



2012 BROADWAY IN CHICAGO EMERGING THEATER AWARD APPLICATION

The League of Chicago Theatres is now accepting applications for the 2011 *Broadway In Chicago* Emerging Theater Award. The recipient of the award receives \$5,000, a consultation and marketing support package that includes advertising support.

The award was created in 2007 to encourage, support and promote young theatres in Chicago that have demonstrated great ability and promise, artistic excellence and fiscal responsibility in business practices. A nominating committee comprised of Chicago theatre administrators, artists, and educators reviews all the applications and selects the finalists. The honoree is selected from this group of finalists by a majority vote of member companies of the League of Chicago Theatres. Previous recipients include The New Colony, Steep Theatre, the side project, Silk Road Theatre Project, and The House Theatre of Chicago.

APPLICANT CRITERIA:

- Company must be a non-profit organization.
- Company must have been in existence at least 3 years and less than 10 years and produced a minimum of 3 productions.
- Company must be a member of the League of Chicago Theatres in good standing.
- Company must demonstrate artistic excellence and fiscal responsibility in business practices.
- Companies that have a representative on the League board of directors are not restricted from applying; however no applicant theatre company representative will sit on the Emerging Theater award nomination committee.
- Company cannot be a previous recipient of the Emerging Theater Award

Date 03/05/2012

Organization Name Theatre Seven of Chicago

Address 1341 W Fullerton Ste 325

City, State, Zip Chicago IL 60614

Phone Number(s) 773-853-3158; 312-806-6577

E-mail address brian.golden@theatresevenofchicago.org

Contact Person/Title Brian Golden, Managing Artistic Director

Date of Incorporation June 27, 2006

Additional Information (Please answer all questions)

Are you Equity No or Non-Equity Yes?

Number of full-time employees/associates 0 part-time employees/associates 6

Number of seats (if you have a permanent venue) x Average ticket price \$ 15

Number of productions per year 3 Total annual # of tickets sold 2700

Number of performances per year 72 Number of individual subscribers (if applicable) 59

% of income earned 38.1% (2010) 30.3% (2010-11), 40.1% (2011-12 proj.) % of income contributed 61.9% (2010), 69.7% (2010-11), 59.9% (2011-12 proj.)

Total operating budget (including all shows produced / presented) \$100,288 (2010-11), \$86,935 (2011-12, proj.)

Please include an essay with no more than 5 double spaced pages. As briefly as possible, tell us about your organization. Our purpose is to get the best possible sense of your organization. Some suggestions include: an organization history; why the organization was begun and what you hope to accomplish (i.e., your mission); the challenges your organization faces; your vision for the organization over the next 3 - 5 years; how you market your organization's work, and how your organization would spend the award.

ATTACHMENTS (without these your application cannot be considered)

Please attach the following materials to your proposal or letter:

- Completed application form
- Roster of staff members, company/ensemble members
- Board of Directors, with their affiliations
- List of production history, awards, reviews, articles,
- List of current funders, ticket sales and additional contributions to the community
- Operating budgets for the years 2010 and 2011

OPTIONAL ATTACHMENTS:

- List of references or letters of support

****The deadline for receipt of proposals is 5 p.m. on Monday, March 5, 2012. All proposals must be in our office, or postmarked, by that date.**

Artistic Essay

Since its inception five years ago, Theatre Seven has become one of Chicago's most impactful emerging theatre companies, each year steadily growing our budget and deepening our impact on the Chicago community. In the past year alone, Theatre Seven produced twenty World Premiere set-in-Chicago stories while bringing free theatre to neighborhoods all over the city and compensating over 100 artists for their work.

Despite these achievements, we must continue to strive for wider audiences by more effectively marketing our work. While we have succeeded at articulating a unique mission and establishing a foothold in the Chicago community, we need the increased visibility and stability the Emerging Theatre Award will bring. With financial assistance in concert with this award, Theatre Seven will have the opportunity to more aggressively market its work and more profoundly reach the diverse Chicago audience it exists to serve.

The company was founded in 2006 with a passion for new work and a desire to bring new plays to Chicago audiences. Early productions of Marisa Wegrzyn's *Killing Women* and *Is Chicago* earned critical acclaim, and established an early reputation as a company interested in Chicago stories. In 2008, all three of our productions featured work previously unseen by Chicago audiences; *Boys and Girls*, *Yes This Really Happened to Me* and *Election Day*. After seeing one production, Albert Williams of the Chicago Reader wrote "if these artists are the future of Off-Loop theatre, we're in very good hands indeed." At the end of that year, we re-christened our mission, steering our compass toward Chicago, with the intent of offering our audience new plays created by, from and about the Chicago experience.

Our 2009 season consisted exclusively of World Premiere productions written by our ensemble. The most commercially successful was *Diversey Harbor*, which surpassed our wildest expectations, earning critical raves and a box office draw nearly three times our previous high. Later that season, Artistic Director Brian Golden's *Cooperstown*, a play tackling race, love and baseball set against the backdrop of Jackie Robinson's 1962 Hall of Fame induction, earned the company its first Jeff Nomination and two Black Theatre Alliance Award nominations.

In 2010, we produced two more Chicago Premieres, *Mimesophobia* and *Hunting and Gathering* while creating a reading series, *Shikaakwa*, named for the original Miami-Illinois word for the wetlands region that became Chicago. While *Shikaakwa* took time to find its audience, it now entertains large monthly audiences and has become an essential part of our season selection process while offering our patrons a free look at new plays 12 times a year.

For our 2011 campaign, we revived David Mamet's *The Water Engine* to critical success but focused mostly on the massive project which now partially defines us as a company, *The Chicago Landmark Project*. For the piece, we commissioned 12 Chicago writers to create new short plays about Chicago places. The result of the project was one evening of theatre, which opened in June 2011, encompassing the stories of Chicago places in 12 different zip codes, from Rogers Park to the Chicago Lawn. The diverse group of writers who wrote for the project included Brett Neveu, Aaron Carter, Laura Jacqmin, Yolanda Nieves, Jamil Khoury and others.

The Chicago Landmark Project shattered our past ticket sales marks and became a must-see event of the 2011 Chicago summer. It was also, for us, the strongest commitment yet to the company's mission: *to produce new plays, Chicago premieres and forgotten classics that speak*

directly to the diverse Chicago community with imagination and clarity. And we did more than just produce the twelve plays. As part of the project, Theatre Seven also:

- *curated the evening so that the overall cast of 35 actors would almost precisely mirror the racial makeup of our city

- *financially compensated all 77 artists working on the project, something other large play festivals in town simply do not do

- *brought Free Theatre Nights to nine different Chicago communities, which included readings and performances of the 10-minute plays to their real Chicago neighborhoods, so that citizens could see a play about their street for free

- *published the collection of plays, giving permanency to this piece of Chicago history, and putting twelve new Chicago stories in to the world

We are currently in the midst of our 2011-12 season, which includes *We Live Here*, another collection of Chicago stories, this time told surrounding the idea of “coming of age” moments, *In the Heart of America*, Naomi Wallace’s 1994 anti-war classic about the search for immigrant identity and the struggle for gay rights in the military and the local premiere of *Exit, Pursued by a Bear*, Lauren Gunderson’s revenge comedy about an abused wife’s plan to escape from her husband, which involves duct tape, venison meat and Shakespeare.

The work we intended to produce at Theatre has the following qualities:

- *Diversity: Our goal is tell the Chicago story from as many perspectives as possible. We have no interest in being another company speaking exclusively to the white, north-side experience. We intend for each season to reflect the diversity of the Chicago experience. 7 of our last 8 productions have featured roles for non-white actors and several of our pieces have

explored life on the south and west sides of town. This season's plays include stories by men and women, of immigrants and life-long residents, about tourists and locals, gay and straight.

*Artistry: We believe that artists should be compensated for their work and an institution sustaining itself on the free labor of artists is not fully sustainable. Although the stipends we offer our artists are still small, they are quite large on a Chicago theatre scale. This makes our work much more expensive to produce than that of our peer companies, but we believe fundamentally that we must be a leader in the attempt to raise artist pay.

*New to Chicago: By the end of 2012, our work over six years will represent eleven Chicago premiere productions, and within them, three World Premiere full length plays and 23 brand new short plays. When we produce work that has been seen in Chicago, we will not consider it if a professional production has occurred within seven years of our opening. We believe it is essential to continue to telling stories both new to the city and our audience.

Although we value deeply these ideas, they combine to make our work both expensive to produce and challenging to market. We are telling a wide breadth of stories, intended to create a narrative that involves the entire city, and that diversity is its own marketing challenge. To date, our productions have struggled, with the exception of *The Chicago Landmark Project*, to reach the city-wide audience that could fundamentally change the stability of our operation and, even then, we succeeded in part because of strong reviews and large casts.

Additionally, we are not always successful at retaining audiences, and have already noticed a disappointing drop in retention from the successes of last summer to the audience for our current production. More targeted marketing dollars and consultation from Broadway in

Chicago would assist us in developing strategies to retain our audience. Right now, we cannot afford an advertising budget. We have attempted two print ads in the company's history and deemed both very unsuccessful. We have experimented with online and Facebook advertising, but it is difficult to obtain practical data on the effectiveness of these methods.

Generous financial marketing support would, at this time, enable us to pursue a number of tactics that would dramatically increase the visibility of our work and mission: devote resources to shooting and utilizing web-friendly video content targeting our younger, social-media friendly base, funding more outreach and community event opportunities and researching, creating and funding a print advertising strategy, which would include paying for the creation of better ads and creating better tracking mechanisms to chart their success.

We believe that the quality of our work is prepared to meet this increase in visibility. Marketing assistance would allow Theatre Seven to become excellent at what we've already shown we can do well: tell great stories about Chicago and its people in a way that respects the diversity of our city while appropriately compensating the artists which make it possible.

Theatre Seven of Chicago Roster March 2012

Company

Margot Bordelon
Brian Golden
Taylor Fenderbosch
Tracey Kaplan
Dan McArdle
Cassy Sanders
Brian Stojak
Nick Ward
Justin Wardell
Marisa Wegrzyn
Brenda Winstead
George Zerante

Emeritus Members

Robin Kacyn
Charlie Olson

Associates

Artistic Associate: Emily Grosland
Artistic Associate: Amanda Clifford
Artistic Associate: Rebecca McCowan
Artistic Associate: Alina Taber
Artistic Associate: Jonathan Baude

Staff

Managing Artistic Director: Brian Golden
Associate Artistic Director: Cassy Sanders
Director of Audience Engagement: Taylor Fenderbosch
Audience Services Director: Ben Brownson
Design Associate: Kate Rosendale
Audience Development Associate: Katelin Healy
Artistic and Administrative Intern: Sally Wippman

Board of Directors

Jill Davidson, President

Jill is an employee of the Aon Corporation and has been, along with her husband Aaron, a member of the Goodman's Junior Board.

Andrew Chao

Andrew is a Trust Officer at Northern Trust Bank.

Brian Golden

Brian is the Managing Artistic Director of Theatre Seven of Chicago. He is also the director of Sex Signals, the nation's largest touring program on sexual assault prevention.

Paul Hybel

Paul is Senior Counsel at Freeborn & Peters LLP. He and his wife are long-time contributors to Chicago Shakespeare Theater.

Rebecca Silverman

Rebecca has worked at the Oriental Institute at the University of Chicago as a Development Associate, and now works at Court Theatre cultivating major gifts.

Theatre Seven Production History & Critical Highlights: *Is Chicago*

Is Chicago: Two Stories, One City

Sexual Perversity in Chicago, by David Mamet

Diversey Harbor, by Marisa Wegrzyn

Diversey Harbor: In a series of monologues, four twenty-something strangers reflect on the same bitter-cold December night. As each character tells their particular side of that freezing night's story, puzzle pieces slowly merge and the audience draws closer and closer to learning how and why an ordinary girl was found floating face-down in Diversey Harbor.

Sexual Perversity in Chicago Mamet's story of a desperate search for love at the height of sexual revolution is the backdrop for hilarious exchanges, but the ribald comedy masks a misogyny inspired by deep sadness, hints of sexual abuse, and a profound inability to connect.

March 23-April 22, 2007

Rogue Theatre

19 performances, 610 tickets sold



*Top Ten Plays of the Year: Kerry Reid, *Performink*

*Top Five Shows of the Year: Nina Metz, *New City*

*Critic's Choice: *Chicago Reader*

"Spring's sleeper hit" – Christopher Piatt, *Time Out Chicago*

**** - *Time Out Chicago*

Theatre Seven Production History & Critical Highlights: *Killing Women***Killing Women**

By Marisa Wegrzyn

Meet Abby. She's a professional killer-for-hire and great at her job. So when long-time head honcho Ramone decides to hang up the revolver, Abby figures she's in line for a promotion, but the boss isn't convinced. To prove she deserves the job she's wanted her whole life, she'll have to transform Gwen from a timid housewife into a full blown, crack-shot assassin. Join Theatre Seven for a black, black comedy about love, the glass ceiling, and how to kill your new boyfriend totally painlessly.

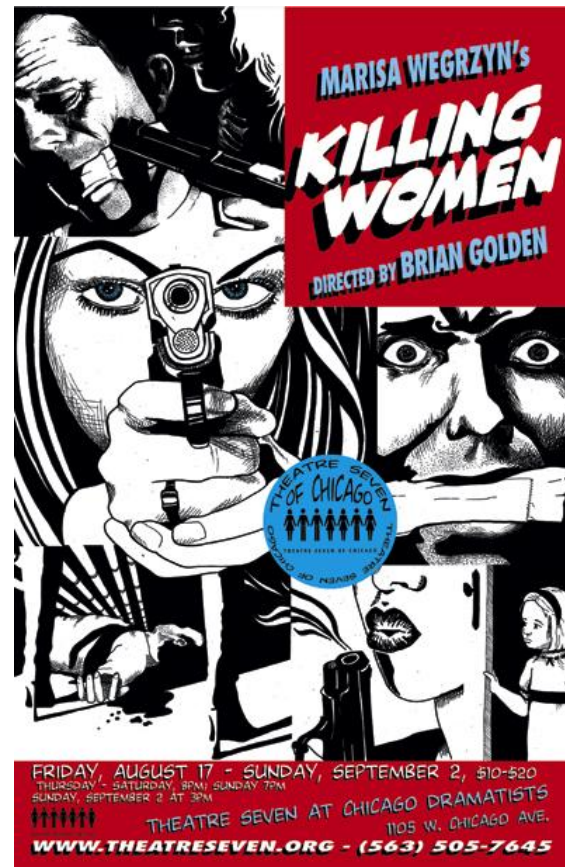
August 17-September 2, 2007

Chicago Dramatists

11 performances, 668 tickets sold

"Contains a beating emotional heart...and a talented new writer" – Chris Jones, *Chicago Tribune*

"Murder for hire has never been this much fun" –
Brian Kirst, *Chicago Free Press*



Theatre Seven Production History & Critical Highlights: *Boys & Girls***Boys & Girls***Never Swim Alone*, by Daniel MacIvor*The Shallow End*, by Wendy MacLeod

Never Swim Alone: Who's got more cash? Who's got the better pad? Who's got the bigger thing? Two old pals play a deadly game that's more than just a game in Canadian playwright Daniel MacIvor's *Never Swim Alone*. MacIvor blows the lid off modern masculinity by examining the story of two lifelong friends chained together by one tragic childhood day at the beach.

The Shallow End: Chicago favorite Wendy MacLeod returns with *The Shallow End*, a clever look at three teenage girls whose friendship is put to the test over the course of one summer. While Teresa and Becca are busy planning tricks on the class oddball, Addie's at the snack bar trying to figure out if the new girl in town is as weird as everyone says she is. And why is Marjorie spending so much time talking to the boy with cancer? Not just another summer hanging out at the city pool...

May 16-June 15, 2008

20 performances, 639 tickets sold

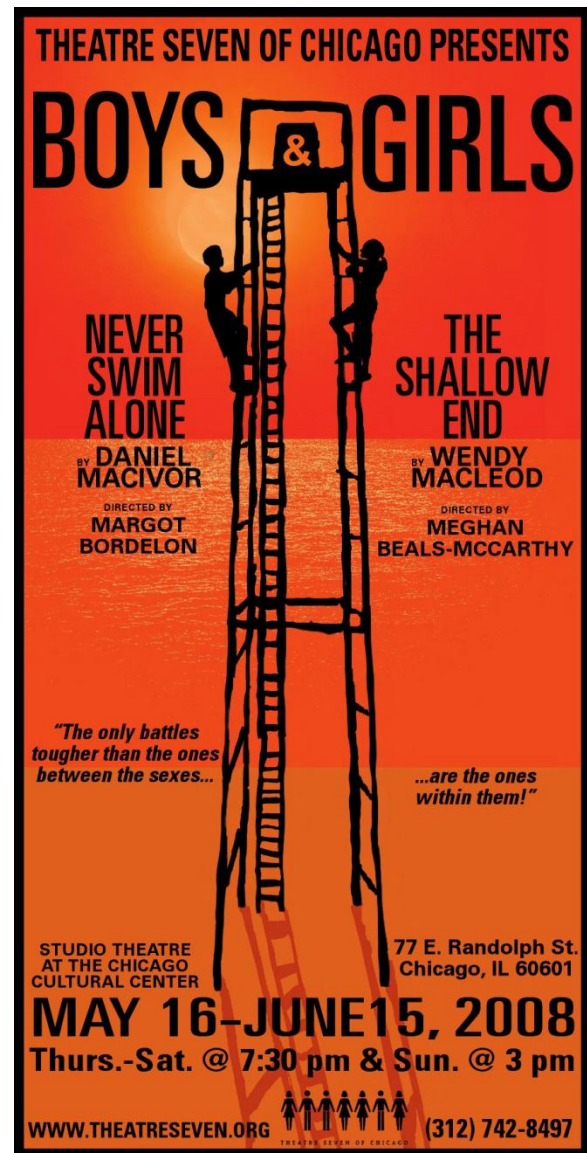
"Frighteningly comedic...anti-naturalism and stylization at its best" – Nina Metz, *Chicago Tribune*

"Acted by Theatre Seven's excellent ensemble with painful, sometimes thrilling precision." – Lawrence Bommer, *Chicago Reader*

"Directed with head-turning precision...An emotional nakedness that can't be faked" – Christopher Piatt, *Time Out Chicago*

"*Never Swim Alone* is a disturbing gem." – Catey Sullivan, *Windy City Times*

*#1 Can't Miss Show in Chicago - TOC



Theatre Seven Production History & Critical Highlights: *Yes, This Really Happened To Me*

Yes, This Really Happened To Me

With stories by Brian Golden, Kim Morris, J. Adams Oaks, Justin D.M. Palmer & Megan Stielstra

Five notable Chicago writers come together for a celebration of storytelling written specifically for Theatre Seven. Some of the city's best in fiction, narrative, short story and solo performance construct autobiographical tales that are 100% true, theatricalized for the first time. A versatile nine-actor ensemble tackles more than 30 roles in this lifetime's worth of memories condensed into one night.

July 25 – August 3, 2008

Chicago Dramatists

8 performances, 600 tickets sold

"If these young artists represent the future of Off-Loop theatre, we're in very good hands indeed" – Albert Williams, *Chicago Reader*

*Critic's Choice - *Chicago Reader*



Theatre Seven Production History & Critical Highlights: *Election Day***Election Day**

By Josh Tobiessen

The race for Mayor is coming down to the wire, and Adam's activist girlfriend Brenda won't stop reminding him to vote. When Brenda heads out for one last day on the stump, Adam gets a visit from his deadbeat sister, her anarchist boyfriend, and the opposing Mayoral candidate himself. Between a kidnapping conspiracy, a sack of Molotov cocktails, a sex-for-votes exchange and one severely stoned ecoterrorist, will Adam ever make it to the voting booth? Theatre Seven presents the hilarious Chicago premiere of Josh Tobiessen's rip-roaring political satire.

August 9-30, 2008

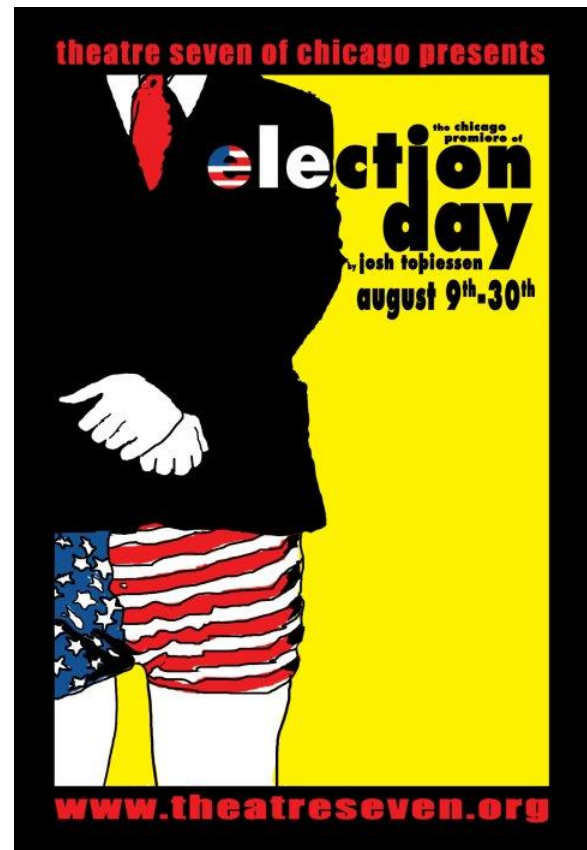
Chicago Dramatists

14 performances, 560 tickets sold

"In its current incarnation by the continuously impressive Theatre Seven, the play is enormous fun" – Nina Metz, *Chicago Tribune*

"Non stop, laugh-a-thon entertainment" - Betty Mohr, *Daily Southtown*

"A frothy, funny new comedy" – Web Behrens, *Chicago Free Press*



Theatre Seven Production History & Critical Highlights: *The Sand Castle***The Sand Castle**

By Lanford Wilson

On a quiet California beach, the Renolds family spends a wistful summer evening gossiping, studying and singing forgotten songs. But in the twilight, the Earth is moving. Irene faces a life-changing decision, and Sunset Cliffs won't be the only thing a summer storm brings crashing to the ground. With poetry, wit and humor, Lanford Wilson delivers a forgotten classic of American theatre, a dazzling meditation on family, heartbreak and growing older. Join Theatre Seven for a rare treat: a brand new production of this seldom produced masterpiece!

January 9 – February 8, 2009

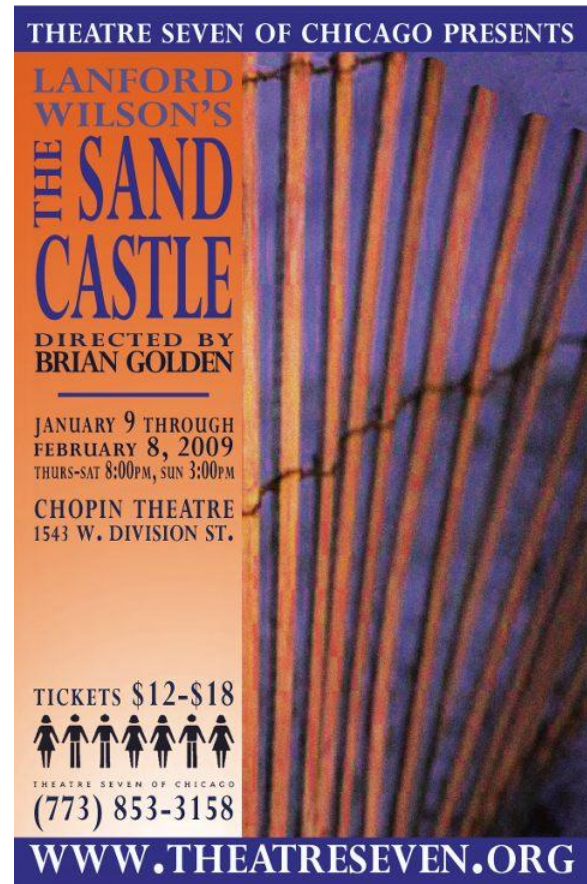
Chopin Downstairs Theatre

19 performances, 504 tickets sold

"...each actor delivers at least one finely tuned moment of emotional vulnerability." – Kerry Reid,
Chicago Reader

"...a little gem of a production." – Joe Stead,
SteadStyleChicago.com

"...the artistic ensemble manages to do everything well..." – Web Behrens, *Chicago Free Press*



Theatre Seven Production History & Critical Highlights: ***Diversey Harbor***

Diversey Harbor

By Marisa Wegrzyn

Four strangers: A dog walking slacker. A young professional partying with the boys. A depressed street performer. A bartender on the graveyard shift. In a series of monologues, twenty-something Chicagoans reflect on the same bitter-cold December night as each finds out both how big and how small this city can be. Award-winning playwright Marisa Wegrzyn paints an intimate portrait of loneliness and connection in the quintessential Chicago play of the year.

April 7 – May 10, 2009

Greenhouse Theatre, Downstairs Mainstage
20 performances, 1,423 tickets sold

Hottest Ticket in Town – *Chicago Tribune*

Recommended – *Chicago Reader*

Highly Recommended – *ChicagoCritic*

“A very warm, funny, emotional and smart show.” –
Chris Jones, *Chicago Tribune*



“...exquisite beyond the most jaded expectations –
Mary Shen Barnidge, *Windy City Times*

“...the kind of show that makes you sit up and take
notice.” – Nina Metz, *New City*

“...a hypnotic little gem...” – Kerry Reid, *Chicago
Reader*

Theatre Seven Production History & Critical Highlights: *Lies & Liars*

Lies & Liars

Conceived and Directed by Margot Bordelon & Cassy Sanders

What's your biggest lie? What if one file held the truth about every lie anyone's ever told you? This world premiere, multimedia original from the creators of last year's *Yes, This Really Happened to Me* pulls water cooler politics through the rabbit hole. Welcome to ALCOR, international lie protection agency, where Benny Willard finds himself face to face with every liar he has ever met! Let Theatre Seven be your guide to a world where nothing can be trusted.

July 27 – August 30, 2009

Chicago Dramatists

21 performances, 731 tickets sold

Must See Show, *CenterstageChicago*

"...stylistically dazzles on just about every level." –
Scott Morgan, *Windy City Times*



"I'd be lying if I said I wasn't completely smitten by *Lies & Liars*." – Anna Pulley, *CenterstageChicago*

"...a small price to pay for theater as adventurous and inventive as this." – Brian Kirst, *Chicago Free Press*

"...a groovy 'Being John Malkovich' sensibility..." –
Nina Metz, *Chicago Tribune*

Theatre Seven Production History & Critical Highlights: **Cooperstown**

Cooperstown

By Brian Golden

It's the summer of 1962, and Jackie Robinson is about to be the first black inducted to the Baseball Hall of Fame. That doesn't mean much to Junior Murphy, a black restaurant manager who can't get a promotion, and whose little sister has her own history-making plans for the big weekend. When a Midwest minor-leaguer comes to town chasing his idol, the collision of race, love and baseball turns a sleepy New York town upside down.

November 16 – December 20, 2009
Greenhouse Theater, Downstairs Studio
22 performances, 615 tickets sold

*Jeff Recommended

*Jeff Nominated, Best Supporting Actor (Chance Bone)

*Black Theatre Alliance Awards: Nominated, Best Featured Actor (Cecil Burroughs) & Best Featured Actress (Ashleigh LaThrop)



"...a terrific piece of writing and all five actors shine and soar." – Joe Stead, *SteadstyleChicago.com*

"Recalling 'Bus Stop' in its intimacy and compassion, *Cooperstown* is a real find." – Lawrence Bommer, *Chicago Free Press*

"The cast...delivers warmhearted performances that demand attention..." – Kerry Reid, *Chicago Reader*

Theatre Seven Production History & Critical Highlights: **Mimesophobia**

Mimesophobia

By Carlos Murillo

Carlos Murillo's Mimesophobia cuts between Hollywood and Hyde Park to weave a murder mystery for the reality-TV age. As a devastated woman reconstructs her murdered sister's diary, two screenwriters desperately try to spin tragedy into cinematic gold. Meanwhile, a deranged academic meditates on the American obsession with violence. In the middle of this dark and savagely funny collage lies the question: what compels us to open doors we know are better left unopened?

February 28 – April 4, 2010

Chicago Dramatists

23 performances, 574 tickets sold

*Must See Show, CenterstageChicago

*Top 25 Shows of the Year, ChicagoTheatreBlog



“****...ambitious...engrossing...” – Melissa Albert, *TimeOut Chicago*

“...a lot of fun to watch...a zesty and ambitious affair...” – Chris Jones, *Chicago Tribune*

“...a kind of terror only an expert storyteller can achieve.” – Richard Green, *Talkin’ Broadway*

“Theatre Seven is on the road to being one of the next ‘it’ Off-Loop theatre companies.” – Chris Arnold, *SteadstyleChicago*

Theatre Seven Production History & Critical Highlights: *Hunting and Gathering***Hunting and Gathering**

By Brooke Berman

Bess is a hunter, a straightforward college student who tells the world exactly what she wants and usually gets it. Ruth is a gatherer, a frustrated romantic who's lived in thirty apartments in fifteen years, and still hasn't found "the one". A chance meeting between strangers leaves Ruth wondering: does a woman have to be a predator to survive? Theatre Seven presents the Chicago Premiere of Brooke Berman's lightning-quick comedy about the meaning of home and the endless quest for a perfect apartment.

May 21 – June 27, 2010

Greenhouse Theater, Upstairs Studio

24 performances, 833 tickets sold

"...their united efforts conspire to send us home elated..." – Mary Shen Barnidge, *Windy City Times*

"...a thoroughly entertaining 85 minutes..." – Barry Eitel, *ChicagoTheaterBlog.com*



"****...All four cast members are terrific.....pitch-perfect in tone and pacing.....the best storefront design interplay we've seen of late" – Kris Vire, *TimeOutChicago*

"Golden's production is genial, clear, crisp, earnest and modestly high-tech..." – Chris Jones, *Chicago Tribune*

Theatre Seven Production History & Critical Highlights: *The Water Engine: An American Fable*

The Water Engine: An American Fable

By David Mamet

Directed by Brian Golden

Chicago, 1934: As the Century of Progress Exposition takes the city by storm, Charles Lang searches for a patent for his revolutionary engine, which runs only on water. Lang's engine would transform industrial America, but his desperate quest to see it made reveals a Chicago far less romantic than the one portrayed by the Fair. Written as a live radio play, David Mamet's forgotten American classic uses ten actors as the voices of an entire city and unveils the tragedy at the intersection of science, faith and progress.

November 1 – December 19, 2010

Greenhouse Theater, Upstairs Studio

29 performances, 870 tickets sold

*Extended Through December 19th

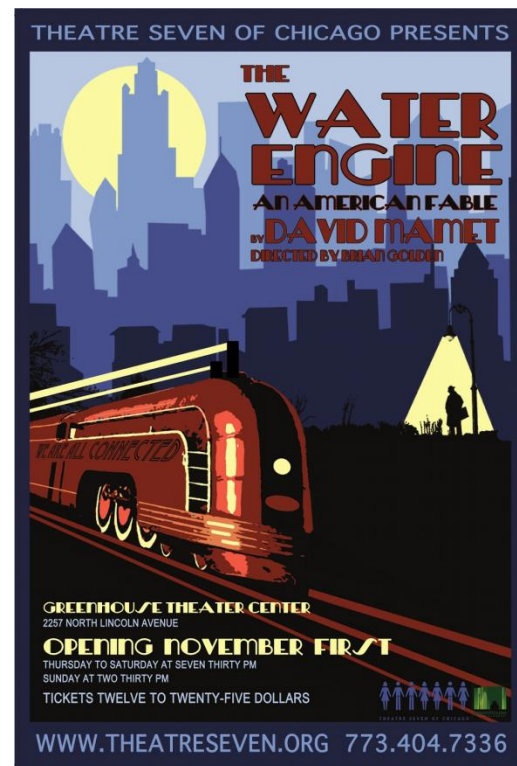
*Chicago Reader Recommended

*NewCity Recommended

*Top 25 Shows of the Year, ChicagoTheatreBlog

"...inventive visual design...an eerie expressionist nightmare..." – Albert Williams, *Chicago Reader*

"...cool to watch and even cooler to listen to..." – Lisa Buscani, *NewCity Stage*



"...sleek and rhythmic...well-paced and thematically relevant" – Sarah Terez-Rosenblum, *Centerstage Chicago*

"...a beautifully nuanced production...the whole ensemble works together like a well-oiled machine" – Lisa Zeldes, *Chicago Theater Blog*

Theatre Seven Production History & Critical Highlights: ***The Chicago Landmark Project*****The Chicago Landmark Project****12 World Premiere Plays about Chicago Places**

with plays by Brooke Berman, J Nicole Brooks, Aaron Carter, Lonnie Carter, Brian Golden, Laura Jacqmin, Jamil Khoury, Rob Koon, Brett Neveu, Yolanda Nieves, Marisa Wegrzyn and the Red Orchid Youth Ensemble

Join Theatre Seven for twelve World Premiere short plays written about specific Chicago places. Using distinct locations in zip codes from Rogers Park to the South Side, *The Chicago Landmark Project* offers twelve diverse snapshots of Chicago life from present-day to the distant past. From famous landmarks like Navy Pier to only-in-Chicago places like the Logan Square Farmers Market and Riverview Amusement Park, *The Chicago Landmark Project* uses location to create an emotional geography of life by the lake.

June 2 – July 10, 2011

Greenhouse Theater, Downstairs Mainstage
24 performances, 1707 tickets sold

*Highly Recommended, Chicago Sun-Times

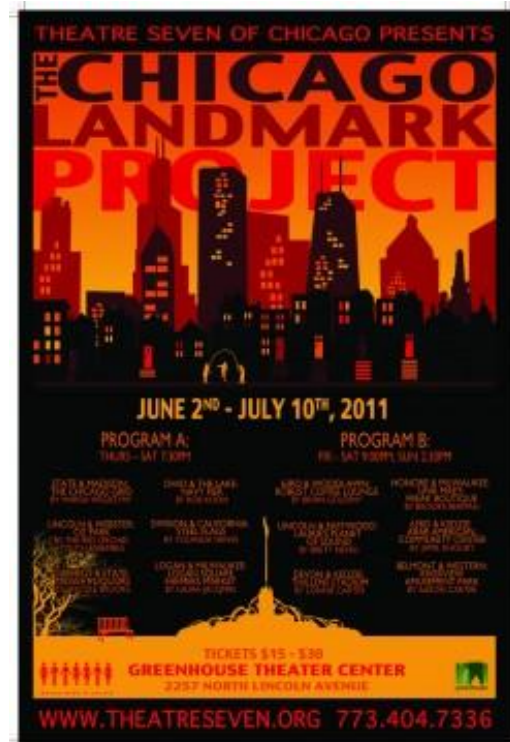
*Featured in American Theatre Magazine

*Published in a book for sale across Chicago and on Amazon.com

"This is the evening our new mayor should put on his summer calendar..." – Hedy Weiss, *Chicago Sun-Times*

"...as good a portrait of the diversity of the city as you can currently find..." – Chris Jones, *Chicago Tribune*

"...an engaging and diverse narrative about our city..." – Brian Hieggelke, *New City*



"Theatre Seven has successfully illuminated the diversity of Chicago's history and its people" – Scotty Zacher, *Chicago Theater Beat*

"...these stories resonate more strongly because we know these tangible pieces of our city inspired these writers, just as it inspires us." – Kris Vire, *TimeOut Chicago*

"The perfect staycation..." – Mary Shen Barnidge, *Windy City Times*

Theatre Seven Production History & Critical Highlights: ***We Live Here***

We Live Here

By Scott Barsotti, Molly Each, Laura Eason, Brian Golden, Kristin Idaszak, Kim Morris, Nick Ward, and Doug Whippo

Directed by Margot Bordelon & Cassy Sanders

Nelson Algren famously wrote that loving Chicago was like “loving a woman with a broken nose.” Eight of Chicago’s best storytellers join forces in an examination of that sentiment for our generation, contributing eight unique autobiographical tales of life by the lake. Weaved together by video interviews with three dozen everyday Chicagoans and the relentless rush of the El train, *We Live Here* cuts an affectionate look at true stories of life and love earned in search of the ultimate badge: Chicagoan.

August 6 – September 11, 2011

Greenhouse Theater, Upstairs Mainstage

24 performances, 1056 tickets sold

*Jeff-Recommended

*Must See Show, CenterStage

*Highly Recommended, AroundtheTownChicago

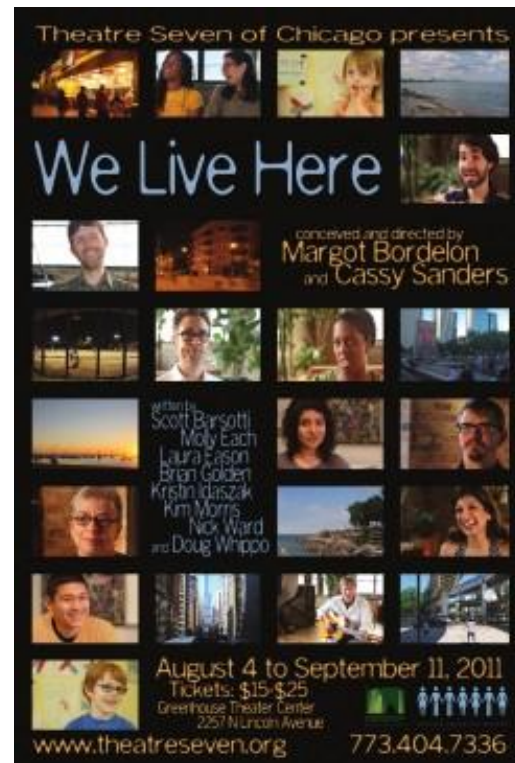
*Recommended, NewCity Stage

*Recommended, Chicago Sun-Times

* 4 Stars, TimeOutChicago

“...a slew of winning little stories...” – Hedy Weiss, *Chicago Sun-Times*

“...bracing immediacy and contagious charm...” – Lawrence Bommer, *Chicago Stage Style*



“It’s impossible to highlight standout performances here. Everyone’s a rock star.” – Lisa Buscani, *NewCity Stage*

“...creates an unaffected, expressive theatrical language.” – Justin Hayford, *Chicago Reader*

“...entertaining, frequently touching, strikingly staged...” – Kris Vire, *TimeOut Chicago*

Theatre Seven Production History & Critical Highlights: *In the Heart of America*

In the Heart of America

By Naomi Wallace

Directed by Brian Golden

A Palestinian-American woman meets a jaded vet in a fleabag Kentucky hotel. Two soldiers try to survive a war and become much more than bunkmates. A pair of spirits chase one another across the empty caverns of space and time. Written during the first Gulf War as a reflection on a generation of American imperialism, Naomi Wallace's intense and poetic 1994 classic pulls together five castoff souls to examine the shattering effects of war and creates a collage of love, pain, horror, heartbreak and hope at the pulsing heart of America.

February 27 – April 1, 2012

Greenhouse Theater, Upstairs Studio

Ongoing



"I wish I had more theater going experiences like this..." – David Zak, *Chicago Stage Style*

"Want to see some kick ass acting? See this play." – Bob Bullen, *Chicago Theatre Addict*

"...a powerful reminder of the ageless cycle of violence..." – Katy Walsh, *The Fourth Walsh*

Donor List: FY2011 (Sept 1, 2010 – Aug 31, 2011)

\$2500+

Chicago Community Foundation
JP Morgan Chase
Richard Driehaus Foundation
Gaylord & Dorothy Donnelley Foundation
Lawrence Madison

\$1000+

Neal and Nancy Kaplan
Aon Foundation
The Saints

\$500+

Seasons of Change
Barbara Agdern
Biostrategies Consulting
Josh Leichtner
Rhonda Golden
Christian Murphy
Dr. David & Julie Buchanan
Lawrence & Marilyn Kaplan

\$250+

Dan & Sheila Stojak
Brian Golden
Northern Trust
Steven & Betsy Peterson
Cathy Wegrzyn
Aaron & Jill Davidson
David Doyle
Aaron & Ellen Edelstein
Robert & Anne Ivanhoe
Daniel Pinkert & Freddi Greenberg
J. Mark & Angela Robinson
Louise Zarrow

\$100+

Heather Imrie
Philip Clement & Mary Ann Everlove
Mike & Linda Duffy

Paul Hybel & Elizabeth Raymond
Julia Lamber
David & Jean Sogin
Jonathan & Jeannette Brownson
Benjamin & Shawna Murrie
Jeffrey & Jone Riester
Andrew Wendt
Carol & Brad White
Helen & Linda Kurtz
Amy Rosenthal
Jim & Joan McArdle
David & Jacqueline Adams
Peter Amundson
Harold and Carol Asher
Helen Baldwin
Lisa Baldwin
Emily Basten
Walter Bayer
Judith Block
Michael & Beth Cates
Andrew Chao
Deb Claflin
Molly Crabtree
Carol K. & Dan R. Cyganowski
Kevin D'Ambrosio
Arthur & Rochelle Elstein
Ashley Fazio
Ann & Art Fox
Nicole Gazzano
Dr. Jack Hudson
Yvonne Johns
Mark Kaplan
Edward Kras
Tom Lunt
Carlotta Maher
Mike Menotti
Mary Mikva
James Moore & Edith Taber
Yola Dianne & Mikel Sanders
Craig Silverman

Theatre Seven of Chicago

Gail Stern
John Supera
Marcus Turnbo
Jonathan Valencia
Emily Woodrow
Judy & George Zerante

\$1+

Ed Cisneros
John Edwards
James Shinkle
Bryant Rosenwinkel
John Sullivan
Patrick Wagner
Robert Adams Jr.
Paul Barker
Donna Barrows
Jon Butts
Amelia Crabtree
Meredith & Philip Dray
Elizabeth Hoffman
Michelle Kemmer
Jeffrey Kunkel
Judith Lesser
Dane Lewandowski
John Mallory

Emerging Theatre Award Application - 2012

Marc & Susan Baldwin Trust
Fawzia Mirza
Kim Morris
Anna Mullany
Carolyn Mullany
Lucy Mullany
Jonathan Reeder
Deborah Reznick
William Rumbler
Chris Sanders
Kyle Terry
Richard Wagner
Suzanne Weiss
Jackie Kaplan
Anne Brogden
Susan Greenberg
Lindsey Pearlman
Peggy Rubens
Ana Silverman
Murray & Arla Sprung
Jack & Susan Ward
Carly Magill
Keith Neagle
Joe Zarrow
Ogonna Anunoby
Jeffrey & Sonja Jones

Ticket Sales History: By Show & Season

<u>Production</u>	<u>Location</u>	<u>Season</u>	<u>Tickets</u>	<u>Revenue</u>	<u>Avg. Price</u>
Is Chicago	Dramatists	2007	610	\$6,387	\$10.47
Killing Women	Dramatists	2007	713	\$6,843	\$9.60
Boys & Girls	DCA	2008	646	\$6,390	\$9.89
Yes, This Really...	Dramatists	2008	604	\$5,355	\$8.87
Election Day	Dramatists	2008	560	\$5,658	\$10.10
The Sand Castle	Chopin	2008	504	\$5,783	\$11.47
Diversey Harbor	Greenhouse	2009	1,423	\$18,289	\$12.85
Lies and Liars	Dramatists	2009	731	\$7,890	\$10.79
Cooperstown	Greenhouse	2009	615	\$6,642	\$10.80
Mimesophobia	Dramatists	2010	574	\$5,783	\$10.08
Hunting and Gathering	Greenhouse	2010	833	\$9,675	\$11.61
The Water Engine	Greenhouse	2010-11	870	\$10,915	\$12.55
Chicago Landmark Pro.	Greenhouse	2010-11	1,707	\$21,523	\$12.61
We Live Here	Greenhouse	2011-12	1,056	\$11,643	\$11.03

<u>Season</u>	<u>Subscribers</u>	<u>Subscription Revenue</u>
2007	0	\$0
2008	42	\$740
2009	51	\$2,194
2010	12	\$430
2010-11	8	\$200
2011-12	59	\$2,702

Additional Community Contributions

As Theatre Seven continues to work toward establishing itself as a true community theatre, it is essential that we contribute value to our communities, both city-wide and artistic. Here is a sampling of how we attempt to go above and beyond just offering entertaining theatre:

*As part of *The Chicago Landmark Project*, Theatre Seven presented nine Free Theatre Nights in venues all over town. The objective of these FTNs was to create opportunities for citizens all over Chicago to see a ten minute play for free in their neighborhood, about their neighborhood. As part of this project, we offered free theatre in Hyde Park, Logan Square, Wicker Park, Streeterville, and more. We brought pieces to locations as diverse as Robust Coffee Lounge, the Logan Square Comfort Station, the Tall Ship Windy on Navy Pier and others.

*Theatre Seven paid over 100 artists for their contributions to our work last year. This, in itself, we consider an achievement and worth noting. We believe strongly that artists deserve to have their work compensated, and as long as a theatre company is sustained by undervaluing the contributions of artists, it is not truly sustainable. We believe that when we pay artists, we are making a commitment to the long-term health of the Chicago artistic community. To give a sense of scale, the actors on our most recent production were paid \$350 and the lead designers \$600. These amounts make us easily a storefront leader in artist compensation.

*Theatre Seven makes a commitment to diversity of gender, race and sexuality in its programming and casting choices. Our attempt to do so reflects our commitment to theatre as an institution that ought speak to an entire community and not just a sliver of it. Between *The Chicago Landmark Project* and *We Live Here* we produced the World Premiere work of ten female playwrights. Historically, over half of our playwrights and nearly half of our directors have been women. Seven of our last eight productions have featured a non-white actor in a leading role. This season's productions include plays by women, stories about the struggles of gay Americans, and conflicted relationships between Americans of different races. This has an inherent value to the arts community and Chicago in general.

*We frequently hold free post-show conversations with our audience that dig much deeper than a surface-level "answer your questions about the play" talkback. We regularly connect our audience with pieces of Chicago history, like Paul Durica, who joined us after *The Water Engine* to talk about the World's Fair of 1934. In less than a week, Theatre Seven will honor and have a conversation with GLASS, the first sanctioned group of openly gay sailors at a Naval base in American history. These events consistently connect our audience to Chicago culture and history.

*In summer 2009, the company donated its time to DePaul Theatre School Arts Management course to be used as a case study for a class marketing project.

*After a 2008 performance of *Boys & Girls*, Theatre Seven hosted 25 junior high aged girls from Rogers Park, free of charge, to participate in Growing Up Girl, a post-show program we tailored around our one-act play about adolescence, *The Shallow End*.

FY2010 Budget – Final

Incomes

	Total	Budget	% of Budget
Direct Public Grants	\$13,814.20	\$5,400.00	255.8%
Direct Public Support	\$12,006.30	\$16,100.00	74.6%
Government Grants		\$1,000.00	17.1%
Special Events	\$60.00	\$350.00	80.8%
Program Income	\$16,553.92	\$20,475.00	45.5%
Outreach & Education	\$200.00	\$440.00	0.0%
Total Incomes	\$42,634.42	\$43,765.00	97.4%

Expenses

	Total	Budget	% of Budget
Business Expenses	\$226.00	\$480.00	47.1%
Professional Fees	\$1,300.00		
Contractor Fees	\$4,303.82	\$4,280.00	100.6%
Operations	\$4,673.14	\$6,070.00	77%
Facilities and Equipment	\$39.80	\$640.00	6.2%
Special Events Expenses	\$403.21	\$475.00	84.9%
Other Types of Expenses	\$708.75	\$1,360.00	52.1%
Travel and Meetings	\$99.20	\$0.00	100.0%
Artist Fees – Production	\$9,105.87	\$8,567.00	106.3%
Labor Fees – Production	\$2,275.00	\$1,985.00	114.6%
Materials Expenses – Prod.	\$5,135.81	\$6,225.00	82.5%
Ticket Agent Fees	\$1,089.30	\$1,940.00	56.1%
Space Rental – Prod.	\$12,767.50	\$13,375.00	95.5%
Total Expenses	\$41,805.77	\$45,397.00	92.1%

FY2011 Budget – Final

Incomes

	Total	Budget	% of Budget
Direct Public Grants	\$24,837.10	\$29,000.00	85.65%
Direct Public Support	\$14,588.00	\$14,700.00	99.24%
Government Grants	\$996.00	\$675.00	147.56%
Special Events	\$15,188.00	\$11,500.00	132.07%
Program Income	\$42,540.50	\$24,000.00	177.25%
Outreach & Education	\$200.00	---	0.0%
Other Types of Income	\$1,938.50	\$350.00	553.86%
Total Incomes	\$100,288.10	\$80,225.00	125.01%

Expenses

	Total	Budget	% of Budget
Business Expenses	\$681.00	\$481.00	141.88%
Professional Fees	\$4,592.50	\$12,000.00	38.27%
Contractor Fees	\$9,345.00	\$4,700.00	198.83%
Operations	\$8,713.77	\$11,245.00	77.49%
Facilities and Equipment	\$0	\$0	0.0%
Special Events Expenses	\$3,100.95	\$3,950.00	78.51%
Other Types of Expenses	\$3,050.45	\$2,576.00	118.42%
Travel and Meetings	\$26.00	\$150.00	17.33%
Artist Fees – Production	\$20,129.00	\$14,300.00	140.76%
Labor Fees – Production	\$2,525.00	\$1,750.00	144.29%
Materials Expenses – Prod.	\$10,161.29	\$7,540.00	134.77%
Ticket Agent Fees	\$5,073.25	\$0	100.0%
Space Rental – Prod.	\$30,900.00	\$23,350.00	132.33%
Total Expenses	\$98,298.21	\$82,041.00	119.82%

Accompanying Budget Narrative

As the above sheet and supporting documents presented within our application indicate, our annual budget has shifted over the previous three years from approximately \$40,000 in FY10 to \$100,000 FY11 to a projected \$87,000 in FY12. This requires some explanation, as the growth of the company has actually been much less erratic than these numbers would make it seem.

Prior to FY10, we had done business with our fiscal year matching the calendar year, but in 2010 we made the switch to a September – August fiscal year. However, in order to do this, we were forced to make our FY2010 an abbreviated eight month term from January to August of 2010 so we could begin the new fiscal year that fall. This was the primary cause for our quite low operating budget in FY2010. (A full calendar year budget for 2010 would have been about \$70,000).

In our first September – August fiscal year, from 2010 to 2011, we budgeted approximately \$82,000, while anticipating running a slight deficit, thanks to the massive production cost outlay of *The Chicago Landmark Project*. However, when we began slotting our 2011-12 production slots, we found an opportunity to place our fall 2011 production, *We Live Here*, in a large venue (Greenhouse Theater Upstairs Mainstage). We felt this presented an opportunity too promising to bypass, but unfortunately, it meant we had to move *We Live Here* to a mid-August opening, which meant that almost all the expenses and a good part of the ticketing revenues are represented in the FY2011 even though *We Live Here* was actually the first show represented by our programming block of 2011-12. If *We Live Here* had been produced three weeks later, fully in FY12, our annual budgets for FY11 and FY12 would have been approximately \$82,000 and \$103,000, reflecting the steady upward movement of the company.