BREACH: a manifesto on race in america through the eyes of a black girl recovering from self-hate

BY

ANTOINETTE NWANDU

DIRECTED BY

LISA PORTES

FEBRUARY 9 - MARCH 11, 2018
GENERAL INFORMATION


RUN TIME: 2 acts with a 15 minute intermission

BOX OFFICE at Victory Gardens Theater
773.871.3000 | tickets@victorygardens.org | victorygardens.org

Smoking, cameras, recording devices, and outside food are forbidden in the theater. You may check cameras and recording equipment with the House Manager, who will secure them until after the performance. Children under the age of six are not admitted, except for special programming.

FACEBOOK Victory Gardens Theater 
TWITTER @victorygardens 
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ACCESS SERVICES

The Access Project is supported by a grant from

The REAM Foundation

ASL Interpreted
Friday, February 23rd at 7:30pm*

Word for Word (Open Captioning)
Friday, February 23rd at 7:30pm*
Saturday, February 24th at 3:00pm
Wednesday, February 28th at 2:00pm*

Audio Description / Touch Tour
Friday, February 23rd at 7:30pm*
(Touch tour at 6:00pm)
Sunday, March 4th at 3:00pm
(Touch tour at 1:30pm)

* Post-shows live captioned

Victory Gardens Theater is home of The Access Project, originally developed by Remains Theater with funding from Lila Wallace Readers Digest Resident Theater Initiative. The Access Project is a model program designed to involve the disability community in all aspects of theater, both as audience members and as artists. The AudioLink Personal Listening System for mainstage theater patrons was made possible by a generous grant from the Samuel A. Burstein Family Foundation. Please contact the House Manager to receive a headset. A form of identification is required as a deposit. To learn more visit victorygardens.org.

Victory Gardens Theater is a professional theater producing in accordance with Actors’ Equity Association Chicago Area Theaters Contract. Victory Gardens is a founding member of the League of Chicago Theatres and a constituent of Theater Communications Group (TCG), the national service organization of the American theater, and a founding member of the Producers Association of Chicago Theater (PACT).

Our Ushers are provided by the Saints, Volunteers for the Performing Arts. For information visit saintschicago.org or call 773.529.5510.

Latecomers will be seated at the discretion of the House Manager. Cameras and recording equipment are strictly forbidden in the theater. Patrons with cell phones or any electronic devices that make noise are requested to either turn off the device or check it with the House Manager prior to show time.
VICTORY GARDENS WOULD LIKE TO THANK THE FOLLOWING INDIVIDUALS AND FOUNDATIONS FOR THEIR SPONSORSHIP SUPPORT OF BREACH

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BREACH: a manifesto on race in america through the eyes of a black girl recovering from self-hate
DEAR FRIENDS,

Happy New Year and welcome!

2017 has been a challenging and enlightening year for many, but the artists that we serve and the art that they create continues to speak truth to our time and place, offering opportunity for us to dialogue about bettering our city and country. We couldn’t be more excited for this next play to kick off another new year here at Victory Gardens.

The full title of playwright Antoinette Nwandu’s comedy drama about gender and race is *BREACH: a manifesto on race in america through the eyes of a black girl recovering from self-hate*. It’s important to state the play’s title in full because this deeply personal play is not only born from Antoinette’s own journey as a Black woman living in this country and a Black woman who is a shaper of her own narrative, but from every American woman of color.

*BREACH* was first given a workshop at our 2016 IGNITION Festival of New Plays and it was received with great success. Festival audiences were immediately drawn to this honest portrait of a middle class Black woman in her thirties who rediscovers herself. More importantly, our protagonist realizes her education and professional accomplishments aren’t all that defines her - but something more, something deeper. I immediately knew our Chicago audiences needed to experience this poignant and big-hearted play from one of the most exciting, imaginative voices in our field.

Antoinette has reached a new maturity and complexity in her writing through her plays *Flat Sam* and *Pass Over*, the latter was produced by our neighboring Steppenwolf last year. In the same bold spirit of renowned playwrights Suzan-Lori Parks, Samuel Beckett and Dominique Morisseau, the singular Antoinette Nwandu deftly fuses immediate social issues (class, gender, race, family, and motherhood) into a powerful, humorous play accessible to any American audience in any American regional theater.

On the surface, *BREACH* is a play about a journey from childhood to womanhood. But the play is more than that. With her sharp wit and her gift for language, Antoinette possesses a remarkable ability to address large and complex social issues through the prism of personal relationships. In the wake of both the #BlackLivesMatter movement and the rise of #BlackGirlMagic as a form of empowerment for Black women, Antoinette’s plays are not only relevant, they’re crucial to the American Theatre. We couldn’t be more delighted to have her back at our home and to give her new play its first production at Victory Gardens.

To enhance your experience of *BREACH*, our artistic staff has curated a series of free Public Programs that occur both before and after select performances throughout the run. Be it a weekend featuring Black woman-owned businesses in our lobby, or post-show spoken word performances, there’s always something for everyone. Stay after the show, too, for our AfterWords post-play conversations. Come to one, come to all – we’d love to have you.

Enjoy the world premiere of *BREACH: a manifesto on race in america through the eyes of a black girl recovering from self-hate*!

Warm wishes,

CHAY YEW
Artistic Director
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PUBLIC PROGRAMS

Public Programs is an event series designed to enhance your experience by exploring themes and issues within Victory Gardens’ productions. Connecting our theater to the world beyond the stage and rehearsal room, Public Programs bridge ideas, provoke dialogue, and deepen the relationship between our audiences and our productions. Public Programs are composed of three distinct tracks:

**SALON:** A post-show performance series bringing local artists, students, and/or organizations into the conversation of the play through their own work.

**PANEL:** A post-show conversation with community leaders, playwrights, activists, artists, and educators. These panels use the play’s themes to ignite a conversation about our world and the people in it.

**CELEBRATION:** Pre- and post-show events celebrating the themes of the play through art, food, and community.

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**AFTERWORDS**

**Post-Show Conversation**

*After every performance of BREACH (unless otherwise noted)*

Join us for one of our intimate post-show conversations led by members from the Victory Gardens community, reflect on what you’ve seen, and share your response.

**PANEL: THE INJUSTICE SYSTEM**

**Post-Show Conversation**

*February 10 | Saturday | 9:30 p.m.*

The United States has less than 5% of the world’s population yet we are home to almost 25% of the world’s prisoners. Join us after BREACH for a conversation with formerly incarcerated activists in Chicago about how we can make our justice system truly just. *Made possible by the support of The David Rockefeller Fund*

**PANEL: A CONVERSATION WITH ANTOINETTE NWANDU**

**Post-Show Conversation**

*February 13 | Tuesday | 9:30 p.m.*

How does a new play go from a public reading to world premiere? Join playwright Antoinette Nwandu and dramaturg Skyler Gray as they discuss her work and the evolution of BREACH from Victory Gardens’ 2016 IGNITION Festival to its first full production.

**PANEL: YOUR BODY, YOUR CHOICE**

**Post-Show Conversation**

*February 15 | Thursday | 9:30 p.m.*

Reproductive health care is a basic human right for women. In today’s political climate, such care is not always a guarantee. What is being done in Chicago and around the country to ensure all women have access to the treatment they need? Join us after BREACH for a discussion with representatives from Planned Parenthood. *Made possible by the support of The David Rockefeller Fund*

**CELEBRATION: #BLACKGIRLMAGIC**

**Pre-Show Celebration**

*February 17 | Saturday | 6:30 p.m.*

Celebrate the tenacity, beauty, and creativity of Black women in BREACH, in Chicago, and around the world! Join us for pre-show #blackgirlmagic healing and spiritual self-love rituals, free food, live art, and performances in the lobby that highlight the power and potency of #blackgirlmagic.

**SALON: COLLEGE NIGHT- SHIFTING IDENTITIES**

**Post-Show Performance**

*February 21 | Wednesday | 9:30 p.m.*

When the identity you project changes so frequently, how do you know who’s really you? Join us for a pre-show celebration in the lobby with free food and drinks. Then, stick around after the evening performance of BREACH for free post-show scenes exploring the different masks we all wear written, directed, and performed by college artists from DePaul University, Northwestern University, Loyola University, and Columbia College.

**CELEBRATION: 2ND ANNUAL BLACK BEAUTY FESTIVAL**

**Pre-Show Festival featuring Black Beauty & Wellness products**

*February 24 & 25 | Saturday & Sunday* 12:00 p.m.

Victory Gardens is your shopping destination for the finest products from the best Black owned and operated beauty companies in Chicago! Join us for an expo of local Black beauty and wellness products as we celebrate BREACH.

**SALON: CODE SWITCH**

**Post-Show Performance**

*March 2 | Friday | 9:30 p.m.*

After the evening performance of BREACH, join us for a night of spoken word by poets of color as they discuss intersecting identities and the constant balancing act between living truthfully and fitting in.

**PANEL: WHEN THE SENTENCE DOESN’T END**

**Post-Show Conversation**

*March 7 | Wednesday | 9:30 p.m.*

After having paid their debt to society, many men and women find themselves hampered by societal and legal barriers that make it difficult to get out of the prison loop and not be stigmatized by their past. Join us and our panel of legal and legislative experts as we discuss why Rasheed’s story in BREACH is the exception, not the norm, and what we can do to change that. *Made possible by the support of The David Rockefeller Fund*

**ALL PUBLIC PROGRAMS ARE FREE & OPEN TO THE PUBLIC.**
bios

CAREN BLACKMORE*
MARGARET
Victory Gardens Debut. Chicago Credits: Beyond Caring (Lookingglass Theatre); Electra and Jitney! (Court Theatre); The MLK Project: The Fight For Civil Rights (Writers Theatre); SPILL (TimeLine Theatre); and The Joe Tex Story (Black Ensemble Theater); good friday (Oracle, Jeff nomination for Best Ensemble). Also has worked with Pegasus Players, Stockyards Theatre Project, Theatre Wit, Loop Players, Congo Square Theatre Company, ETA Creative Arts and MPAACT. TV credits: “Chicago Justitce.” 2017 recipient of the 3arts Make a Wave award. Attended Freedom Theatre of Philadelphia and is a graduate of Oberlin College and the Eugene O’Neill National Theatre Institute.

KEITH. D. GALLAGHER*
NATE
Victory Gardens Debut. Chicago: Beyond Caring (Lookingglass Theatre Company); Mary Page Marlowe, Marie Antoinette (Steppenwolf Theatre Company); The Gospel of Franklin, Man in Love (Steppenwolf First Look); Awake and Sing, The Lieutenant of Inishmore (Northlight Theatre Company); Shining City (Goodman Theatre); Tracks (TUTA Chicago); Arcadia (Court Theatre); The Real Thing (Remy Bumppo Theatre Company). Regional: Macbeth (Denver Center for the Performing Arts); A Raisin in the Sun (Geva Theatre Center); The Gospel According to James (Indiana Repertory Theatre); The Lieutenant of Inishmore (The Repertory Theatre of St. Louis); Shining City (Huntington Theatre Company). TV: “Empire,” “Chicago Fire,” “Chicago P.D.,” “Detroit 187.”

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LINDA BRIGHT CLAY*
AUNT SYLVIA
Theatre credits: A Wonder in My Soul, The House That Will Not Stand, Dame Lorraine (Victory Gardens); the BTAA and Jeff Award winning production of The Project(S) (American Theatre Co.), also reprising her roles in The Project(S) with American Theatre Co.’s American Mosaic education program, and touring with the production For My brothers... (Writers Theatre Commissioned work); Having Our Say and Permanent Collection (Madison Rep); Home (BTAA Best Actress Award), Having Our Say, Top Hat (Chicago Theatre Co); Joe Turner’s Come And Gone (The Goodman); Ain’t Supposed To Die A Natural Death, Checkmates (eta). Film & TV credits: Nothing Like Thanksgiving, Halfway, Seven Psychopaths, 3 04 am, Flickering Blue, Just Married, and The Night Before The Morning After, “Empire,” “Chicago Med.” Linda Bright Clay, native Chicagoan, member of Actors’ Equity and SAG-AFTRA, has been a professional actor for over 30 years.

AL’JALEEL McGHEE
RASHEED
Victory Gardens Debut. Chicago credits: Paradise Blue (Timeline), Blues for an Alabama Sky (Court) which recently won a Jeff Award for Best Production. Film & TV credits: “Chicago P.D.,” APB, “The Chi,” Proud Mary (2018), Sex Weather (2018). Al’Jaleel is a Marine Corps veteran, an alumnus the Gately/ Poole Drama Convervatory and currently a senior at the University of Illinois at Chicago (Performance). You can follow him on social media @ThatSJustAJ. Al’Jaleel is represented by the A-team at Gray Talent Group.

KAREN RODRIGUEZ
CAROLINA
Victory Gardens Debut. Chicago credits: The Rembrandt (Steppenwolf Theatre Company); The Way She Spoke (Greenhouse Theater Center), Hookman (Steep Theatre), good friday (Oracle), Blue Skies Process (Goodman Theatre), Romeo and Juliet (Teatro Vista). Film & TV: “Chicago Justice.”
ANTOINETTE NWANDU
PLAYWRIGHT

Antoinette Nwandu is a New York-based playwright. In June 2017, Steppenwolf presented the World Premiere of her Jeff Award-winning play Pass Over, a mashup of Waiting for Godot and the biblical Exodus story in a modern urban setting. Antoinette is currently under commission from Echo Theater Company, Colt Coeur, and Audible; her plays have been supported by MacDowell, the Sundance Theater Lab, Ignition Fest, the Cherry Lane Mentor Project (mentor: Katori Hall), the Kennedy Center, Page73, Ars Nova, PlayPenn, Space on Ryder Farm, Southern Rep, The Flea, Naked Angels, Fire This Time, and The Movement Theater Company. Honors include spots on the 2016 and 2017 Kilroys lists, the Paula Vogel Playwriting Award, the Lorraine Hansberry Playwriting Award, the Negro Ensemble Company’s Douglas Turner Ward Prize, and a Literary Fellowship at the Eugene O’Neill Playwrights Conference. Antoinette is an alum of the Ars Nova Play Group, the Naked Angels Issues PlayLab, and the Dramatists Guild Fellowship. Education: Harvard, The University of Edinburgh, Tisch School of the Arts.

JEFFERSON AWARDS: House and Black Snow (Goodman); I Hate Hamlet (Royal George); Helen Hayes Award: Dancing at Lughnasa (Arena Stage); Salt Award, Peter Pan (Syracuse Stage). http://www.buchananscenedesign.com

Samantha C. Jones
COSTUME DESIGN

Victory Gardens Theater: Native Gardens, Samsara, The Gospel of Lovingkindness. The Belle of Amherst (Court Theater); The Mystery of Love and Sex (Writers Theatre); Monster (Steppenwolf for Young Audiences); The Scottsboro Boys (Porchlight Music Theatre); The 100 Dresses (Chicago Children’s Theatre); Thaddeus and Slocum (Lookingglass Theatre); Prowess, The Peacock (Jackalope Theatre); Inana (TimeLine Theatre Company). Regionally she has worked with Triad Stage, Arkansas Shakespeare Festival, Indiana Repertory Theatre, Peninsula Players Theatre and others. Current productions running: Timeline Theatre Company’s BOY, Northlight Theatre’s Skeleton Crew. Upcoming work: Court Theatre’s Guess Whos Coming To Dinner.

LISA PORTES
DIRECTOR

Victory Gardens: A Little Bit Not Normal by Arlene Malinowski. Victory Gardens IGNITION: Slingshot by Kia Korthron and Undone by Andrea Thome. This is Modern Art by Idris Goodwin and Kevin Coval (Steppenwolf); Ghostwritten by Naomi Iizuka (Goodman); Permanent Collection by Thomas Gibbons (Northlight); Concerning Strange Devices from the Distant West by Naomi Iizuka (Timeline); In the Blood by Suzan- Lori Parks and Far Away by Caryll Churchhill (Next Theatre). Recent regional credits: Disgraced (Cincinnati Playhouse), Glass Menagerie (CalShakes). NYC credits: Wilder (Playwrights Horizons). Upcoming: Native Gardens (Denver Center). Awards: 2016 SDC Zelda Fichandler Directors Award. Lisa heads the MFA Directing program at The Theatre School at DePaul University.

HEATHER GILBERT
LIGHTING DESIGN

Heather Gilbert returns to Victory Gardens where her work was seen in The Whale, Queen, Equivocation and Mojada. Her designs have been seen on many Chicago stages including The Hypocrites, the Goodman Theatre, Steppenwolf Theatre, Court Theatre, Writers’ Theatre, Northlight Theatre, and countless storefronts all over the city. Her regional credits include Oregon Shakespeare Festival, American Repertory Theatre, Studio Theatre, Magic Theatre, Kansas City Rep, Milwaukee Repertory Theatre, Huntington Theatre, Williamstown Theatre Festival, Alley Theatre, Berkeley Rep, and Actors Theatre of Louisville. International credits include the Almeida in London and the Singapore Repertory Theatre. Heather was a recipient of the NEA/TCG Career Development Grant and the 3Arts Award. Heather serves as the head of lighting design at Columbia College Chicago, and received her MFA at the Theatre School at DePaul.

LINDA BUCHANAN
SET DESIGN

Victory Gardens: The Gospel According to James. Two Trains Running, Race (Goodman Theater); Blues for an Alabama Sky (Court Theater); Hairspray, Annie, Tommy, Miss Saigon (Paramount). Regional: The Elephant Man (Resident Ensemble Players); King Lear and Richard III (Idaho Shakespeare Festival/Great Lakes Theatre); The Tavern (Utah Shakespeare Festival); The Spider’s Web and Communicating Doors (Alley Theatre); The Wizard of Oz, Mary Poppins, Moby Dick (Syracuse Stage); Awards: Merritt Award for Design and Collaboration;

Thomas Dixon
SOUND DESIGN

Victory Gardens: Queen, The Whale, Cocked, Rest. Chicago: Hinter, The Invisible Hand, Lela & Co., Wastewater, Brilliant Adventures (Steep); Peerless (First Floor); This is Modern Art. tfml: how Carson McCullers saved my life (Steppenwolf); Exit Strategy (Jackalope); Regional: Sex with Strangers (Cleveland Play House); Lot’s Wife (Kansas City Rep); The Legend of Georgia McBride (Cardinal Stage).
ALEC LONG
PROPS DESIGN
Chicago: Fun Home, Native Gardens, A Wonder in my Soul, Roz and Ray (Victory Gardens); The Columnist (American Blues Theatre); Christmas at Christine’s (Silk Road Rising); The Bardy Bunch (The Mercury); The Room (A Red Orchid Theatre); UltraAmerican, Mosque Alert (Silk Road Rising); Comedy of Errors (Commission Theatre); Dutchman and TRANSit (American Blues Theatre); The Grapes of Wrath (Gift Theatre); Susannah (Northwestern); Even Longer and Father Away (New Colony); Dreams of the Penny God’s (Halcyon Theatre); The Things We Keep (The Arc Theatre).

SKYLER GRAY
DRAMATURGY
Gray arrives at Victory Gardens after serving as the Literary Manager at the Tony Award-winning Alley Theatre in Houston, TX. During his time at the Alley, Gray helped to create the Alley All New Initiative and Alley All New Festival, in addition to tripling the theater’s audience engagement programs. He has developed new work with the Williamstown Theatre Festival, South Coast Repertory, Echo Theater Company, Chance Theater, Rogue Artists Ensemble, UC Irvine, Columbia University, Children’s Musical Theaterworks and Artists at Play. Gray served as the Artistic Director of Children’s Musical Theaterworks and The Underground @ CMT in Fresno, CA from 2010-2012. He has worked in the literary departments at the Alley Theatre, South Coast Repertory, Williamstown Theatre Festival and William Morris Endeavor in New York City. Gray holds a BA in Theater from the University of California, Irvine with Honors in Directing and Stage Management.

TINA M. JACH*
PRODUCTION STAGE MANAGER

ERICA DANIELS
MANAGING DIRECTOR
Most recently, Erica Daniels was President of Second City Theatricals where she shepherded the remount of The Art of Falling with Hubbard Street Dance Company, as well as Black Side of the Moon with Woolly Mammoth Theatre, Second City’s collaboration with Slate on Unelectable You The Second City’s Completely Unbiased Political Revue, and The Second City’s Guide to America at The Kennedy Center. Previously, Erica was The Associate Artistic Director at Steppenwolf Theatre Company. She joined the company in 2001 as the casting director. Erica did the original casting for Manhattan Theatre Club’s Broadway production of Airline Highway, and the Broadway production of Edward Albee’s Who’s Afraid of Virginia Woolf?. She also cast the original production of August, Osage County (also for Broadway, The National Theatre of London and Sydney Theatre Company) and the Broadway production of Superior Donuts. Prior to that, Erica worked as an agent for Geddes, Arlene Wilson and Shirley Hamilton, and spent a year as The Theatre Department Coordinator at William Morris in New York. Working under George Lane, she worked with such writers as John Patrick Shanley, Richard Greenberg, and Edward Albee and directors such as Michael Mayer, Robert Falls and Daniel Sullivan. Erica began her career as a casting assistant at Jane Brody Casting. She has freelanced with various Chicago companies, including Lookingglass, Collaboraction, and About Face. Erica recently cast the independent film Imperfections for Coin Op productions. Erica is the board president at Rivendell Theatre Company and is on the board of the League of Chicago Theatres. She holds a degree in Performance Studies from Northwestern.

CHAY YEW
ARTISTIC DIRECTOR
Long Wharf Theatre, Oregon Shakespeare Festival, Woolly Mammoth Theatre Company, Huntington Theatre Company, Denver Center Theatre, Playmakers Rep, Empty Space Theatre, Mosaic Theatre Company, Curious Theatre Company, Cincinnati Playhouse, Round House Theater, Portland Center Stage, Southern Rep, Geva Theatre Company, Pillsbury Theatre, Gala Hispanic Theatre, Cornerstone Theatre Company, Singapore Repertory Theatre, Theatre at Boston Court, East West Players amongst others. His opera credits include world premieres of Osvaldo Golijov and David Henry Hwang’s Ainadamar (co-production with the Tanglewood Music Center, Lincoln Center for the Performing Arts, and the Los Angeles Philharmonic); and Rob Zuidam’s Rage d’Amors (Tanglewood Music Center). Chay is a recipient of the OBIE Award and DramaLogue Award for Direction. As a playwright, his plays include Porcelain, A Language of Their Own, Red, A Beautiful Country, Wonderland, Question 27, Question 28, A Distant Shore, 17, and Visible Cities. His other work includes adaptations of A Winter People (based on Chekhov’s The Cherry Orchard), Lorca’s The House of Bernarda Alba, and a musical Long Season. His performance works include Vivian and Her Shadows and Home: Places between Asia and America. His plays have been produced at The Public Theater, Mark Taper Forum, Manhattan Theatre Club, Long Wharf Theatre, La Jolla Playhouse, Intiman Theatre, Wilma Theatre, Dallas Theatre Center, Portland Center Stage, amongst many others. Overseas, his plays have been produced by the Royal Court Theatre (London), Fattore K and Napoli Teatro Festival (Naples, Italy), La Mama (Melbourne, Australia), Four Arts (Kuala Lumpur, Malaysia), Singapore Repertory Theatre, Toy Factory, Checkpoint Theatre, Theatre-Works (Singapore), amongst others. He is also the recipient of the London Fringe Award for Best Playwright and Best Play, George and Elisabeth Marton Playwriting Award, GLAAD Media Award, Made in America Award, AEA/SAG/AFTRA Diversity Honor, and Robert Chesley Award. His plays Porcelain and A Language of Their Own, and The Hyphenated American Plays are published by Grove Press. He recently edited Version 3.0: An Anthology of Contemporary Asian American Plays for TCG Publications. He was the founding director of the Taper’s Asian Theatre Workshop and producer of Taper, Too. Chay is also an alumnus of New Dramatists and serves on Chicago’s Department of Cultural Affairs and Special Events’ Cultural Advisory Council and League of Chicago Theatres.
Thank you for joining us for the world premiere of Antoinette Nwandu’s bold new play *BREACH: a manifesto on race in america through the eyes of a black girl recovering from self-hate*.

I’m thrilled to join the Victory Gardens family, and could not be more excited to do so by working with Antoinette on this particular play which I had the opportunity to see in the 2016 IGNITION Festival of New Plays. Antoinette is an incredible scribe whose work I have long admired, and a writer which Chicago audiences will recognize from her acclaimed play *Pass Over* which premiered at Steppenwolf last season.

*BREACH* marks a momentous occasion for Victory Gardens, and not just because of its intimate look at race and gender in our society, but because it marks the 176th world premiere production on the Victory Gardens stage. From Kristoffer Diaz’s Pulitzer Prize-nominated *The Elaborate Entrance Of Chad Diety*, to Branden Jacobs-Jenkins’ Obie Award-winning *Appropriate*, to the numerous Jeff Award-winning plays, *Victory Gardens audiences have watched more new plays launch on our stages than any other theater in Chicago*. These plays have gone on to prestigious national and international stages such as Signature Theatre, Second Stage and Soho Rep in New York, Oregon Shakespeare Festival, Center Theatre Group, Seattle Repertory Theatre, Humana Festival, and the Bush Theatre in London, to name a few. Also, over 40 plays have been developed in the IGNITION Festival of New Plays which have been produced at theaters across the country.

This legacy continues with Antoinette’s *BREACH* and Boo Killebew’s *Lettie* this season, two new plays by incredible writers who are shaping the future of the American theater.

Thank you for your passion and support of new work, and for making Victory Gardens a leader in developing new American plays and producing bold new voices.

Cheers,

SKYLER GRAY
DIRECTOR OF NEW PLAY DEVELOPMENT
Victory Gardens has assembled several national theater artists who will serve as our artistic advisors and ambassadors. They will raise more awareness across the country of the artistic and cultural importance of Victory Gardens Theater and open more doors to the advancement of our mission of new plays and diversity.

LUIS ALFARO
TONY KUSHNER
ANIKA NONI ROSE
JEANINE TESORI
NILO CRUZ
CRAIG LUCAS
SANDRA OH
PAULA VOGEL
EVE ENSLER
SUZAN-LORI PARKS
JOSE RIVERA
GEORGE C. WOLFE
DAVID HENRY HWANG
JOHN LOGAN
SARAH RUHL
BD WONG

VICTORY GARDENS THEATER
Victory Gardens is grateful for the generous support of these corporations, foundations, and government agencies that provide funding for specific initiatives as well as general operating support. We thank the following organizations for gifts received from November 1, 2016 - January 1, 2018.

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- Doris Duke Charitable Foundation*
- The Joyce Foundation*
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- Andrew W. Mellon Foundation*
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- The Shubert Foundation
- Venturous Theater Fund of the Tides Foundation*
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**VISIONARY CIRCLE ($50,000-$74,999)***
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- City of Chicago Department of Cultural Affairs & Special Events
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- Whole Foods Market (in-kind)

**PLAYWRIGHTS’ CIRCLE ($2,000-$4,999)***
- Anonymous
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- Illinois Tool Works

*Indicates multi-year gift

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**LETTIE**

By **Boo Killebrew**
Directed by **Chay Yew**

**APRIL 6–MAY 6, 2018**

After serving seven years in prison, Lettie is released and struggles to make a fresh start. Her children want little to do with her. Her re-entry job is anything but gentle as she takes on the dark, harsh world of welding. Trying again and again to create a non-criminal life, Lettie is confronted by her past and must make impossible choices to protect her future.

**MIES JULIE**

By **Yaël Farber**
Directed by **Dexter Bullard**

Adapted from August Strindberg’s *Miss Julie*  

**MAY 25–JUNE 24, 2018**

In a sweltering kitchen of a remote farm, laborer John and Mies Julie, the daughter of his white master, embark on a feverish night. Fueled by drink, heat, generation-deep resentments, and primal passion, John and Julie’s deadly attraction spins dangerously out of control.

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