



# DARING. DYNAMIC. ICONIC.

## 2022/2023 ANNUAL REPORT

**“Amid the ongoing uncertainty, there were bold plans, changes at the top and great shows.” — *Chicago Reader***

Such was 2022/2023 for Goodman Theatre: a year of new beginnings, with new leadership inspiring new voices, plays and programs.

The Goodman has long sought to define what a premier cultural institution can mean to its community. The past year demonstrated our full-throated commitment to that vision. We made those “bold plans”—programming a range of artistic aesthetics and forms, timely classics, risky new works and the expansive Education and Engagement programs for which we are known. The result? Welcoming hundreds of thousands of patrons through our doors to celebrate curiosity, empathy and a growing feeling of community.

This was not the work of a moment; decades of commitment to a vision and steady investments of time, talent and support—by our artists, students, boards, staff and our Chicago community—are what made it possible.

Thank you for your partnership. We hope you are as proud of these results as we are.

Sincerely,



**Susan V. Booth**  
Artistic Director



**Roche Schulfer**  
Executive Director/CEO

### YEAR AT A GLANCE

**9** MAINSTAGE  
PRODUCTIONS

**613** ARTISTS

**25** SCHOOLS &  
COMMUNITY PARTNERS

NEARLY **200K** PATRONS



Darren Criss at the *La Vita è Bella* Gala



*La Vita è Bella* Gala Leadership  
Joan Clifford, Diane Landgren,  
Neal Zucker, Gary Metzner, Heather  
Zimmerman and Fran Del Boca



Goodman Trustees Patricia Cox  
and Dia Weil with Desiree Rogers



Goodman Trustees Chuck Smith  
and Suki Dewey



Susan V. Booth and Chris Jones at  
the *A New Direction* Benefit

Over the past year, we were honored to serve this organization—and our community—as leaders of the Goodman Board of Trustees. Working in tandem with Susan and Roche as well as Women’s Board President Fran Del Boca and Scenemakers President Craig McCaw, we made sure that the Goodman was able to offer productions and programs which continue to challenge and inspire our audiences.

As core supporters and leading ambassadors of the Goodman, we had a year which was full of highlights—major moments when we celebrated the theatre’s success and helped to grow its base of support. In November, we were proud to reintroduce Susan Booth to Chicago through the *A New Direction* benefit, which featured her in dialogue with the *Chicago Tribune*’s Chris Jones. In April, many of us had the thrill of joining the creative team of *Good Night, Oscar* in New York for its Broadway opening—a milestone years in the making. And in May, we celebrated all we have achieved at the *La Vita è Bella* Gala. Throughout the year, at dinners and receptions, meetings and performances, it was our pleasure to see our fellow Board members making connections, advocating for the work and ensuring that the Goodman remains strong. And none of this would be possible without the hardworking staff and artists of the Goodman.

To be a part of this effort was both inspiring and rewarding. It has been our honor to serve as stewards of the Goodman’s extraordinary legacy and we look forward to all that is ahead.

Sincerely,

Jeff W. Hesse  
Chairman, Board  
of Trustees

Maria Wynne  
President, Board  
of Trustees



Jeff Hesse and Maria Wynne at the *La Vita è Bella* Gala

## LIVE PRODUCTIONS

**9 LIVE THEATRICAL PRODUCTIONS**, including 3 world premieres.

**Our award-winning work made a national impact:**

- Our world premiere of *Swing State* by Rebecca Gilman transferred off-Broadway and was recorded by Audible.
- Our major revival of *The Who's TOMMY* will head to Broadway in spring 2024.
- *Good Night, Oscar* (2022) ran on Broadway in the spring and summer of 2023, winning a Tony Award for its leading man Sean Hayes
- Christina Anderson won the national "Mimi" prize for the Goodman co-premiere of *the ripple, the wave that carried me home* (2023)

**6 NEW PLAYS**, got their first outings in front of live audiences via the 19th annual *New Stages Festival*

## THE 2022/2023 LINEUP

### ***Clyde's***

By Lynn Nottage, Directed by Kate Whoriskey

### ***Swing State***

By Rebecca Gilman, Directed by Robert Falls

### ***New Stages Festival***

Featuring works by Gina Femia, Nancy García Loza, Charlie Oh, Jeffrey Lieber, Omer Abbas Salem and Donja R. Love

### ***A Christmas Carol***

By Charles Dickens, Adapted by Tom Creamer, Directed by Jessica Thebus

### ***the ripple, the wave that carried me home***

By Christina Anderson, Directed by Jackson Gay

### ***Toni Stone***

By Lydia R. Diamond, Directed by Ron OJ Parson

### ***Loyalina***

By Martin Yousif Zebari, Directed by Sivan Battat

### ***The Cherry Orchard***

By Anton Chekhov, Directed by Robert Falls

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

By Dael Orlandersmith and Anton Edwards Suarez, Directed by Mark Clements

### ***The Who's TOMMY***

Music and Lyrics by Pete Townshend, Book by Pete Townshend and Des McAnuff, Directed by Des McAnuff



***The Who's TOMMY* dazzled audiences in summer 2023, but its foundation was years in the making.**

The Goodman challenged itself in staging this stunning work, stretching its own technical producing capacity—and doing so only 22 months after public lockdowns had been lifted. Furthermore, a cadre of new artists were introduced to the theater, including charismatic lead Ali Louis Bourzgui (on the heels of his Goodman debut in *Loyalina*, itself a world premiere that was developed while the building was closed).

These achievements were the direct result of retaining the Goodman's staff team and continuing operations throughout the pandemic—at once a risk and a rare circumstance made possible by a loyal base of donors. It paid off: *The Who's TOMMY* broke box office records, playing at 98% of capacity over a twice-extended run, with half of all patrons experiencing a Goodman production for the first time.

## EDUCATION AND ENGAGEMENT

**17** Chicago public high schools enrolled in our School Matinee Series, allowing **42 TEACHERS** to share our productions with their **2,500 STUDENTS**.

**5 CHICAGO PUBLIC ELEMENTARY SCHOOLS** enrolled in Disney Musicals in Schools, through which **175 STUDENTS** had an opportunity to put on a school musical. The Goodman also continued to support **10 ALUMNI** schools of this program.

**48 YOUNG PEOPLE** came to the Goodman in the summer months to collaborate with peers from across the city and develop themselves as artists through the PlayBuild Youth Intensive and the Musical Theater Intensive.

**353 ADULTS AGED 55+** wrote, performed and streamed storytelling pieces in GeNarrations, our fastest-growing program.

**988 YOUNG CHILDREN AND THEIR FAMILIES** had early exposure to live theater through *In My Granny's Garden*, a pilot for new programming at the theater.

**15 PUBLIC EVENTS** gave hundreds of patrons an opportunity to dive deeper into the ideas behind the plays on stage, tackling everything from the art of calligraphy to the segregated history of swimming pools.

In summer 2023, **13 PARKS** across Chicago grew a little more vibrant due to a touring production of Pearl Cleage and Zaron Burnett Jr.'s *In My Granny's Garden*, a work specially designed for children aged 0-5 and their families.

With this project, the Goodman built on the successes of prior popular innovations—including the open-air productions of *Fannie Lou Hamer: Speak on It!* and *Zulema*, which were presented to audiences at multiple park locations during the pandemic. Leveraging this prior experience and expertise, the *Granny's Garden* team welcomed an entirely new constituency to its work.

Now, summer family programming will become a regular component of Goodman Theatre, based on the tremendous success of this program.



### Four major community partnerships stand out among the Goodman's dozens of collaborations:

- In tandem with **CLATA'S DESTINOS FESTIVAL**, the Goodman presented *Pequeños Territorios en Reconstrucción*, created by Mexico's Teatro Linea de Sombra and directed by Jorge A. Vargas.
- As a national partner of **AUGUST WILSON NEW VOICES**, the Goodman hosted the national monologue and design competition finals, culminating months of work by more than 1,000 students in three cities.
- With the **MITCHELL MUSEUM OF THE AMERICAN INDIAN**, the Goodman hosted the return of *The Sweetest Season*, proudly showcasing outstanding Indigenous artists in the Chicagoland community.
- **#ENOUGH: PLAYS TO END GUN VIOLENCE** returned to the Goodman, in partnership with Something Good in Englewood, helping young future leaders to unite their community and work toward a common goal.

# PEOPLE

In 2022/2023, Goodman Theatre welcomed **195,711** patrons to **400 PERFORMANCES**, 50 of which were sold out. With these figures, audiences were approaching pre-pandemic levels.

Through the Goodman’s Education and Engagement programs, **3,000 YOUNG PEOPLE** and lifelong learners participated in **10 EDUCATION PROGRAMS**, completely tuition-free.

Residents of **4,400 POSTAL CODES** were touched by Goodman programming, 129 of which were in the City of Chicago.

**613 ARTISTS, ARTISANS, TECHNICIANS AND PROFESSIONALS** were employed for their skills and creativity in bringing these projects to life, including four full-time apprentices and fellows who represent the future of the field.

**4,190 DONORS** made it possible to create this work and offer access at subsidized rates through their support.



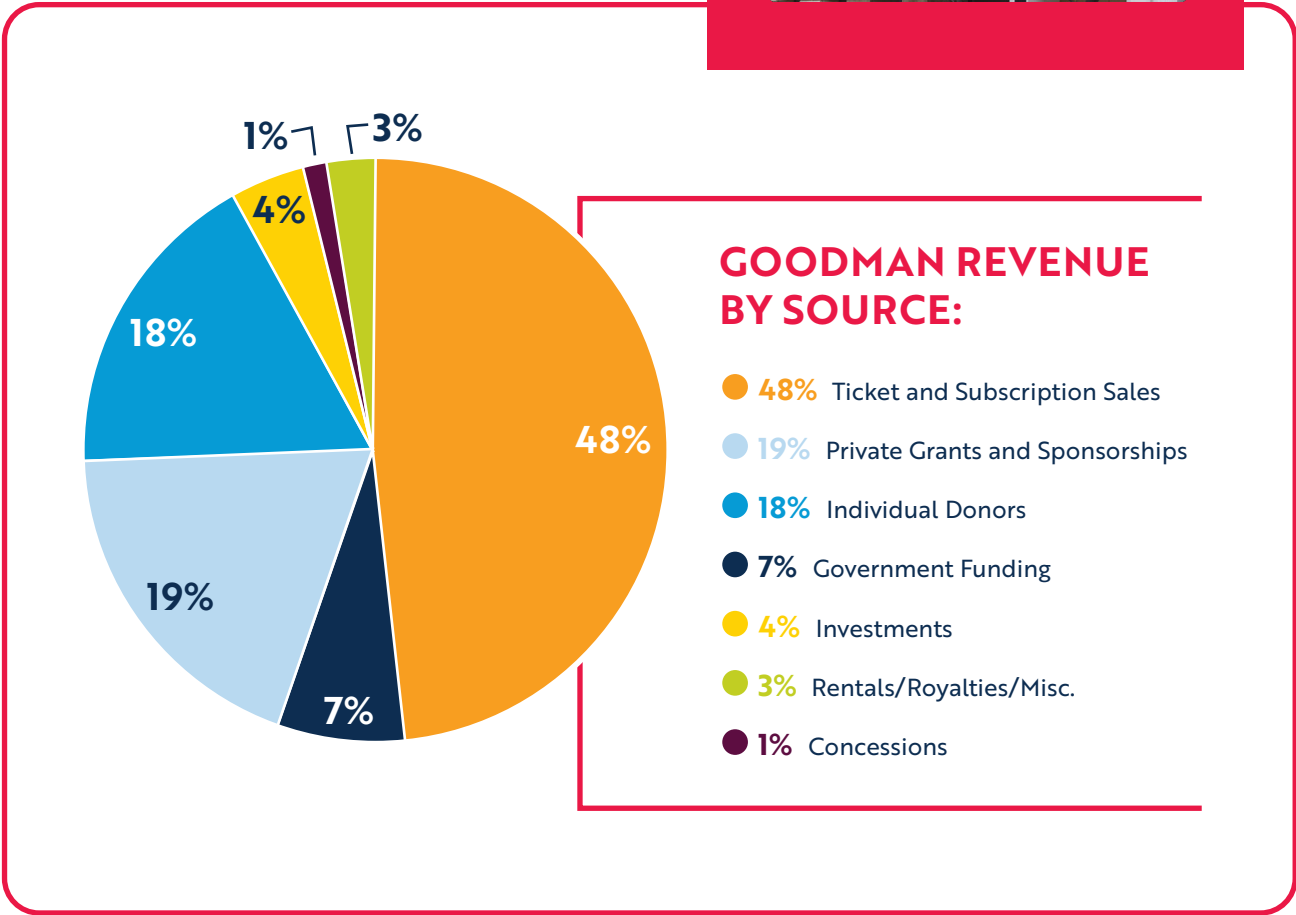
In the 2022/2023 Season, **SUSAN V. BOOTH** assumed the role of Goodman Theatre Artistic Director—and became the first woman to lead creative operations in the theater’s nearly 100-year history. After an acclaimed 21 years leading Atlanta’s Alliance Theater, Ms. Booth’s arrival at the Goodman marked a professional homecoming. Earlier in her career, she had directed widely throughout the Chicago theater community, taught for both Northwestern and DePaul Universities and, served as the Goodman’s Director of New Play Development from 1993- 2001, where she championed writers like Luis Alfaro, Rebecca Gilman, José Rivera and Regina Taylor.

Ms. Booth’s trajectory builds on a long tradition at the Goodman of investing in talent and in training the future leaders of the field. Many of the country’s current regional theater leaders—as well as many members of the Goodman’s own leadership team—started their career with an apprenticeship, internship or early career position at the Goodman, a tradition which continues to this day.

# FINANCIALS

In FY23, Goodman Theatre continued to make a steady investment in artists, artisans, educators and staff as well as the resources they need to be successful. The year was the first without major governmental relief since the COVID-19 pandemic and the theater had to navigate the realities of inflation and rising interest rates, but it was also buoyed by earned and contributed revenues which approached pre-pandemic levels.

The Goodman realized a modest planned operating deficit; this was part of a multi-year strategy focused on maintaining its programming, its signature high quality and its extensive service to its community while making steady financial recovery. These results would not have been possible without the enthusiastic response of Goodman donors and audiences, for which the theater is extremely grateful.



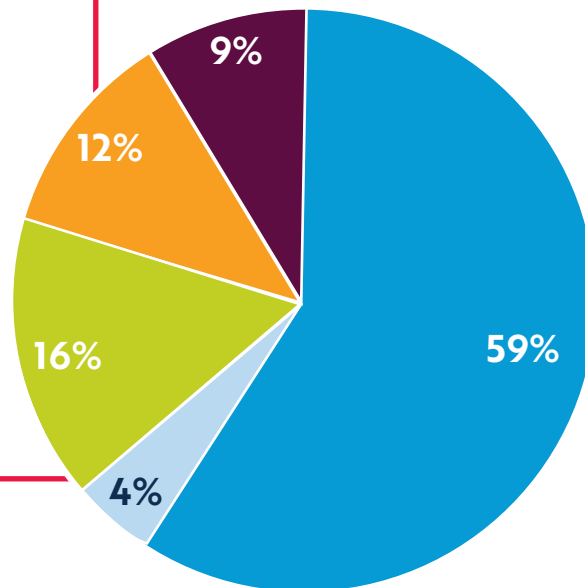
**FINANCIALS: CONTINUED ON THE NEXT PAGE**

TOTAL BUDGET:

**\$23 MILLION**

**USE OF FUNDS:**

- **59%** Onstage Programming
- **4%** Education and Engagement
- **16%** Administration/Facilities
- **12%** Marketing/Public Relations
- **9%** Development



For a more thorough financial accounting, please see the Goodman's FY23 Audit, available at [www.GoodmanTheatre.org/Financials](http://www.GoodmanTheatre.org/Financials)



Lynn Nottage

**“Without your incredible generosity, none of this would be possible. Particularly in a moment like this when we need our storytellers, and we need our myth-weavers, your support goes so far to making sure that as artists, we get to tell our stories. And I’d just like to thank you.”**

—Lynn Nottage, Playwright of *Clyde’s*