ONSTAGE *UNCLE VANYA*

**features**

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***Congratulations***

**Robert Falls Celebrates 30 Years as Artistic Director**

This page is typically devoted to Robert Falls’ thoughts about the current play on stage, and why he felt it important to share it with audiences. His reflections on *Uncle Vanya* are contained elsewhere in this program— which allows me to offer my own thoughts about Bob as a director, artistic innovator and leader in the American theater, as he celebrates his 30th anniversary as the Goodman’s Artistic Director.

When Bob stepped into this role in 1986, he brought a host of ideas that would transform our theater and industry. At a time when the notions of diversity and inclusion were just beginning to be explored, Bob realized that the Goodman should be a place where all members of our community could see themselves and their experiences reflected on stage. As such, he created an “Artistic Collective”— theater artists whose varied cultural and aesthetic identities would ensure a variety of visions would be evident in each season. At the same time, Bob advocated for a program for Chicago public school students that would allow them to see a variety of plays each season—free of charge. The Student Subscription Series, our flagship program, remains at the center of our community and educational efforts, which have been widely imitated across the country. His desire to explore the vast expanse and resources of the Goodman itself resulted in large-scale productions not possible in any other Chicago theater. His love of musicals brought the classics of this American genre to our stages, as well as outstanding new works from contemporary masters as Stephen Sondheim, Kander and Ebb, and Doug Wright, Scott Frankel and Michael Korie—whose *War* *Paint* appears on Broadway starting March 7. He insisted classics be produced with the same freshness and topicality afforded to new works, resulting in powerful modern interpretations of Shakespeare, Molière, Arthur Miller and Eugene O’Neill. His desire to create bold new works for the stage brought about a robust system of play development, resulting in such triumphs as the Pulitzer Prize-winning *Ruined*. And his advocacy for parity for women, artists of color and new generations of theatermakers has made the Goodman a leader in our field.

Central to Robert Falls at the Goodman is his extraordinary work as a director. His innovative investigations of American classics have made him the acknowledged master of works by Miller and O’Neill, and his long-time working relationship with actor Brian Dennehy has brought the Goodman international attention for *Death of a Salesman* and *The Iceman Cometh*. His continuedcollaborations with contemporary playwrightssuch as Rebecca Gilman have resulted inthe premieres of *Dollhouse* and *Luna Gale*, notto mention last season’s epic *2666* (which headapted and directed with Seth Bockley). Musicals, classics, spectacular new works: Bob does them all, with characteristic passion, boundless imagination and endless dedication. No wonder he has been hailed as “Chicago’s most essential director” (*Chicago Tribune*).

It has been my pleasure and privilege to collaborate with Robert Falls for three decades.

As an artist, colleague, friend and leader, his vision and generosity are unrivaled. I look forward to a continued partnership with the best artistic director in the country.

Roche Schulfer

Executive Director

A CONVERSATION WITH

*UNCLE VANYA* DIRECTOR ROBERT FALLS

Anton Chekhov’s masterpiece takes the stage in a new adaptation from Pulitzer Prize winner Annie Baker. Shortly before rehearsals began, Robert Falls spoke with Goodman Producer Steve Scott about returning to Chekhov following his acclaimed 2010 production of *The Seagull*, which the *Chicago* *Tribune* hailed as “one of the deepest dives into (Chekhov’s) psyche one ever is likely to see.”

**STEVE SCOTT: One of the most successful shows that you’ve done in your time at the Goodman was a 2010 production of *The Seagull*, also in the Owen Theatre. How didthat production come about, and how did that lead to this staging of *Uncle Vanya*?**

**ROBERT FALLS:** Well, I consider my work on *The Seagull* to be one of the most satisfying experiences I’ve had in my three decades at the Goodman. It climaxed an intensive period of study for me of the directing techniques developed by Konstantin Stanislavsky, the Russian director who collaborated with Chekhov on his major works. I spent months and months reading contemporary analyses of Stanislavsky’s work, and traveled to Russia to study at the Moscow Art Theatre with directors who really knew the revolutionary methods that Stanislavsky developed. These are not the rather watered-down versions that we’ve inherited from American acting teachers, but the highly experimental approaches that he explored in his work with Chekhov, who was himself an extremely experimental writer for his time. In the same way, *The Seagull* was an experimental process for me, and helped me develop new techniques of my own which I’ve applied in the work that I’ve done since.

**SS: We’re now so familiar with Chekhov’s work—or think we are—that it’s difficult to think of him as an experimental writer.**

**RF:** Chekhov was really *the* creator of modern drama; to an enormous extent, everything that we are as modern theater artists comes from Chekhov and his very complex collaboration with Stanislavsky. He broke tradition with everything that had come before him: the melodrama, for example, or classical poetic dramas, or the highly symbolist works of [playwright] Maurice Maeterlinck and others. Imagine what the audiences of his day felt when the curtain rose on *The Seagull:* instead of highly wrought declamation in front of opulently rendered sets, Chekhov’s characters were dressed in the same clothes as the audience, performing everyday actions like smoking or drinking or eating in rooms that looked like contemporary rooms, speaking simple dialogue with no poetry or verbal embellishment. It was a revolutionary approach to the making of theater— telling a story about recognizably contemporary characters in which an enormous amount happens without anything really happening. And nowhere is that approach more evident than in *Uncle Vanya*.

**SS: So is *Uncle Vanya* very similar to *The Seagull*?**

**RF:** Not really—*The Seagull* was really a turning point for Chekhov, in which he was trying hard to release himself from the theatrical conventions of the day, and the play itself is about being young, experimenting, flaunting tradition. *Uncle Vanya* is his first fully mature play—and as such, is his most radical.

**SS: And his most difficult?**

RF: Well, it’s certainly the play of his that I’ve least understood until fairly recently. It’s about aging, regret, loss, mourning, humiliation—and for many years I had a hard time connecting to it. But I re-read it last year, and suddenly it demanded to be done.

**SS: How so?**

**RF:** I think because I’m finally at the age when I can understand it. In the play, Vanya says something like, “I’m 47 years old. If I live for 13 more years, I’ll be 60. What happens then?” I’m very different from Vanya in many ways, but I’m now 62, and in 13 years I’ll be 75. What the hell does that mean? *Uncle Vanya* is essentially about life— whether you’re 27, 47, 60 or 80. Time is going by, and you naturally start to examine your life and how you’re living it, or have lived it. You may be like Serebreyakov, the retired professor in *Vanya* who’s constantly complaining about his various aches and pains (which I certainly identify with)—but yet you go on. You don’t give up—none of the characters in the play ever gives up. Chekhov understood that; he doesn’t judge his characters, ever. They’re simply trying to live their lives the best they can, often facing enormous obstacles: sometimes loving the wrong person, or being loved by the wrong person, or making choices that may seem odd or hilarious to the outside eye—but not to them.

**SS: Do you have a particular concept for your production, or a particular interpretation?**

**RF:** I can honestly say that I don’t. I love the play, and I have an extraordinary cast—so I want to learn from all of them what the play is about. With Chekhov, I try to resist “interpretation” as such—I don’t think, “I’m going to make this a funny production, or a tragic production,” or whatever. It’s life, and my job is to let the characters live their lives in all of their human contradictions. I haven’t done a lot of pre-planning; at this point in my life and my career, it’s about me having enough experience and maturity to go into a room and make something beautiful.

MEET THE ARTISTS

**Want to learn more about what inspires the work on stage?**

Enrich your Goodman Theatre experience with these opportunities.

**PlayBacks: *Uncle Vanya***

**The Alice Rapoport Center for Education and Engagement at Goodman Theatre**

Following each Wednesday evening performance of *Uncle Vanya*, patrons are invited to join us for a post-show discussion about the play with members of the cast\* and the Goodman’s artistic staff. **FREE.**

**Artist Encounter**

**February 19 | 5pm**

**Walter Family Foundation Lab**

Join Goodman Artistic Director and *Uncle Vanya* director Robert Falls as he discusses the processbehind bringing a fresh take to this classic play.

**Tickets:** $5 for Subscribers, Donors and students; $10 for the general public.

\*Please note, cast may not be present for all discussions.

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SPEND YOUR SUMMER AT GOODMAN THEATRE!

Open to all 14- to 18-year-old students in the Chicago metropolitan area, Goodman Theatre offers two free summer programs,

PlayBuild | Youth Intensive and the Musical Theater Intensive.

At **PlayBuild | Youth Intensive**, local theater professionals teach skills that are applicable in theater and the world at large. By using personal history and storytelling techniques, the program is designed to validate the voices of its participants, further their potential and introduce them to all elements of theater creation, both on stage and behind the scenes.

The **Musical Theater Intensive** provides pre-professional experience for young artists hoping to pursue a career in musical theater. Working with a team of talented Chicago artists, students will examine, through classes and rehearsal, how musicals and music videos have influenced political and social commentary on Broadway and beyond.

Both programs culminate in a final performance and showcase, respectively.

For more information about program dates, applications and auditions, visit GoodmanTheatre.org/PlayBuildYouth and GoodmanTheatre.org/MusicalTheaterIntensive,

or email Education@GoodmanTheatre.org.

**JOIN US FOR ACCESSIBLE PERFORMANCES OF *UNCLE VANYA***

Goodman Theatre believes that all audiences should experience the power of theater, and is proud to offer accessible performances and services for all productions. In addition to ASL-Signed and Audio-Described performances, services the Goodman provides include accessible seating, programs available in braille and large print and complimentary assistive listening devices. For additional information, assistance or an accommodation not mentioned on this page, visit the Guest Services Desk or e-mail Access@GoodmanTheatre.org.

**SUNDAY, MARCH 5**

Touch Tour, 12:30pm

Audio-Described Performance, 2pm

**SATURDAY, MARCH 11**

ASL Performance, 2pm

**SUNDAY, MARCH 12**

Open-Captioned Performance, 2pm

ANTON CHEKHOV AT THE GOODMAN

Anton Chekhov’s plays have been a mainstay on Goodman Theatre’s various stages throughout its history. Since becoming Artistic Director in 1986, Robert Falls has not only directed several productions of Chekhov’s plays, but has also championed a variety of modern adaptations of the playwright’s works.

**1931**

Chekhov’s work makes its Goodman Theatre debut via a production of **THE SEAGULL**, translated and directed by

Maurice Gnesin. Russian-born and trained, Gnesin came to the Goodman a year earlier as a faculty member of the Goodman School of Drama. In 1932, he became Goodman’s Artistic Director and the head of the School, a position he held until his death in 1957.

**1933**

Gnesin directs his own translation of **THREE SISTERS**, a production he also remounted in 1941.

**1944**

Gnesin’s translation of **THE SEAGULL** returns to the Goodman stage in astudent production featuring a youngfreshman actor, Geraldine Page. The production was directed by David Itkin, anotherRussian expatriate who joinedthe Goodman staff and Schoolfaculty in 1929. Itkin wouldbecome one of the premieracting teachers in the countryduring his 25-year tenure.

**1951**

A triple bill of Chekhov one-acts (including **SWANSONG**, **THE BOOR** and **THE PROPOSAL**) is presented by Goodman School students in the Studio Theatre.

**1977**

Goodman Associate Artistic Director (and director of the landmark Goodman Stage 2 series) Gregory Mosher brings a contemporary take to **THE SEAGULL**, in a much-heralded adaptation by Jean-Claude van Itallie. Mosher took over as the Goodman’s Artistic Director the next season.

**1956**

In their final season at the Goodman, Itkin directs Gnesin’s

translation of **THE CHERRY ORCHARD**.

**1961**

Director Alan Schneider’s production of **UNCLE VANYA** (translated by Stark Young) features Broadway and film star Walter Abel in the title role.

**1963**

Revered Russian-born stage actor Eugenie Leontovich joins the Goodman School of Drama faculty, co-directing the Tyrone Guthrie/ Leonard Kipnis adaptation of **THE THREE SISTERS** with Charles McGaw, head of the School’s acting program.

**1974**

The Guthrie/Kipnis adaptation of **THE CHERRY ORCHARD** opens the 1974/1975 Season with noted British actor/director Brian Murray at the helm.

**1985**

Following their Pulitzer Prize and Tony Award-winning collaboration on Glengarry Glen Ross, Mosher and playwright David Mamet collaborate on a new version of

**THE CHERRY ORCHARD**, created for the New Company, the short-lived resident acting company of the Goodman.

**1986**

After directing the acclaimed premiere in New York, and just months prior to being named Goodman’s new Artistic Director, Robert Falls unites a group of A-list playwrights including Mamet, Wendy Wasserstein, Spalding Gray, María Irene Fornés, Michael Weller and Samm-Art

Williams for **ORCHARDS**, seven short plays inspired by Chekhov’s short stories.

**1990**

Shortly before beginning his 11-season, Emmy Award-nominated run on Frasier, John Mahoney stars as the title character in Goodman Associate Director Michael Maggio’s production of **UNCLE VANYA**, in Mamet’s adaptation. Maggio’s production also featured rising star

Linda Emond as Sonya

**1994**

Falls directs **THREE SISTERS** (adapted by Richard Nelson) ina production featuring futurefamous faces such as BruceNorris, Jenny Bacon and CalistaFlockhart, just prior to her runas the title character on thetelevision series Ally McBeal.

**2002**

Artistic Associate Regina Taylor sets The Seagull in modern-day Georgia with **DROWNING** **CROW**, starring Suzzanne Douglas, Chester Gregory, Nambi E. Kelley and Ernest Perry, Jr. Following its Goodman run, Drowning Crow appeared on Broadway in 2004. Taylor also staged a modern adaptation of The Cherry Orchard with 2009’s **MAGNOLIA**.

**2010**

In preparation to direct **THE SEAGULL**, Robert Falls immerses himself in the rehearsal techniques of Chekhov’s frequent director Konstantin Stanislavsky. The result was a triumphant production, featuring uncommonly rich performances from such Chicago stalwarts as Mary Beth Fisher, Francis Guinan and Cliff Chamberlain.

**2011**

Playwright Tanya Saracho (now a writer for How to Get Away With Murder) presents a loose adaptation of The Cherry Orchard entitled **EL NOGALAR**, with the classic story now taking place against the backdrop of Mexico’s drug wars.

**2015**

Goodman Producer Steve Scott directs Christopher Durang’s comic ode to Chekhov, **VANYA AND SONIA AND** **MASHA AND SPIKE**. The Tony Award-winning play, set in modern day Pennsylvania, follows the antics of a group of dysfunctional adult siblings, all inspired by characters from Chekhov’s works.

**2017**

For his 30th anniversary at the Goodman, Robert Falls directs **UNCLE VANYA**.

UNCLE VANYA: TRANSLATED AND ADAPTED

By Neena Arndt

What does it mean to translate or adapt a play? Anton Chekhov wrote *Uncle Vanya* in Russian, his native language. The play has been translated countless times (into English and dozens of other languages) and adapted into other theatrical works and films, with varying degrees of adherence to the original text. Now, 36 year-old Pulitzer Prize-winning playwright Annie Baker—who is not fluent in Russian—creates a “transladaptation” of Chekhov’s masterwork that has been hailed as “easygoing, free of the stilted or formal locutions that clutter up some of the more antique-sounding translations”

(*The New York Times*).

In her preface to the play’s script, Baker notes she aimed to “create a version that sounds to our contemporary American ears the way the play sounded to Russian ears during the play’s first productions.” This means that she worked from a “literal” translation that provided the basis for the text. Of course, the word “literal” should never be understood literally when pertaining to literary translation. Human languages are defined by their structural and semantic idiosyncrasies; no two languages express the same thought in exactly the same way. Working from a translation, an adaptor works to make a text “playable”—to create language that actors can use to create believable characters. If a text is highly poetic, then the adaptor must possess poetic skills equal to those of the original author. In the case of Chekhov, whose work comes to us from both far away and long ago, an adaptor must decide whether to make the language sound as if it comes from the era in which it was originally written—in this case, the late 19th century—or, to make it sound contemporary, as Baker did. Many plays contain references to people, places or things that its original audience would have understood, but which would leave a contemporary audience scratching their heads. An adaptor chooses whether to leave these references intact and accurate, or to change them to similar references that the audience might recognize, which arguably enables contemporary people to understand the play in the same way that past audiences did. For *Uncle Vanya*, Baker maintains the integrity of these references; when a character exclaims, “It was a scene worthy of Aivazovsky!” she does not substitute another artist’s name. (She notes in the

preface that this line is usually translated as “It was a scene worthy of a painter of shipwrecks!”)

Baker is not the only contemporary playwright to create a version of Chekhov’s plays. David Mamet, another Pulitzer Prize winner, also made his own *Uncle Vanya*, which features the distinctive, staccato rhythms characteristic of his work. Noted British playwright Tom Stoppard has similarly infused his own writing style into Chekhov’s plays. But Sarah Ruhl, a writer known for her poetic abilities, took a different approach with her take on Chekhov’s *Three Sisters*: “Getting to the root of the original Russian was what I wanted, rather than putting my own authorial stamp on the text.”

Like Ruhl, Baker aimed to drill down to the original text. Yet, describing her role in creating the text remains difficult. Is she a “translator” because she dealt not with changing the story but with preserving the story for English-speaking audiences? Is she an “adaptor” because she has limited Russian proficiency and therefore cannot fully access the Russian text without assistance?

Is she a “transladaptor?” Perhaps it will simply suffice to say, as reflected in the published version of the play, that this is “a new version by Annie Baker.”

**FOUR MASTERWORKS, ONE BRIEF LIFE**

By Neena Arndt

Anton Chekhov’s *Uncle Vanya* holds an unwavering place in the theatrical canon. But like other genre-defining plays, its playwright and his creative partners had no idea at the time that they were making history. An intimate play about relationships in pre-revolutionary Russia, replete with subtext that lays bare the characters’ frailties and longings, *Uncle Vanya*’s creators simply hoped their ideas had merit, and their production would earn modest success. Since its 1899 premiere at Moscow Art Theatre, the play has enjoyed countless productions worldwide—and along with Chekhov’s other work, and that of Henrik Ibsen, laid a foundation for realism in theater, and later in film. Initial audience response, however, gave Chekhov little reason to think he had created an enduring classic.

A year earlier, Chekhov and his collaborators, Konstantin Stanislavsky and Vladimir Nemirovich- Danchenko, achieved popular and artistic success with their production of *The Seagull.* The creators defied what was the accepted convention of a director simply telling actors where to stand, to memorize lines, and hope for the best on opening night; this production was directed with careful precision. Stanislavsky and Nemirovich-Danchenko held 26 rehearsals (fewer than today’s standard, but far more than the 19th century standard), and detailed each moment of the play. Years later, one of the actors in *The* *Seagull*, Vsevolod Meyerhold, recalled, “Probably there were individual elements of naturalism, but that’s not important. The important thing is that it contained the poetic nerve-center, the hidden poetry of Chekhov’s prose which was there because of Stanislavsky’s genius as a director.

Until Stanislavsky, people had only played the theme in Chekhov and forgot that in his plays, the sound of the rain outside his windows…early morning light through the shutters, mist on the lake, were indissolubly linked…with people’s actions.”

Fresh off this triumph, Chekhov, Stanislavsky and Nemirovich-Danchenko endeavored to replicate their success with another play. They aimed to produce *Uncle*

*Vanya,* a comprehensive rewrite of an earlier Chekhov play titled *The* *Wood Demon,* which had flopped in its 1889 premiere. Immediately, this proved complicated: Chekhov had already promised *Uncle Vanya* to the Maly Theatre, a state-supported organization whose name means “small theater.” (Moscow’s historic Bolshoi Theatre, by contrast, means “big theater” and presents operas and ballets). The Moscow Art Theatre production of *The Seagull* gave Chekhov a newfound understanding of the importance of working with expert, trusted collaborators, and he was loath to return to old production strategies. Fortunately, the problem solved itself: a committee at the Maly objected to the title character firing a gun at a professor, interpreting this action as an affront to intellectuals. They demanded revisions, which Chekhov refused to deliver. He cheerfully wriggled out of his commitment, allowing Stanislavsky and Nemirovich-Danchenko to produce the play and cement their reputation as the only adept interpreters of Chekhov’s work.

All through the summer of 1899, Stanislavsky pored over *Uncle Vanya,* creating a production score with meticulous specifications for each moment of the play—how an actor would gesture, when to cross the stage, where to stand in relation to other actors. In addition to co-directing with Nemirovich-Danchenko, he also intended to play the title role. But Uncle Vanya being an ineffectual, not necessarily handsome man, Nemirovich-Danchenko objected to the tall, striking Stanislavsky playing the role. Instead, he played Astrov, an attractive doctor. If Chekhov had had his way, Stanislavsky would not have trod the boards at all. “He’s an artist [when he directs] but when he acts he’s just a rich young merchant who wants to dabble in art,” he said. To appease his collaborators, the playwright allowed

Stanislavsky to act, but remained concerned about his performance throughout the process.

Chekhov’s apprehension proved prescient when Stanislavsky neglected for weeks to memorize his lines. He slowed rehearsals by frequently turning to the prompter (in European theater, a prompter is commonly used to feed forgetful actors their lines throughout rehearsals and performances). Nemirovich-Danchenko pleaded with him to memorize; meanwhile an anxious Chekhov was ordered by doctors to Yalta, a seaside town on the Crimean Peninsula, to soothe his worsening tuberculosis with the salt air.

Surprisingly, by opening night Stanislavsky was off book, and reportedly gave an excellent performance. Other individual actors were praised for their work, but critical reviews were mixed, and Leo Tolstoy, upon seeing the play, reportedly shouted, “Where is the drama? What does it consist of?” Nemirovich-Danchenko fretted that the play’s pace was too slow. Local professors shared the Maly’s concern about insulting intellectuals and boycotted the play. After the spectacular success of *The Seagull, Uncle Vanya* seemed unexciting. Nonetheless, audiences kept coming, and the play entered the Moscow Art Theatre’s burgeoning repertoire, performing in rotation with other plays. And Chekhov, always philosophical, felt that an average success was the best kind. “After a triumph a reaction always sets in, expressing itself in heightened expectation, followed eventually by certain disappointment and cooling,” he said.

It wasn’t until the spring of 1900 that Chekhov saw the play when it toured to Yalta. By then, Stanislavsky and Nemirovich-Danchenko clamored for Chekhov to write another script. At 40 years old, Chekhov was perpetually ill and only four years away from death; though he couldn’t have predicted the date of his own demise, his day job as a doctor meant he knew that tuberculosis would cut his life short. But before succumbing to his illness in 1904, Chekhov wrote *Three Sisters* and *The Cherry Orchard.* Together with *The Seagull* and *Uncle Vanya,* those plays comprise his four masterpieces, each written during the final decade of his short life.



ROBERT FALLS,

ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

Presents

***UNCLE VANYA***

By

ANTON CHEKHOV

Adapted by

ANNIE BAKER

Working with a Literal Translation by

MARGARITA SHALINA

and the Original Russian Text

Directed by

ROBERT FALLS

Set Design by

TODD ROSENTHAL

Costume Design by

ANA KUZMANIC

Lighting Design by

KEITH PARHAM

Sound Design by

RICHARD WOODBURY

Casting by

ADAM BELCUORE, CSA

ERICA SARTINI-COMBS

New York Casting by

CAPARELLIOTIS CASTING

Dramaturgy by

NEENA ARNDT

Production Stage Manager

KIMBERLY OSGOOD\*

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WILLIS TOWERS WATSON

With additional support from the Director’s Society

CAST

Alexander Serebryakov, a retired professor...... David Darlow\*

Yelena Andreyevna, his wife............................... Kristen Bush\*

Sophia Alexandrovna (Sonya), his daughter from his first marriage …….........................................................Caroline Neff\*

Maria Vasilyevna, mother of the professor’s first wife ……….........................................................Marilyn Dodds Frank\*

Ivan Petrovich (Vanya), her son............................. Tim Hopper\*

Mikhail Lvovich Astrov, a doctor..................... Marton Csokas\*

Ilya Ilich Telegin (Waffles), an impoverished landowner ..…………………….......................................... Larry Neumann, Jr.\*

Marina, a nanny........................................... Mary Ann Thebus\*

Yefim, a hired man................................................Alžan Pelesìc´

Servant.................................................................. Olexiy Kryvych

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

*UNCLE VANYA*

The action takes place at the Serebryakov’s country house.

There will be one fifteen-minute intermission.

Assistant Director: Vanessa Stalling

Assistant Lighting Designer: Brian Elston

Uncle Vanya is presented with special arrangement with Samuel French, Inc.

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

Olexiy Kryvych—*Yefim*; Kristen Magee—*Yelena*; Guy

Massey\*—*Vanya*; Tom McElroy\*–*Serebryakov, Telegin*;

Peggy Roeder\*—*Marina/Maria*; Dan Stearns—*Astrov*;

Anne Thompson–*Sonya*.

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 National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

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 Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance

of Theatrical Stage Employees, Local No. 2.

ARTIST PROFILES

**KRISTEN BUSH\*** (*Yelena*) returns to the Goodman, where she appeared in *Passion Play, a* *cycle in three parts.* Off-Broadway credits include *The City of* *Conversation* (Lincoln Center Theater), *Taking Care of Baby* (Manhattan Theatre Club), *The* *Common Pursuit* (Roundabout Theatre Company), *Kin* (Playwrights Horizons), *King Lear* (The Public Theater), *As You Like It* (The Public Theater/ New York Shakespeare Festival) and *Photograph 51* and *Isaac’s Eye* (Ensemble Studio Theatre). Regional credits include *Proof* and *Five Mile Lake* (McCarter Theatre), *Saturn Returns* (South Coast Repertory) and *The Violet* *Hour* (The Old Globe). Film and television credits include the upcoming *Slumber; Crowbar Vigilante; Winners;* *Synecdoche, NY; Liberal Arts; Deep in the Darkness;* *Calling It Quits; The Affair; Law & Order: SVU; Medium;* *Numb3rs; NCIS; Knight Rider; The Good Wife; Blue*

*Bloods; Suits; Unforgettable; Person of Interest; Elementary; The Following* and *American Odyssey.*

**MARTON CSOKAS\*** (*Astrov*) makes his Goodman Theatre debut. Mr. Csokas’ (pronounced Chokahsh) off-Broadway credits include *Antony and Cleopatra* (Theatre for a New Audience) and *The Little Foxes* (New York Theatre

Workshop). International credits include Riflemind (Sydney Theatre Company), *Twelfth Night* (National Theatre of Great Britain), *Who’s Afraid of Virginia Woolf?* and *Peribañez* (Belvoir St. Theatre in Australia), *Arcadia* (Melbourne Theatre Company) and *Julius Caesar* (Auckland Theatre Company in New Zealand), among many others. Film and television credits include *Asylum, The Debt, Kingdom of Heaven, The*

*Equalizer, Loving, Burn Your Maps, Felt* and *Into the Badlands*. He received his BA in drama from Te Kura Toi:

Whakarri O Aotearoa Drama School in New Zealand.

**DAVID DARLOW\*** (*Serebryakov*) most recently appeared at the Goodman in *Camino Real* during the 2011/2012 Season. Previous Goodman credits include *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 *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 an artistic associate); *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); *Nathan the Wise* (Chicago Festival of the Arts) and *The Merchant of* *Venice*, *The Taming of the Shrew*, *The Comedy of Errors*, *The Tempest* and *Hamlet* (Oak Park Festival Theatre, where he was the former artistic director). Regional credits include *King Lear*, *Chemin de Fer* and *The Cherry* *Orchard* at Arena Stage in Washington, D.C., and *Henry* *IV, Part I* at South Coast Repertory. Directing credits include *An Inspector Calls*, *Les Liaisons Dangereuses* and *Mrs. Warren’s Profession* (Remy Bumppo Theatre Company) and *As You Like It* (Utah Shakespeare Festival). 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*.

**MARILYN DODDS FRANK\*** (*Maria*) returns to the Goodman,where she previously appeared in *The Matchmaker*, *Camino Real,* *The Clean House*, *The Skin of**Our Teeth*, The Naked Eye

Theatre’s *One Flea Spare* and *Joan Dark* (performed in Linz,

Austria). Chicago credits include *Dead Man’s Cell Phone*, *When the Messenger Is Hot*, *The Royal Family*, *Valparaiso*, *Everyman (A Moral Play)*, *As I Lay Dying*, *Time to Burn*, *Fur* and *Disappeared* at Steppenwolf Theatre Company; *The Last Act of Lilka* *Kadison*, *The Idiot*, *George*, *Metamorphoses* and *Hard* *Times* at Lookingglass Theatre Company; *Electra* at

Court Theatre; *Love and Anger* at Next Theatre Company; *Broken Eggs* at Teatro Vista; *Fur* with Chicago Latino Theatre Company; *The Physicists* at A Red Orchid Theatre; *Laughter in the Dark* at Remains Theatre; *Methusalem* with New Criminals; *Precious Little* with Rivendell Theatre Ensemble and *Rockaby* at Victory Gardens Theater. New York credits include *Superior* *Donuts* on Broadway and *The Clean House* at Lincoln Center Theater. She appeared in the original productions of *Conduct of Life*, *The Mothers*, *Hunger* and *What of the* *Night*, written and directed by María Irene Fornés. Her film credits include *The Company*, *High Fidelity*, *Blink* and *The 40-Year-Old Virgin*.

**TIM HOPPER\*** (*Vanya*) makes his Goodman Theatre debut. He is a member of the Steppenwolf Theatre Company ensemble, where his credits include *Visiting* *Edna, Between Riverside and* *Crazy* and *Russian Transport*. Off-Broadway credits include Ivo van Hove’s production of Eugene O’Neill’s *More Stately Mansions* (New York Theatre Workshop, Obie Award). Film and television credits include *The Headhunter’s Calling, Operator, Our Father,* *School of Rock, To Die For, The Exorcist, Chicago Med,* *Empire, Chicago Fire* and *The Good Wife*.

**OLEXIY KRYVYCH** (*Servant*) makes his Goodman Theatre debut. Chicago credits include *Unbound: Private Words*, *Public* *Places* (Random Acts of Chicago), *Fail/Safe* (Strawdog

Theatre Company), *Nothing of Me* (Akvavit Theatre, understudy), *The Resistance* (ChicagoDramatists) and *Milk and Whisky* (iO Theatre). Hereceived his BA in theater from Saginaw Valley StateUniversity in 2015 and is currently studying at GreenShirt Studio.

**CAROLINE NEFF\*** (*Sonya*) makes her Goodman Theatre debut. Chicago credits include *The Fundamentals, The Flick,*

*Airline Highway, The Way West, Three Sisters, Where We’re*

*Born, Annie Bosch is Missing* and the upcoming *Linda Vista*

(Steppenwolf Theatre Company); *Wastwater, The Knowledge, The Receptionist, In Arabia* *We’d All Be Kings, A Brief History of Helen of Troy* (Jeff Award for Best Actress) and *Harper Regan* (Steep Theatre); *The Downpour* (Route 66 Theatre); *4,000* *Miles* (Northlight Theatre); *Port* (Griffin Theatre);

*Cherrywood* (Mary-Arrchie Theatre Company) and *Moonshiner* (Jackalope Theatre). Broadway credits include *Airline Highway.* Regional credits include *Peerless* (Yale Repertory Theatre). Film and television credits include *Open Table, Older Children*, *Chicago* *P.D.* and *Chicago Fire.* Ms. Neff is an ensemble member at Steppenwolf Theatre Company and Steep Theatre and holds her BA from Columbia College.

**LARRY NEUMANN, JR.\*** (*Telegin*) returns to Goodman

Theatre, where he recently appeared in four seasons of *A*

*Christmas Carol, The Iceman Cometh* (also at the Brooklyn

Academy of Music) and *The Skin of Our Teeth*. Recent Chicagocredits include *Chops* at TheatreWit, *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 TheatreCompany. 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 DoorTheatre). 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 appearedregionally at Milwaukee Repertory Theater, Madison RepertoryTheatre and Kansas City Repertory Theatre. Film andtelevision credits include *The Merry Gentleman, Stranger Than Fiction, Stir of Echoes, Sirens* and *Chicago P.D*.

**ALŽAN PELESÌC** (*Yefim*) makes his Goodman Theatre debut.

Chicago credits include *Out at Sea* (Chopin Theatre); *Regarding the Just, Beastly Bombing, Fourth Sister* and *Balcony* (TrapDoor Theatre); *Lulu, Silent Christmas Carol* and *Noir* (SilentTheatre Chicago); *Maria’s Field, Alice* and *Romeo & Juliet* (TUTA Theatre Chicago); *Teibele and her Demon* (European Repertory Company); *Frosty* (Emerald City Theatre) and *Superior Donuts* (understudy at Steppenwolf Theatre Company). Film andtelevision credits include *The Tour* (Balkan & TestamentFilm Serbia), *The Cannon Was Still Hot* (Drina FilmSerbia), *Montevideo* and *Oh My God* (Intermedia

Network Serbia) and *Zvezdara* (Pink TV Serbia). He is a member of Trap Door Theatre and Silent Theatre Chicago. Mr. Pelesìc´ graduated with honors from Columbia College in June 2002.

**MARY ANN THEBUS\*** (*Marina*) returns to the Goodman, where her credits include *Rapture,* *Blister, Burn*; *Rabbit Hole;*

*Spinning Into Butter; All’s Well That Ends Well; Richard II* and

*Millfire*. She was most recently seen at Writers Theatre in *Marjorie Prime*. Additional Chicago credits include *Rest,*

*Four Places, End of the Tour* and *Eleemosynary* (Victory

Gardens Theater); *Well, The Piano Teacher* and *After the*

*Revolution* (Next Theatre); *Beauty Queen of Leanne* and

*The Glass Menagerie* (The Gift Theatre) and *4,000 Miles*

(Northlight Theatre). She has been performing on Chicago

stages for 30 years and has been active in films and

television series filmed in Chicago, most recently *Chicago*

*Med*. She teaches acting both privately and at The Artistic

Home and is a company member of The Gift Theatre.

**ANTON CHEKHOV** (*Playwright*, 1860—1904) practiced medicine throughout his adult life, but his work as a short story writer and dramatist proved more lucrative and enduring. Born in Taganrog, Russia, Chekhov began his literary career as a freelance journalist, publishing humorous sketches of contemporary life. In 1887 he won the prestigious Pushkin Prize for *At Dusk*, a collection of short stories. Success as a playwright eluded him, however, and the 1897 premiere of *The Seagull* flopped. It was remounted in 1898 at the innovative Moscow Art Theatre, where director Konstantin Stanislavsky’s attention to the psychological realism of Chekhov’s text made the play a critical and popular success. Over the next few years, Moscow Art Theatre produced Chekhov’s other major plays, *Uncle Vanya*, *Three Sisters* and *The* *Cherry Orchard*.

**ANNIE BAKER** (*Playwright*) grew up in Amherst, Massachusetts. Her full-length plays include *John* (Signature Theatre), *The Flick* (Playwrights Horizons, Pulitzer Prize for Drama, Hull-Warriner Award, Susan Smith Blackburn Award, Obie Award for Playwriting), *Circle Mirror Transformation* (Playwrights Horizons, Obie Award for Best New American Play, Drama Desk Award nomination for Best New American Play), *The Aliens* (Rattlestick Playwrights Theater, Obie Award for Best New American Play), *Body Awareness* (Atlantic Theater Company, Drama Desk and Outer Critics Circle Award

nominations for Best Play/Emerging Playwright) and an

adaptation of Chekhov’s *Uncle Vanya* (Soho Rep, Drama

Desk nomination for Best Revival), for which she also designed the costumes. Her plays have been produced at over 150 theaters throughout the U.S. and have been produced internationally in over a dozen countries. Other recent honors include a Guggenheim Fellowship, Steinberg Playwriting Award, American Academy of Arts and Letters Award and the Cullman Fellowship at the New York Public Library. She is a resident playwright at the Signature Theatre.

**ROBERT FALLS** (*Director/Goodman Theatre Artistic Director*) This season marks Mr. Falls’ 30th anniversaryas the artistic director of the Goodman. Most recently, hedirected the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*, and alsopartnered with Goodman playwright-in-residence SethBockley to direct their world premiere adaptation ofRoberto Bolaño’s *2666* (Jeff Award for Best Adaptation).During the 2014/2015 Season, he reprised his criticallyacclaimed production of *The Iceman Cometh* at theBrooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angelesand directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productionsinclude *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 worldpremieres of Richard Nelson’s *Frank’s Home*, ArthurMiller’s *Finishing the Picture* (his last play), 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

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), the Illinois Arts Council Governor’s Award and, most recently, induction into the Theater Hall of Fame.

**TODD ROSENTHAL** (*Set Designer*) has designed scenery for productions at the Goodman that include *Wonderful Town*, *The Little Foxes, The Upstairs* *Concierge, Luna Gale, Venus in Fur* and more. 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, Of*

*Mice and Men* and *Who’s Afraid of Virginia Woolf?* His many other credits include *The Qualms* (Steppenwolf Theatre Company)*, Born Yesterday* (Guthrie Theater), *The Beauty Queen of Leenane* (Theatre Royal in Ireland), *Domesticated* (Lincoln Center Theater), *August: Osage* *County* (Sydney Theatre Company in Sydney, Australia and the National Theatre in London), *Tribes* (Berkeley Repertory Theatre), Stephen King and John Mellencamp’s *Ghost Brothers of Darkland County* (Alliance Theatre), *A Parallelogram* (Mark Taper Forum) and *Mother Courage* (Arena Stage). Mr. Rosenthal was an exhibitor at the 2007 Prague Quadrennial International Exhibition of Scenography and Theatre Architecture in the Czech Republic. He also designed the museum exhibits *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, Jeff Award and a Michael Merritt Award for Excellence in Design and Collaboration. He is an associate professor at Northwestern University and a graduate of the Yale School of Drama. Toddar.com

**ANA KUZMANIC** (*Costume Designer*) Previous costume designs for the Goodman include *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*. Her Chicago credits include work at The Lyric Opera of Chicago, Steppenwolf Theatre Company, Court Theatre, Lookingglass Theatre Company, Chicago Shakespeare Theater and The House Theatre of Chicago. Ms. Kuzmanic is the recipient of a Jeff Award for *The Comedy of Errors* at Chicago Shakespeare Theater and Drama Desk Award nomination for *August: Osage County*. Her Broadway credits include the Tony Award-winning *August: Osage County, Desire* *Under the Elms* and *Superior Donuts*. Regional theater credits include work with the Guthrie, Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre Center, the Shakespeare Theatre Company, Trinity Repertory Company, the Geffen Playhouse and the Oregon Shakespeare Festival, where she recently designed the costumes for *Beauty and the Beast*. Ms. Kuzmanic is a native of the former Yugoslavia and earned an MFA from Northwestern University. She is an associate professor of costume design at Northwestern University. AnaKuzmanic.com

**KEITH PARHAM** (*Lighting Designer*) returns to Goodman Theatre, where past credits include *stop.* *reset; Ask Aunt Susan*; *Venus in Fur*; *By the Way*, *Meet* *Vera Stark*; *Teddy Ferrara*; *Sweet Bird of Youth*; *Red*; *Mary* and *The Seagull*. Chicago credits include *The* *Dumb Waiter*, *Fulton Street Sessions* and *Baal* (TUTA, where he is a company member) and *The Herd*, *The* *Birthday Party*, *Time Stands Still*, *The Sunset Limited* and *Red Light Winter* (Steppenwolf Theatre Company). Broadway credits include *Thérèse Raquin* (Roundabout Theatre Company). Off-Broadway credits include *Between Riverside and Crazy* (Atlantic Theater Company/Second Stage Theatre); *Hit the Wall*, *Tribes*, *Mistakes Were Made* and *Red Light Winter* (Barrow Street Theatre); *Through the Yellow Hour* (Rattlestick Playwrights Theater); Karen O’s *Stop the Virgens* (St. Ann’s Warehouse); *Ivanov* and *Three Sisters* (Classic Stage Company); *A Minister’s Wife* (Lincoln Center Theater); *Adding Machine* (Minetta Lane Theatre) and *Crime and Punishment* and *The Sunset Limited* (59E59 Theaters). Internationally, his credits include *Stop the* *Virgens* (Sydney Opera House) and *Homebody/Kabul* (National Theatre in Belgrade, Serbia). Mr. Parham has designed lighting for productions at Arena Stage, the Alley Theatre, the Mark Taper Forum and Trinity Repertory

Company, among others. He has received Obie, Lucille Lortel and After Dark Awards.

**RICHARD WOODBURY** (*Sound Designer)* is the resident sound designer at the Goodman, where his credits include music and/or sound design for *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 *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 originalmusic 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 StratfordShakespeare Festival in Canada; London’s Lyric andNational theaters, in Paris and at regional theaters acrossthe United States. Mr. Woodbury has received Jeff, HelenHayes and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding CollaborativeArtist, as well as nominations for Drama Desk (New York)and Ovation (Los Angeles) Awards. Mr. Woodbury hascomposed numerous commissioned scores for danceand has performed live with the Bill T. Jones/Arnie Zaneand Merce Cunningham Dance companies.

**NEENA ARNDT** (*Dramaturg*) is the dramaturg at Goodman Theatre. In eight seasons, she has dramaturged more than 25 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.

**KIMBERLY OSGOOD\*** (*Production Stage Manager*) has stage-managed more than 75 productions at Goodman Theatre since 1990. Among them are *The* *Magic Play*; *Soups, Stews, and Casseroles: 1976*; *Feathers and Teeth*; *Ask Aunt Susan*; *Buzzer*; *Smokefall*; *The Seagull*; *The Long Red Road*; *Ruined*; *Talking* *Pictures*; *Hughie*; *The Trojan Women*; *Big Love* (also at Brooklyn Academy of Music); *Garden*; *Lillian*; *Mirror of* *the Invisible World*; *The Notebooks of Leonardo da Vinci* (also at Lincoln Center Theater’s Serious Fun Festival); *Eliot Loves* and *Marvin’s Room*. Additional credits include productions for Steppenwolf Theatre Company, Northlight Theatre and Court Theatre. Before coming to Chicago, Ms. Osgood spent eight years with Cincinnati Playhouse in the Park, where she served as director of the Intern Company and production stage manager.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 37th season as executivedirector. On May 18, 2015, he received the LifetimeAchievement Award from the League of ChicagoTheatres. In 2014, he received the Visionary LeadershipAward from Theatre Communications Group. For his 40th anniversary with the theater, Mr. Schulfer was honoredwith a star on the Goodman’s “Walkway of Stars.” Duringhis tenure he has overseen more than 335 productions,including close to 130 world premieres. He launched theGoodman’s annual production of *A Christmas Carol*,which celebrated 39 years as Chicago’s leading holidayarts tradition this season. In partnership with ArtisticDirector Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as thecore values of Goodman Theatre. Under their tenure, theGoodman has received numerous awards for excellence,including the Tony Award for Outstanding RegionalTheatre, recognition by *Time* magazine as the “BestRegional Theatre” in the U.S., the Pulitzer Prize for LynnNottage’s *Ruined* and many Jeff Awards for outstandingachievement in Chicago area theater. Mr. Schulfer hasnegotiated the presentation of numerous GoodmanTheatre productions to many national and internationalvenues. From 1988 to 2000, he coordinated therelocation of the Goodman to Chicago’s Theatre District.

He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer 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. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; 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 the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

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*\*Parking rates subject to change.*

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DISCOUNTS

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HOTELS

Chicago Kimpton Hotels offer patrons special discounted rates at Hotel Allegro and Hotel Burnham. Rates are based on availability. Rooms must be booked through the Chicago VIP reservations desk based at Hotel Allegro at **312.325.7211.** Mention code **GMT.**

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GOODMAN THEATRE SHINES BRIGHT

IN 2017 AND BEYOND

Goodman Theatre unveiled its brand new marquee during a public ceremony on January 19. The new vertical, energy efficient marquee replaces the original sign, which was damaged by an electrical fire last spring. The illumination marked a public reaffirmation of the core values and artistic priorities the Goodman has maintained on and off stage for more than three decades—Quality, Diversity and Community.

The illumination event also aligned with The Ghostlight Project, a joint effort by more than 500 theaters nationwide. “We are proud to reaffirm this longtime commitment now, at a time when tensions in the United States have unleashed dark divisions,” said Goodman Artistic Director Robert Falls. “The illumination of our marquee is an essential symbol, shedding light on the values we believe are at the heart of our country. As part of The Ghostlight Project, we will stand with our theater colleagues across the country and pledge to protect the values of equality, inclusion, justice and empathy for everyone—regardless of race, class, religion, country of origin, immigration status, (dis)ability, gender identity or sexual orientation.”

ESSENTIAL GOODMAN STORIES THE STUDENT SUBSCRIPTION SERIES CELEBRATES 30 YEARS

By Elizabeth Rice

Goodman Theatre marks 30 years as an educational resource in Chicago with the anniversary of its flagship Education and Engagement program, the Student Subscription Series—created by Robert Falls during his first season as Artistic Director. For the past three decades, the Goodman has invited Chicago high school students to experience up to four performances each season free of charge. Falls first brought the idea of cultivating a student audience through free matinees when he began his tenure at the Goodman— beginning with his 1986 production of Bertolt Brecht’s *Galileo*, and continuing with *Uncle Vanya* today.

“It was controversial at the time, because some of the work we did, then as now, was controversial,” Falls said of the beginning of the program. “But we felt the best way to expose high schoolers [to theater] was to respect them [in the same] way we respected our audiences, to see the work and to respond to it.”

Today, more than 30 Chicago public high schools participate in this unique process-oriented series. Through professional development workshops at the Goodman, teachers design lesson plans that connect the play on stage with their students’ classroom studies. Math, science and other non-humanities teachers work in teams with drama, English and history teachers to build curriculum that integrates theater. In return, the students’ reactions are, as Falls puts it, “amplified.”

In a conversation with Walter Director of Education and Engagement Willa Taylor and Producer Steve Scott, Falls recalled watching a student matinee of the 1992 production of O’Neill’s *The Iceman Cometh*. “By anybody’s standards,it’s not an easy play to experience.And to have the audience of youngpeople absolutely enthralled for the entire period of time, nearly five hours, they actually amplified the audience response. If it was funny for any adult audience, it was hilarious for young people. If it was quiet for an older audience, it was intensely quiet for a young audience. We were all shocked. I was shocked, and at the same time awakened to the power that a play as difficult as *Iceman* had with a [young] audience.”

More than 100 productions have been included in the Series, including 23 directed by Falls who looks forward to again sharing Chekhov with the students following their positive reception to his production of *The Seagull* in 2010*.* The many societal changes during the past three decades— from the proliferation of technology to reduced arts in school curricula—make the intangible advantages of the program more important than ever.

“There are extraordinary benefits to the advancements we’ve seen over the past 30 years,” said Falls. “There are also, I think, huge drawbacks to the fact that everything moves so quickly, the feeling you have to access everything. The essence of theater is coming into a space, as a group of people, as a community, and experiencing a story together. “This has been the theatrical experience for 2000 years, and continues today.”

Under Taylor’s leadership, the Goodman plans to evolve and expand the Student Subscription Series to maximize impact on young audiences, and deepen the relationship with educators through increased resources. Stay tuned!

If you or an educator you know are interested in the Student Subscription Series or teacher professional development opportunities, please contact School Programs Coordinator Elizabeth Rice at ElizabethRice@GoodmanTheatre.org

*DESTINY OF DESIRE*

This March, acclaimed playwright Karen Zacarías brings the seductive power of Latin American telenovelas to the Goodman stage with her new comedy *Destiny* *of Desire. The Los Angeles Times* calls the play a “terrifically entertaining theatrical rollercoaster” that “shimmers with majestic theatrical artistry.” Shortly before the comedy’s Los Angeles run, Zacarías spoke about her inspiration for the play and her own love of telenovelas. *Destiny of Desire* begins performances March 11. Tickets start at just $25 at **GoodmanTheatre.org/Destiny**

**Linda Lombardi: What was your inspiration behind writing *Destiny of Desire*?**

**Karen Zacarías:** So often, when a Latino dramatist writes a serious play, the jargon critics use to describe certain dramatic moments is “telenovela.” That always seems a way of dismissing high-caliber work. *Destiny of Desire* is an act of rebellion, it is an act of heritage, an act of joy in trying to write the best telenovela I could. Most telenovelas last six months to a year. Could I pack a year’s worth of story into two hours? Plus add live music and original songs? I wanted to take something that’s been created for television and transport it into a wildly theatrical experience on stage. And also give work to all these talented Latino theater artists who don’t get to be on stage as often as they should. *Destiny of Desire* is an aesthetic, artistic and political endeavor. It was also a challenge to myself and to others on every level—and it’s been one of the most joyful experiences writing this play.

**LL: What attracts you to telenovelas?**

**KZ:** What I find interesting about telenovelas is the ambivalence you feel at first. But you watch one scene and before you know it, you’re hooked. As you stay longer you find yourself pulled in. *Destiny* plays with that energy. It starts out as funny, heightened situations, but by the end you care deeply about the fate of these characters.

**LL: There’s a play-within-the-play structure to the work. How does that affect the action of the play?**

**KZ:** The play-within-the-play is examining what the telenovela does to the people who watch it. And what changing the storylines opens up for other actors. If a Latino actor is always relegated to playing the maid or the chauffeur or the gardener, why don’t we go deeper into that story? Who are the secondary characters and who are the primary ones? It’s also thematic of the whole play—trying to change your destiny. Actors start changing the script and that affects the plot, which affects the whole community.

The structure is playing with the idea that every decision that happens on stage in the story affects everybody off stage. And vice versa. There’s a ripple effect. It’s also a celebration of theater. You get something by watching a live play. I love theater. You can get story everywhere. But you cannot get that feeling of being a part of a community the same way as you can in the theater. So this may be an homage to telenovelas, but it’s also a love letter to the theater.

**LL: Why was it important to you to have an all-Latino cast?**

**KZ:** It’s something that happens so rarely in the theater. American audiences will see something with a very different aesthetic and plot than most of the other plays that are being offered. It will feel different and sound different. And it’s so nice to get something exciting and new. It’s playing with every expectation—from the casting, to the storytelling, to the music. I hope people will come and be deeply entertained, but also understand that there are so many messages about gender, class and race that are being said about many things at the same time.

HISTORY

**FOUNDED IN 1925,** Goodman Theatre is led by Robert Falls—“Chicago’s most essential director”

(*Chicago Tribune*)—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ productions of *Death of a Salesman*, *Long Day’s Journey into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy). Inaddition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s“American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas Carol* has created a new generation of theatergoers. The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched the next phase in the Goodman’s decades-long commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved communities.

Goodman Theatre was founded by William O. Goodman and his family in honor of their son Kenneth, an important figure in Chicago’s early 1900s cultural renaissance. The Goodman legacy lives on through the continued work 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 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. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

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Anonymous

Doug and Teri Brown

Carol and Douglas Cohen

Rebecca Ford and Don Terry

Beverly S. Guin

In Memory of Evelyn Kelker and Patricia Boyer

In loving memory, Eleanor Page (1913–2002)

–Your children Elsie Anne, Bruce, and Malcolm MacDonald

**BUILDERS ($5,000 - $9,999)**

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Cindy Barbera-Brelle

Catherine Cappuzzello and David Paul

Feitler Family Fund

Julie and Joseph Learner

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Bruce and Barbie Taylor Family

Maria Wynne

**GROUNDBREAKERS ($3,000 - $4,999)**

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Leonard and Patricia Dominguez

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Carmen E. Fair and Ace Fair

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Denise Michelle Gamble

Jim and Lori Goodale

Craig and Debbi Griffith

Marie L. Gunn

Mary Hafertepe

Dr. Robert A. Harris

Ronald and Bonita Kas

Hunter and Susan Kingsley

Tom Klarquist and Steve Somora

Wesley, Katherine, Anthony, Valerie, Anna Belle and Danielle Lee

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Dave Rice Consulting

Howard and Gail Schaffner

Marge and Larry Sondler

Ms. Ann Stevens

Christopher R. Sweeney

Willa J. Taylor, in memory of Willa Lee Jackson

Karen and Dirk Topham

Gloria Walton

Campaign completion: December 2016 | Donors as of December 29, 2016