

# Primary Trust

By Eboni Booth

Directed by Malkia Stampley



**PRIMARY  
TRUST**

THEATRE  
**GOODMAN**

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# Welcome

It's a funny thing, loneliness.

It's easy to think of it in numerical terms. "One is the loneliest number," we were told. And so, we associate being lonely with being alone. Singular. And yet, there's a growing awareness that we—the collective and more than one "we"—are lonelier than we have ever been. And that we're lonely together.

Everyone's got a theory about the provenance of this: we live in virtual community online and so have little time left for personal connection; the pandemic eroded our social skills and shifted our attention to internal rumination rather than external collaboration. However it happened, it's happened. We're lonely, just now. And confirming my belief that the best artists are folks with antennas tuned more acutely to the human condition than most, Eboni Booth wrote *Primary Trust*—and it just chimed like a bell with everyone who encountered it.

This play is a kind of Rorschach; each person who sees it projects their own particular vulnerabilities onto it. And the uncanny thing is that it makes you feel better, no matter who you are and where you're coming from, when you meet it. A little less lonely.

A question I ask of every play is what it might cause an audience member to do? And while I'm pretty sure that more than a few of you are going to leave here wanting a mai tai (just

wait), my hope and belief is that even more of you are going to leave here having turned to a stranger and smiled. Connected.

I cannot imagine a better outcome.

**Susan V. Booth**

Artistic Director

# **A Peek into the Pulitzer Prize**

by Neena Arndt

On May 6, 2024, Columbia University announced the winners of 23 Pulitzer Prizes, each in a different category. Among them was Eboni Booth, earning the Pulitzer Prize for Drama for *Primary Trust*. In winning this prize, she joins a long list of storied playwrights who have won the award since its inception in 1918.

The Pulitzer (pronounced PULL-it-zer) Prizes are named after Hungarian-American newspaper publisher and politician Joseph Pulitzer, who willed \$250,000 to Columbia University to establish both the prizes and the Columbia School of Journalism. Although the first prizes were awarded in 1917, no drama prize was awarded that year. In 1918, however, Jesse Lynch Williams won for his play *Why Marry?*, a comic examination of the mores of marriage. Just three years later, Zona Gale became the first woman to win the prize, but it wasn't until the 21st century that Suzan-Lori Parks became the first Black woman to win: her play *Topdog/Underdog* was honored in 2002. Seven years later, in 2009, Lynn Nottage won for *Ruined*, which had been developed as part of the Goodman's New Stages festival in 2007 and had its world premiere in the Goodman's Owen Theatre in 2008. Since then, Katori Hall and Jackie Sibblies Drury became the third and fourth Black women to win the prize, while Nottage notched a second win for *Sweat*. With her 2024 win, Booth becomes the fifth Black woman and the 20th woman to be awarded the Pulitzer Prize for Drama. Booth began her career as an actor working both in theaters around New York and on television, appearing in *The Good Fight* and *The Americans*,

among others. In recent years she has expanded her career to include playwriting, quickly racking up fellowships, workshops and productions of her plays. Upon winning the Pulitzer, she now sits in the exalted company of writers like Eugene O’Neill (Long Day's Journey into Night) and Tennessee Williams (The Glass Menagerie), as well as living legends such as Paula Vogel (How I Learned to Drive), Annie Baker (The Flick) and Lin-Manuel Miranda (Hamilton).

The prize honors “a distinguished play by an American author, preferably original in its source and dealing with American life.” Each year, the Pulitzer Prize Board assembles a jury for each category, selecting experts in that field. Those juries then select a winner in their respective categories. Plays must have had their world premieres in the previous calendar year, and must be written by authors who are citizens or permanent residents of the United States, or who have made the United States their longtime primary home. Prize winners are awarded \$15,000 and a place in the history books.

Primary Trust, which depicts a New York man undergoing unprecedented changes in his life, is undoubtedly a “distinguished play by an American author.” Prior to the May announcement, the Goodman had already programmed the play as part of its 2024/2025 Season; no one knew that the play would receive this award. Although most excellent plays never win a Pulitzer, and therefore a play’s Pulitzer status can’t be used to judge it, the prize remains a prominent accolade, and the

Goodman is thrilled to produce this extraordinary work that has been so recently honored.

Neena Arndt is the Literary Manager and Dramaturg for Goodman Theatre.

**Goodman Theatre**  
presents  
**PRIMARY TRUST**

By  
**Eboni Booth**

Directed by  
**Malkia Stampley**

Set Design by  
**Lex Liang**

Costume Design by  
**Yvonne Miranda**

Lighting Design by  
**Heather Gilbert**



Sound Designer and Co-Composer

**Brandon Reed**

Co-Composer

**Mike Przygoda**

Dramaturgy by

**Lena Romano**

Casting by

**Lauren Port, CSA**

Production Stage Manager

**Patrick Fries\***

# CAST

Corrina/ Wally's Waiters/

Bank Customers.....**Christiana Clark\***

Bert.....**Charles Andrew Gardner\***

Onstage Musician.....**Mike Przygoda**

Kenneth.....**Namir Smallwood\***

Sam/Clay/

Le Pousselet Bartender.....**Fred Zimmerman\***

# UNDERSTUDIES

Kenneth — **Daniel Ajak**

Corrina/Wally's Waiters/

Bank Customers — **Victoria Angelica Cruz**

Onstage Musician — **Sam Hyson**

Sam/Clay/

Le Pousselet Bartender — **Christopher Meister**

Bert — **Keith Surney**

Understudies never substitute for a listed player unless an announcement is made.

SETTING: Cranberry, New York, a medium-sized suburb of Rochester. A time before smart phones.

Associate Director — **Ericka Ratcliff**

Associate Set Designer— **Jackie Fox**

Line Producer — **Kat Zukaitis**

Voice and Text Coach — **Eva Breneman**

Movement Coach — **Raquel Torre**

Assistant Lighting Designer — **Trey Brazeal**

Assistant Sound Designer — **Daniel Etti-Williams**

Production Assistant — **Jojo Wallenberg**

Stage Management Intern — **Nihan Baysal**

PRIMARY TRUST is presented by arrangement with Concord Theatricals on behalf of Samuel French, Inc.

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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

**DANIEL AJAK**, he/him (US Kenneth) makes his Goodman Theatre debut! Credits: Much Ado About Nothing, Hamlet (Great River Shakespeare Festival); A Christmas Carol (Guthrie); Romeo & Juliet, The Book of Will (Texas Shakespeare Festival); Our Town, Hair (Asolo Rep); and Chicago Fire (NBC). BFA in Performance (North Dakota State University). MFA in Acting (FSU/ Asolo Conservatory).  
@getajaked23

**CHRISTIANA CLARK\***, she/her (Corrina/Wally's Waiters/Bank Customers) Goodman Theatre: the ripple the wave that carried me home, The Notebooks of Leonardo Davinci, The Winter's Tale and The Trinity River Plays. Broadway: Doubt (Roundabout). Off-Broadway: Flex (Lincoln Center); blood work (National Black Theatre); and Pure Confidence (59E59). Regional: Oregon Shakespeare Festival, Chicago Shakes, Guthrie, Penumbra, Pillsbury House, Berkeley Rep, Dallas Theatre Center and Shakespeare Theatre DC. Film/TV: Candyman, Law & Order: Organized Crime, FBI: Most Wanted and Chicago Fire. Represented by Gray Talent Group.

**VICTORIA ANGELINA CRUZ**, she/her (US Corrina/US Wally's Waiters/ US Bank Customers) makes her debut at the Goodman! Chicago credits: Taming of the Shrew (Olde School Shakes); Rage, A Christmas Carol (Dallas Theatre Center); He's Born, He's Borne (Undermain Theatre); Safe at Home (Kitchen Dog Theatre); Sublime (Stage West Theatre); Hamlet, The Tempest (Shakespeare Dallas); Two Kids in the Universe (Teatro Dallas); Twisters; Lawmen: Bass Reeves (Paramount +); and The Short Game. @vcruzact

**CHARLES ANDREW GARDNER\***, he/him (Bert) returns to the Goodman where he previously appeared in Objects in the Mirror, Stop. Reset. and Buzzer. Charles is a Company Member with Timeline Theatre Company where he appeared in Boulevard of Bold Dreams, Kill Move Paradise, Paradise Blue and My Kind of Town. Other Chicago credits: Steppenwolf, Lookingglass and 16th Street. TV credits: Mayor of Kingstown (Paramount+), Somebody Somewhere (HBO), The Chi (Showtime), Chicago Med and Chicago PD (NBC). Film credits: Heist 88 (Paramount+), Olympia (Amazon) and Long Ride Home. Charles is the SAGAFTRA Chicago Local President, a DePaul University professor and the owner/ CEO of The Actor's Cup LLC and Stay Creative Clothing.  
@CharlesAndrewGardner.

**SAM HYSON** (US Onstage Musician) is a Chicago-based musician with a passion for international music. He performs on violin, accordion and other instruments playing Bengali folk music, Arabic music, Mariachi and more. He co-founded Chicago Folklore Ensemble, with whom he created two albums of music and a book of immigrant stories. Previous theater experience includes A Christmas Carol (Goodman Theatre), Indecent (DePaul & Roosevelt Universities) and Unveiled (WaterTower Theatre, Dallas, TX). [samhyson.com](http://samhyson.com)

**CHRISTOPHER MEISTER**, he/him (US Sam/US Clay/US Le Pousselet Bartender) Goodman Theatre: Mother Road (New Stages 2015); stop. reset. (US). Chicago: The Normal Heart (Redtwist Theatre); Botticelli in the Fire (First Floor Theatre); Death of a Salesman (Hypocrites); Brief Study of an Endless Thing (Gift Theatre); Trust (Lookingglass) Yellowface (Silk Road); Under Construction (Jackalope). Regional: Stop Kiss (Nebraska Rep); The Hollow (Acadia Rep); Desire (Dirigo group). TV: Shining Girls, Chicago Fire/P.D./Med, The Big Leap, Empire. Film: The Dilemma, The Life of David Gale. Repped by Grossman & Jack Talent @meisteralready

**MIKE PRZYGODA**, he/ him (Co-Composer/Onstage Musician) is a composer, music director and multi-

instrumentalist from Chicago. Previous credits include Another Word for Beauty, Sarita, The Matchmaker, Father Comes Home From The Wars Parts 1, 2, & 3, We're Only Alive For A Short Amount Of Time, Rust, Joe Turner's Come And Gone (Goodman Theatre); A Home What Howls (Steppenwolf); and Water Riot (New York Live Arts/National Black Theatre). He has a Jeff Award for Artistic Specialization in Percussion for Moby Dick (Building Stage).

**NAMIR SMALLWOOD\*** (Kenneth) is pleased to return to Goodman Theatre after appearing in the New Stages production of Revolution(s) by Zayd Ayers Dohrn. He joined the Steppenwolf Theatre Company ensemble in 2017. Chicago credits include Victory Gardens, Northlight Theatre, The Gift Theatre and Writers' Theatre. Regional credits include work with Marin Theatre Company, Pillsbury House Theatre, Ten Thousand Things and Guthrie Theater. New York credits include Pipeline and Pass Over at Lincoln Center and the Broadway production of Pass Over. Film and Television credits include Rounding, Chicago Fire (NBC), Elementary (CBS), Power Book IV: Force (Starz) and American Rust (Amazon Prime).

**KEITH SURNEY**, he/him (US Bert) is excited to be a part of a Goodman Theatre production. Keith is a Veteran, a Columbia



College graduate and an ensemble member at Trap Door Theater. Credits include Native Son (LifeLine); The Pragmatist, Princess Ivonna and Medea Material (Trap Door Theatre).

**FRED ZIMMERMAN\***, he/him (Sam/Clay/Le Pousselet Bartender) Chicago credits: The Rose Tattoo (Goodman Theatre); Bounce (Goodman Theatre and The Kennedy Center); Dealing, 84 Charring Cross Road, The Gamester, Into the Breeches (Northlight); The American Clock (Court); The Merry Widow, My Fair Lady (Chicago Lyric Opera); Billy Elliot, Guys & Dolls (Drury Lane Oakbrook Theater); How to Succeed ... (Porchlight); Miracle on 34th St. (CCPA) and 18 productions at The Chicago Marriott Theater. National Tours: Show Boat, Ragtime and Christmas Spectacular Starring the Radio City Rockettes (CONY). Regional credits: 42nd Street (MUNY). Film & Television: Chicago Fire, Chicago PD, Fred Claus and Doubt (ABC).

**EBONI BOOTH** (Playwright) is a writer and actor from New York City. Her plays include Primary Trust (Roundabout Theatre, Pulitzer Prize for Drama, Outer Critics Circle Award) and Paris (Atlantic Theater). For television, she has written for Hulu's We Were the Lucky Ones and HBO Max's Julia. As an actor, Eboni has appeared in productions at Playwrights Horizons, LCT3, Manhattan Theater Club, Ars Nova, WP

Theater, Page 73, Soho Rep., Clubbed Thumb, and more. Eboni is a resident playwright at New Dramatists, and the recipient of a Dramatists Guild Horton Foote Award, a Steinberg Playwright Award, a Helen Merrill Award for Playwriting, and a John Gassner Award. She is a graduate of Juilliard's playwriting program and the University of Vermont.

**MALKIA STAMPLEY**, she/her (Director) is a Milwaukee native and the Goodman's BOLD Artistic Producer. Directing credits: Nunsense and Nina Simone: Four Women (Milwaukee Rep, KC Rep); The October Storm (Raven, Jeff-nominated Best Director); Boulevard of Bold Dreams (TimeLine); STEW (Shattered Globe, Milwaukee Chamber); Black Nativity (Black Arts MKE); The Gift of the Magi (American Players); Five Guys Named Moe (Skylight Music); Lady Day at Emerson's Bar and Grille (Farmers Alley); Exit Strategy (Northwestern). She is an Ensemble Member of Congo Square.

**LEX LIANG** (Scenic Designer) is a scenic and costume designer for theater and live events based in NYC. NYC/Off-Broadway: 50+ productions; Regional: Actors Theatre of Louisville; Alliance Theatre; Asolo Repertory Theatre; Cleveland Play House; Cincinnati Playhouse in the Park; Dallas Theater Center; Denver Center; Geva Theatre Center; The Guthrie; La Jolla Playhouse; Long Wharf Theatre; Maltz Jupiter

Theatre; Paper Mill Playhouse; Pasadena Playhouse; Portland Center Stage; Syracuse Stage; Woolly Mammoth. Other: Founder and owner of LDC Design Associates, an experiential event design and production company in New York City. Recent projects/clients include Absolut Vodka, Johnson & Johnson, Invesco, The Kardashians, Tony Awards Gala, NY Fashion Week, NYC Wine & Food Festival, William Hill Winery. [www.lexliang.com](http://www.lexliang.com). @MrLexLiang

**YVONNE MIRANDA** (Costume Designer) is excited to make her debut at Goodman Theatre. She is a United States Marine Corps war veteran who holds degrees in Fashion and Stage Design. Miranda was nominated for the 2022 Helen Hayes Award for Best Costume Design for her work on Woolly Mammoth Theatre and Baltimore Center Stage's co-production of Ain't No Mo and has been named American Theatre's Role Call People to Watch. [www.yvonnemirandadesigns.com](http://www.yvonnemirandadesigns.com)

**HEATHER GILBERT** (Lighting Designer) Goodman Theatre: King of the Yees, Carlyle, Pedro Paramo, New Stages. Broadway: Parade (Tony, Drama Desk Nomination), The Sound Inside (Drama Desk, Outer Critics Circle Award; Tony Nomination), Cult of Love (Second Stage). Off Broadway: Dead Outlaw (Drama Desk Nomination). Chicago: Steppenwolf, Writers Theatre, Northlight, Victory Gardens, Court Theatre,

Steep Theatre, among others. Regional: The Muny, Center Theatre Group, Studio Theatre, Actors Theatre of Louisville, Alley Theatre, American Repertory Theater, Magic Theatre, Williamstown Theatre Festival, Oregon Shakespeare Festival, Pasadena Playhouse, Berkeley Repertory Theatre and Olney Theatre Center. She is the Head of Lighting Design at Columbia College Chicago and received her MFA at The Theatre School at DePaul University.

**BRANDON REED** (Sound Designer/Co-Composer) is thrilled to return to Goodman Theatre, having been an associate sound designer for *The Matchbox Magic Flute*, *LUCHA TEOTL*, *Antonio's Song* and *Good Night, Oscar*. Chicago: Northwestern, First Folio, Windy City Playhouse, Congo Square, Teatro Vista and more. Regional: Barter Theatre, American Players Theatre, Lookingglass, PlayMakers Repertory Company, Constellation Stage & Screen, Cape Fear Regional Theatre and more. He was the 2019 USITT Robert Cohen Sound Achievement Winner and a USA 829 designer. He currently is the Assistant Professor of Sound Design at Ball State University. MFA: University of Illinois at Urbana-Champaign. BS: Ball State University. [www.brandonreedsounddesign.com](http://www.brandonreedsounddesign.com)

**ERICKA RATCLIFF\*** (Associate Director) was last with the Goodman performing in *The Penelopiad*. She serves as Artistic

Director of Congo Square Theatre Company and is an ensemble member with Lookingglass and Congo Square Theatre. Some of her directing credits include Chlorine Sky (Steppenwolf); White (Definition Theater); Welcome to Matteson and What to Send Up When It Goes Down (Congo Square Theatre). Ericka has also acted with Alliance, Mixed Blood, Centerstage, Northlight, Chicago Shakespeare and Second City, among others.

**LENA ROMANO**, she/her (Dramaturgy) is a Chicago based artist and currently works as the BOLD Producing Associate at the Goodman. She also serves on the board of Chicago Dramatists. Goodman producing credits: The Sweetest Season: A Gathering of Indigenous Creativity (2022, 2023, 2024), New Stages Festival (2022, 2023), Fannie Lou Hamer: Speak On It!, Zulema, In My Granny's Garden (Night Out in the Parks Productions). Other credits in various positions: Cambodian Rock Band (Victory Gardens and South Coast Repertory); Curve of Departure, Little Black Shadows, The Sisters Rosensweig (South Coast Repertory); Good People (Chance Theater); One Flea Spare, Mourning in America, Jane: Abortion and the Underground, Without a Choice (Connective Theatre Company). Upcoming Goodman producing credits include: Betrayal (2025) and Antiquities (2025).

**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.

**PATRICK FRIES\*** (Production Stage Manager) most recently stage managed *English* at the Goodman. Other credits include work with Audible Theatre, Berkeley Rep, *The Hypocrites*, Chicago Symphony Orchestra, Next Theatre, Northwestern University, Powerhouse Theatre, National High School Institute, Porchlight Music Theatre, Teatro Vista and *The Second City*. Pat is an ensemble member with Rivendell Theatre Ensemble in Chicago.

**SUSAN V. BOOTH** (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 and a 2024 Leadership Greater Chicago Daniel Burnham Fellow.

**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 John Collins 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. Julie Danis is Chairman of Goodman Theatre's Board of Trustees, Lorraine Weiss is the Women's Board President and Kelli Garcia 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](https://www.GoodmanTheatre.org/Accountability)**.

# **accessible & enhanced performances**

**Audio-Described Performance and Touch Tour:** October 26  
at 2pm, Touch Tour at 12:30pm

**American Sign Language (ASL) Interpreted Performance:**  
October 25 at 7:30pm

**Open-Captioned Performance:** October 27 at 2pm

**Spanish Subtitles Performance:** October 26 at 7:30pm