

An Enemy of the People

By Henrik Ibsen

Adapted and Directed by Robert Falls

Table of Contents

Page 2 A Note from Artistic Director Robert Falls

Page 5 Like Playwright, Like Character: Henrik Ibsen & Dr. Stockmann

Page 12 Drink Up: The History Behind Your Clean Glass of Water

Page 19 Show Information and Artist's Profiles

Page 45 Testing the Waters: Stage Chemistry on the Science of Water

Page 49 Coming Soon to the Owen: *Until the Flood*

A Note About An Enemy of the People

Any theater artist will inevitably confront the genius of 19th century Norwegian playwright Henrik Ibsen. Often dubbed “The Father of Modern Drama,” Ibsen wrote plays that differed from his forerunners’ in both style and subject matter. Portraying life “just as it is” had never been a goal for playwrights in previous eras: the ancient Greeks incorporated song, dance and masks into their performances; Shakespeare’s characters spoke in verse; and 19th century melodramas embraced sensationalism and sentimentality. Ibsen, a keen observer of human behavior, wrote dialogue that mimicked real speech, aiming to showcase a slice of life in his plays. He also never hesitated to expose society’s problems, and often bucked against middle class Victorian era norms—writing frankly about women’s roles in his 1879 play *A Doll’s House*, and venereal disease in 1881’s *Ghosts*.

When critics widely panned *Ghosts*, Ibsen felt at once stung and superior. He viewed himself as a truth seeker and teller, and quickly wrote *An Enemy of the People*, in which the central character, Dr. Thomas Stockmann, views himself the same way. Dr. Stockmann discovers that his small town's public baths are contaminated by illness-causing bacteria—but when he unveils his finding, he, like Ibsen, suffers backlash from critics. Intriguingly, both Ibsen's and Dr. Stockmann's grievances go far beyond the particular topics they address.

Although I have read and admired Ibsen's work for most of my life, I have rarely staged it. The lone exception was my collaboration with the Chicago-based Rebecca Gilman on her adaptation of *A Doll's House*, set in Lincoln Park in the early 2000s. That adaptation, along with the other plays in Rebecca's distinguished body of work, demonstrates her

interest in social issues—a trait that can be traced to Ibsen. I have also often directed the work of Arthur Miller, another major American writer who was influenced by Ibsen's plays; in fact, Ibsen's lineage is so pervasive that one need not produce his plays in order to celebrate it. In choosing to adapt and direct, *An Enemy of the People* for our 2017/2018 Season, I was compelled both by our country's political tumult and by the play's complex treatment of myriad topics—from how we view our fellow humans, to public good vs. individual rights, to the pitfalls of democracy. Though it was written more than 130 years ago, I find the play's themes remarkably fresh, and the questions it raises just as perplexing as they must have been to 19th century audiences.

I invite you to join me in examining and enjoying this timeless—and timely—classic. **END OF ARTICLE**

Like Playwright, Like Character: Henrik Ibsen & Dr. Stockmann

By Neena Arndt

“Work on this play has been a pleasure, and now that I am done with it, I feel a sense of loss and emptiness. Dr. Stockmann and I got along famously together; there are so many things we agree upon; but the doctor is much more chaotic than I am.

Moreover he has other qualities that allow him to say a number of things which would not be tolerated quite so well if they were to come from my lips.” — Henrik Ibsen, in an 1882 letter to his publisher

By the time he wrote *An Enemy of the People*, Ibsen was well acquainted with the controversy his plays triggered. His 1879 work, *A Doll’s House*, sparked riots in the streets of Copenhagen when its central character, Nora, left her husband and children at the end of the play. *Ghosts*, in which the characters

openly discuss syphilis, left audiences and critics reeling: British critic Clement Scott referred to it as “an open drain, a loathsome sore unbandaged, a dirty act done publicly.” Ibsen, now revered for his then-controversial tendency to shine light on society’s dark corners, felt angry that his frank discussion of what he considered important issues went unappreciated. While 19th century mores dictated that the underbellies of marriage, sex and middle class society remain unexamined, Ibsen was determined to scrutinize them as a scientist would. Partly in response to his critics, Ibsen created the protagonist of *An Enemy of the People*: Thomas Stockmann, a doctor who discovers that the public baths in his small Norwegian town are polluted with illness-causing bacteria. He shares his findings with the mayor and fellow townspeople, believing they will laud him as a hero and remedy the problem

immediately, regardless of cost. But just as critics derided Ibsen for pointing out an inconvenient truth, Dr. Stockmann's cohorts respond not with adulation but with a complicated mix of resentment and antipathy, and a desire to protect their own self interests.

Though his name is nearly synonymous with Norwegian playwriting, Ibsen spent much of his adult life outside of his native land. Born in Skien to a well-to-do merchant family, Ibsen spent his early childhood enjoying the comforts of upper middle-class life. When he was seven, however, his parents' finances faltered, and the family moved permanently to their small summer house outside the city. After leaving school at age 15, Ibsen was apprenticed to a pharmacist. He began to write plays in his late teens, and left pharmacology to work at Det Norske Theater in Bergen, where he was involved in the

production of 145 plays. He moved eventually to Oslo (then Christiania) to work at the Christiania Theater, and continue to write. But Ibsen had grown disenchanted with his homeland, having spent much of his young adulthood in poverty. He moved to Italy in 1864 at age 36; though no one had specifically compelled him to leave, Ibsen often insisted that his exit was forced, writing later that “everybody was against me.” His whole life he harbored a sense—justified or not—that others failed to grasp the merits of his work and see the world through his eyes. The alienated writer spent 27 years abroad, penning his most famous works from his adopted homes of Italy and, later, Germany.

Like Ibsen, Dr. Stockmann possesses a keen eye for society’s problems. In an era in which germ theory—that is, the idea that diseases are caused by organisms invisible to the naked eye—was not

widely accepted or known by the common population, Dr. Stockmann ferrets out truth. Like middle class society, the water in the baths appears clean and respectable to the casual viewer. A closer observation finds that both are fetid. But in addition to their noble truth-seeking attributes, the two men also share a disdain for people. Both are so pessimistic about human nature that they fear democracy can never work because it depends on the populace to elect adept leaders. In Robert Falls' adaptation, when Dr. Stockmann's arguments are threatened, he declares, "The might of the majority does not make right, and you know it! Right is on the side of people like me. Of the enlightened few, of the great intellects of the visionaries, who see and understand the truth." Ibsen, in an 1882 letter, wrote "the minority is always right." While this disdain might spur Ibsen and Dr. Stockmann's work, It also

alienates them from the very individuals they endeavor to educate.

From Italy (and later, Germany), Ibsen continued correspondence with Scandinavian theaters, who produced his work even in his absence. During the decades of his self-imposed exile, his worldwide reputation improved considerably as the 19th century drew to a close and old morals gave way to new. Now often referred to as the “Father of Modern Drama,” Ibsen is applauded for exposing society’s issues—and indeed, modern audiences and critics consider social critique to be a hallmark of fine art. History has shown us that the minority, in this case, was right. But even if Ibsen stood on higher moral ground than his critics, did he have the right to consider himself superior? Might the townspeople have accepted Dr. Stockmann’s ideas more readily

had he not insulted them? Is it better to possess great knowledge, or the ability to communicate it?

END OF ARTICLE

Drink Up: The History Behind Your

Clean Glass of Water

By Neena Arndt

From cooking to showering, fresh coffee and laundry, we often take the availability of clean water for granted. Yet when Henrik Ibsen wrote *An Enemy of the People* in 1882, the specialty of bacteriology was in its infancy, and viruses had yet to be discovered, so scientists had just begun to understand how diseases could spread through contaminated water. Humans had tried for millennia to stanch the spread of contagions, but ignorance of these invisible-to-the-nakedeye life-forms prevented much progress. Nonetheless, many cultures developed strategies to purify their water, and we have savvy minds and societies to thank for the modern water safety enjoyed by most.

In ancient Egypt, shrewd citizens discovered that the chemical alum, when applied to water, caused the sediment to stick together and form clots large enough to remove. Quenching one's thirst became a much more pleasant experience. A millennium or so later, the ancient Greek physician Hippocrates grew disenchanted with the grit in the water he used for medical treatments. He fashioned a crude system of filtering: pouring water through a cloth bag. This system came to be known as the Hippocrates Sleeve. He also advised boiling water before drinking, for flavor enhancement.

Until the 19th century, however, most efforts focused on removing visible contaminants from water; for much of human history, the notion of invisible contaminants would have seemed far-fetched. In both Europe and China, people subscribed to the miasma theory—or the idea that disease was spread

through bad air. Those in Western cultures commonly considered night air as particularly dangerous, securing their doors and windows when evening fell; however, this caused disease to spread faster, as people spent nights in close quarters with others, including sick family and friends. As early as the 17th century, pioneering microbiologists such as Athanasius Kircher and Antonie van Leeuwenhoek observed microorganisms under microscopes, and postulated they might be the cause of disease.

Others dismissed their theories; the miasma theory held strong and infectious diseases ran rampant.

In 1854, London physician John Snow doubted that “bad air” was the cause of a deadly cholera outbreak. He traced the illness back to a water pump that pulled from a sewage-polluted section of the Thames River, and convinced city officials to disable the pump by removing its handle. On further

investigation, Snow discovered that the pump's well was adjacent to a cesspit in which a choleric baby's diaper had been washed, and he suggested that the disease had spread via the fecal-oral route. This theory, however, proved too revolting to swallow for city officials, who replaced the pump's handle as soon as the immediate crisis passed. The miasma theory still prevailed.

In the late 1850s and 1860s, French chemist Louis Pasteur made further advances in germ theory by discovering microorganisms originated from other microorganisms, and proving that microorganisms were the cause of a disease that affected silkworms—and in turn, the silk industry. German physicist and microbiologist Robert Koch elaborated on previous scientists' work by creating a set of criteria for determining whether a particular microorganism caused a particular disease. "Koch's

postulates” stated that the microorganism: 1. must be found in all organisms suffering from the disease, but not in healthy organisms; 2. must be able to be isolated from a diseased organism and grown in culture; 3. should cause disease when introduced to a healthy organism; and 4. must be re-isolated from the inoculated, diseased experimental host, and be identified as being identical to the original specimen. Although these have since been amended (in particular, many organisms are exposed to disease but never become ill), they served as an important tool to isolate the cause of late 19th century bacterial illnesses.

As more scientists and doctors accepted germ theory, they considered ways to apply their knowledge to prevent the spread of illness. English surgeon Joseph Lister used carbolic acid to sterilize surgical instruments and clean wounds, and his

patients immediately suffered fewer postsurgical infections. Now considered a father of modern surgery (his memory is honored daily by garglers of his namesake, Listerine), Lister faced skepticism from many colleagues of his day. As late as 1869, at the annual meeting of the British Medical Association, surgeon Thomas Nunneley charged that germ theory was incorrect, and therefore, Lister's methods ineffective.

By 1882, when Ibsen penned *An Enemy of the People*, germ theory had earned the acceptance of the scientific community with few remaining dissenters. But scientists, doctors, engineers and city planners had not yet implemented their knowledge, nor had chlorinated drinking water or swimming pools become a solution. The widespread safety of tap water in developed countries would later rank among the most monumental human

achievements of the 20th century. Yet, even as a man of the 19th century, Ibsen demonstrates a remarkable understanding of germ theory and bacteriology.

END OF ARTICLE

An Enemy of the People

Written by Henrik Ibsen

Directed and Adapted by Robert Falls

Billing. Jesse Bhamrah
Katherine Stockmann.. . . Lanise Antoine Shelley
Peter Stockmann... Scott Jaeck
Hovstad.. Aubrey Deeker Hernandez
Dr. Thomas Stockmann . . . Philip Earl Johnson
Petra Stockmann... Rebecca Hurd
Morton Kiil.. David Darlow
Aslaksen.. Allen Gilmore
The Drunk.. Larry Neumann, Jr.
Townspeople.. Carley Cornelius, Arya Daire*, Guy Massey*, Roderick Peeples*, Dustin Whitehead

Assistant Director: Michael Cotey

Assistant Lighting Designer: Jason Lynch

Fight Choreographer: Chuck Coyl

JESSE BHAMRAH (Billing) makes his Goodman Theatre debut. Regional credits include I Heart Juliet and A Midsummer Night's Dream at Illinois Shakespeare Festival and A Christmas Carol, Jane Eyre and Man of La Mancha at Milwaukee Repertory Theater. He attended James Madison University. He is represented by Stewart Talent Agency.

CARLEY CORNELIUS (Townsperson) returns to Goodman Theatre, where she previously understudied in Smokefall in 2014. In Chicago, she has worked with Windy City Playhouse, Chicago Shakespeare Theater, Victory Gardens Theater and is an ensemble member of Definition Theatre Company. Regional credits include productions with Montana Shakespeare in the Parks, Door Shakespeare, Texas Shakespeare Festival, Oregon Shakespeare Festival: Play On! podcast, Urbanite Theatre, The Great River Shakespeare Festival, Colorado Springs Fine Arts Center, The Lark Play Development Center, The Edge Theater Company and Colorado Theatreworks, where she received Henry Award nominations for her work in Venus in Fur and Constellations. She earned her BA from Ball State University and her MFA from the University of Illinois Urbana-Champaign. She is represented by Big Mouth Talent.

ARYA DAIRE* (Townsperson) makes her Goodman Theatre debut. Chicago credits include A Disappearing Number and Inana (TimeLine Theatre Company), Julius Caesar (Writers Theatre), subUrbia (University of Chicago), Samsara and Disconnect (Victory Gardens Theatre), Principal Principle (Stage Left Theatre), Rudolph the Red-Nosed Reindeer: the Musical (Emerald City Theatre), Much Ado About Nothing (Rasaka Theatre Company), The 25th Annual Putnam County Spelling Bee (Beverly Arts Center) and Big Lake, Big City (Lookingglass Theatre Company). Regional credits include A Christmas Carol (Milwaukee Repertory Theatre) and Miranda (Indiana Repertory Theatre). TV credits include the Emmy-nominated A Christmas Carol—The Concert and Chicago Fire. She attended Northwestern University and is represented by Stewart Talent Agency.
AryaDaire.com

DAVID DARLOW* (Morton Kiil) returns to the Goodman, where he previously appeared in Uncle Vanya, Camino Real, The Seagull, A Life in the Theatre, As You Like It, A Midsummer Night's Dream, A Winter's Tale, Peter Nichols' Passion Play and The Misanthrope. Additional Chicago credits include Puff, Pygmalion, Heroes, The Importance of Being Earnest, The Best Man, Major Barbara (After

Dark Award), A Delicate Balance, Power and Hapgood (Remy Bumppo Theatre Company, where he is a core ensemble member); Endgame (American Theater Company, Jeff Award); Tug of War, Julius Caesar, As You Like It, Timon of Athens and Othello (Chicago Shakespeare Theater); The Real Thing and Betrayal (Northlight Theatre) and Nathan the Wise (Chicago Festival of the Arts). Regional credits include work with Arena Stage, South Coast Repertory, Seattle Repertory Theatre, The Barter Theatre and Syracuse Stage. Directing credits include Born Yesterday, An Inspector Calls, Les Liaisons Dangereuses and Mrs. Warren's Profession (Remy Bumppo Theatre Company); As You Like It (Utah Shakespeare Festival) and The Merchant of Venice, The Taming of the Shrew, The Comedy of Errors, The Tempest (Oak Park Festival Theatre, where he was the former artistic director). Mr. Darlow's film credits include The Fugitive, Road to Perdition, Hoodlum, Let's Go to Prison, Ride with the Devil, Were the World Mine and High Fidelity; he has appeared on television in Empire, Chicago Fire, Barney Miller, Barnaby Jones, Prison Break, Kung Fu: The Next Generation, The Untouchables and Early Edition.

AUBREY DEEKER HERNANDEZ* (Hovstad) has appeared internationally in Love's Labour's Lost at

the Royal Shakespeare Company in Stratford-upon-Avon and off-Broadway in *The Liar* at Classic Stage Company. Regional credits include 13 productions as an affiliated artist at The Shakespeare Theatre Company in Washington, D.C., including *King Lear* directed by Robert Falls. Other credits include the title role in *Hamlet* and *The Glass Menagerie* (Denver Center Theatre Company), *Angels in America* (Wilma Theater, Barrymore Award nomination), *Boom* (Woolly Mammoth Theatre Company, Helen Hayes Award nomination), *The Walworth Farce* (Studio Theatre, Helen Hayes Award nomination), *A Fox on the Fairway* (Signature Theatre), *The Grapes of Wrath* (Ford's Theatre, directed by David Cromer), *Crime and Profiles* 13 *Profiles Punishment* (Round House Theatre) and productions at South Coast Repertory, The Kennedy Center and Folger Theatre, among others.

Television credits include *The Man in the High Castle*, *True Blood*, *The Wire*, *The Mentalist*, *Castle*, *Crisis*, *NCIS*, *NCIS: New Orleans* and *Backstrom*, as well as the films *Peter's Plan*, *Distance*, *Leave No Marine Behind* and *The Seer*. He is a graduate of The North Carolina School of the Arts.

ALLEN GILMORE* (Aslaksen) returns to the Goodman, where he previously appeared in *Yasmina's Necklace*, *Objects in the Mirror*, *The*

Matchmaker and four productions of A Christmas Carol, including three productions as the Scrooge alternate. Chicago credits include The African Company Presents Richard the Third and Joe Turner's Come and Gone at Congo Square Theater Company; Love's Labour's Lost at Chicago Shakespeare Theater; the world premiere of Michael Cristofer's Man in the Ring, Cyrano, Endgame, Sizwe Banzi is Dead, Jitney, The Misanthrope, Seven Guitars, Waiting for Godot, The Good Book and One Man Two Guvnors at Court Theater; Argonautika and Arabian Nights at Lookingglass Theater Company and also on tour and Rosencrantz and Guildenstern are Dead at Writers Theater. Mr. Gilmore is a 2015 Lunt-Fontanne Fellow, a 2015 3Arts awardee, a U.S. Army Infantry veteran and an ensemble member of Congo Square.

REBECCA HURD (Petra Stockmann) makes her Goodman Theatre debut. Chicago credits include The Importance of Being Earnest (Writers Theatre) and Short Shakespeare! Twelfth Night (Chicago Shakespeare Theater). Regionally, she appeared in Stage Kiss, The Master Butchers Singing Club, Blue Stockings and Super Monkey (Guthrie Theater); Three Sisters, Arcadia, The Maids and A Comedy of Errors (American Players Theatre); A Little Night Music, Romeo and Juliet, As You Like It and The

Merchant of Venice (Montana Shakespeare in the Parks) and A Funny Thing Happened on the Way to the Forum (Creede Repertory Theatre). Television credits include Chicago P.D. She is a YoungArts Silver Award recipient in musical theater and holds a BFA from the University of Minnesota/Guthrie Theater.

SCOTT JAECK* (Peter Stockmann) returns to Goodman Theatre, where he previously appeared in Stage Kiss, Mary, The Seagull, Dinner with Friends, Galileo, A House Not Meant to Stand and The Night of the Iguana (also on Broadway with Roundabout Theatre Company). Chicago credits include Airline Highway, Three Sisters, Time Stands Still and Penelope (Steppenwolf Theatre Company); The Merry Wives of Windsor, Henry VIII, Twelfth Night, Troilus and Cressida, Henry IV Parts 1 & 2, Much Ado About Nothing, The Merchant of Venice, Julius Caesar, The Tempest, Love's Labor's Lost and Richard II (Chicago Shakespeare Theater); Inherit the Wind, Red Herring and How I Learned to Drive (Northlight Theatre); Benefactors and Our Town (Writers Theatre), as well as work with Apollo Theatre, Court Theatre and Victory Gardens Theater. Broadway credits include Airline Highway (Manhattan Theatre Club) and August: Osage County. Off-Broadway credits include The Harvest

(Lincoln Center Theater) and The Irish Curse (SoHo Playhouse). Regional credits include work with Actors Theatre of Louisville, Cleveland Play House, Shakespeare Theatre Company, Indianapolis Repertory Theatre, Alliance Theatre and Pasadena Playhouse.

PHILIP EARL JOHNSON* (Dr. Thomas Stockmann) returns to the Goodman, where he previously appeared in Talking Pictures, The Actor and Brutality of Fact. Chicago Credits include The Columnist at American Blues Theatre; A Christmas Story at The Paramount Theatre; Danny Casolaro Died For You at TimeLine Theatre Company; The Dance of Death and Old Glory at Writers Theatre; The Royale and The Big Meal (Jeff Award for Best Ensemble) at American Theatre Company; Tartuffe, Skylight, James Joyce's The Dead and The Mystery Cycle at Court Theatre; Picasso at the Lapin Agile at Steppenwolf Theatre Company and The Conquest of The South Pole at Famous Door Theatre. He was in the first national tour of Angels in America: Millenium Approaches and Perestroika, launching at The Royal George Theatre. He has spent 10 seasons at the Illinois Shakespeare Festival appearing in many productions including the title roles in Macbeth, Cyrano De Bergerac, Coriolanus and Antony and Cleopatra. Other regional credits

include *A Moon for The Misbegotten* at Laguna Playhouse and *Just Men* at Stella Adler Theatre. Recent television credits include *Empire*, *Chicago Med*, *Chicago Fire* and *Mind Games*. When not in Chicago, he tours the country with his European-style clown act *MooNiE: Juggler, Ropewalker, Foolish Mortal!*

GUY MASSEY* (Townsperson) returns to the Goodman, where he previously appeared in *Blind Date*, the 2013 and 2014 productions of *Smokefall* and the New Stages Festival production of *Blue Skies Process*. Chicago credits include *Failure: A Love Story* at Victory Gardens Theater, *Tigers Be Still* at Theater Wit, *Of Mice and Men* at Steppenwolf for Young Adults, *Louis Slotin Sonata* at A Red Orchid Theatre, *These Shining Lives* at Rivendell Theatre Ensemble, *Jon with Collaboraction* and *The Strangerer* with Theater Oobleck. He also appeared in *Death of a Salesman* at Milwaukee Repertory Theater. Film and television credits include *Chicago Med*, *The Chi*, *At Any Price*, *Contagion*, *Fred Claus*, *The Promotion*, *Stranger Than Fiction*, *Chicago P.D.*, *Boss*, *The Mob Doctor*, *Shameless*, *The Chicago Code* and *The Beast*.

LARRY NEUMANN, JR.* (*The Drunk*) returns to Goodman Theatre, where he previously appeared in *Uncle Vanya*, *A Christmas Carol*, *The Iceman*

Cometh (also at the Brooklyn Academy of Music) and The Skin of Our Teeth. Recent Chicago credits include Chops at Theatre Wit; Henry V at Chicago Shakespeare Theater; Mr. Rickey Calls a Meeting, The Richard Nickel Story and The Shaggs: A Philosophy of the World at Lookingglass Theatre Company. Mr. Neumann received Jeff Awards for A Moon for the Misbegotten (First Folio Theatre) and The Cider House Rules and Hitting for the Cycle (both at Famous Door Theatre). Other Chicago performances include The Madness of Edgar Allan Poe at First Folio Theatre, The Puppetmaster of Lodz at Writers Theatre and Underneath the Lintel at Noble Fool Theatricals. He has appeared regionally at Milwaukee Repertory Theater, Madison Repertory Theatre and Kansas City Repertory Theatre. Film and television credits include The Merry Gentleman, Stranger Than Fiction, Stir of Echoes, Sirens and the upcoming Slice with Chance the Rapper.

RODERICK PEEPLES* (Townsperson) returns to the Goodman, where he previously appeared in Oedipus Complex and Robert Falls' 1994 production of Three Sisters. He most recently appeared in Red Velvet at Chicago Shakespeare Theater and Great Expectations for Remy Bumppo Theatre Company/Silk Road Rising. Additionally, he has appeared in productions with Steppenwolf Theatre

Company, Victory Garden Theater, Famous Door Theatre Company, Court Theatre and Next Theatre. He received a Jeff Award for Dealer's Choice (Roadworks) and nomination for Orphans (CT20 Ensemble). Regional credits include work with Clarence Brown Theatre, Utah Shakespeare Festival, Syracuse Stage, Madison Repertory Theatre and Illinois Shakespeare Festival. Film credits include Robert Altman's The Company, Road to Perdition, The Hudsucker Proxy and Novocaine. TV credits include Chicago Med, Prison Break, ER, Early Edition and The Untouchables.

LANISE ANTOINE SHELLEY* (Katherine Stockmann) previously appeared at the Goodman in workshops of The Convert and Safe House and in short films for stop. reset. Chicago credits include Short Shakespeare! Macbeth, A Midsummer Night's Dream and Short Shakespeare! The Comedy of Errors (Chicago Shakespeare Theater) and The Tempest (The Back Room Shakespeare Project). Regional credits include work with American Repertory Theatre, Indiana Repertory Theatre, Book-It Repertory Theater, Seattle Repertory Theatre, Outside the Wire, Shakespeare Santa Cruz and Kansas City Repertory Theatre. She was a resident company member for five years at Milwaukee Repertory Theater, where credits include

Eurydice, The Night is a Child, The Glass Menagerie, Gem of the Ocean, King Lear, Intimate Apparel, Sueno, ... Young Lady From Rwanda, Lady Windermere's Fan, The Crucible and I Just Stopped By to See The Man. She was the Stratford Shakespeare Festival's Chicago Fellow for 2016, appearing in Macbeth, All My Sons and Aeneid. Television and film credits include Chicago Fire, Empire and Discovery World. She received her MFA from American Repertory Theater/Moscow Art Theater School Institute at Harvard University, her BFA from Cornish College of the Arts and certificate from British American Drama Academy in Oxford, England.

DUSTIN WHITEHEAD (Townsperson) makes his Goodman Theatre debut. Chicago and regional credits include The Christians at Acadia Repertory Theatre, King Lear and As You Like It at Lakeside Shakespeare and Dracula at Redtwist Theatre. He also recently understudied in Marie Antoinette at Steppenwolf Theatre Company. His TV Credits include Chicago P.D. and Chicago Fire. He received his BFA in performance from Jacksonville University and MFA in acting from The Theatre School at DePaul University. He also studied filmmaking in Singapore at New York University's Tisch School of the Arts Asia.

HENRIK IBSEN (Playwright, 1828–1906) Born in Skien, Norway, Ibsen was apprenticed at age 15 to a pharmacist, a situation he detested. He wrote poetry to escape his misery and at 20 attended the university in Christiania (now Oslo). Within a short time his plays were being published and produced at the Christiania Theatre. In 1851, he was appointed to the theater at Bergen, where he served as director, designer and resident playwright. After six years learning his craft in Bergen, Ibsen moved back to Christiania, again working as a theater manager and artistic advisor. Plays from this period, such as *The Vikings at Helgeland* (1858) and *Loves Comedy* (1862), demonstrated his mature voice for the first time and stirred up controversy on their first appearances. In 1864, Ibsen left Norway, where he wrote his two early masterpieces. The injustice he felt at this denial helped propel his two early masterpieces, the verse dramas *Brand* (1866) and *Peer Gynt* (1867). Ibsen spent the next few decades in Germany, though he frequently spent months at a time in Italy. He returned briefly to Norway for the publication of his huge epic *Emperor and Galilean* (1873). He published *A Doll's House* in 1879, followed by *Ghosts* (1881), *An Enemy of the People* (1882), *The Wild Duck* (1884), *Rosmersholm* (1886), *The Lady from the Sea* (1888), *Hedda Gabler* (1890), *The Master Builder* (1892), *Little Eyolf* (1894)

and John Gabriel Borkman (1896). *When We Dead Awaken*, Ibsen's last play and a grand culmination of his themes, appeared in 1900. He returned to Christiania in 1891 to live out his life and died in 1906 after suffering a physical and mental breakdown.

ROBERT FALLS (Director/Adaptor/Goodman Theatre Artistic Director) Most recently, Mr. Falls directed the world premiere of Rogelio Martinez's *Blind Date* in the Albert Theatre. He will remount his Lyric Opera of Chicago production of Mozart's *Don Giovanni* for the Dallas Opera this spring, and this summer, he will direct the return engagement of Jim McGrath's *Pamplona* in the Goodman's Owen Theatre. In the 2015/2016 Season, Mr. Falls directed the Chicago premiere of Rebecca Gilman's *Soups, Stews, and Casseroles: 1976*, and partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño's *2666* (Jeff Award for Best Adaptation). Recent productions also include *The Iceman Cometh* for the Brooklyn Academy of Music, Rebecca Gilman's *Luna Gale* for the Center Theatre Group in Los Angeles, *Measure for Measure* and the world and off-Broadway premieres of Beth Henley's *The Jacksonian*. Among his other credits are *The Seagull*, *King Lear*, *Desire Under the Elms*, John

Logan's Red, Jon Robin Baitz's Three Hotels, Eric Bogosian's Talk Radio and Conor McPherson's Shining City; the world premieres of Richard Nelson's Frank's Home, Arthur Miller's Finishing the Picture, Eric Bogosian's Griller, Steve Tesich's The Speed of Darkness and On the Open Road, John Logan's Riverview: A Melodrama with Music and Rebecca Gilman's A True History of the Johnstown Flood, Blue Surge and Dollhouse; the American premiere of Alan Ayckbourn's House and Garden; and the Broadway premiere of Elton John and Tim Rice's Aida. Mr. Falls' honors for directing include, among others, 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 (including a 2012 Jeff Award for The Iceman Cometh). For "outstanding contributions to theater," Mr. Falls has 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), the Illinois Arts Council Governor's Award and induction into the Theater Hall of Fame. artist profiles
Additional theater credits include Small Mouth Sounds and the original Ars Nova production of Natasha, Pierre & The Great Comet of 1812. He

most recently completed casting on season three of Mozart in the Jungle, which he has cast with Douglas Aibel since the series began. Film credits include It Felt Like Love, Saturday Church, Coin Heist (with Douglas Aibel), Grandma, November Criminals and How to Talk to Girls at Parties (with Allison Estrin), Drunk Parents and Jack of the Red Hearts. As an associate, Mr. Bergstein worked on films including Manchester by the Sea, The Grand Budapest Hotel, Mistress America, Frances Ha, The Immigrant and Two Lovers. He is the former manager of East Coast casting for Warner Bros. Television Studios in New York.

BRIANA J. FAHEY* (Production Stage Manager) is in her fourth season with Goodman Theatre. Goodman credits include Wonderful Town; The Sign in Sidney Brustein's Window; Another Word for Beauty; Disgraced; The Little Foxes; Rapture, Blister, Burn; Smokefall; The White Snake; Luna Gale; Pullman Porter Blues and Pedro Páramo. 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.

KIMBERLY ANN MCCANN* (Stage Manager) returns to Goodman Theatre for her third season.

Chicago credits include Miss Bennet and You Can't Take It With You at Northlight Theatre and Million Dollar Quartet. Broadway credits include Curtains. Off-Broadway credits include Bill W. and Dr. Bob, How to Save the World and John Ferguson. Regional credits include work with Milwaukee Repertory Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School.

TODD ROSENTHAL (Set Design) has designed scenery for many productions at the Goodman including Ah, Wilderness!; Uncle Vanya; Wonderful Town; The Little Foxes; Luna Gale; The Seagull; Venus in Fur and the annual A Christmas Carol. He received a Tony Award for August: Osage County and a Tony nomination for The Motherfu**er with the Hat. Additional Broadway credits include Fish in the Dark, This is Our Youth, Of Mice and Men, Who's Afraid of Virginia Woolf and the upcoming Roman Holiday. His many credits include designs for Steppenwolf Theatre Company, Arena Stage, Berkeley Repertory Theatre, The Guthrie, La Jolla Playhouse, The Alliance Theatre, American Repertory Theater, Manhattan Theater Club, The Atlantic Theater Company, Lincoln Center Theater and others. International credits include designs for London's National Theater, The Sydney Theatre Company in Australia, Theatre Royal in Ireland and

London's West End. Mr. Rosenthal was an exhibitor at the 2007 Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in the Czech Republic. He also designs museum exhibits including MythBusters: the Explosive Exhibition and Sherlock Holmes: the Science of Deduction. His many accolades include the Laurence Olivier Award, Ovation Award, Helen Hayes Award, Los Angeles Backstage Garland Award, Bay Area Theater Critics Circle Award, Jeff Award and a Michael Merritt Award for Excellence in Design and Collaboration. He is a full professor at Northwestern University and a graduate of the Yale School of Drama. Toddar.com

ANA KUZMANIC (Costume Design) Previous costume designs for the Goodman include Uncle Vanya, Wonderful Town, 2666, Smokefall, Camino Real, Measure for Measure, Mary, The Seagull, A True History of the Johnstown Flood, Desire Under the Elms, Rock 'n' Roll, The Cook and King Lear. Most recently, she designed costumes for Steppenwolf Theatre Company's The Minutes by Tracy Letts. On Broadway she designed costumes for the Tony Award-winning August: Osage County, Desire Under the Elms and Superior Donuts. Chicago and regional theater credits include work with Guthrie Theater, The Lyric Opera of Chicago,

McCarter Theatre Center, The Shakespeare Theatre Company, Steppenwolf Theatre Company, Lookingglass Theatre Company, Milwaukee Repertory Theater, Berkeley Repertory Theatre, Trinity Repertory Company, Court Theatre, The New Group, The Geffen Playhouse, Chicago Shakespeare Theater and The Oregon Shakespeare Festival. She is currently designing the opera Don Giovanni at the Dallas Opera and Camelot at The Shakespeare Theatre Company in Washington, D.C. Ms. Kuzmanic is an associate professor of costume design at Northwestern University.
AnaKuzmanic.com

ROBERT WIERZEL (Lighting Design) previously collaborated with Goodman Theatre on Another Word for Beauty, Luna Gale, The Rose Tattoo and Big Love. Other Chicago credits include productions at Chicago Shakespeare Theater (including Jeff Award nominations for Troilus and Cressida and The Tempest), Chicago Opera Theatre and Lyric Opera of Chicago. Broadway credits include Lady Day at Emerson's Bar & Grill, starring Audra McDonald; the musical FELA! and David Copperfield's Broadway debut, Dreams and Nightmares. Off-Broadway credits includes productions with the Roundabout Theatre Company, The Public Theater, Signature Theatre and Playwrights Horizons, among others.

Mr. Wierzel's extensive regional theater work includes productions at American Conservatory Theatre, Berkeley Repertory Theatre, Guthrie Theater, Center Stage, Alliance Theatre Company, Arena Stage, Shakespeare Theatre Company, Hartford Stage, Long Wharf Theatre, Westport Country Playhouse, Mark Taper Forum, Yale Repertory Theatre and The Old Globe, among many others. His dance work includes 33 years with choreographer Bill T. Jones and the Bill T. Jones/ Arnie Zane Dance Company, including productions at the Lyon Opera Ballet, Berlin Opera Ballet and Walking the Line at the Louvre Museum. In addition, he has worked with most of the country's leading opera companies. Currently, Mr. Wierzel is a Creative Partner with Spark Design Collaborative, an adjunct faculty member at New York University Tisch School of the Arts and a guest lecturer at the Yale School of Drama.

RICHARD WOODBURY (Original Music and Sound Design) is the resident sound designer at the Goodman, where his credits include music and/or sound design for Blind Date; Ah, Wilderness!; Uncle Vanya; 2666; The Matchmaker; Soups, Stews, and Casseroles: 1976; Vanya and Sonia and Masha and Spike; The Little Foxes; stop. reset.; Rapture, Blister, Burn; Ask Aunt Susan; Luna Gale; Measure for

Measure; Teddy Ferrara; Other Desert Cities; Crowns; Camino Real; A Christmas Carol; Red; God of Carnage; The Seagull; Candide; A True History of the Johnstown Flood; Hughie/Krapp's Last Tape; Animal Crackers; Magnolia; Desire Under the Elms; The Ballad of Emmett Till; Talking Pictures; The Actor; Blind Date; Rabbit Hole; King Lear; Frank's Home; The Dreams of Sarah Breedlove; A Life in the Theatre; Dollhouse; Finishing the Picture; Moonlight and Magnolias; The Goat or, Who is Sylvia?; Lobby Hero; productions in the New Stages Festival and many others. Steppenwolf Theatre Company credits include Hir, Linda Vista, Mary Page Marlowe, Slowgirl, Belleville, Middletown, Up, The Seafarer, August: Osage County, I Just Stopped By to See the Man, Hysteria, The Beauty Queen of Leenane, The Memory of Water, The Libertine and others. Broadway credits include original music and/or sound design for Desire Under the Elms, August: Osage County, Talk Radio, Long Day's Journey into Night, A Moon for the Misbegotten, Death of a Salesman and The Young Man from Atlanta. Mr. Woodbury's work has also been heard at Stratford Shakespeare Festival in Canada; London's Lyric and National theaters, in Paris and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE Awards for Outstanding Sound Design and the Ruth

Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) Awards. Mr. Woodbury has composed numerous commissioned scores for dance and has performed live with the Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies.

NEENA ARNDT (Dramaturg) In nine seasons as Goodman Theatre's dramaturg, Ms. Arndt has dramaturged more than 30 productions, including Robert Falls' productions of Soups, Stews, and Casseroles: 1976; Measure for Measure; The Iceman Cometh and The Seagull; David Cromer's production of Sweet Bird of Youth and the world premiere of Rebecca Gilman's Luna Gale. She has also worked with the American Repertory Theater, Milwaukee Repertory Theater, Actors Theatre of Louisville, the New Harmony Project and Actors Shakespeare Project, among others. Ms. Arndt has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University and a BA in linguistics from Pomona College.

ALDEN VASQUEZ* (Production Stage Manager) has stage-managed 84 productions at Goodman Theatre. His Chicago credits include 14 productions

at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little Voice*. His regional theater credits include productions at American Theater Company, American Stage Theater Company, Arizona Theatre Company, Ford's Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse. He teaches stage management at DePaul University, is a 33-year member of Actors' Equity Association and a U.S. Air Force veteran.

JONATHAN NOOK* (Stage Manager) returns to the Goodman, where he previously stage managed *Ah, Wilderness!*; *Destiny of Desire*; *A Christmas Carol* and the New Stages Festival productions of *Twilight Bowl*, *The King of Hell's Palace* and *The Upstairs Concierge*. Chicago credits include *The Flick*; *Grand Concourse*; *This is Modern Art* (based on true events); *The Night Alive*; *Leveling Up*; *Buena Vista*; *The Drunken City*; *South of Settling*; *Want*; *Closer Than I Appear* and *No Sugar Tonight* (both featuring Jeff Garlin); *Animals Out of Paper*; *The North Plan*; *Sex with Strangers* and *Okay, Bye*. (Steppenwolf Theatre Company); *Charm* (Northlight Theatre) and

Side Man (American Blues Theatre). He has also worked with Court Theatre, American Blues Theatre, SITI Company, The Chicago Commercial Collective, TimeLine Theatre Company, American Theater Company, Theater Wit and Chicago Dramatists, as well as serving as production manager for three seasons at Remy Bumpo Theatre Company.

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. Mr. 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." Mr. 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 US 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; 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. Mr. Schulfer received an Honorary Doctor of Fine Arts degree from North Central College. He taught at DePaul University for 15 years and has lectured annually on strategic planning at Southern Methodist University, as well as being a guest speaker at many academic institutions. In the past year, he has presented a talk on the economics of the performing arts for several local and national theater companies as well as Theater Communications Group. Mr. 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. He will be teaching a theater management seminar at Notre Dame in the fall of 2018.

TESTING THE WATERS:

Stage Chemistry on the Science of Water

By Anna Gelman

Flying actors; giant, moving set pieces; storms of thunder, rain and lightning—what appears as onstage magic in Goodman Theatre productions is quite often science concepts at work behind the scenes. Since 2008, the Goodman's unique Stage Chemistry program has brought high school students into the unseen technical world of the theater to explore the use of STEM subjects (science, technology, engineering and mathematics) in a theatrical setting.

The Goodman's production of *An Enemy of the People* offered a unique opportunity for Stage Chemistry participants because so much of the play's story involves scientific themes, specifically

the fickle relationship between humans and water. In preparation for students' viewing of the play, Stage Chemistry teamed with Field Museum Hydrologist Katherine Moore-Powell for a series of experiments exploring the ways humans impact the natural processes of water, and how even when water seems safe, danger can hide just beneath the surface.

For the experiment "Testing the Waters," students were divided into two groups to explore the absorption and filtration of water. In the first section, students created a filtration system to mimic the way water is naturally cleaned by sand and rocks—a system Moore-Powell noted is almost identical to the workings of a household Brita filter. Through the filtration, visibly dirty and cloudy water was cleaned, leaving clear water that appeared safe. Students recorded the visual differences between the start

and end of the process and hypothesized how effective this system of filtration, and similar household filters, were in cleaning water.

Simultaneously, another group of students constructed runoff systems that demonstrated water's absorptive properties, and the dangers of pollution and contamination of rainwater runoff. First, students measured the nitrogen, pH and phosphorus levels of Chicago drinking water. Then, after pouring the water through a number of different sods and man-made fertilizers, they measured the water again to see what the water had absorbed, and noted its physical differences. The students discussed how the two experiments were related, hypothesized about how effective the filtration system would be in cleaning the water from the runoff experiment, and tested their hypotheses.

In the end, the experiments allowed students to better grasp the real life-consequences facing the community and its contaminated water supply at the center of An Enemy of the People, as well as gain an understanding of their own community's complicated link to a natural resource they encounter every day and may take for granted.

END ARTICLE

Coming Soon to the Owen:

Pulitzer Prize Finalist Dael Orlandersmith Takes to the Streets of Ferguson, Missouri in Until the Flood

This spring, Goodman Theatre Artistic Associate Dael Orlandersmith presents her latest theatrical tour-de-force, *Until the Flood*. In the one-woman show, Orlandersmith, who has been hailed as “one of the country’s top talents for solo performance” (*Time Out Chicago*), explores the social unrest in Ferguson, Missouri, following the shooting of teenager Michael Brown. Pulling from her extensive interviews with Ferguson residents, Orlandersmith crafts an extraordinary theatrical experience in which she embodies eight residents of the town trying to come to terms with the complex events that shook the nation. Below, Orlandersmith recalls her artistic

process for bringing the voices of Ferguson to life on stage. Until the Flood runs April 27 through May 13. Tickets start at just \$10 at GoodmanTheatre.org.

Sarah Brandt: Why did you want to write this play?

Dael Orlandersmith: Well, actually, the Repertory Theatre of St. Louis first came to me [about writing the piece]. I said yes because I think it's important. I want to tell a story. I want to go beyond what's right, who's right, who's wrong. How does this shooting affect people? In terms of race, how far have we come? Those are the questions that have come to mind. What does it invoke, provoke in you? What kind of thought?

SB: What sort of preparation did you do?

DO: [Repertory Theatre of St. Louis Artistic Director] Seth Gordon and I met with Michael Brown, Sr. and a few other people, a lot of political activists and people who are just generally in town. I wanted to

look at that because you know race is obviously a very... it's high voltage. It's a high voltage situation. I wanted to see exactly how far we've come, which is interesting to me, in terms of, say, from the '40s on. And also, what does it mean to the individual? What does race mean to an individual? How does it affect individuals, and how far has St. Louis come?

What does it mean to be a part of this? And then again, for me as a New Yorker. I find that a lot of people in St. Louis feel this is nothing new to them. A lot of them just want to put this down. And a lot of other people have said it's just an everyday occurrence. So it's about showing those perspectives.

SB: The people we meet in the play— are these people you met?

DO: They are composite figures. Because I made it very clear to everyone that I spoke with— I don't

have a right to invade your life that way. I have a right as a playwright to tell a story. But I don't have a right to dig into someone's life like that. Because that's no longer about theater; that's perverse voyeurism. A word that I use heavily is "boundary." The role of certain types of theater, we are supposed to be mental and emotional travelers, but having said that, if I write about someone's life directly, that makes me responsible for them in certain ways that I don't feel comfortable with. And given where that person is within their life, it can invoke and provoke a lot of stuff that they just won't be able to deal with. I'm not a therapist. And I actually said that to everyone I spoke with.

SB: You've written in many formats— poetry, plays, solo performance— what made you choose the solo performance format for this play?

DO: It's an interesting format. I want to look at how one person, not just myself—if the play goes on, I want other people to do it—how one person can embody a kind of humanity. Aspects of humanity. I think that's interesting, because it does start with one person. How does one person take in the world? We always see the collective, but the collective starts with the individual. Individuals form a collective, right? So how does one individual take in the world?

SB: You're the writer of this play, and you're also the solo performer, but also are working with a director. Tell us how that works. As you're the one who's created this, what does the director give to you?

DO: Neel Keller is a great director. He can tell me what is overwritten, what we can cut, what we can emphasize. It's a third eye. I find that very few people can direct themselves. What sound bites do

we need? How does a character need to be fleshed more? Both on the page and on the stage. In terms of technique—how to bring it alive on the stage. And then we combine these ideas. And as an actor, I can overact, so he's there to yank me in. We don't want to beat the audience over the head with this, and I can tend to do that as an actor.

SB: When you've finished a performance and the lights go down, is there anything in particular that you're hoping the audience takes away?

DO: Did I give them permission to feel both comfortable and uncomfortable? That's what interests me, because I don't speak for people, I speak to people. Because when you start speaking for people, you get on a political tirade and I know this situation goes beyond the political. It extends itself into personal stories and the emotional and how we live on a day-to-day basis. What are our

personal narratives? And how do we feel about this, knowing this could have happened with these two young men?

END OF PROGRAM