Executive Director—and San Francisco Playhouse's 2018/2019 Sandbox Series—Bill English, Artistic Director; Susi Damilano, Producing Director.

graveyard shift was developed at the Ojai Playwrights Conference: Robert Egan, Artistic Director/Producer.

LAURENTS/HATCHER FOUNDATION

Support of *graveyard shift*

graveyard shift

cast

Brian **Keith D. Gallagher**
Elise **Rae Gray**
Janelle **Aneisa J. Hicks**
Trish **Lia D. Mortensen**
Kane **Kyle Vincent Terry**

Assistant Director **Regina Victor**
Script Supervisor **Elliott Hartman**
Intimacy Consultant **Sasha Smith**

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

Debo Balogun–Kane; Sam Boeck–Brian; Taylor Cannon–Janelle; Evelyn Gaynor–Elise/Trish

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

KEITH D. GALLAGHER* (*Brian*) returns to the Goodman after appearing in *Shining City*. Chicago: *Mary Shelley's Frankenstein, Beyond Caring* (Lookingglass Theatre Company); *Breach* (Victory Gardens); *Mary Page Marlowe, Marie Antoinette* (Steppenwolf Theatre Company); *The Gospel of Franklin, Man In Love* (Steppenwolf First Look); *Awake and Sing, Lieutenant of Inishmore* (Northlight Theatre); *Arcadia* (Court Theatre); *The Real Thing* (Remy Bumppo); *Tracks* (TUTA). Regional: *Mary Shelley's Frankenstein* (McCarter Theatre Center); *Macbeth* (Denver Center for the Performing Arts); *A Raisin in the Sun* (Geva Theatre Center); *The Gospel According to James* (Indiana Repertory); *Lieutenant of Inishmore* (Repertory Theatre of St. Louis). TV: *Chicago Med, Chicago P.D., Chicago Fire, Empire*. Film: *Orders*.

RAE GRAY* (*Elise*) returns to the Goodman, where she appeared in *The Little Foxes* and two seasons of *A Christmas Carol*. Other Chicago credits: *Slowgirl, The Book Thief, Domesticated, Wedding Band* (Steppenwolf); *King Charles III* (Chicago Shakespeare); *Circle Mirror Transformation* (Victory Gardens); *North China Lover* (Lookingglass); *The Real Thing* (Writers Theatre); *Sunday in the Park with George* (Ravinia); *Inherit the Wind* (Northlight); *The Crucible, Cry of Players* (TimeLine); *Oliver, State Fair* (Marriott); *Meet Me in St. Louis* (Drury Lane). Broadway: *The Real Thing* (Roundabout Theatre). International: *The Beacon* (Druid Theatre/Gate Theatre, IRL). Regional: *Queens* (La Jolla Playhouse); *Slowgirl* (Geffen Playhouse). TV: *Fear the Walking Dead, Grace and Frankie*,

For the People, Sea Oak, Boardwalk Empire, Shameless, The Resident, Bull, Adventure Time, Chicago Fire, PD and Med. Film: Slice, I Do... Until I Don't, Mona Lisa and the Blood Moon, The Robbery (Sundance Selection), Dismissed. Rae is a graduate of the University of Chicago.

ANEISA J. HICKS* (*Janelle*) returns to Goodman Theatre where she appeared as “Janelle” in the *New Stages* Festival production of *graveyard shift*. Chicago credits include *Dark at the Top of the Stairs* (Eclipse Theatre); *End of TV* (Manual Cinema). Regional credits include *Pride and Prejudice* (Long Wharf Theatre); *Her Portmanteau* (A.C.T). Television credits include *Chicago Med, The Chi* and *Chicago Justice*. Aneisa is represented by Shirley Hamilton Talent Inc.

LIA D. MORTENSEN* (*Trish*) returns to the Goodman where she last appeared in *Rabbit Hole*. Chicago credits: *Romeo and Juliet, Pericles, Measure for Measure, All's Well That Ends Well* (Chicago Shakespeare Theatre); *Mystery of Love and Sex, Company* (Writers Theatre); *An Inspector Calls, Night and Day* (Remy Bumppo Theatre Company); *Cymbeline* (First Folio Theatre); *Faith Healer* (The Den Theatre); *The Big Meal* (American Theater Company); *City of Conversation, Ten Chimneys, Lady Windermere's Fan, Sky Girls, Talley's Folly* (Northlight Theatre); *No Wake* (Route 66 Theatre); *Closer, Faith Healer* (Steppenwolf Theatre Company); *Ghosts, All's Well That Ends Well, Measure for Measure, Serious Money* (Court Theatre). Film: *A Nightmare on Elm Street* (2010), *Blink, Consumed, Market Value, View from Tall, Resurrecting McGinns, Soul Sessions*. Television: *Empire, Shameless,*

Chicago Med, Soundtrack, Electric Dreams, Crisis, Easy Abby, Chicago Fire, The Onion, Chicago Code, Family Practice.

KYLE VINCENT TERRY* (*Kane*) makes his Goodman Theatre debut. Recent credits: *Othello* (New York Theatre Workshop); *Man in The Ring* (Huntington); *A Christmas Carol* (Trinity Rep). TV/Film: *Gotham, Elementary, SMILF, Blindspot, Tommy* and *For Life*. Proudly born and raised in Chicago, Kyle found a love of theater as a child in the audience. He thanks the people of Chicago for educating, strengthening and caring for him always.

korde arrington tuttle (*Playwright*) is a multi-disciplinary artist from Charlotte, NC. His work has been seen at Ojai Playwrights Conference, The Fire This Time Festival, HomeBase Theatre Collective, The Movement Theatre Company, 2015's AfroFuturism Conference and The Tenth Magazine. tuttle is a recipient of the Steinberg Playwriting Fellowship and a finalist for both 2017 Alliance/Kendeda National Graduate Playwriting Contest and City Theatre National Award for Short Playwriting Contest. Film credits include *Them: Covenant* and *Mix Tape*. tuttle is a current playwright-in-residence at Lincoln Center Theater and a Middle Voice Theatre Company Member at Rattlestick Playwright's Theater. He received his MFA from The New School.

DANYA TAYMOR (*Director*) is a New York-based director and translator. Recent credits include *Pass Over, Familiar* (Steppenwolf Theatre Company); *Daddy* (Vineyard Theatre, The New Group); *queens* (LCT3); *The Sensuality Party* (The New Group); *Esai's Table* (Cherry Lane Mentor Project); *Wyoming* (Lesser America); *My Daughter Keeps Our Hammer,*

The Place We Built, I Hate Fucking Mexicans (The Flea Theater, where she is an Associate Artist). Taymor is an alumna of the Women's Project Lab, Sundance Theatre Lab, Lincoln Center Theater Directors Lab, Van Lier Fellowship and the 2050 Fellowship at NYTW, where she is a Usual Suspect.

KRISTEN ROBINSON (*Set Designer*) is a New York City-based set designer. Selected Credits: *In the Green* (LCT3); *[PORTO]* (WP Theater); *Heart of Darkness* (Baryshnikov Arts Center); *Minor Character* (Under the Radar Festival); *Everybody Black, The Thin Place* (Humana Festival at Actors Theatre of Louisville); *Miller Mississippi* (Long Wharf Theatre); *Familiar* (Steppenwolf Theatre); *A Flea in Her Ear* (Westport Country Playhouse); *Ethel* (Alliance Theatre). She is the Assistant Professor of Scenic Design at Purchase College. A Princess Grace Fellow whose work ranges from site-specific installations to outdoor Shakespeare, she holds her M.F.A. from Yale University. kristenrobinsondesign.com | USA 829.

MONTANA LEVI BLANCO (*Costume Designer*) makes his Goodman Theatre debut. Off-Broadway: *A Strange Loop* (Playwrights Horizons/Page 73); *Ain't No Mo'* (Public); *Daddy* (New Group/Vineyard); *Fairview, Is God Is* (Soho Rep); *The Death of the Last Black Man, Fabulation, In the Blood* (Signature); *The House That Will Not Stand, Red Speedo, Nat Turner* (NYTW); *Fefu and Her Friends, He Brought Her Heart in a Box* (TFANA); *Pipeline, Ghost Light, War* (Lincoln Center); *Dragon Spring Phoenix Rise* (Shed); *O, Earth* (Foundry). Awards: Special Drama Desk, Lucille Lortel, Henry Hewes and OBIE. Education: Oberlin College and Conservatory

of Music, Brown University and the Yale School of Drama.
montanaleviblanco.com

MARCUS DOSHI (*Lighting Designer*) returns to the Goodman where previous credits include *Measure for Measure* and *Upstairs Concierge*. An international theater maker, Marcus is Professor and Associate Chair of Theatre at Northwestern University. He designs lighting and sets for theater, opera and dance, and collaborates with artists and architects on a variety of non-performance-based work. His work has been seen on and off-Broadway, in Chicago (Lyric Opera, Steppenwolf, Chicago Shakespeare, Court, Hubbard Street Dance); extensively at most major regional theatres and opera companies; and internationally in 18 countries across five continents, notably at La Comédie Française, Dutch National Opera, La Monnaie, Sydney Festival and National Arts Centre Mumbai. He is a graduate of Wabash College and Yale School of Drama. marcusdoshi.com

RICHARD WOODBURY (*Original Music and Sound Design*) is the resident sound designer at the Goodman, where credits include original music and sound design for *The Winter's Tale*, *Sweat*, *An Enemy of the People*, *Blind Date*, *Ah, Wilderness!*, *Uncle Vanya*, *2666* and many others. Other recent Chicago credits include *True West*, *HIR* and *Linda Vista* (Steppenwolf Theatre Company); *Smart People* and *The Scene* (Writers Theatre). Richard'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.

REBEKAH HEUSEL* (*Production Stage Manager*) returns to the Goodman after working on *In the Sick Bay of the Santa Maria*. Regional credits include *Things I Know to be True*, *Songs for Nobodies*, *Holmes & Watson* (Milwaukee Repertory Theater); *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); *Blessing* (The Yale Institute for Music Theatre).

ROBERT FALLS (*Goodman Theatre Artistic Director*) recently revived his 2014 production of *Don Giovanni* for the Lyric Opera, and he will direct Brian Friel's *Molly Sweeney* at the Goodman this spring. Last season, Falls directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, 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 including more than 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 42 years as Chicago's leading holiday arts tradition in 2019. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence,

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

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

about us

AMERICA'S "BEST REGIONAL THEATRE" (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fourth 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, Kimberly Senior, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chairman 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.

