PRESENTS

Day of Absence

By Douglas Turner Ward

Director
*Anthony Irons

Stage Manager
*Deya Friedman

Scenic and Property Design
Sydney Lynne Thomas

Costume, Make-Up, and Wig Design
Rueben D. Echoles

Public Relations
Beth Silverman
The Silverman Group, Inc

Lighting Design
Levi J. Wilkins

Sound Design
Rick Sims

Cover Design
Doc Wheeler

* Actors’ Equity Association
○ Congo Square Theatre Ensemble Member
◊ Stage Directors and Choreographers Society (SDC)

Congo Square Theatre Company (Administrative Office)
1016 N. Dearborn St. Chicago, IL 60610
Office: 773 296-1108 | www.congosquaretheatre.org
CAST AND CHARACTER BREAKDOWN

Jordan Arredondo ................................................................. John, Courier
Ronald L. Conner ............................................................... Luke, Jackson
Meagan Dilworth .............................................................. Mary, Supervisor, Announcer
Ann Joseph ................................................................. 1st Operator, Mayor
Bryant Hayes .............................................................. 2nd Operator, Businessman, Clan
Sonya Madrigal ........................................................ 3rd Operator, Club Woman, Mrs. Aide
Kelvin Roston, Jr. ................................................ Clem, Industrialist, Rev. Pious

TIME AND LOCATION

Time: Now?
Location: An Unnamed Southern Town

PRODUCTION HISTORY

2000-2001
The Piano Lesson by August Wilson
Before it Hits Home by Cheryl L. West
The Island by Athol Fugard

2001-2002
Ali by Geoffrey C. Ewing and Graydon Royce
From The Mississippi Delta by Endesha Ida Mae Holland
Playboy of The West Indies by Mustapha Matura

2002-2003
A Soldier’s Play by Charles Fuller
Wedding Band by Alice Childress
Daughters of the Mock by Judi Ann Mason

2003-2004
Spunk by George C. Wolfe
King of Coons by Michael Henry Brown
The House That Jack Built by Javon Johnson

2004-2005
Black Nativity By Langston Hughes
Layla’s Dream by Ntozake Shange
Seven Guitars by August Wilson

2005-2006
Deep Azure by Chadwick Bozeman
Black Nativity by Langston Hughes
Stick Fly by Lydia Diamond

2006-2007
The African Company Presents Richard III by Carlyle Brown
Black Nativity by Langston Hughes
Joe Turners Come and Gone by August Wilson

2007-2008
Elmina’s Kitchen by Kwame Kei Armah
Black Nativity by Langston Hughes
Talented Tenth by Richard Wesley

2008-2009
Sanctified by Javon Johnson
Black Nativity by Langston Hughes
St James Infirmary by Brian Tucker

2009-2010
Legacy Festival
The Colored Museum by George C. Wolfe

2010-2011
The Nativity by McKinley Johnson
Festival on The Square
Brothers of The Dust by Darren Canady
PRODUCTION HISTORY CONT.

2011-2012
The Nativity by McKinley Johnson
Festival on the Square

2012-2013
Burrough by Eisa Davis
The Nativity by McKinley Johnson
Fall of Heaven by Walter Mosley

2013-2014
Jambalaya Series
King Hedley by August Wilson

2014-2015
Jambalaya Series
A Nativity Story by Alexis J. Rogers
Twisted Melodies by Kelvin Roston, Jr.

2015-2016
Jambalaya Series
What I Learned In Paris by Pearl Cleage
Small Oak Tree Runs Red by LeKeitha Dalcoe

2016-2017
August Wilson New Play Initiative
(Staged Reading Series)
Nativity Tribute by Taron Patton
Hobo King by Javon Johnson

2017-2018
August Wilson New Play Initiative
(Staged Reading Series)
Nativity Tribute by Taron Patton
Jitney by August Wilson
Twisted Melodies by Kelvin Roston, Jr.
(at Centerstage Theatre, Baltimore, MD)

2018-2019
August Wilson New Play Initiative
(Staged Reading Series)
Lady Day at the Emerson Bar and Grill by Lanie Robertson
Nativity Tribute by Taron Patton
Single Black Female by Lisa B. Thompson
Twisted Melodies by Kelvin Roston, Jr.
(Three City Tour – Baltimore, Washington, DC, and New York City)

2019-2020
August Wilson New Play Initiative
(Staged Reading Series)
Day of Absence by Douglas Turner Ward

CONGO SQUARE THEATRE ENSEMBLE MEMBERS

Tracey N. Bonner, M.F.A.
Aimee K. Bryant
Daniel Bryant
Ronald L. Conner
Aaron Todd Douglas
Allen Gilmore
Anthony Irons
Javon Johnson
Ann Joseph
Bakesta King
TaRon Patton
Ericka Ratcliff
Samuel Roberson, Jr.
Alexis J. Roston
Kelvin Roston, Jr.
Derrick Sanders
Monifa Sims
Will Sims II
ARTISTS BIOGRAPHIES

Jordan Arredondo
Jordan Arredondo’s previous Chicago credits include Laura and the Sea (Rivendell Theatre Ensemble), Much Ado About Nothing (Oak Park Festival Theatre), First Love is the Revolution (Steep Theatre Company), Romeo and Juliet (Teatro Vista), Waiting For Godot (Tympanic Theatre), and The Party House (The Runaways Lab Theater). Television and film credits include appearances on NBC’s Chicago Fire, and independent films Killing Eleanor, Binx, and Tantalization. Arredondo graduated with his B.F.A in Acting from the University of Illinois at Chicago. Jordan is represented by Gray Talent Group.

Meagan Dilworth
Meagan Dilworth’s Chicago credits include The Ridiculous Darkness (Sidshow Theatre), 31st Playwrights Festival (Pegasus Theatre), Gift of the Magi (Fleetwood Jourdain). Atlanta credits include Father Comes Home from the Wars (Actors Express), You Can’t Take It with You (Marietta Players). Boston credits include Saturday Night/Sunday Morning (Lyric–Regional Stage), O’Beautiful (EmStage), and Writing Home (Stories without Roofs). Dilworth received her B.A. in Theatre and Performance Studies from Kennesaw State University and M.A. in Theatre Education from Emerson College.

*Ronald L. Conner
Ronald L. Conner was last seen as Booster in Congo Square’s production of Jitney. Other Congo Square credits include The Talented Tenth, for which he won a Black Theatre Alliance “Best Actor in an Ensemble” Award; Small Oak Tree Runs Red; King Hedley II, The Colored Museum; The African Company Presents...; and Deep Azure. Other Chicago credits include View from the Bridge (Goodman Theatre), Twelfth Night (Chicago Shakespeare Theatre), Seven Guitars (Court Theatre), Pipeline (Victory Gardens Theatre) and Paradise Blue (Timeline Theatre). Conner has performed for regional theatres including St. Louis Black Repertory, Geva Theatre Center.

*Ann Joseph
Ann Joseph is a founding ensemble member of Congo Square Theatre Company where she appeared in The Piano Lesson, Playboy of The West Indies, Stick Fly, From the Mississippi

Bryant Hayes
Bryant Hayes’ previous credits include War! And other Comedies (Theatre Wit), Black Beauty Festival (Victory Gardens), Bent (Muse Theatre Collective), Our Lives in Letters (Chipola Center for the Arts), and Antony and Cleopatra (Oklahoma Shakespeare). Bryant holds an M.F.A. in Acting from Northern Illinois University and a B.F.A. in Acting from the University of Central Oklahoma.

*Ann Joseph
Ann Joseph is a founding ensemble member of Congo Square Theatre Company where she appeared in The Piano Lesson, Playboy of The West Indies, Stick Fly, From the Mississippi
Delta, the Jeff Award-winning Seven Guitars, and Elmina’s Kitchen. Other credits include I Never Sang for My Father, Heart is a Lonely Hunter, Wedding Band and Time of Your Life (Steppenwolf), Class Dismissed, Lost Boys of the Sudan, Wheatley, Living Green (Victory Gardens), Doubt (Writers Theatre) and A Christmas Carol (Goodman Theatre). Joseph most recently appeared as Mame in Radio Golf at the Court Theatre. Regionally, Joseph has worked at American Players Theatre, Milwaukee Rep and Madison Repertory Theatre. Film and television credits include Chicago Fire and Chicago Med (NBC), Early Edition (CBS), Hunter (NBC) and more recently the web series Becky’s World. Joseph is a lecturer in the Department of Fine and Performing Arts at Loyola University Chicago.

Sonya Madrigal
Sonya Madrigal’s recent credits include Romeo and Juliet (Teatro Vista), Oedipus Rex (Court Theatre), HOPE part II of a Mexican Trilogy (Teatro Vista), The Adventures of Augie March (Court Theatre), Electricidad (University of Illinois at Chicago). Madrigal recently graduated with her B.F.A. in acting from the University of Illinois at Chicago. She is a teaching artist with Steppenwolf Theatre, Lifeline Theater, and the August Wilson monologue competition. Sonya is represented by Lilly’s Talent.

Kelvin Roston, Jr.
Kelvin Roston, Jr. is a Jeff Award winner, three-time Black Theater Alliance Award winner and two-time Black Excellence Award winner. He is the winner of the Light in the Darkness Public Education Award from the National Association for Mental Illness for his play, Twisted Melodies, written and performed by himself. Roston’s recent Congo Square credits include the title role in St. James Infirmary, The Nativity, More Than a Miracle, Nativity Tribute Concert, and Twisted Melodies. Roston’s most recent Chicago credit was the title role in Oedipus Rex (Court Theatre), and he has performed at several theatres throughout Chicago and nearby suburbs including: Goodman Theatre, Steppenwolf Theatre, Paramount Theatre, The Marriott Theatre, ETA Creative Arts Foundation, Writers Theater, Black Ensemble Theater, Timeline Theater, Northlight Theatre. Regional credits include St. Louis Black Rep, Fulton Theatre, New Theatre, Maine State Music Theatre, Baltimore Center Stage, Mosaic Theater Company of DC, and Apollo Theater in New York. International credits include: Orb (Tokyo, Japan) and Festival Hall (Osaka, Japan). Television credits include Chicago Med and Chicago PD (NBC), KFC and commercials for Instant Care and Ace Hardware. Film credits include Get a Job, Princess Cyd, and Breathing Room. He is represented by Paonessa Talent Agency.

Anthony Irons (Director)
Anthony Irons is an actor, writer and director, who has lived and worked in Chicago since 2002. He is an ensemble member of Congo Square Theatre Company where he directed The Colored Museum, Hobo
King and the sketch comedy, Tales from the Black Side. He has performed in over a dozen Congo Square productions and has received Black Theatre Alliance Awards, African American Arts Alliance Awards and three Jeff nominations. Other performance credits include the Goodman Theatre, Court Theatre, Shattered Globe Theatre and Lookingglass Theatre, where he is also an ensemble member. Irons has performed and directed at The Second City. Directing credits there include R.E.A.C.H: Risky Eclectic Artists Comedy Hour, Barack-O-lympse Now!, In Livid Color and I Know What You Did Last Election.

Douglas Turner Ward (Playwright)
Douglas Turner Ward, playwright, actor, director, producer, dramaturg and visionary, was born in Burnside, Louisiana in 1930. He spent his early years on a Sugar Cane/Rice Plantation where both his mother and father worked as field hands. At age sixteen he went to Wilberforce University in Xenia, and although he was a journalism major, he found time for theatre. In 1967 after the success of his plays Happy Ending and Day of Absence, Ward wrote an article for The New York Times entitled “American Theatre for Whites Only” in which he proposed the creation of a professional all-black theatre company dedicated to training black theatre practitioners and artists along with producing black plays. Ward and his colleagues Robert Hooks and Gerry Krone were approached by the Ford Foundation to make real such a dream and the Negro Ensemble Company (NEC) was founded with Ward as its artistic director. NEC’s notable productions include A Soldier’s Play and the Tony Award-winning The River Niger, which became the company’s first production to go to Broadway. As a result of Ward and his colleagues’ hard work, NEC went on to produce more than two hundred plays and became a place for black actors to gain experience and prominence in the theatre.
Congo Square Theatre Company (Congo Square) is an ensemble dedicated to artistic excellence. By producing definitive and transformative theatre spawned from the African Diaspora, as well as other world cultures, Congo Square seeks to establish itself as an institution of multicultural theatre. Congo Square is one of only two African American Actors’ Equity theatre companies in Chicago. Founded in 1999, Congo Square aimed to provide a platform for black artists to perform and present classic and new work that exemplified the majesty, diversity and intersectionality of stories from the African Diaspora.

Congo Square has risen to become one of the most well-respected African American theatres in the nation. Previously mentored by two-time Pulitzer Prize-winning playwright August Wilson, Congo Square would go on to cultivate talents such as playwright Chadwick Boseman (Black Panther), who penned the 2006 Jeff nominated play Deep Azure, and playwright Lydia Diamond, who penned the massively successful Stick Fly, a critically acclaimed play that explores race, class, and familial friction. Stick Fly ultimately ran on Broadway and is currently being developed into a full-length series for HBO with Alicia Keys serving as a producer. Congo Square also produced the widely praised Seven Guitars, which would eventually go on to win top honors for best ensemble, best direction, and best production at the 2005 Joseph Jefferson Awards. This would earn the theatre company the distinction of being the first African American theatre company to receive such an honor.

Design and Production Team Biographies

Rueben D. Echoles (Costume, Make-Up, and Wig Design) is pleased to be a part of this amazing project. He has been doing costume and wig design for over 15 years. His credits include Call Me Madam (Porchlight Revisits) In the Blood (Pulse Theater) Hopera: Chronicles of a fallen Hero 2009 (Hopera world) You Cant Fake the Funk, Dynamite Diva’s, Dionne Warwick, Patti Labelle and The Other Cinderella (Black Ensemble Theater) Lady Day, More Than a Miracle(wig design only Congo Square). Mr. Echoles would like to thank his family for their continued support, his Angel’s for being in the building, and Congo Square for this amazing opportunity.

*Deya Friedman (Production Stage Manager) is excited to be working with Congo Square for the first time. Last year, Deya served as Stage Manager for Miracle the Musical at the Royal George Theatre. Earlier Chicago credits include productions at Goodman Theatre, Court Theatre, Northlight, Teatro Vista, the Broadway Playhouse, and the Marriott Theatre in Lincolnshire, where she also served as Production Manager for 3 seasons. Deya taught stage management classes at Loyola University Chicago, DePaul University, and was a part of the teaching faculty at the University of Tennessee Knoxville. Regional credits include productions at New York’s Public Theater and twelve seasons at Peninsula Players in Door County, Wisconsin.
RICK SIMS (Sound Designer/Composer) Rick is thrilled to return to Congo Square, where he has designed many successful productions. Chicago credits: Steppenwolf, Goodman, Court Theatre, Writers Theatre and Victory Gardens, Congo Square, (plus countless others). Regional credits: the Getty in LA; South Coast Repertory, Arena Stage and Washington, D.C.; Alliance Theatre Atlanta (Moby Dick), McCarter Theatre Princeton, Boston Playwrights, Arden Theatre Philadelphia, Playwrights Horizons in NYC, Actors Theatre Louisville. Rick has won Jeff Awards for sound design for Moby Dick and Frankenstein at Lookingglass Theatre. Rick is a member of Lookingglass Theatre in Chicago.

Sydney Lynne Thomas (Scenic and Property Designer) is excited to make her Scenic Design and Property Design debut with Congo Square. She is a Chicago-based scenic designer and artist from Dallas, TX. Other scenic design credits include: Titus Andronicus (Haven Theatre), Sheepdog (Shattered Globe Theatre), Hoodoo Love (Raven Theatre), His Shadow (16th St Theater), and work on The Watson's Go to Birmingham 1963 (Chicago Children's Theatre). Sydney is a recent graduate of Northwestern University, studying scenic design and theatre. ~To those who got me here, thank you. Sydneylynnedesign.com / ig: @sydneylynnedesign

Levi J. Wilkins (Lighting Designer) Chicago southwest side based Lighting Designer, Levi J. Wilkins has been a member of the Chicago Theater community since the age of 6. After high school, Levi attended Lincoln College in Lincoln, Illinois. Since college, Levi has had the privilege of being the resident lighting designer for multiple churches in Chicago. Currently Levi is residing at The Faith Community of St. Sabina. Recently, Levi became the Resident lighting designer for the new AFC Multi Cultural Theater on Chicago’s Southside. In addition, Levi is the go-to for many of Chicago’s gospel music artist for stage lighting and stage design. His past theater credits include The Book of Mermon with Flying Elephant Productions, Not for Sale and Back in the day with Urban Theater Company, The Real Life Adventures Of Jimmy De Las Rosas and Good Grief with Free Street theater, The Encounter Festival (2018, 2019, 2020) and Peacebook Festival (2018, 2019) with Collaboraction Social Justice Theater, along with many concerts and dance performance design credits. For more information on Levi visit fresherlight.com.

Razor Wintercastle (Production Manager) Razor has worked in the Chicago area for quite some time. She has also worked in Africa, Asia, Australia, Canada, Europe, and South America with various theatre and dance companies, concerts, film projects, festivals, Trade Shows, Expo’s, Cruises, etc. Some Chicago area companies include, Writers Theatre, Congo Square Theatre, Deeply Rooted, Muntu, Shattered Globe, MPAACT, GLP . INC, About Face, The Black Ensemble, Teatro Vista, American Blues Theatre, MPAACT Theatre, West Side Theater Guild, The Logan Center, Green Line Performing Arts Center, and more. When not working on productions Razor mentors youth to get more involved working backstage. It is a pleasure to return to Congo Square.
Luther Goins (Interim Executive Director) In 1990, after working extensively in Cincinnati, Ohio as a producer, director, and acting instructor, Luther re-located to Chicago. Between 1990 and 1995, he worked as the Assistant to the Producer at the Skokie-based Northlight Theatre and held the position of Resident Artistic Director at the African-American based Fleetwood-Jourdain Theatre in Evanston, IL. In 1995, he accepted the Managing Director position at the Chicago Theatre Company, a professional African-American company located on Chicago’s south side. In 2002, Luther accepted a Business Representative position with the Chicago office of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States. Love Child, his first play, made its debut in January 2001 at Chicago’s Live Bait Theatre. This highly successful production received numerous awards, including a Joseph Jefferson Award for “Best New Work”; and Chicago After Dark Awards “Best New Work” and “Best Ensemble”. Love Child, in 2002, celebrated two other productions. One at the Chicago Theatre Company and the other at the Ensemble Theater of Cincinnati. These two productions also garnered awards including the Chicago African-American Arts Alliance Award for “Best New Play”; and the Cincinnati Entertainment Award for “Best Local Premiere.” In 2016, after 15-years, Luther retired from Actors’ Equity. Aside from working as the Interim Executive Director for Congo Square Theatre Company, he continues to work with many Chicago theatres as an independent theatre consultant.

Derrick Sanders (Producer) Derrick Sanders is the Co/Founder and Founding Artistic Director of Congo Square Theatre Company and has had the pleasure of performing and directing across the globe. He is an award-winning director and filmmaker that has recently directed the World Premier of Penny Candy at Dallas Theatre Center and Twisted Melodies at Baltimore Center Stage, Apollo Theater (NYC) and Mosaic Theatre. Along with The Island and African Company present Richard III at American Players Theatre. He has also directed the Washington, D.C. and West Coast premiers of Will Power’s Fetch/Clay Make/Man at Round House Theatre and Marin Theatre Company. He also directed August Wilson’s Fences at Marin Theatre; The Mountaintop at Virginia Stage Company, Clybourne Park and the world premiere of Beneatha’s Place in repertory for “The Raisin Cycle,” at Baltimore Center Stage. His other credits include August Wilson’s King Hedley II at Signature Theatre and for “August Wilson’s 20th Century” at the Kennedy Center, August Wilson’s Joe Turner’s Come and Gone at Baltimore Center Stage, August Wilson’s Fences and Radio Golf at Virginia Stage, August Wilson’s Jitney and Stick Fly at True Colors Theatre in Atlanta; Sanctified at Lincoln Theater; Gee’s Bend at Cincinnati Playhouse; Top dog/Underdog at American Theatre Company in Chicago; the world premiere of Mr. Chickee’s Funny Money, Bud not Buddy and Jackie and Me at Chicago Children’s Theatre; and the world premiere of Five Fingers of Funk at Minneapolis Children’s Theatre. Sanders was the assistant director of August Wilson’s world premiere productions of Radio Golf and Gem of the Ocean. As the Founding artistic director of Congo Square Theatre. He has directed numerous productions.
and has received numerous awards and accolades for his work. He was named the Chicago Tribune’s Theatre Chicagoan of the Year in 2005. Mr. Sanders short film Perfect Day, which he wrote and directed has been screened in more than 20 film festivals around the world and has garnered critical acclaim and numerous awards. He is an associate professor in the theatre department at the University of Illinois at Chicago and the Founder of Chicago’s August Wilson Monologue Competition. He received his BFA from Howard University and MFA from the University of Pittsburgh.

PRODUCER’S NOTE

Congo Square has been inspired by many ensemble based theater companies; none more significant to us than the historic Negro Ensemble Company (NEC). Our desire to produce Day of Absence comes from both the need to honor the NEC’s legacy and impact on our theatre company, but also to examine the contemporary evolution this biting satire has had on American theatre and contemporary world culture. Today, social media outlets are filled with ideas and actions of “Cancel Culture,” Cancel Culture is a movement, in which “the people” withdraw their support from an individual, organization and/or corporation in order to bring light and demand action to injustices in society. This type of protest can be an extremely effective tool in the search of equity and equality. But in Day of Absence, Douglas Turner Ward explores this idea of “Cancel” and takes it a step further to “Withdraw” from society, which explores the question: What is America without People of Color? It is with great joy, for our inaugural production of our 20th Anniversary Celebration, we present to you Day of Absence.
DIRECTOR'S NOTE

Day of Absence-
The back drop of this 1965 extreme comedy is a country in socio-political upheaval. Race riots rip through Watts; the Vietnam war lumbers on, despite rising casualties and protests; Malcolm X is murdered; new civil and voting rights acts are met with racist Jim Crow laws; Suge Knight is born. The times certainly feel…uncertain. Blacks are threatened. Blacks are worried. Blacks, and allies to their cause, are also determined to hew out their place in these turbulent times. It is not enough to sit, uncomfortably, on the sidelines while destiny is being wrestled away. This is the furnace out of which Douglas Turner Ward writes Day of Absence. This gloriously stinging satire was an unapologetic punch to the stomach, to the head and to the heart of America’s notions about race relations between blacks and whites.

Why do this play now? The Congo Square Theatre Ensemble was formed in the vein of the illustrious Negro Ensemble Company, a pioneering group of artists who strove to provide an outlet for black craftsmen and women for the stage. Congo Square Theatre is now at the precipice of 20 years of producing works from the African-American diaspora. What better way to celebrate this milestone than with the play that put the Negro Ensemble Company on the map? Thematically, compare the headlines. Dylan aptly told us: “The times they are a changin’”. But 51 years later, Grand Puba reminded us, “The More Things change …” you know the rest. Interventionism of foreign nations? Check. Marches and protests? Check. Threats to civil liberties? Voter suppression? Check and Check. And let’s not forget recent chants of “Send her/ him/ them back to where they came from!” and “You don’t belong here.” This being an election year; the urgency of the times seems to demand vociferous participation. Once again, it is not enough to sit on the sidelines.

That’s the national stuff. On a personal level, so many social contracts, as we once knew them, are being renegotiated. Gender, cultural and political persuasions are being redefined and challenged day by day. So what happens when that neat little box that you’ve been comfortably nestled in or have always placed others in, suddenly shatters or is rendered antiquated? What do you do when the people you thought you knew stop behaving the way you expect them to? Or want them to? In Day of Absence, the Announcer plainly reminds one of its citizens, “But from your oft-expressed views, Mr. Clan, shouldn’t you and your followers be delighted at the turn of events? After all, isn’t one the main policies of your society to drive the Negroes away? Drive ‘em back where they came from?”

I do love a good alternate reality play. A “Hmm…what would happen if…” story. Day of Absence takes the “What would happen if…” question and heightens the results to stratospheric absurdity. Yes, it’s a “Be careful what you wish for” warning to some white folks. But it’s also a “Power to the People!” message. It’s a reminder to the laborers, the workers, the domestics, society’s unseen and unheard - that great power lies within them, and when there is common, yet determined purpose, the unseen and unheard can harness that power to great effect.
SPECIAL THANKS

Erica Daniels
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Clintina Taylor
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Victory Gardens Theater

Thank you to [The Second City] and Dionna Griffin-Irons, Director of Diversity Talent and Inclusion for partnering with Congo Square Theatre Company space for rehearsals.

Learn more about Second City Diversity Inclusion programs at www.secondcitydiversity.com including Break Out Comedy Festival happening June 2020 | @secondcityod

2019 - 2020 FOUNDATION GRANTS

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