

Bernhardt/Hamlet

By Theresa Rebeck

Directed by Donna Feore

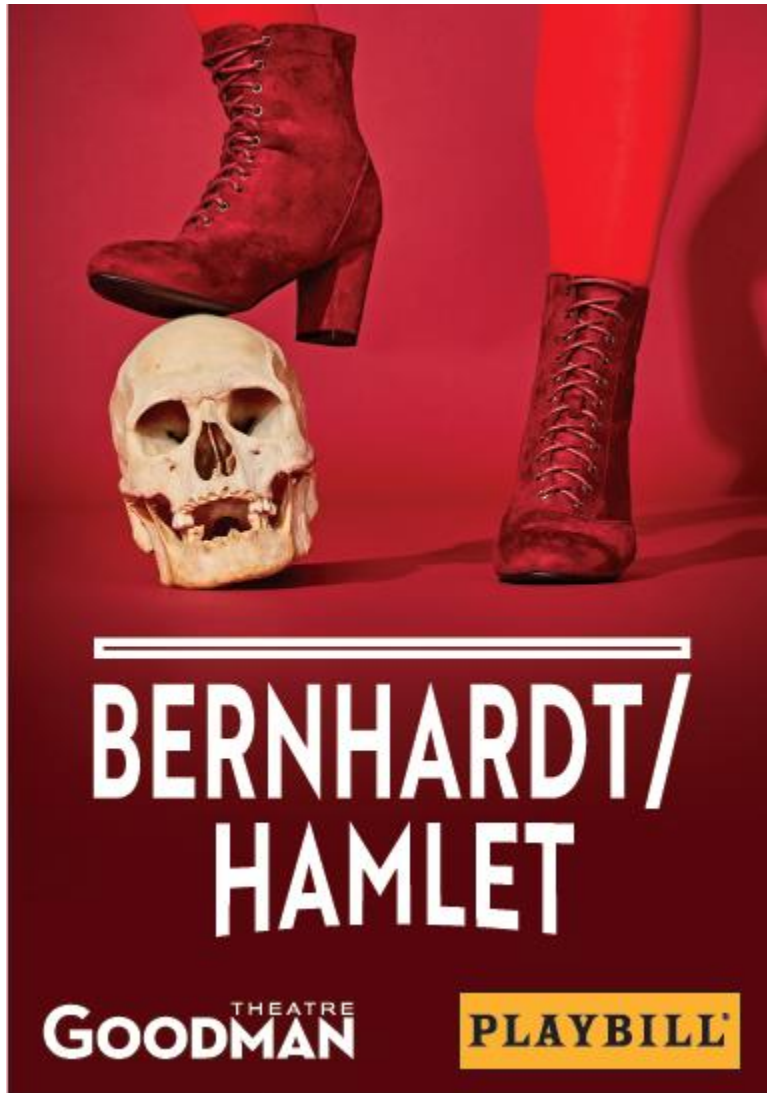


Table of Contents

Page 1 – A Note from Artistic Director Robert Falls

Page 3 – The Sublime is Even Better: *Sarah Bernhardt, Actress/Entrepreneur*

Page 8 – Second-Act Twist

Page 12 – Women in Breeches

Page 17 – Cast and Artists

Page 20 – Artist Profiles

Page 35 – About Us

welcome

Welcome to the 2019/2020 Season! We are thrilled to bring you a slate of plays that I feel sure will beguile, challenge and entertain.

We open our new Season with the raucous romp *Bernhardt/Hamlet*, a play that premiered on Broadway, to much critical acclaim, at Roundabout Theatre Company in 2018. It celebrates and sends up the art of theater-making while exploring the world of 19th-century French actress Sarah Bernhardt—a theatrical powerhouse who defied gender norms to create a prestigious career and distinctive lifestyle. Bernhardt not only owned and operated her own theater, but also cast herself in whatever roles she desired: including, in 1899, the role of Hamlet, which is often considered the zenith of men's acting careers. *Bernhardt/Hamlet* marks the Goodman debut of playwright Theresa Rebeck, a sly provocateur whose work incites laughter and contemplation in equal measure. Best known for her plays *Spike Heels* and *Seminar*, and for the television series *Smash*, Theresa has had four plays appear on Broadway—more than any other living female playwright. Like the 19th century artists she depicts in *Bernhardt/Hamlet*, Theresa considers viewer

accessibility a key foundation of her work; knowledge of Shakespeare isn't a prerequisite for understanding the punchlines in her thought-provoking comedy. Embedded in the jokes is Theresa's exploration of gender in both 1899 and today—she views the past through the lens of the present, showing us what has, and hasn't, changed.

Also making her Goodman debut is director Donna Feore. One of Canada's most celebrated and versatile theater-makers, Donna is best known for reimagining musicals at the Stratford Festival in Stratford, Ontario, where she recently directed and choreographed *Billy Elliott* and *Little Shop of Horrors*. I'm confident that she will showcase *Bernhardt/Hamlet*'s boisterous humor while shrewdly conveying the play's timely themes.

I hope that you will find *Bernhardt/Hamlet*—simultaneously historical and contemporary, funny and stimulating—as engaging as I do.

Robert Falls

Artistic Director of Goodman Theatre

“The Sublime is Even Better”

Sarah Bernhardt, Actress/Entrepreneur

By Neena Arndt

“There are five kinds of actresses: bad actresses, fair actresses, good actresses, great actresses—and then there is Sarah Bernhardt.” — Mark Twain

Few figures of the 19th century allured the public as much as actress and entrepreneur Sarah Bernhardt. While many actors struggled to gain employment, Bernhardt created her own opportunities and eventually opened her own theater, where she could play whatever roles she desired. Though she is best remembered for her acting, Bernhardt amplified her fame by creating a cult of personality and myth, creating a brand through photographs, gossip and an ostentatious lifestyle that followed no script.

Born in Paris in 1844 to a Dutch-Jewish courtesan, Bernhardt lived outside of convention from her earliest years: though she was "illegitimate," her mother's connections with wealthy clientele afforded the young Bernhardt education and opportunity. Despite her Jewish background, she attended a convent school, where she performed in her first play, then studied acting at the Paris

Conservatory. Later, in her memoir *My Double Life*, she described her training, which focused heavily on diction and gesture: “Of all my classes, the one I liked by far the best was Regnier’s. He was gentle, well-bred, and taught us to speak ‘true’...Provost taught us to act in the grand manner, with diction that was rather pompous but elevated. He especially preached amplitude of gesture and inflection....[Samson’s] voice was frail and piercing, his dignity was acquired but flawless. His method was to aim for simplicity.” Notably, Bernhardt’s training (and 19th century acting training, in general) involved little study of characters’ psychology or inner world; rather, actors focused on diction and gesture.

After studying for two years, Bernhardt made her debut at the Comédie-Française at age 18, playing the title role in Jean Racine’s *Iphigénie*. She suffered stage fright on opening night, prompting the critic Francisque Sarcey to opine, “She carries herself well and pronounces with perfect precision. That is all that can be said about her at the moment.”

Despite this inauspicious beginning, the young Bernhardt persisted, playing minor roles at several theaters in Paris and enjoying a robust social life. An affair with a Belgian aristocrat resulted in the birth of her son Maurice when Bernhardt was 20 years old; single motherhood gave the actress extra impetus to succeed financially. Throughout her 20s, Bernhardt gradually built a career, playing roles that ranged from Cordelia in *King Lear* to Zacharie, a

young boy in Racine's *Athalie*. At this time, women appearing in "trouser roles"—male youths—was common, since women's lightness and high voices enabled them, in the eyes of 19th century theater practitioners and audiences, to easily slip into juvenile roles. (Even today, women are often cast in such roles as Peter Pan, and many audiences have no trouble accepting a 30-something adult as a boy who won't grow up).

By the time Bernhardt reached her mid-20s, financial success provided her and Maurice a seven-room apartment, where she employed household help and allowed pet turtles to amble freely from room to room. In 1872, at age 28, she played the title role in Racine's *Phaedra*, delighting audiences and eliciting effusive commendation from Sarcey—the very critic who had once damned her with faint praise.

In addition to her acting, Bernhardt's clever self-promotion catapulted her to fame—in France and beyond. At a time when photography was still in its infancy, Bernhardt often sat for portraits, and became known for her image. She also studied painting and sculpture, frequently exhibiting her works while cultivating a sharp visual aesthetic. This worldwide fame proved useful in 1879, when a disagreement with the managers of the Comédie-Française led to Bernhardt's sudden resignation and sparked her tour of England and America. Before leaving, she assembled a company, selected plays and rehearsed them, assuming a managerial role in addition to starring in

each of the eight plays her troupe performed. Though Bernhardt and her troupe performed in French, American audiences didn't seem to mind. They turned out in droves in 51 cities, though the American press treated Bernhardt gingerly because of her scandalous personal life. After her seven month tour, Bernhardt returned to Paris with \$194,000 (equivalent to about \$4.8 million today). From this point on, Bernhardt often used her profits from touring to support her grandiose lifestyle; she not only enabled her son's gambling habit, but also indulged her own taste for fine homes, jewels, servants and a menagerie that eventually grew to include cheetahs and an alligator.

Upon her return to Paris, few theaters were eager to hire Bernhardt, so she purchased her own—the Théâtre de la Renaissance. From 1893 until 1899, she served as owner and artistic director, producing nine plays, including *Princess Lointaine* by Edmund Rostand. This young, unknown playwright would later go on to write *Cyrano de Bergerac*, and to collaborate extensively with Bernhardt.

In 1899, with debts mounting, Bernhardt leased a theater with a much larger capacity and opportunity for increased revenue. She changed its name to Theatre Sarah Bernhardt, and decorated the lobby with portraits of herself in famous roles. It was there, on May 20, 1899, that she first played the title role in *Hamlet*. Although some bristled at a woman taking on such an iconic male role, Bernhardt was not the first woman to do so: Englishwoman Sarah Siddons played the role more than a

century earlier. The production proved a critical and popular success. The following year, in 1900, cameraman Clement Maurice requested to film the dueling scene between Hamlet and Laertes. He made a phonograph recording while filming so that both the film and the sound could be played together. The resulting film, *Le Duel d'Hamlet*, gives a sense of Bernhardt's acting style, but poor quality and synchronization of the sound recording meant that Hollywood did not embrace this technique for making a film with sound.

Age presented no obstacle to an actress with no interest in realism, who believed that "in the theater, the natural is good, but the sublime is even better." In her mid-fifties, Bernhardt presented Rostand's play *L'Aiglon*, in which she played the young son of Napoleon Bonaparte; the actress playing her mother was 14 years her junior. While other actors started to turn towards more naturalistic performances as the new century dawned, Bernhardt's allegiance to the earlier, melodramatic style allowed her to play roles that might today be considered inappropriate for her. She continued to act, always on her own terms, until shortly before her death in 1923. Some derided her style; playwright George Bernard Shaw wrote of the "childishly egotistical character of her acting, which is not the art of making you think more highly or feel more deeply but the art of making you admire her, pity her, champion her, weep with her, laugh at her jokes, follow her fortunes breathlessly and applaud her wildly when the curtain

falls... It is the art of fooling you.” But others fell captive to her magnetism; actress Ellen Terry remarked, “How marvelous Sarah Bernhardt was! She had the transparency of an azalea with even more delicacy, the lightness of a cloud with less thickness. Smoke from a burning paper describes her more nearly.”

Neena Arndt is the Resident Dramaturg at Goodman Theatre.

Second-Act Twist

Playwright Theresa Rebeck Celebrates Sarah Bernhardt's Reinvention

By Thomas Connors

In *The Art of the Theatre*—her poetic primer on acting—Sarah Bernhardt shared, “I have often been asked why I am so fond of playing male parts. As a matter of fact, it is not male parts, but male brains that I prefer.”

Having played enough characters whose lives were meaningless without the attentions of a man, Bernhardt's decision to put on pants to portray Hamlet was a natural fit for the legendary French actress, who had always shown a bold independence in both her personal and professional life. With *Bernhardt/Hamlet*, playwright Theresa Rebeck imagines the artist's journey as she sets her cap at playing the role to which so many performers aspire.

Bernhardt/Hamlet—which premiered on Broadway in 2018, with Tony Award-winner Janet McTeer in the title role—had been a long time coming for Rebeck. She got to know The Divine Sarah while working on her Ph.D at Brandeis University. “My period was Victorian literature, but my heart was in theater,” recalls Rebeck, whose writing resume includes dozens of plays, three novels, television work (*Dream On, Brooklyn Bridge*) and the 2017 film *Trouble*, which she also directed. “The history of the

theater of the time was livelier than the history of the literature then, and Sarah Bernhardt made a lot of appearances. I was just very naturally wowed by her as a person, and as a figure, like Joan of Arc.”

The fatherless child of a Dutch prostitute, young Sarah had dreams of becoming a nun, but a nobly-born lover of her mother arranged for her to enter the Comédie-Française instead. Her time there was brief; she slapped a leading lady. But Bernhardt landed work as an actress elsewhere in Paris and within a few years found herself becoming an audience favorite. By 1874, she was back at the Comédie-Française, where she made an impression playing the title roles in Voltaire’s *Zaïre* and Racine’s *Phèdre*. Fame came calling and she ran with it, forming her own company and playing across Europe, Canada and the United States. Few were immune to her talent and charm, especially men. When she met Czar Alexander III, he bowed to her. And when she died in 1923, more than 30,000 people poured into the streets of Paris to pay their respects.

Rebeck’s fascination with Bernhardt continued long after she earned her degree. For ten years, she contemplated writing a piece about the actress. “I read books. I went to Prague and saw the famous posters Alphonse Mucha had done of her. Then my friend Francine Prose, who has written historical novels, told me that at some point, you have to put all the research aside, and just write. It just took awhile to really figure out how to tell the story. Once I

figured that out, in 2017 I went to the Sundance Institute Retreat at Ucross Foundation in Wyoming, where I got a good start on it.”

Bernhardt/Hamlet presents the actress in her fifties, casting about for roles more appropriate to her age than the ingénues she once so expertly portrayed. In lively conversation with the playwright Edmond Rostand (*Cyrano de Bergerac*) and the artist Mucha, Bernhardt not only challenges these men with the notion of playing the Danish prince, but by demanding a rewrite of Shakespeare’s play—in prose.

“Everyone in the play is an artist. They all believe there’s a life and a living to be had making art,” observes director Donna Feore, who has earned wide praise for her work at Ontario’s Stratford Festival. “They disagree about how that should happen and Theresa uses that conflict to explode and examine all the preconceived notions we have about such things.”

“A lot of people have said that I am a feminist playwright,” says Rebeck. “I’m certainly a woman playwright. And I certainly write from my point of view, just as Spike Lee writes from a very specific point of view. I was surprised when I started writing at how threatening it seemed to be to have a woman writing about gender and power and yearning and ambition from a very female point of view.”

Nonetheless, the playwright who dared to marry up humor and sexual harassment in her play *Spike Heels* isn’t out to

storm the barricades of social conventions so much as she is intent on telling a good story. And while *Bernhardt/Hamlet* takes one of the world's first true celebrities as its subject, it's no stage version of the standard star-gazing biopic.

“There is a moment in Act II,” notes Rebeck, “where Sarah is really annoyed that Rostand has written this brilliant play—*Cyrano*—and the part he wants her to play is yet another empty ingénue. She is standing there wanting to play Hamlet and he brings her Roxanne. She says, ‘I am not a flower, I was never a flower, it’s beneath me, it’s beneath all women.’ She had embraced the identity of someone who was just very beautiful and sexual and the object of male desire and when she got older and couldn't do that anymore, she immediately wanted to move into trouser parts, she didn’t want to play old ladies. That moment is very much a part of her story. In this moment, today, it has a larger cultural significance and we all hear it in a different way. I am just telling that story, but by bringing it to the light of day at this moment people think, oh yeah, women don’t want this anymore.”

Thomas Connors is a Chicago-based freelance writer and the Chicago Editor of Playbill.

Women in Breeches

By Neena Arndt

In Shakespeare's London, the theater was a boy's club: though women enjoyed the plays as spectators, they were not allowed to perform. Instead, male youths played female roles; scholars believe that their voices changed later due to nutritional differences, so audiences accepted them as women until their voices masculinized them in their teens. Given these gender-bending beginnings, it's unsurprising that countless artists in the last four centuries have seen Shakespearean characters' genders as open to interpretation. Since the late 18th century, 100 years before Sarah Bernhardt legendarily played Hamlet, women frequently played male roles to critical and popular acclaim.

While at first glance the idea of women playing men seems empowering, the dialectic surrounding the practice reveals otherwise. In 1838, when William Macready mounted a production of *King Lear* in London, he noted in his diary his vision for the role of the Fool: "a sort of fragile, hectic, beautiful-faced, half-idiot-looking boy....Bartley observed that a woman should play it. I caught at the idea and instantly exclaimed, 'Miss P. Horton is the very person.'" Macready associates fragility, hastiness, beauty and idiocy with femininity, concluding that a woman should play a character whose very name bespeaks his low intellect. Other 19th century artists copied this idea, and

for a time the Fool became a role associated primarily with women.

The idea of a woman in the role of a tragic hero—such as Romeo or Hamlet—proved similarly complex. Scholar Anne Russell, in a 1996 article entitled “Tragedy, Gender, Performance: Women as Tragic Heroes on the Nineteenth-Century Stage,” considers the reasons for casting women in these roles. “From the 1830s on, expressions of passion, particularly by men, were increasingly seen as problematic in social contexts,” she writes. “Critics often described male characters dominated by passion, emotion and indecision as ‘feminine,’ ‘feminized,’ or ‘effeminate’; both Romeo and Hamlet were considered ‘feminine’ by many 19th century critics and performers.” Therefore, Russell suggests, the constriction of social norms for males allowed women to move into spaces previously monopolized by men. “It was ‘passionate’ and/or ‘feminine’ characters who seem to have been chosen by women as suitable for an occasional performance; some of those experiments became conventions.”

These conventions flourished in a theatrical landscape that did not aim to create a slice of everyday, realistic life. Rather, Shakespeare productions distanced the Bard’s work from the viewer, giving it a sense of “long ago and far away.” Many artists conformed to norms regarding Hamlet’s costume; in the 19th century, Hamlet often wore black silk hosiery, a velvet doublet, a robe with tassels and

a black coronet cap with feathers. This exotic, romanticized Hamlet provided an escape from audiences' everyday lives, so a woman playing the role only intensified the fantasy.

With the rise of realism in the late 19th and early 20th centuries, some critics and artists grew less tolerant of women playing men. Although women continued to take on male roles, doing so became more experimental than conventional. "...Female Hamlets have appeared in benefit performances or in less-than-full productions of the play, and the Hamlets taken seriously by 20th century critics have invariably been male," wrote Leslie Bennetts in a 1982 *New York Times* article. Even actresses playing Hamlet justified their endeavor by pointing out Hamlet's "feminine" qualities: Eva LeGallienne, who played the role in 1937, noted that, "If you look upon Hamlet as a mature man, then I don't think he should be played by a woman. But I think psychologically one feels Hamlet was a youth...and therefore because a boy of that age might not be technically equipped to play the role, this is why many women in their 30s who can look like a youth had the technical skills to play this great role, have played it."

Today, as society's perception of gender shifts, and theater continues to evolve, the question of casting women in male roles (and men in female roles) remains as lively as ever. What does "masculine" mean? "Feminine?" Does it matter if an actor possesses the same physical characteristics as her character? Should she play the

character as male, or make no attempt to masculinize herself? How, in everyday life, do we perform our genders?

Neena Arndt is the Resident Dramaturg at Goodman Theatre.

Goodman Theatre

Robert Falls, **Artistic Director**

Roche Schulfer, **Executive Director**

Presents

Bernhardt/Hamlet

by

Theresa Rebeck

Directed by

Donna Feore

Set Design by

Narelle Sissons

Costume Design by

Dana Osborne

Lighting Design by

Robert Wierzel

Original Music and Sound Design by

Joanna Lynne Staub

Casting by

Adam Belcuore, CSA

Dramaturgy by

Neena Arndt

Production Stage Manager

Briana J. Fahey*

Stage Manager

Nikki Blue*

Commissioned and Originally Produced by
Roundabout Theatre Company, New York, NY.

cast

RaoulNate

Cheeseman*

Ensemble.....Thomas

J. Cox*

Ensemble.....Amira

Danan

Louis Lamercier.....William

Dick*

Lysette..... Amanda

Drinkall*

Worker/Ensemble.....Volen

Iliev*

Ensemble.....Park

Krausen*

Rosamond Gerard.....Jennifer

Latimore*

Alphonse Mucha.....Gregory

Linnington*

Sarah Bernhardt.....Terri

McMahon*

Maurice Bernhardt.....Luigi

Sottile*

Edmond Rostand.....**John
Tufts***

Francois.....**Travis
Turner***

Constant Coquelin.....**Larry
Yando***

Assistant Director.....**Georgette
Verdin**

Fight Director.....**Matt
Hawkins**

Intimacy Consultant.....**Gaby
Labotka**

Understudies never substitute for a listed player unless an announcement is made at the beginning of the play.

Understudies: Nate Cheeseman–*Edmond Rostand*;
Thomas J. Cox–*Alphonse Mucha/Louis Lamerrier*; Amira
Danan–*Lysette/Rosamond Gerard*; Volen Illiev–
Raoul/Francois/Maurice Bernhardt; Park Krausen–*Sarah
Bernhardt*; Roderick Peeples–*Constant
Coquelin/Ensemble*

The video and/or audio recording of this performance by
any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the Illinois Arts Council, a state agency.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829,

AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

*Denotes member of Actors' Equity Association, the union of professional actors and stage managers in the United States.

profiles

NATE CHEESEMAN* (*Raoul*) makes his Goodman Theatre debut. Regional theater credits include *Sense and Sensibility* (Oregon Shakespeare Festival); *Cyrano de Bergerac*, *Juno and the Paycock* (Guthrie Theatre); *Octagon* (Jackalope Theatre Company); *Lone Star Spirits*, *The Wickhams* (Jungle Theater); *33 Variations*, *Romeo and Juliet* (Park Square Theatre); *A Strange and Separate People* (Minnesota Jewish Theatre Company); *The Three Musketeers* (Walking Shadow Theatre Company); *A Lie of the Mind* (Theatre Pro Rata) and many productions with Montana Shakespeare in the Parks. Cheeseman is a graduate of the University of Minnesota Guthrie BFA Actor Training Program.

THOMAS J. COX* (*Ensemble*) returns to the Goodman, where he performed in *A Christmas Carol*, *Blind Date* and *Rock 'n' Roll*. Chicago credits include *Nelson Algren: For Keeps and a Single Day* (Jeff Award nomination), *Old Curiosity Shop* (Jeff Award nomination) and *20,000 Leagues Under the Sea* (Lookingglass Theatre Company, where he is a founding Ensemble Member), as well as work with Writers Theatre, Court Theatre, Northlight Theatre, The House Theatre of Chicago, Eclipse Theatre Company and Piven Theatre Workshop, among others. Regional theater credits include work with Milwaukee Repertory Theatre and The Gift Theatre. Film and

television credits include *Since You've Been Gone*, *Brotherhood* and *Chicago Fire*.

AMIRA DANAN (*Ensemble*) makes her Goodman Theatre debut. Chicago credits include work with Chicago Shakespeare Theater and Windy City Playhouse. Touring credits include *Little Shop of Horrors* (international) and regional theater credits include Laura Schellhardt's *Ever in the Glades* (Kennedy Center). She is represented by Paonessa Talent Agency.

WILLIAM DICK* (*Louis Lamercier*) returns to Goodman Theatre, where previous credits include *Father Comes Home From the Wars (Parts 1, 2 & 3)*; *Blind Date*; *Moonlight and Magnolias*; *The Goat, or Who is Sylvia*; *House and Garden*; *Griller*; *Spinning Into Butter*; and *Hey, Stay a While*. Other Chicago credits include *The Book of Will* and *The Odd Couple* (Northlight Theatre); *The Wizard of Oz*, *A Midsummer Night's Dream*, *The Merry Wives of Windsor*, *Cyrano de Bergerac*, *Henry VIII*, *The Madness of King George III*, *Macbeth*, *Cymbeline*, *Troilus and Cressida*, *The Two Noble Kinsmen* and *The Merchant of Venice* (Chicago Shakespeare Theater); *We All Went Down to Amsterdam* (Steppenwolf Theatre Company); *The Hammer Trinity* (The House Theatre of Chicago) and *The Pitmen Painters* (TimeLine Theatre Company). Regional credits include *Ah, Wilderness*; *Guess Who's Coming to Dinner*; *The Little Foxes*; *All The Way* and *The Great Society* (Asolo Repertory Theatre), as well as work with Milwaukee Repertory Theatre, Studio Arena and Los

Angeles Theatre Center. Film credits include *Oz the Great and Powerful*, *The Merry Gentleman*, *Fred Claus*, *Stranger than Fiction*, *The Break Up* and *The Company*. Television credits include *Empire*, *Chicago Fire*, *Crisis*, *Mob Doctor* and *Leverage*.

AMANDA DRINKALL* (*Lysette*) returns to Goodman Theatre, where she previously appeared in *The Winter's Tale*, *Venus in Fur*, *Ah! Wilderness* and *Measure for Measure*. Chicago credits include *King Charles III* (Chicago Shakespeare Theater); *Mary Page Marlowe* (Steppenwolf Theatre Company); *By the Water*, *White Guy on the Bus* and *Funnyman* (Northlight Theatre); *Last Train to Nibroc* (Haven Theatre, Jeff Award for Best Actress); *Southern Gothic* (Windy City Playhouse); *Rest* (Victory Gardens Theater); *Pygmalion* (Oak Park Festival); *Dutchman* (American Blues Theatre); *Great Expectations* (Strawdog Theatre Company) and *Pride and Prejudice* (Lifeline Theatre). Film and television credits include *The View from Tall*, *Chicago Med* and *Bobby & Iza*. Drinkall holds a BFA from the University of Illinois at Urbana-Champaign and is represented by Gray Talent Group.

VOLEN ILIEV* (*Worker/Ensemble*) makes his Goodman Theatre debut. Chicago credits include work with Lifeline Theatre, TimeLine Theatre and Red Tape Theatre. Regional theater credits include *Escape to Margaritaville* (La Jolla Playhouse). Iliev earned his MFA from UC San Diego and BFA from University of Illinois Champaign-

Urbana. He is represented by the Cooper Company and Lily's Talent Agency.

PARK KRAUSEN* (*Ensemble*) makes her Goodman Theatre debut. Chicago credits include *The Kid Thing* (Chicago Dramatists, About Face Theatre). Regional theater credits include *The Seagull* (Serenbe Playhouse); *Sheltered* (Alliance Theatre); and work with Lincoln Center, Hartford Stage, Actors Express, Georgia Shakespeare and North Carolina Shakespeare Festival. International credits include *NOT I* and *5Kings*. Additional theater credits include *Midnight Pillow* (Theater Emory - Director); *Certain Woman of An Age* (The Second City – Creative Consultant). Film and television credits include *MacGyver* and *BenTen*. Krausen is a graduate of Emory University and Paris' National Conservatory of Dramatic Arts. ParkKrausen.com

JENNIFER LATIMORE* (*Rosamond Gerard*) makes her Goodman Theatre debut. Chicago credits include work with TimeLine Theatre, Steppenwolf Theatre Company, Writers Theatre, Chicago Shakespeare Theater, Northlight Theatre and Court Theatre. Regional theater credits include work with American Players Theatre and Milwaukee Repertory Theater. Television credits include *Empire*, *The Chi*, *Chicago PD* and *Proven Innocent*. Film credits include *An Acceptable Loss* and *Killing Eleanor*.

GREGORY LININGTON* (*Alphonse Mucha*) most recently appeared at the Goodman in *The Winter's Tale* and *Blind Date*. Chicago credits include Northlight Theatre and he

has appeared in New York at the Brooklyn Academy of Music and Joe's Pub. Regional credits include Milwaukee Repertory Theatre, Berkeley Repertory Theatre, Seattle Repertory Theatre, Yale Repertory Theatre, Ford's Theatre, Arena Stage, Shakespeare Theatre DC, Theater J, Kennedy Center, Shakespeare Center LA, CTG and PCPA. A 12-year company member of the Oregon Shakespeare Festival he is also a five-year company member of Misery Loves Company in Prague. Film and television credits include *Innocent Sleep*, *Harrison's Flowers*; *Chicago PD*, *Grey's Anatomy*, *Shameless*, *Major Crimes* and *The West Wing*. gregorylinington.com

TERRI MCMAHON* (*Sarah Bernhardt*) makes her Goodman Theatre debut. A veteran actor of the Oregon Shakespeare Festival, McMahon has appeared in over 50 productions in 23 seasons, including the world premieres: *Sweat*, *Fingersmith*, *The Great Society* and *All the Way*. Additional regional theater credits include work with Intiman Theatre, Arizona Theatre Company, TheatreWorks Silicon Valley, Seattle Repertory Theatre, La Jolla Playhouse and Center Theatre Group. Film credits include *Calvin Marshall*. TerriMcMahon.com

LUIGI SOTTILE* (*Maurice Bernhardt*) returns to the Goodman, where he was last seen in the *New Stages* Festival production of *Hundreds and Hundreds of Stars*. Chicago credits include work with Court Theatre, Stepwolf Theatre Company, Northlight Theatre and Chicago Shakespeare Theater. Regional theater credits

include work with Folger Theatre, Woolly Mammoth Theatre Company, D.C.'s Signature Theatre, Utah Shakespeare Festival, Pennsylvania Shakespeare Festival, Milwaukee Repertory Theater, Arden Theatre Company, Philadelphia Theatre Company, Walnut Street Theatre, Wilma Theater, People's Light, Act II Playhouse, Lantern Theater Company, Azuka Theatre, Shakespeare in Clark Park and Philadelphia Fringe Festival. Television credits include *Chicago P.D.* and *It's a Man's World*.

JOHN TUFTS* (*Edmond Rostand*) makes his Goodman Theatre debut. Chicago credits include *Nell Gwynn*, *Love's Labor's Lost* and *Tug of War* (Chicago Shakespeare Theater). New York credits include *Pride and Prejudice* (Primary Stages, Lucille Lortel Award nomination); *Virtual Meditation* (Ensemble Studio Theater) and *Fashions for Men* (Mint Theatre, Lucille Lortel Award nomination). Regional theater credits include 12 seasons with the Oregon Shakespeare Festival, as well as work with Arena Stage, Seattle Repertory Theatre and Guthrie Theatre, among others. Awards include an Arthur Kennedy Award for Acting, an Indy Award and the *Wall Street Journal's* Best of 2016 Award. Tufts earned his BFA from Carnegie Mellon University. JohnTufts.com

TRAVIS TURNER* (*Francois*) returns to the Goodman, where he previously appeared in *The Upstairs Concierge* and two seasons of The Second City's *Twist Your Dickens*. Recent credits include: *The Adventures of Augie*

March (Court Theatre); *East Texas Hot Links* (Kenny Leon's True Colors Theatre Company); *Goodnight, Tyler* and *A Midsummer Night's Dream* (Alliance Theatre); *Macbeth* (Denver Center Theatre Company); *Bootycandy* (Windy City Playhouse); *The Art of Falling* (The Second City/ Hubbard Street Dance); *Thaddeus and Slocum* (Lookingglass Theatre Company); and *The Flick* (Steppenwolf). He is a graduate of Northwestern University.

LARRY YANDO* (*Constant Coquelin*) returns to the Goodman, where he previously appeared as Ebenezer Scrooge in 11 productions of *A Christmas Carol*, as well as *The Little Foxes*, *The Jungle Book* and *Candide*. Chicago credits include *Titus Andronicus* (Defiant Theatre); *The Tempest*, *King Lear*, *Cymbeline* and *Antony and Cleopatra* (Chicago Shakespeare Theater); *Angels in America*, *Travesties* and *Measure for Measure* (Court Theatre), as well as work with Steppenwolf Theatre Company, Writers Theatre, Pegasus Players and Royal George Theatre. Yando has won multiple Jeff Awards for his work in Chicago theater. He was chosen for the Lunt-Fontanne Fellowship Program in 2010.

THERESA REBECK (*Playwright*) is a Pulitzer Prize finalist whose work has been widely produced on and off Broadway. Broadway credits include *Bernhardt/Hamlet*, *Dead Accounts*, *Seminar* and *Mauritius*. Regional credits include *Seared*, *The Scene*, *The Water's Edge*, *Loose Knit*, *The Family of Mann*, *Spike Heels*, *Bad Dates*, *The*

Understudy and *Omnium Gatherum*. Directing credits include work with The Alley Theater of Houston, Dorset Theater Festival, the Orchard Project and Folger Shakespeare Theatre. Television and film credits include *Trouble*, *NYPD Blue* and *Smash*. Rebeck is a recipient of the William Inge New Voices Playwriting Award, the PEN/Laura Pels Foundation Award, a Lilly Award and more.

DONNA FEORE (*Director*) is one of Canada's most versatile creative talents, highly praised for her work as a Director and Choreographer at the Stratford Festival. Directing credits include *Billy Elliot*, *Little Shop of Horrors*, *The Music Man*, *The Rocky Horror Show*, *Cyrano de Bergerac*, *The Madwoman of Chaillot* and *Guys and Dolls* (Stratford Festival); Tom Stoppard's *Rock 'N' Roll* and *It's a Wonderful Life* (Canadian Stage); Creative Producer and Director of *Life Reflected* and *The Hockey Sweater* (National Arts Centre); and *Lecture on the Weather* and *A Soldier's Tale* (Detroit Symphony). Selected opera credits include *Tosca*, *Red Emma*, *Oedipus Rex* and *Siegfried* (Canadian Opera Company). Selected film and television credits include *Mean Girls*, *Martin and Lewis* and *Eloise*.

NARELLE SISSONS (*Set Design*) makes her Goodman Theatre debut. New York credits include *All My Sons* (Roundabout Theatre); *How I Learned to Drive*; *Stop Kiss*; *In the Blood*; *Kit Marlowe*; *Julius Caesar* and *Little Flower of East Orange* (The Public Theatre), as well as work with LABYrinth Theatre Company (where she is a Co-Member),

among others. International credits include *Jesus Hopped the A Train*; *Dollhouse*; *The Syringa Tree* and *Sokrates: A Banquet in Prytaneion*. Sissons earned a Fulbright Specialist Grant and Drama Desk, Helen Hayes, Elliot Norton and Kevin Kline Award nominations and was an exhibitor at the 2007 and 2011 Prague Quadrennial.

DANA OSBORNE (*Costume Design*) is an award-winning set and costume designer based in Ontario, Canada. Recent Canadian credits include *The Hound of the Baskervilles* (Shaw Festival Theatre); *Miss Bennet – Christmas at Pemberley* (Citadel Theatre); *Art* (Soulpepper); *Billy Elliot*, *Little Shop of Horrors*, *The Front Page*, *The Music Man* and *Rocky Horror Show* (Stratford Festival), as well as work with Pacific Opera. Osborne has designed for 27 productions over 19 seasons at the Stratford Festival. She is a member of the Associated Designers of Canada. DanaOsborne.ca

ROBERT WIERZEL (*Lighting Design*) returns to the Goodman, where he previously worked on productions of *An Enemy of the People*, *Another Word for Beauty*, *Luna Gale*, *The Rose Tattoo* and *Big Love*. Chicago credits include work with Chicago Shakespeare Theater (Jeff Award nominations: *Troilus and Cressida*, *The Tempest*), Chicago Opera Theatre and Lyric Opera of Chicago. Broadway credits include *Lady Day at Emerson's Bar & Grill*, *FELA!* and *Dreams and Nightmares*. Off-Broadway credits include work with Roundabout Theatre Company, the Public Theater, Signature Theatre and Playwrights

Horizons, among others. Wierzel has extensive regional theater credits with theaters across the country. Wierzel's dance work includes 33 years with choreographer Bill T. Jones and the Bill T. Jones Opera Ballet, as well as *Walking the Line* at the Louvre Museum. Wierzel is a Creative Partner with Spark Design Collaborative, an adjunct faculty member at NYU's Tisch School of the Arts and a guest lecturer at the Yale School of Drama.

JOANNA LYNNE STAUB (*Original Music and Sound Design*) returns to the Goodman, where she previously worked on *How to Catch Creation*. Off-Broadway credits include work with The Public Theater, Ensemble Studio Theatre and New York Theatre Workshop. Regional theater credits include work with La Jolla Playhouse, 5th Avenue Theatre, Oregon Shakespeare Festival, Alliance Theatre, Cleveland Playhouse and Cincinnati Playhouse in the Park. Classical credits include work with St. Louis Symphony and New Jersey Symphony Orchestra. Television credits include *Live! The Sound of Music*, *Peter Pan* and *The Wiz*. Staub also has extensive credits associate designing and engineering Broadway and national touring companies. Staub holds degrees from Ithaca College and the University of Illinois and teaches sound design at Princeton University. JLSSound.com

BRIANA J. FAHEY* (Production Stage Manager) is in her seventh season with Goodman Theatre, having most recently stage managed *The Winter's Tale*. Her regional credits include stage managing at Milwaukee Repertory

Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

NIKKI BLUE* (*Stage Manager*) returns to Goodman Theatre, where previous credits include *Lottery Day*, *The Santaland Diaries*, *Having Our Say*, *The Wolves*, *The Matchmaker* and New Stages Festival productions of *Graveyard Shift*, *Lottery Day*, *Support Group for Men* and *Objects in the Mirror*. Other regional credits include *Six* (Chicago Shakespeare Theater), *Godspell* (Arkansas Repertory Theatre/2 Ring Circus), *Gerald Clayton Piedmont Blues* (tour) and *The Year I Didn't Go to School* (Chicago Children's Theatre). She has also worked with Yale Opera, Utah Festival Opera & Musical Theatre and Florida Studio Theatre. Blue was a stage management apprentice at Steppenwolf Theatre Company, a floor manager at the Goodman for two seasons and is a graduate of the University of Central Florida.

ROBERT FALLS (*Goodman Theatre Artistic Director*) will revive his 2014 production of *Don Giovanni* for the Lyric Opera this fall, and will direct Brian Friel's *Molly Sweeney* at the Goodman next spring. Most recently, he directed Shakespeare's *The Winter's Tale* and David Cale's *We're Only Alive for A Short Amount of Time* (Goodman Theatre, The Public Theater). Other recent productions include *Pamplona*, starring Stacy Keach; Rogelio Martinez's *Blind Date*; and his own original adaptation of Ibsen's *An Enemy of the People*. Recent credits also include *2666*, adapted

from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh*, starring Nathan Lane and longtime collaborator Brian Dennehy (Brooklyn Academy of Music); and Beth Henley's *The Jacksonian*. Falls' Broadway productions include *Death of a Salesman*, starring Dennehy; *Long Day's Journey into Night*, starring Dennehy, Vanessa Redgrave, Philip Seymour Hoffman and Robert Sean Leonard; Eric Bogosian's *Talk Radio*; the American premiere of Conor McPherson's *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of Elton John and Tim Rice's *Aida*, for which he also co-wrote the book, continues to be produced around the world. Previous Goodman productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; the world premieres of Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge*, *Dollhouse* and *Luna Gale*; and Gilman's *Soups, Stews, and Casseroles: 1976*. Falls' honors for directing include a Tony Award (*Death of a Salesman*), a Drama Desk Award (*Long Day's Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards. For "outstanding contributions to theater," he has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O'Neill Medallion (Eugene O'Neill Society), the

Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor's Award. Falls was inducted into the Theater Hall of Fame in 2015.

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) started working in the Goodman Theatre box office and ultimately became executive director in 1980. Since that time he has overseen more than 350 productions including close to 150 premieres. He initiated the Goodman's annual production of *A Christmas Carol*, which celebrated 40 years as Chicago's leading holiday arts tradition in 2017. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. During their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the "Best Regional Theatre" in the U.S., the Pulitzer Prize for Lynn Nottage's *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. He coordinated the 12-year process to relocate the Goodman to the Theatre District in 2000. To mark his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters

and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace. Schulfer received an Honorary Doctor of Fine Arts degree from

North Central College. He taught at the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. Schulfer is a lifelong Chicago area resident and received a degree in economics from the University of Notre Dame, where he managed the cultural arts commission.

Goodman Theatre thanks the following individuals for their
generous support!

**The Edith-Marie Appleton Foundation/ Albert and
Maria Goodman**

Roger and Julie Baskes

Joan and Robert Clifford

David and Alexandra Fox

Kimbra and Mark Walter

2019-2020 Season Sponsors

Carol Prins and John Hart

2019-2020 Albert Season Sponsors

Kathleen and James Cowie

Catherine Mouly and LeRoy T. Carlson, Jr.

The Daniel and Genevieve Ratner Foundation

Engagement Sponsors

about us

AMERICA'S "BEST REGIONAL THEATRE" (*Time* magazine), Goodman Theatre is a premier not-for-profit organization distinguished by the excellence and scope of its artistic programming and civic engagement. Led by Artistic Director Robert Falls and Executive Director Roche Schulfer, the theater's artistic priorities include new play development (more than 150 world or American premieres in the past three decades), large scale musical theater works and reimagined classics (celebrated revivals include Falls' productions of *Death of a Salesman* and *The Iceman Cometh*). Goodman Theatre artists and productions have earned two Pulitzer Prizes, 22 Tony Awards, over 160 Jeff Awards and many more accolades. In addition, the Goodman is the first theater in the world to produce all 10 plays in August Wilson's "American Century Cycle;" and its annual holiday tradition *A Christmas Carol*, now in its fifth decade, has created a new generation of theatergoers. The Goodman also frequently serves as a production partner with local off-Loop theaters and national and international companies by providing financial support or physical space for a variety of artistic endeavors.

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts as education. This practice uses the process of artistic creation to inspire youth, lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago's cultural renaissance in the early 1900s. The Goodman family's legacy lives on through the continued work and dedication of Kenneth's family, including Albert Ivar Goodman, who with his late mother, Edith-Marie Appleton, contributed the necessary funds for the creation of the new Goodman center in 2000.

Today, Goodman Theatre leadership also includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. David W. Fox, Jr. is Chair of Goodman Theatre's Board of Trustees, Denise Stefan Ginascol is Women's Board President and

Megan McCarthy Hayes is President of the Scenemakers Board for young professionals.