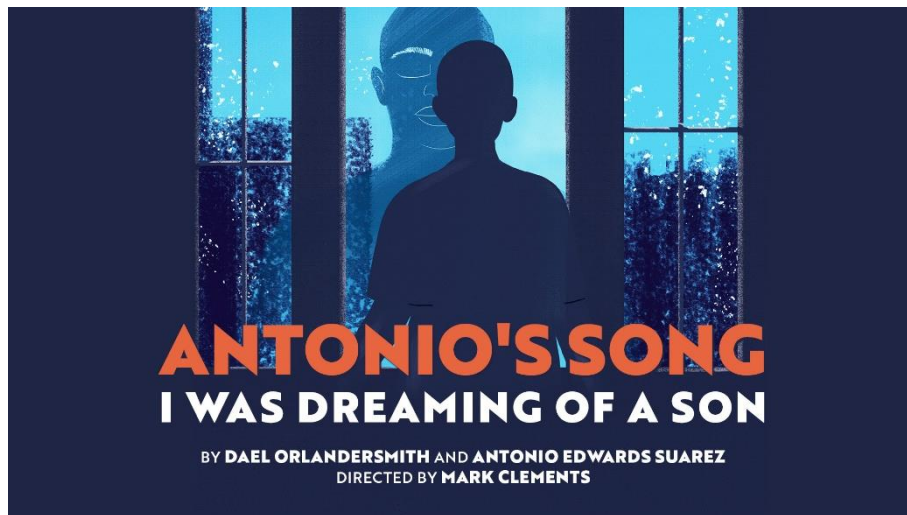


# Antonio's Song I Was Dreaming of a Son

**By Dael Orlandersmith & Antonio Edwards Suarez**  
**Directed by Mark Clements**



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# Welcome

## **Poetry can be powerful.**

Many years ago, I was attending my first ever national theater conference as a newly minted Artistic Director. In rooms full of leaders I'd only read about, I was trying to navigate this first glimpse of the American Theater as a community. Per usual, the clarity came through the art. Because at the end of the first day of workshops and panel discussions, we gathered for a performance of *The Gimmick*. A visceral wallop of a performance by writer/performer Dael Orlandersmith. She took on identity, she took on family and her poetry had swagger.

She made me so proud to be at that gathering and part of this field.

Flash forward, she's at it again. With *Antonio's Song/I Was Dreaming of a Son*, she's yet again mining the nexus of art and family and questioning how we balance our passions with our people. And again, she's redefining (for me, anyway) the very idea of poetry. She's making it move. She's making it muscular. And she's making it matter. Give yourself over to it; you'll be glad you did.

**Susan V. Booth**  
**Artistic Director**

# Sins and Gifts

An Interview with the Playwrights

By Caroline Michele Uy

**Following its celebrated run at Milwaukee Repertory Theater, Antonio's Song/ I Was Dreaming of a Son—a moving exploration of navigating identity and reconciling with one's upbringing—comes to Chicago. A few weeks before rehearsals, co-writers Antonio Edwards Suarez and Dael Orlandersmith chatted with Caroline Michele Uy.**

**CAROLINE MICHELE UY: To start, Antonio—what got you going on this piece? What was the impetus?**

**ANTONIO EDWARDS SUAREZ:** Having my son, I thought to myself, "this is going to be tough, raising a boy in today's world." I mean, so much of what is shown on television, the news are boys and men struggling and acting out many of those struggles in destructive ways. My son's birth also made me reflect on and examine how I was raised, my mother and father's unfulfilled hopes and dreams, how they were raised, the boys, girls, men and women who influenced me and the generations of neighborhoods we all grew up in. Am I going to pass some of the destructive behaviors I experienced, learned on to my son? Will my son go through what I went through?

**CMU: How did you two first meet?**

**AES:** Over the course of maybe 10 years, I had put variations of the script together but at a certain point, I realized, “I need a co-writer. I’m a little too close this.” I had been a fan of Dael’s work for many years. A good friend of mine, Joshua Sherman, set up a meeting with us. In that meeting what struck me was she was just so observant of the people in front of her. She was really paying attention, listening and watching me. And that started a collaboration.

**CMU: What was the writing and collaboration process like?**

**AES:** That was pretty easy. I would prepare some material to read and then Dael would whip something up for me to put my own spin on. She also gave me writing assignments and homework. As we would write she’d say, “There’s something not right here. I need you to go home and think about A, B, and C.” It was a writing workshop process. It would be back and forth, back and forth, back and forth. We were always talking. Also, a lot of our background intersects. The writing came out of our experiences being shared. We would both know, “this doesn’t feel right,” or “this feels good,” or “this feels like the truth.”

**DAEL ORLANDERSMITH:** Our backgrounds indeed are very similar. When you come from a certain place with certain aspects of “street life,” or whatever one wants to call that, there’s a certain survival thing that has to happen. It goes beyond genetics. We had that in common.

**CMU: This piece involves multiple modalities of storytelling, namely through movement and dance. How did you go**

**about incorporating those aspects with the poetry of the text and building that physical language?**

**AES:** Dael reached out to Alexandra Beller, the movement director of the play. Alexandra is a respected and fierce dancer, choreographer and artistic director of her own dance company. After reading the play, Alexandra knew what was needed. She guided me through many hours of rehearsal, in creating a movement language for each character that was personal, specific and nuanced. We would share what we created with our director Mark Clements, Artistic Director of Milwaukee Repertory. Then, as a team, we would work on and through how the movement, dance and language are working together in my body and voice to tell the story. Alexandra gave me lots of homework. Sometimes she would say, "this character isn't fully fleshed out yet. Try observing people or animals that remind you of this character." I like to watch people, animals and ask myself, "what is interesting to me about them?" And you realize there is something interesting about the way they are moving, living. That was fun to do.

**DO:** Also, it's a bit antiquated now, but look at aspects of Carl Jung, anima and animus, the androgynous. All of us are androgynous. When Antonio goes from the mother character to the sister character to this and that character, he's connecting to a feminine within him. We're seeing these characters through Antonio's eyes.

**AES:** It's about giving that same empathy to each character, wondering how they got to this point in the play, right now. They had dreams too. They had desires. They had things that

weren't fulfilled. How do I show empathy to them, beyond just creating these great characters?

**DO:** It's really easy to narrow it down and make it like a "street thing" and the black and brown boys coming out of that. We wanted full characters, not simply a hip-hop story about someone who is abused and then they turn to the streets. That's not what this piece is about.

**CMU: It must be difficult, especially working with or confronting the stereotypes associated with race and masculinity.**

**DO:** People are varied. Someone might be listening to Jay-Z, but then they might be listening to Stravinsky. It's really important that we have these fully layered, fully textured people, or as full as we can make them. When we talk about the characters of the mother and the father, it's easy to make them into these caricatures, but they were once children themselves. How did they begin to make these choices? How did they think? I'm interested in the inner life of people. What makes them turn into what they turn into? There are so many stereotypes to work against—just because a woman can give birth does not mean she is nurturing. Nurturing in and of itself is not feminine.

Aggression in and of itself is not masculine. We have a very aggressive woman in this piece, and that hurt and the anger manifests on her children. We have a very nurturing father, and we're not used to seeing that, particularly with men of color.

**AES:** It made me look at other parents that I've seen in the supermarket who are scolding their kids or grabbing them up a

certain way and realize: there is a journey there for that parent. Do we take the time to look at and ask, “how did that happen?” It made me gain so much more empathy. I may not like it, but I get it.

**CMU: This piece is full of healing, reconciliation and catharsis—what are your thoughts on that?**

**DO:** How do you recognize the hurt and then work through it? It was Robert Frost who said, “In order to work through, you must jump in.” That’s hard to do, the three fingers pointing back at you. The character in the piece does do that.

**AES:** The character Antonio comes to forgiveness, which I never came to until working with Dael, Mark and Alex. To say, “I’m sorry,” or to forgive somebody... where we come from, that’s vulnerability that I hadn’t dissected enough before this piece.

**DO:** Also, self-forgiveness.

**AES:** That’s hard.

**DO:** Yeah, that’s a hard one.

**AES:** That’s the hardest one.

**DO:** We all are in progress. When people look for “hope,” it often becomes myopic. They want perfume and a ribbon at the end of it. It just simply doesn’t work that way. To be corny about it, we are always going to be works in progress. There isn’t a finite answer. When people want hope, the hope is that you are someone in progress.



Caroline Michele Uy is the Literary/Dramaturgy Apprentice for Goodman Theatre.

# Boys, Ballet and Baryshnikov

By Neena Arndt

**Growing up, Antonio Edwards Suarez envied the grace and “bop” of Mikhail Baryshnikov**, who for decades reigned supreme as a lauded and respected ballet dancer. As Suarez emulated Baryshnikov’s moves and pined for dance training, some of the people around him believed that boys should not dance—that it was unbecoming for a man, or would surely turn him gay. But how are dancing and gender intertwined? Why would dance be related to sexual orientation? And how can a straight, gay, or bisexual man build a life for himself that includes art, movement and grace?

George Balanchine famously declared that “ballet is woman,” and indeed, by the mid 20th century, ballet had become associated with the alluring image of a slender white woman, aloof in her tutu and aloft on pointe. But what Balanchine didn’t say was that ballet was mostly women being told what to do by men: women rarely became choreographers or artistic directors. And he didn’t mention, either, that in the 17th century when ballet was morphing from simple court dances to a more codified concert style, males often played female roles and women were excluded altogether. It wasn’t until the 19th century that femininity and ballet became firmly intertwined: in 1832, Marie Taglioni performed *La Sylphide* in pointe shoes (then just satin slippers reinforced by a leather sole and darned toes), entrancing audiences with her ethereal performance. The

notion of the ballet dancer as elusive, idealized and light on her feet was born—and it implied that dancing was for women.

Yet ballet—with its heterosexual romantic plotlines and increasingly complex partnering work—still needed men. While for much of the late 19th and early 20th centuries male dancers disappeared behind their partner's tutus and increasingly high leg extensions, the late 20th century saw the emergence of male ballet stars: Rudolf Nureyev and, of course, Mikhail Baryshnikov. These men became known for explosive leaps and turns, luminous stage presence and dazzling athleticism. But still, ballet schools struggled to attract male students.

Professor Doug Risner, who studies male participation in dance, found that 96 percent of men who have studied dance experienced teasing or name-calling, while 16 percent experienced physical harm or injury. Many of these men had similar experiences to Antonio Edwards Suarez: peers or adults around them believed that dancing was a gay activity. This stereotype is not only partly untrue, but also implies heavily that being gay is wrong, or, more broadly, that participating in activities associated with femininity is wrong. Efforts to convince boys to dance often focus on famous heterosexual dancers, such as Mikhail Baryshnikov, largely known as a ladies' man. (Rudolf Nureyev, on the other hand, dated women early in his life but later dated men, and so couldn't be held up as a paragon of heterosexuality.) Baryshnikov's muscularity and high jumps could appeal to sports-loving boys, the argument goes, and of course ballet class could be a great place to meet girls. This emphasis on masculinity and heterosexuality diminishes men's

possible contributions to dance, implying that they might be there only to get dates. It ignores that the woman standing next to a man at the barre may prefer to work on her own ballet technique than be ogled while she is wearing tight clothing and moving sensuously. It also ignores that many male dancers are, in fact, gay. And finally, it ignores that any man—gay, straight, or bisexual—might like dancing for its aesthetics as much as its athleticism. A man might love art more than he loves sport.

In Antonio's Song, Antonio Edwards Suarez shows us with his body how much he loves movement, and tells us with words what he had to overcome to embrace his passion. And he tacitly invites us to consider how men—dancers or not—physically express their pain, joy, anger and love.

Neena Arndt is the Resident Dramaturg for Goodman Theatre.

# **Goodman Theatre**

**Susan V. Booth**, Artistic Director

**Roche Schulfer**, Executive Director/CEO

presents

Milwaukee Repertory Theater's Production of

## **Antonio's Song I Was Dreaming of a Son**

By

**Dael Orlandersmith** and  
**Antonio Edwards Suarez**

Directed by

**Mark Clements**

Set Design by

**Luciana Stecconi**

Costume Design by

**Peggy McKowen**

Lighting Design by

**John Ambrosone**

Sound Design by

**Andre J. Pluess**

Movement Direction by  
**Alexandra Beller Projection**

Design by  
**Jared Mezzocchi**

Production Stage Manager  
**Pat Fries**

Antonio's Song / I Was Dreaming of a Son was developed and produced by Milwaukee Repertory Theater through its John (Jack) D. Lewis New Play Development Program Mark Clements, Artistic Director Chad Bauman, Executive Director

Originally produced at the Contemporary American Theater Festival in Shepherdstown, West Virginia, in July 2019 Ed Herendeen, Producing Director, and Peggy McKowen, Associate Producing Director

Commissioned by Joshua Sherman Productions, LLC

THE ELIZABETH MORSE CHARITABLE TRUST

Lead Funder of IDEAA Programming

# cast

Antonio.....**Antonio Edwards Suarez\***

**SETTING:** A rehearsal space.

Line Producer: **Malkia Stampley**

Assistant Director: **Jamal Howard**

Assistant Lighting Designer: **Madeleine Reid**

Assistant Sound Designer: **Forrest Gregor**

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 and the Chicago Department of Cultural Affairs and Special Events.

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

**ANTONIO EDWARDS SUAREZ\*** (Semyon Yepikhodov)  
Previous Goodman Theatre credits include *The Winter's Tale*, *Ah, Wilderness!*, *The Seagull* and *Dartmoor Prison*. Chicago: *Good People*, *The Flick*, *Animal Farm*, *The March*, *We Are Proud to Present...*, *A Separate Peace* (Steppenwolf); *The Whale* (Victory Gardens); *The History Boys* (TimeLine Theatre); *The Goat or, Who Is Sylvia?* (Remy Bumppo); and *A Comedy of Errors* (Chicago Shakespeare). Television/film: *Chicago Fire*; *Station 19*; *Awkwafina is Nora from Queens*; and the upcoming Netflix film *Unfrosted*, directed by Jerry Seinfeld. He is the playwright of *Campaigns, Inc.*, which premiered at TimeLine Theatre in 2022.

**DAEL ORLANDERSMITH:** (Co-Playwright) plays include *Stoop Stories*; *Black N Blue Boys/Broken Men*; *Horsedreams*; *Bones*; *The Blue Album*; *Yellowman*; *The Gimmick*; *Monster and Forever*. Ms. Orlandersmith was a Pulitzer Prize finalist and Drama Desk Award nominee for *Yellowman* and the winner of the Susan Smith Blackburn Prize for *The Gimmick*. She is the recipient of a New York Foundation for the Arts grant, the Helen Merrill Award for Emerging Playwrights, a Guggenheim, the Doris Duke Award, along with several other awards and honors. Her play, *Forever*, was commissioned and performed at the Mark Taper Forum/Kirk Douglas Theatre in Fall 2014, followed by performances at Long Wharf Theatre in Winter 2014/2015, New York Theatre Workshop in Spring 2015 and

Portland Center Stage in Winter 2016. Her play, *Until the Flood*, was done at Repertory Theatre of St. Louis in Fall 2016. She is currently working on two commissions for Artists Repertory Theatre in Portland and Milwaukee Repertory Theater. *Until the Flood* was done at Rattlestick Playwrights Theater in 2018 and Milwaukee Rep in 2019, and was done at Portland Center Stage, ACT Seattle, the Arcola Theatre in London, the Galway International Arts Festival at the Druid Theatre and at the Traverse Theatre at Edinburgh Festival. The play performed in Berlin at the Schaubühne Theater in April 2022 and at the Spoleto Festival in Charleston, SC in June 2022. Ms. Orlandersmith had two plays open at Milwaukee Rep in 2022 – *New Age*, directed by Jade King Carroll, and *Antonio's Song/I Was Dreaming of a Son*, co-written with Antonio Edwards Suarez and directed by Mark Clements. She is also working on a new work with writer/performer David Cale called *You don't know the lonely one* and is working on a new piece called *Spiritas/Virgil's Dance*.

**MARK CLEMENTS** (Director) is an award winning British/American theater director whose work has appeared in over 100 major theaters throughout Europe and the US. He is currently the artistic director of Milwaukee Rep since 2010, where he has directed close to 30 Rep productions, including several world/American premieres. He has directed many productions in London, New York and Copenhagen, and served as artistic director for the award-winning Derby Playhouse in the UK from 1992-2002, where he directed over 40 productions, transferring nine to London. He has been nominated for an

Olivier Award, several UK Theatre Awards and has won three Barrymore Awards from Philadelphia. Clements is currently working with Pulitzer Prize winner Ayad Akhtar on adapting his critically acclaimed novel *American Dervish* for the stage to make its world premiere at Milwaukee Rep in an upcoming season. Fall of 2023, he will direct the world premiere of rock musical *Run Bambi Run* by Eric Simonson with original music/lyrics by Violent Femmes songwriter Gordon Gano. *Antonio's Song* represents Clement's happy Goodman debut.

**LUCIANA STECCONI** (Set Designer) Recent credits include: *The Art of Burning* (world premiere, a co-production between The Huntington Theatre and Hartford Stage), *WITCH* (Huntington Theatre Company), the world premiere of John Proctor is the Villain (Studio Theatre), *Murder on the Orient Express* (Milwaukee Rep), *Antonio's Song* (Milwaukee Rep and Contemporary American Theater Festival), among others. Stecconi has also designed for many DC area theaters, including the Kennedy Center Theater for Young Audiences, Folger Theatre, Woolly Mammoth, Everyman Theatre and many more. She serves as assistant professor at Emerson College. Education: MFA in Theatre Design from Brandeis University.  
[Lucianastecconi.com](http://Lucianastecconi.com)

**PEGGY MCKOWEN** (Costume Designer) is the artistic director for the Contemporary American Theater Festival—one of the originating co-producers of *Antonio's Song/I Was Dreaming of a Son*. Regional design work: Barrington Stage, Merrimack Repertory, Milwaukee Repertory and Perseverance Theatre. A West Virginia Artist of the Year, her work was

featured in the exhibition, High Drama: Costumes at the Museum of Fine Arts, Maryland. International work: B.A.T. Studio Theatre (Berlin, Germany), Teatro Alfa Real (Sao Paulo, Brazil) and the Mandarin translation of How to Succeed in Business Without Really Trying in Beijing, China. McKowen is a member of USA 829.

**OHN AMBROSONE** (Lighting Designer) Broadway: The Old Neighborhood at the Booth Theatre. Off-Broadway: Uncanny Valley at 59E59 Theaters, Nocturne at New York Theatre Workshop. National Tour: The King Stag. International: São Paulo, Strasbourg, Berlin, Tokyo, London, Leon, Moscow, Singapore, Taipei. Regional: Alley Theatre, Alliance Theatre, American Repertory Theater, Arena Stage, Brooklyn Academy of Music, Center Stage, Clarence Brown Theatre, Coconut Grove Playhouse, Contemporary American Theater Festival, Hartford Stage, Long Wharf, McCarter, Merrimack Repertory, Milwaukee Repertory Theater, North Shore Music Theatre, People's Light, Philadelphia Theatre Company, Playmakers Repertory, Prince Music Theater, Ridge Theatre, Royal George Theatre, TheatreSquared, Trinity Repertory Company, Virginia Stage Company.

**ANDRE J. PLUESS** (Sound Designer) returns to the Goodman where he previously sound designed Goodnight, Oscar, Lottery Day; White Snake; Ghostwritten; Mariella in the Desert; Pericles; Stage Kiss; Silk; The Jungle Book; Floyd and Clea and Trojan Women. Broadway credits include The Minutes (Cort/Studio 54); 33 Variations (Eugene O'Neill Theatre); I Am My Own Wife (Lyceum Theatre) and Metamorphoses (Circle in

the Square). Off-Broadway credits include *The Clean House* (Lincoln Center); *Milk Like Sugar* and *BFE* (Playwrights Horizons). Regional credits include multiple productions with the Oregon Shakespeare Festival, McCarter Theatre, Center Theatre Group, Yale Repertory, Arena Stage, Steppenwolf, Chicago Shakespeare, Court Theatre, Berkeley Repertory, Williamstown Theatre Festival, La Jolla Playhouse, The Huntington and South Coast Repertory. He's received multiple Joseph Jefferson Awards, an Ovation Award, Drama Critics Circle Award, Barrymore Award, Helen Hayes Award, Drama Desk and Lucille Lortel nominations for composition and design. He is an ensemble member of Lookingglass Theatre Company.

**ALEXANDRA BELLER** (Movement Director) Helen Hayes Award, Lortel Nomination and IRNE. Off-Broadway: *Sense and Sensibility* (Judson Gym, Folger, A.R.T., Portland Center Stage); *The Mad Ones* (59E59); *Bedlam's Peter Pan* (Duke Theater) and *How to Transcend a Happy Marriage* (Lincoln Center Theater). Regional: *The Two Gentlemen of Verona* (Hudson Valley Shakespeare); *As You Like It* (Hudson Valley Shakespeare, Folger); *A Midsummer Night's Dream* (Folger); *Let the Right One In* (Actor's Shakespeare Project); *Pride and Prejudice* (Dorset, Actor's Shakespeare); *Antonio's Song* (CATF, Milwaukee Rep); *Fandango for Butterflies* (and *Coyotes*) (La MaMa, La Jolla). Directing/ Choreographing: *Make Thick My Blood* (Theater Row) and *Midsummer Night's Dream* (92Y). BFA/MFA in Dance and CMA (Certified

Movement Analyst). [www.alexandrabeller.com](http://www.alexandrabeller.com) and [www.alexandrabellerdances.org](http://www.alexandrabellerdances.org)

**JARED MEZZOCCHI** (Projection Designer) is an Obie Award-winning director and multimedia designer, playwright and actor. Jared's work has spanned throughout the United States at theaters such as: The Kennedy Center, Geffen Playhouse, Arena Stage, Woolly Mammoth (company member) and many more. In 2016, he received the Lucille Lortel and Henry Hewes Award for his work in Vietgone at the Manhattan Theatre Club. In 2021, The New York Times highlighted his multimedia work in a spotlight article on his impact during the pandemic. His work was also celebrated as a New York Times Critic's Pick on Russian Troll Farm (co-director and multimedia designer) where it was praised for being one of the first digitally native successes for virtual theater. Most recently, Jared created a new work through his minicommission at Vineyard Theatre in New York City entitled *On the Beauty of Loss*. He is a two-time MacDowell Artist Fellow, a 2012 Princess Grace Award winner and spends his summers as Producing Artistic Director of Andy's Summer Playhouse. Outside of his artmaking, Jared is an Associate Professor at the University of Maryland, where he teaches in the MFA Design Program for the Projection and Multimedia Track and is Associate Director of the School for Theatre, Dance and Performance Studies as well as the Co-Director of the newly announced Brin Institute for New Performance. Over the pandemic, Jared founded Virtual Design Collective (ViDCo), which has aided in the development of over 50 new digital works over the last 18 months.

**PATRICK FRIES\*** (Production Stage Manager) returns to the Goodman where he most recently served as the Production Stage Manager for *Swing State* and *Rust*. Patrick previously served as the Assistant Stage Manager for *The Play That Goes Wrong* at Broadway Playhouse. Other credits include work with Berkeley Rep, Olney Theatre Center, Chicago Symphony Orchestra, Next Theatre, Northwestern University, Porchlight Music Theatre, Teatro Vista, and *The Hypocrites*. Patrick is the Production Manager for Powerhouse Theatre and is an ensemble member with Rivendell Theatre Ensemble.

**MILWAUKEE REPERTORY THEATER** is the largest performing arts organization in Wisconsin with three unique performance venues in the Associated Bank Theater Center—the Quadracci Powerhouse, Stiemke Studio and Stackner Cabaret. For over six decades, Milwaukee Rep has been a centerpiece of Milwaukee’s vibrant arts and cultural scene with productions ranging from Broadway musicals to Shakespeare to American Classics and New Works that are entertaining, inclusive and impactful. Under the leadership of Artistic Director Mark Clements and Executive Director Chad Bauman, Milwaukee Repertory Theater ignites positive change in the cultural, social, and economic vitality of its community by creating world-class theater experiences that entertain, provoke, and inspire meaningful dialogue among an audience representative of Milwaukee’s rich diversity.

**SUSAN V. BOOTH** (Goodman Theatre Artistic Director) rejoined Goodman Theatre in the fall of 2022, having previously served as the theater’s director of new play development. In the

intervening years, she was the Artistic Director of Atlanta's Tony Award-winning Alliance Theatre, where she initiated both local and national programming serving artists, young people, educators, and civic partners. Under her leadership, the Alliance premiered new works from Pearl Cleage, Tarrell McCraney, Stephen King, Kristian Bush, Mike Lew and many others, as well as originating commercial partnerships on such projects as *The Prom*; *Tuck Everlasting*; *Ghost Brothers of Darkland County*; *The Color Purple*; *Bring It On: The Musical*; *Twyla Tharp's Come Fly Away*; *Sister Act: The Musical*; *Bring in 'da Noise, Bring in 'da Funk*; and *Jesus Christ Superstar GOSPEL*. She has directed nationally at Goodman Theatre, Hartford Stage, Ford's Theatre, La Jolla Playhouse, St. Louis Repertory Theatre, Cincinnati Playhouse, New York Stage and Film, Actors Theatre of Louisville, Northlight Theatre, Victory Gardens, Court Theatre and others. She holds degrees from Denison and Northwestern Universities and was a fellow of the National Critics Institute and the Kemper Foundation. She has held teaching positions at Northwestern, DePaul and Emory Universities and is a past president of the board of directors for the Theatre Communications Group, the national service organization for the field.

**ROCHE EDWARD SCHULFER** (Goodman Theatre Executive Director/CEO) became executive director in 1980. He has produced more than 400 plays, including initiating the annual production of *A Christmas Carol*. He supervised the Goodman's relocation to the Theatre District in 2000. Schulfer was a founder of the League of Chicago Theatres and has served



in leadership roles with Arts Alliance Illinois, Theatre Communications Group, the Performing Arts Alliance, the League of Resident Theatres, Lifeline Theatre, the Arts & Business Council and Theater Wit. He is honored to have been recognized for his work by the League of Chicago Theaters, Theatre Communication Group, Actors' Equity Association, the American Arts Alliance, Arts Alliance Illinois, the Arts & Business Council, Chicago Tribune's "Chicagoan of the Year", the City of Chicago, the Chicago Loop Alliance, Columbia College Chicago, the Joseph Jefferson Awards Committee, Lawyers for the Creative Arts, Lifeline Theatre, Season of Concern, Vision 2020 and an Honorary Doctorate from North Central College. He has taught at DePaul, Southern Methodist and Notre Dame. Schulfer has presented his study on the economics of the performing arts, **WHY NOT FOR PROFIT THEATER**, around the country. He is a graduate of the University of Notre Dame and a lifelong resident of the Chicago 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 Susan V. Booth 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 Robert 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 and Mary Zimmerman. Jeff Hesse is Chairman of Goodman Theatre's Board of Trustees, Fran Del Boca is Women's Board President and Craig McCaw is President of the Scenemakers Board for young professionals.

Goodman Theatre was built on the traditional homelands of the Council of the Three Fires: the Ojibwe, Odawa and Potawatomi Nations. We recognize that many other Nations consider the area we now call Chicago as their traditional homeland—including the Myaamia, Ho-Chunk, Menominee, Sac and Fox, Peoria, Kaskaskia, Wea, Kickapoo and Mascouten—and remains home to many Native peoples today. While we believe

that our city's vast diversity should be reflected on the stages of its largest theater, we acknowledge that our efforts have largely overlooked the voices of our Native peoples. This omission has added to the isolation, erasure and harm that Indigenous communities have faced for hundreds of years. We have begun a more deliberate journey towards celebrating Native American stories and welcoming Indigenous communities; learn more at **[GoodmanTheatre.org/Accountability](http://GoodmanTheatre.org/Accountability)**.

# **accessible & enhanced performances**

**Audio-Described Performance and Touch Tour:** May 21 at 2pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:**  
May 27 at 2pm

**Open-Captioned Performance:** May 28 at 2pm

**Spanish Subtitles Performance:** May 27 at 8pm