

**NEW  
STAGES  
FESTIVAL 2024**

**ASHLAND AVENUE**

**THEATRE  
GOODMAN**

# WELCOME

**There's something special about theater.**

I know, you may have heard that before. There's magic in the act of gathering together and witnessing the same thing at the same time in the same room in deeply personal ways. There's a special sauce in the communal experience of something transient, risky and one-of-a-kind.

This is all true.

Yet there's one unique aspect of live theater—and especially of new play development—that I don't think we pay enough attention to. It's one of the few art forms in which the process of crafting a new work is accessible, even participatory, for a wide swath of audiences.

We don't get an unedited first cut of the latest Scorsese film. We don't get to weigh in on unfinished Taylor Swift lyrics or Zadie Smith's early drafts. But we *do* get to witness the birth of the next wave of the American theater. Thanks to the courage and generosity of the writers in the *New Stages* festival, we are privy to work that is nascent and actively evolving.

This weekend will see the first public reading of Lee Kirk's *Ashland Avenue* and the first time Marco Antonio Rodriguez's adaptation of *The Brief Wondrous Life of Oscar Wao* has been heard in English. In *Broken Eggs*, Eduardo Machado and Jacinta Clusellas will give us an exciting glimpse of an iconic play in the midst of its transformation into a new musical. Over the course of her Goodman Theatre residency with *George Washington's Mexican Birthday*, Dolores Díaz has experimented with bold shifts in tone and plot, and continues to hone the play's brilliantly idiosyncratic rhythms and architecture. And in *Blood Memory*, Dael Orlandersmith will draw directly on her conversations with Thursday night's audience to shape her Sunday morning performance.

**This is theater at its most live.** This weekend, a handful of visionary writers are extending an invitation to you to meet their newest work where it is today. Join us in celebrating this moment in time and in shaping what these pieces may become.



**Kat Zukaitis**

New Stages Festival Director | Director of New Works

# THANK YOU TO OUR SPONSORS OF *NEW STAGES*

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*Commitments as of December 9, 2024*

# NEW STAGES FESTIVAL 2024

## DEVELOPMENTAL MUSICAL READING

DECEMBER 11, 7:30 PM

DECEMBER 13, 7:30 PM

### **BROKEN EGGS**

Book & Lyrics by Eduardo Machado

Music by Jacinta Clusellas

Directed by Henry Godinez

Based on *Broken Eggs* and *Fabiola* by Eduardo Machado

## STAGED READINGS

DECEMBER 12, 7:30 PM

DECEMBER 15, 11:30 AM

### **BLOOD MEMORY**

Written by Dael Orlandersmith

Directed by Neel Keller

DECEMBER 14, 2:00 PM

### **GEORGE WASHINGTON'S MEXICAN BIRTHDAY**

Written by Dolores Díaz

Directed by Gabrielle Randle-Bent

DECEMBER 14, 10:00 AM

### **ASHLAND AVENUE**

Written by Lee Kirk

Directed by Susan V. Booth

DECEMBER 14, 7:30 PM

### **THE BRIEF WONDROUS LIFE OF OSCAR WAO**

Adapted by Marco Antonio Rodriguez

Directed by Wendy Mateo

# GOODMAN THEATRE

**Susan V. Booth**  
Artistic Director

**John Collins**  
Executive Director

presents

## **ASHLAND AVENUE**

Written by  
**Lee Kirk**

Directed by  
**Susan V. Booth**

Stage Manager  
**Krista Kanderski\***

Casting by  
**Lauren Port, CSA**

**STAGED READING**

**DECEMBER 14, 10:00 AM**

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The video and/or audio recording of this performance by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

# CAST

Pete .....	<b>Francis Guinan*</b>
Sam.....	<b>Maura Kidwell</b>
Mike .....	<b>Chiké Johnson*</b>
Jess .....	<b>Cordelia Dewdney*</b>
Charlie.....	<b>Will Allan*</b>
Stage Directions.....	<b>Sunnie Eraso</b>

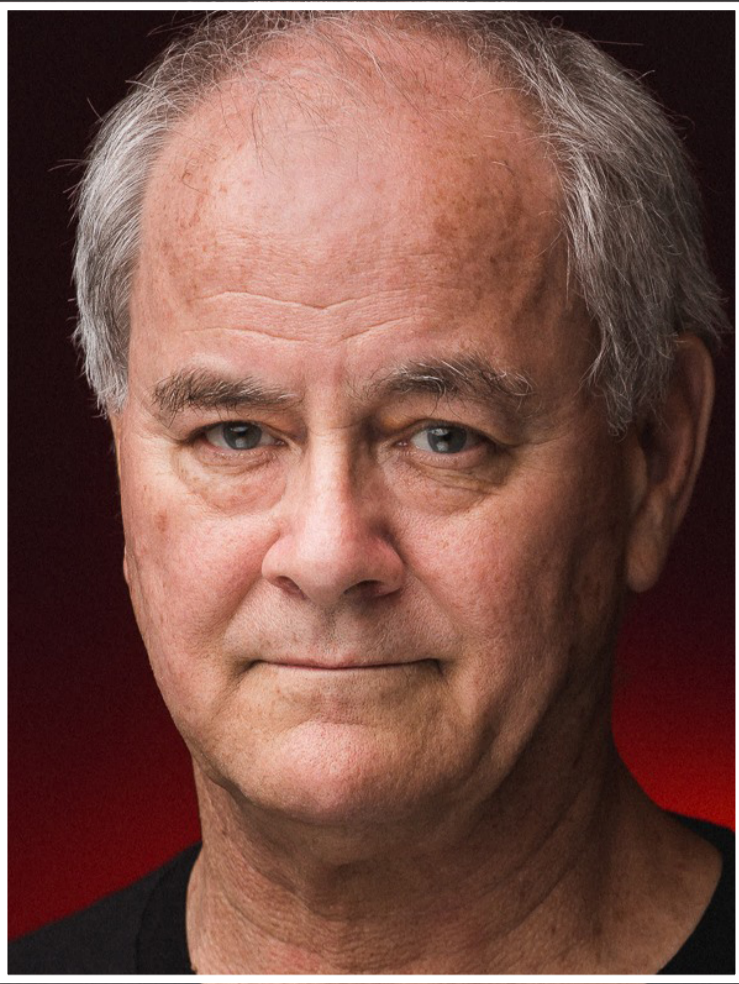
# STAFF

Stage Manager .....	<b>Krista Kanderski*</b>
Line Producer .....	<b>Kat Zukaitis</b>
Production Assistants .....	<b>Tor Campbell, Sierra Reynolds, Mia Maccarella</b>

For a list of additional staff members, please visit  
[Goodmantheatre.org/People](http://Goodmantheatre.org/People)

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

# PROFILES



**FRANCIS GUINAN\*** (*Pete*)

Goodman Theatre credits: *Seagull*, *The Cherry Orchard* and *The Magic Show*. A member of the Steppenwolf ensemble since 1979, most recently seen in *Noises Off* and *Downstate*.



**MAURA KIDWELL**, *she/her* (*Sam*)

Goodman Theatre credits: *Roe*. Other Chicago credits: *Bug*, *Downstate*, *Three Sisters* (Steppenwolf); *Three Tall Women* (Court); *What the Constitution...* (Timeline); *Alias: Grace* (Rivendell). TV: *The Bear*, *Sirens*, *South Side*, *Chicago Fire*, *Chicago Med*, *Mind Games*. Represented by Gray Talent Group and Artists First. @waitwhatfilms



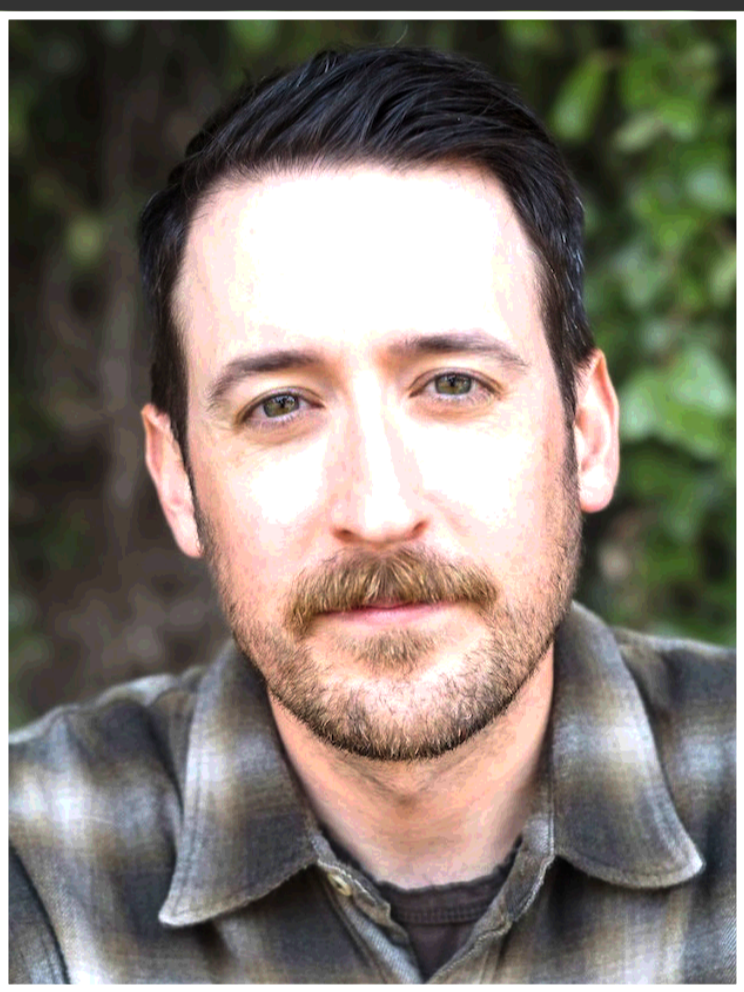
**CHIKÉ JOHNSON\*** (*Mike*) was

most recently seen on American Player's Theatre's stage in *Ma Rainy's Black Bottom* and *King Lear*. Chiké is a company member of Remy Bumppo Theatre and has worked on many stages in Chicago and around the country. Some of his recent Chicago credits include: *Toni Stone* at

Goodman Theatre; Northlight's production of *Birthday Candles*; Remy Bumppo's world premiere production of *Galileo's Daughter*; and the world premiere of *When Harry Met Rehab* at the Greenhouse Theater Center. Chike's New York credits include: *Ruined* at Manhattan Theatre Club; *RunBoyRun* at New York Theatre Workshop; and New York City Center's Encores *Lost in the Stars*. His Broadway credits include *Time to Kill* and *Wit*.



**CORDELIA DEWDNEY\***, *she/her* (Jess) Chicago credits include *Steel Magnolias* (Drury Lane); *Mr. Dickens' Hat* (Northlight Theatre); *Moby Dick*, *Hard Times*, *Mary Shelley's Frankenstein* (Lookingglass Theatre). Regional work includes *The Seagull* (Pasadena Theatre Workshop); *Moby Dick* (The Alliance Theatre, Arena Stage, and South Coast Repertory); *Mary Shelley's Frankenstein* (The McCarter Theatre). Television credits include *Chicago Med* and *South Side*. She is represented by Stewart Talent.



**WILL ALLAN\***, *he/him* (Charlie) Chicago credits include *The Cherry Orchard*, *The Seagull*, *The Winter's Tale*, *Ah, Wilderness!* and *Dartmoor Prison* (Goodman Theatre); *Good People*, *The Flick*, *Animal Farm*, *The March* and *A Separate Peace* (Steppenwolf Theatre); *The Whale* (Victory Gardens); *The History Boys* (TimeLine Theatre); *The Comedy of Errors* (Chicago Shakespeare Theatre). Film & TV credits include *Chicago Fire*, *Chicago Justice* (NBC); *Station 19* (ABC); *NCIS: Hawai'i* (CBS); and *Unfrosted* (Netflix).



**SUNNIE ERASO**, *she/her* (Stage Directions) Chicago credits include *Baked!* (Theo Ubique); *Child of the Wild* (Breathe Project); *Good Girls* (Artemisia); *Love's Labour's Lost* (L3Chi); *Taming of the Shrew* and *The Winter's Tale* (Backroom Shakes). DDO Chicago + Vision Entertainment. [sunnieeraso.com](http://sunnieeraso.com)



**LEE KIRK** (*Playwright*) is a graduate of The Theater School at DePaul University, where he studied Acting. Feature films as writer/director: *Ordinary World*, starring Billie Joe Armstrong (Green Day), Selma Blair, Judy Greer and Fred Armisen. *The Giant Mechanical Man*, starring Jenna Fischer, Chris Messina, Topher Grace with Bob Odenkirk. And the upcoming *New Years Rev: A Green Day Movie*. Playwright: *Sad Happy Sucker*, originally produced in 2007 in Los Angeles, produced 2019 Trap Door Theater, Chicago. Music Video/Director: Old 97's *Good With God*. Television/Director: NBC comedy, *The Office*.

**SUSAN V. BOOTH** (*Director/Goodman Theatre Artistic Director*) joined Goodman Theatre in the fall of 2022, having previously served as Artistic Director of Atlanta's Tony Award-winning Alliance Theatre, premiering new work that went on to national, international and commercial life. She has directed at the Goodman, 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 has held teaching positions at Northwestern, DePaul and Emory Universities. She is past president of the Board of Directors for the Theatre Communications Group, the national service organization for the field.

**KRISTA KANDERSKI** (*Stage Manager*) is delighted to return to Goodman Theatre where her previous credits include *Swing State*, *the ripple the wave that carried me home*, *Layalina*, *Antonio's Song*, *Rust* and *This Happened Once at the Romance Depot Off The I-87 in Westchester*. Chicago: *Port of Entry* (Albany Park Theater Project & Third Rail Projects). Regional: Milwaukee Repertory Theater, Hope Repertory Theatre and Milwaukee Chamber Theatre. She was a Stage Management Resident & Fellow at Milwaukee Rep, Owen Floor Manager at Goodman Theatre and is a proud graduate of Marquette University.

**LAUREN PORT** (*Casting*) joined the Goodman as Casting Director in August of 2019 after eleven years casting in NYC, where she worked on many Goodman productions over the years, including *Father Comes Home from the Wars, Parts 1, 2 and 3*, *Uncle Vanya*, *The Sign in Sidney Brustein's Window*, *Disgraced* and *Sweet Bird of Youth*. Broadway highlights: *Junk*; *Meteor Shower*; *A Doll's House Part 2*; *The Front Page*; *It's Only a Play*; *Disgraced*; *Fish in the Dark*; *The Trip to Bountiful*; *Grace*; *Death of a Salesman*; *Seminar*; *Stick Fly*; *Bengal Tiger at the Baghdad Zoo*; *Lend Me a Tenor* and *Fences*. Television/Film includes: *New Amsterdam* (NBC); *American Odyssey* (NBC) and *Steel Magnolias* (Sony for Lifetime). Lauren is a five-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

**JOHN COLLINS** (*Goodman Theatre Executive Director*) began his career with a summer internship at the Goodman, where he has since served in various senior leadership positions over the past two decades. During his tenure, Collins has overseen numerous production transfers to Broadway, regional and international venues and tours of Goodman productions, including *The Who's TOMMY*; *Good Night, Oscar*; *War Paint*; *Desire Under the Elms*; and *Chinglish* (Broadway); *The Iceman Cometh* (New York/BAM); *The White Snake* (China); and *Luna Gale* (Los Angeles). He also helped open the Alice Rappaport Center for Education & Engagement—a 10,000 square foot center for expanded programming and activities. Collins is a past Chairman and current board member of the League of Chicago Theaters, and a board member of the Chicago Loop Alliance and the League of Resident Theatres (LORT). He is a graduate of Marquette University and resides in Chicago with his wife Melissa and their children, Shea and Evan.

# ABOUT US

**AMERICA'S "BEST REGIONAL THEATRE"** (*Time* magazine), the Goodman 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/CEO Roche Schulfer and committed to core values of Quality, Diversity and Community, the Goodman makes inclusion the fabric of the organization through its artistic priorities—including new play development, large scale musical theater works and reimagined classics. Distinctions include two Pulitzer Prizes, 22 Tony Awards and nearly 200 Jeff Awards. The Goodman was first to produce all 10 plays in August Wilson's "American Century Cycle," and its annual *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also serves as a production partner with local, national and international companies.

Our nationally recognized Education and Engagement programs use the tools of our profession to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Alice Rapoport Center for Education and Engagement (est. 2016) is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to serve our city (with 85% of youth participants from underserved communities).

Goodman Theatre was founded by William O. Goodman and family in honor of their son, Kenneth, a figure in Chicago's early 1900s cultural renaissance. The family's legacy endures through Albert Ivar Goodman who, with his late mother, Edith-Marie Appleton, contributed the funds for the new Goodman center in 2000. Today, Goodman leadership also includes the distinguished members of the Artistic Collective. 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.

## Our Community Agreement

Goodman Theatre is committed to infusing **equity**, **diversity** and **inclusion** into all of our operations. We welcome individuals of all abilities, ages, backgrounds, beliefs, ethnicities, genders, gender expressions, races, sexual orientations, socio-economic statuses, and other identities—and commit to providing a clean, safe and respectful space for all. Behavior not in accordance with these values will not be tolerated; if you witness or experience something, please speak with management, **email code@goodmantheatre.org** or call **312.443.5400**.