CONTACT:Ata Younan/Denise Schneider  **FOR IMMEDIATE RELEASE**

312.443.5151 or [Press@GoodmanTheatre.org](mailto:Press@GoodmanTheatre.org) **OCTOBER 21, 2024**

**ANNOUNCING THE 20TH ANNUAL *NEW STAGES* FESTIVAL, FEATURING PLAYWRIGHTS DOLORES DÍAZ, LEE KIRK,**

**EDUARDO MACHADO & JACINTA CLUSELLAS, DAEL ORLANDERSMITH AND MARCO ANTONIO RODRIGUEZ**

**\*\*\*PUBLIC READINGS OF EACH WORK-IN-DEVELOPMENT TAKE PLACE DECEMBER 11 – 15;**

**FREE TICKET RESERVATIONS OPEN NOVEMBER 15\*\*\***

(Chicago, IL) Five new works—four developmental plays plus one musical in free public readings—are on tap this December for Goodman Theatre’s 2024 *New Stages* Festival, under Artistic **Susan V. Booth** and Director of New Works **Kat Zukaitis**. The 20th year for this annual celebration of new-plays-in-process kicks off with a new musical, ***Broken Eggs*** (based on Eduardo Machado’s plays *Broken Eggs* and *Fabiola*) co-adapted by Machado (Book and Lyrics) and Jacinta Clusellas (Music), directed by Henry Godinez, followed by four new play readings: ***Ashland Avenue*** by Lee Kirk, directed by Booth; ***George Washington’s Mexican Birthday*** by Dolores Díaz; ***Rave*** by Dael Orlandersmith, directed by Neel Keller; and a new English-language adaptation of ***The Brief Wondrous Life* *of Oscar Wao*** by Marco Antonio Rodriguez, directed by Wendy Mateo. In addition, Booth and Zukaitis invite American theater industry professionals to join for “Industry Weekend,” including special events and opportunities for networking. Goodman Theatre’s 20th annual *New Stages* Festival appears December 11 - 15 in the 350-seat Owen Theatre; reservations for free tickets open on November 15 at [GoodmanTheatre.org/Festival](http://www.GoodmanTheatre.org/Festival) or by phone at 312.443.3800 (12noon – 5pm, daily). Theater professionals interested in attending Industry Weekend should RSVP by November 25 at [GoodmanTheatre.org/Professionals](http://www.GoodmanTheatre.org/Professionals); for questions, contact Lena Romano (312.553.7253 or [LenaRomano@GoodmanTheatre.org](mailto:LenaRomano@GoodmanTheatre.org)). Though the free readings are not up for critical review, the Goodman welcomes members of the media to attend/cover the *New Stages* Festival; for ticket arrangements and/or interview requests, email [Press@GoodmanTheatre.org](mailto:Press@GoodmanTheatre.org) (*media only*).

“It’s exhilarating to meet a play at the beginning of its adventure, when it’s without a pedigree or history to tell us what those before us have felt/thought/experienced, and to have the opportunity to forge meaningful collaboration and dialogue with its creator,” said Artistic Director **Susan V. Booth**. “I’m proud of the projects that *New Stages* has helped launch along its own two-decade adventure and am continually inspired by our audiences’ enthusiasm and hunger for new work.”

Over the past two decades, *New Stages* has offered Chicago audiences a first-look at more than 120 plays—the majority of which have premiered at the Goodman or its peer theaters across the country since 2004. The *New Stages* Festival is made possible by The Joyce Foundation, which provides Major Support for Diverse Artistic and Professional Development. The Goodman is grateful for the generosity of its New Work sponsors, including: Pritzker Pucker Family Foundation and the Harold and Mimi Steinberg Charitable Trust, Major Support of New Work; Ruth D. and Ken M. Davee New Works Fund, Major Support of New Play Development; The Glasser and Rosenthal Family, Mayer Brown LLP, and Shaw Family Supporting Organization, Support of New Work.

“I’m thrilled to welcome the emerging and established artists involved in this season’s five *New Stages* readings, and for Chicago to experience a first-look at their unique plays-in-process—works that are inspiring, trenchant, provocative, hilarious and beautiful,” said **Kat Zukaitis**, Director of New Works. “Some of the Goodman’s most exciting creative collaborations over the past 20 years have originated in this festival. We’re proud to share the excitement of this celebration with industry professionals from our peer theaters to see these new plays as they begin their journey.”

**THE 2024 *NEW STAGES* FESTIVAL LINE-UP**

***Broken Eggs***

**Book and Lyrics by Eduardo Machado**

**Music by Jacinta Clusellas**

**Directed by Henry Godinez**

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

**December 11 and 13 at 7:30pm**

You can’t make an omelet without shattering a few cherished family illusions—especially when your family won’t let go of their idyllic memories of pre-Revolutionary Cuba. It’s 29 years after Sonia’s fairytale wedding in Havana, and now it’s her turn to be the Mother of the Bride. But her husband has left her for a younger woman, her son is perpetually high, and her daughter just wants to be American. In *Broken Eggs*, composer Jacinta Clusellas teams up with legendary Cuban playwright Eduardo Machado to adapt his 1984 hit play into a new musical about love, loss and learning to let go.

***Ashland Avenue***

**By Lee Kirk**

**Directed by Susan V. Booth**

**December 14 at 10am**

“Sometimes I sit here, store’s empty, and I think, how is this the same place where there used to be a line around the corner? I’m busy taking care of my customers, same routine, day by day, year by year...until suddenly one day I’m drowning.” Pete was never a Chicago legend. But as the owner of an iconic local chain of television shops, he was the next best thing. Now, there’s just one store left, and he’s struggling to keep it afloat. Playwright and screenwriter Lee Kirk presents a stunning new play that explores dying dreams, new beginnings and the inevitability of change.

***George Washington’s Mexican Birthday***

**By Dolores Díaz**

**Directed by TBA**

**December 14 at 2pm**

“American Indian or Alaskan Native. Asian. Black or African American. Native Hawaiian or Other Pacific Islander. White.” These are the five categories U.S inhabitants must navigate on the U.S. census. How does the box you check inform your national identity? Playwright Dolores Díaz explores the intersection of identity for Latine-Americans for whom checking the “right” demographic box can make all the difference. Viewed through the month-long George Washington’s Birthday Celebration in Laredo, Texas, the play explores community, radicalization, and the past, present, and future of fluid identities in the United States.

***The Brief Wondrous Life of Oscar Wao*   
Adapted by Marco Antonio Rodriguez**

**Directed by Wendy Mateo**

**December 14 at 7:30pm**

“I have heard from a reliable source that no Dominican male has ever died a virgin. I shall be the first.” Oscar knows that a nerdy Dominican college freshman isn’t anyone’s idea of a romantic hero. But with the encouragement of his new roommate, Yunior, Oscar is going to give love another chance... and then another... and then another. There’s just one problem: a dark “fukú” has haunted his family for generations, following their epic journey from Santo Domingo to the USA. A vivid new stage adaptation based on the Pulitzer Prize-winning novel by Junot Díaz.

***Rave***

**By Dael Orlandersmith**

**Directed by Neel Keller**

**December 12 at 7:30pm and December 15 at 11:30am**

What are you scared to say? What does free speech mean when what you say can cost you your reputation, your livelihood and your place in the world? In her brand-new piece, *Rave*, Goodman favorite and Pulitzer-Prize finalist Orlandersmith wrestles with whether it is possible to speak truth in a world in which people are unwilling to examine their own beliefs, and where a speaker’s intent counts for less than the hearer’s perception. In her signature poetic style, the playwright and performer asks the audience to reconsider the ideas they may be reluctant to engage with—and why that matters.

**ABOUT GOODMAN THEATRE**

Chicago’s theater since 1925, **Goodman Theatre** is a not-for-profit arts and community organization in the heart of the Loop, distinguished by the excellence and scope of its artistic programming and community engagement. Led by Artistic Director **Susan V. Booth** and Executive Director **John Collins**, the theater’s artistic priorities include new play development (more than 150 world or American premieres), large scale musical theater works and reimagined classics. Artists and productions have earner two Pulitzer Prizes, 22 Tony Awards and more than 160 Jeff Awards, among other accolades.

The Goodman is the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Its longtime annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers in Chicago. The Goodman also frequently serves as a production and program partner with national and international companies and Chicago’s Off-Loop theaters.

Using the tools of theatrical practice, the Goodman’s Education and Engagement programs aim to develop generations of citizens who understand and empathize with cultures and stories of diverse voices. The Goodman’s Alice Rapoport Center for Education and Engagement is the home of these programs, which are offered for Chicago youth—85% of whom come from underserved communities—schools and life-long learners.

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.

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 on the new Goodman center in 2000.

**Julie Danis** is Chair of Goodman Theatre’s Board of Trustees, **Lorrayne Weiss** is Women’s Board President and **Kelli Garcia** is President of the Scenemakers Board for young professionals.

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