

ONSTAGE

SEPTEMBER–OCTOBER 2017 | ALBERT THEATRE

THE YOUNG VIC PRODUCTION OF
ARTHUR MILLER'S

**A VIEW FROM
THE BRIDGE**

DIRECTED BY
IVO VAN HOVE

CRAIN'S
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GOODMAN THEATRE

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A Note About *A View From the Bridge*

Welcome to our new 2017/2018 Season. Among the Goodman's artistic priorities is our desire to explore, reinvigorate and reimagine classic works for the stage, finding new resonance in plays from other eras. Arthur Miller is a playwright whose work is at once specific to his time and place (20th century America) and also universal, with themes that transcend its audiences' cultural background or birth year. His play *A View From the Bridge* tells the story of Eddie Carbone, a hardworking Italian American of the 1950s, whose transgressive love for his wife's teenage niece leads to a tragedy of Greek proportions. I am thrilled to open our season with this heartrending, ambitious work by one of America's finest playwrights. And we are honored to welcome back Belgian director Ivo van Hove with his extraordinary production—originally presented, to enormous acclaim, at London's Young Vic—to Chicago.

Since 2001, Ivo has served as the artistic director of Toneelgroep Amsterdam, a prestigious and innovative company that presents a mixture of reimagined classic works, new texts and multidisciplinary collaborations of theater, design and dance. He has long been internationally lauded as a director who views American plays through a European lens, and placing them in stunning visual and aural landscapes that separate them from the cultural traditions and theatrical conventions from which they emerged.

Ivo has maintained a consistent presence in New York since the 1990s, but his work has rarely been seen in Chicago: at the Goodman, his production of Toneelgroep's *Mourning Becomes Electra* was a stand-out hit of our *A Global Exploration of Eugene O'Neill in the 21st Century* in 2009. In recent years, he has become a Broadway sensation, winning two Tony Awards for this extraordinary production *A View From the Bridge* while earning accolades for his rendering of another of Arthur Miller's masterworks, *The Crucible*.

As a director, I have also intimately explored Arthur Miller's work. My 1998 production of *Death of a Salesman* opened at the Goodman before transferring to Broadway and won four Tony Awards. And I worked with the playwright himself on the world premiere of his final play, *Finishing the Picture*, here at the Goodman in 2004. When I saw Ivo's production of *A View From the Bridge* in London, I was struck by its raw minimalism and explosive storytelling, and immediately set out to bring it to the Goodman.

This production widened my view of what an Arthur Miller play can be. I hope it will do the same for you.

Robert Falls
Artistic Director

Ivo Van Hove's Visionary View An American Classic Through the Eyes of a Belgian Director By Neena Arndt

Barefoot and alone with their outsized emotions, with minimal props or setting to distract, the characters prowl and scurry, delivering text with stark authority on a stage that calls to mind a sleek boxing ring. This is the world director Ivo van Hove has conceived for Arthur Miller's *A View From the Bridge*. Though the play is ostensibly set in Red Hook, Brooklyn, in the 1950s, van Hove's revival exudes a dreamlike intensity that defies time and place. This production, and others directed by the Belgian-born director, have earned him a reputation as a "maximal minimalist": the ideas he conveys are colossal, but his staging is sometimes simple, often raw and occasionally controversial.

Born in 1958, van Hove has served as Toneelgroep Amsterdam's artistic director since 2001. Under his leadership, the theater company has become one of the Netherlands' most revered and forward-thinking cultural institutions. In the 1990s, van Hove's work attracted the attention of Jim Nicola, artistic director of the off-Broadway company New York Theatre Workshop. Nicola invited van Hove to remount his productions at his theater with American actors, rather than van Hove's Dutch company members.

Many of the playwrights whose work van Hove explored were American—Eugene O’Neill and Tennessee Williams are two of his longtime favorites—so audiences were culturally at home with the texts of the productions. But the imported staging didn’t always adhere to traditional American interpretations of these works. Tony Award-winning American director Sam Gold (*Fun Home*, *The Flick*) recalled his first viewings of van Hove’s productions to *The New Yorker*: “It was seeing American plays through a director whose vision wasn’t mired in the conventions of contemporary American revivals—a director who wasn’t married to the text, and was trying to tell the story about how the plays related to him and his consciousness.”

Audiences sometimes found van Hove’s choices provocative, with heavy symbolism, bodily fluids and sex making frequent appearances. “In New York, at first, they called me a bad boy, Eurotrash, the man you love to hate and hate to love, all that,” he told *The Guardian*. “But when I do a play, I want to do it in the most extreme way possible. So, you know, I can live with that.”

Van Hove’s aesthetic also relies on a holistic integration of sound, light, costumes and sets; since 1980 he has collaborated with scenic and lighting designer Jan Versweyveld (who is also his life partner). In standard American rehearsal procedure, actors work for a defined period of time on text and staging prior to adding technical elements; it is customary for designers to attend only a rehearsal or two before the tech process begins. Van Hove’s protocol, however, invites designers to more

greatly influence the storytelling, resulting in a mood and milieu that permeates the entire production. Rather than creating a realistic scene, Versweyveld works to bring van Hove's interpretation to life by giving the audience a new lens through which to view a classic play.

In a conversation with *The New York Times*' Patrick Healy, van Hove addressed his interest in classic texts, and recalled an early experience teaching Shakespeare's *Troilus and Cressida* to a large group of acting students in Antwerp: "I discovered for myself that I could make much more personal work through the filter of this old text, so that what I had done before felt to me less personal than when I used the text of Shakespeare. So I discovered the huge potential, even in a text from over 400 years ago or 56 years ago, that I could tell even more about myself—about what I thought of myself, of people, of mankind—by using a text by a good author."

Van Hove's idea of a "good author" has varied over the years, from his 1987 staging of Euripides' *The Bacchae*, to the productions of O'Neill's *More Stately Mansions* and Williams' *A Streetcar Named Desire*, to stage adaptations of films by Michelangelo Antonioni, Ingmar Bergman and John Cassavetes. More recently, he has also helmed Friedrich Schiller's *Mary Stuart* and adaptations of Ayn Rand's *The Fountainhead* and Anne Proulx's novella *Brokeback Mountain*. For many years, Miller was not on his list. "I had a huge misunderstanding," van Hove told Steven Suskin of the *Huffington Post*. "I thought that Miller was a politically correct author who divided people into

good and evil. And I was, of course, totally wrong in this. The plays are very ambiguous, the characters are very complex. I consider him one of the great—if not the greatest—American playwrights.”

Lately, van Hove’s discovery and exploration of Miller has taken his career to new heights: his revivals of *A View From the Bridge* and *The Crucible* played on Broadway, with the former earning Tony Awards for both Best Revival of a Play and Best Director. Throughout, it remains important to van Hove to avoid letting Miller linger in the 20th century (the playwright produced most of his major works, including *A View From the Bridge*, in the middle of that century—though he penned a new work just months before his death in 2005). “Arthur Miller wrote stage directions that were very innovative when he wrote them in the 1950s,” van Hove noted. “Do the plays that way now, they can become very old-fashioned because we have seen it already hundreds of times. So it needs also a director and an artistic team that push it, that push the work. The words and dialogue are of a genius, so you know it’s fabulous—but you push the plays aesthetically into the 21st century.”

Mast Playwright, Political Activist, Tabloid Sensation: Arthur Miller

By Neena Arndt

Counted among the major cultural and historical touchstones of 1950s America are the rise of the House Un-American Activities Committee (HUAC), Marilyn Monroe's ill-fated stardom and the premiere of groundbreaking new plays like *The Crucible* and *A View From the Bridge*. Remarkably, all of these events were affected, to one degree or another, by Arthur Miller—a multi-dimensional public figure who straddled the disparate social avenues of politics, theater and Hollywood. Critics and theatergoers appreciated his body of work for the stage—including his breakout play *All My Sons* (1947) and the iconic masterwork *Death of a Salesman* (1949), in addition to the aforementioned plays—while the general public came to know him as Monroe's tall, bespectacled husband. And the content of *The Crucible*, which draws comparisons between the 17th century Salem witch trials and the 20th century U.S. government's pursuit of communists, found Miller testifying before the HUAC. His playwriting alone would have been sufficient to secure him a place in history, but these triumphs, travails and more made Miller an indelible figure in a complex era.

Born in 1915 to the owner of a women's coat company, Miller lived with his family in a spacious Manhattan apartment; they employed a chauffeur and invested any surplus money into the surging stock market. In 1929, this charmed childhood gave way to a financially difficult

adolescence; the family moved to unglamorous quarters in Brooklyn when the elder Miller's stocks and business simultaneously plummeted. Miller went on to attend the University of Michigan, where he befriended radicals over fraternity boys; as Miller biographer Martin Gottfried notes, "the Wall Street crash had turned Arthur Miller into a have-not... Miller was already angry with what America's economic system had done to his family. Extending these convictions to include an admiration for the Soviet Union probably seemed natural."

Student writing competitions—in particular, the annual \$250 Hopwood Prize for undergraduate playwrights—turned Miller's career aspirations from journalism to playwriting. Because \$250 in 1936 equates to about \$4,500 today, playwriting must have seemed a more appealing money making opportunity than his campus jobs washing dishes and cleaning laboratory rats' cages. Miller set to work on a play called *No Villain*, a barely fictionalized piece about his own family. Though his play technically earned second place, both he and the winner were awarded \$250. Miller changed his major to English.

Following this and other college successes, Miller continued to develop his writing after graduation—but at first found little success. At the same time, he worked in the Brooklyn Navy Yard, married his college sweetheart, Mary Slattery, and had two children. In 1947, at age 32, Miller's breakthrough came: *All My Sons*, which depicted a family whose patriarch knowingly sold defective military equipment to the military during World War II. The idea for

the play was based on a real event brought to Miller's attention when his mother-in-law showed him a newspaper article. *All My Sons* triumphed on Broadway and established Miller's reputation as a skilled writer deeply concerned with American culture and family life.

Two years later, Miller proved himself a seminal playwright of the American theater when *Death of a Salesman*—the story of Willy Loman, a traveling salesman whose lifelong pursuit of the American dream leaves him vacant and still searching—became the first play to earn the 1949 Tony Award and New York Drama Critics Circle Award, as well as the Pulitzer Prize for Drama.

Death of a Salesman's director, Elia Kazan, was summoned a few years later to appear before the HUAC, where he outed several colleagues as communists. Miller, spurred by both Kazan's experiences and by the ideals he had embraced since his college days, traveled to Salem, Massachusetts, to research the witch trials. This research led to *The Crucible*, which premiered in 1953. Miller's comparison of the witch trials to the actions of the HUAC clearly caught the committee's attention, as Miller was subsequently denied a passport when he wished to attend *The Crucible's* London premiere.

In 1955, a one-act version of *A View From the Bridge* premiered on Broadway alongside *A Memory of Two Mondays*. *A View From the Bridge* tells the story of Eddie Carbone, a Brooklyn longshoreman who harbors an

inappropriate obsession with his wife's teenage niece, Catherine; as she reaches adulthood and meets a boyfriend, Eddie's desperation spirals. Inspired by ancient Greek drama, the play places quintessentially American characters into classical tragic situations. The initial production was a success, and Miller revised and lengthened *A View From the Bridge* in the following year, creating his definitive two-act version.

Meanwhile, his affair with Marilyn Monroe, whom he had met in 1951 and remained in contact with, had grown increasingly public. Mary threw him out of the house, and when Miller applied for a routine passport renewal, he was summoned

to appear before the HUAC. Miller's refusal to name names during this meeting resulted in a judge finding him guilty of contempt of congress, a conviction which was later overturned in a court of appeals. Nine days following his appearance before the HUAC, Miller married Monroe on June 29, 1956. Four months later, on October 11, the two-act *A View From the Bridge* premiered in London and sold an unprecedented number of tickets—in part, due to the duo's status as a power couple.

Miller and Monroe's marriage lasted five star-studded but challenging years; by the end, her drug addictions, infidelity and mental illness rendered a healthy relationship impossible, and these problems led to Monroe's probable suicide shortly thereafter. Miller married a third time, had two more children and continued to write until shortly before his death in 2005. His last play, *Finishing the*

Picture, premiered at Goodman Theatre in 2004, directed by Artistic Director Robert Falls. The play is a slightly fictionalized telling of the time he and Monroe spent on the set of *The Misfits* in 1960, as their marriage deteriorated and their time in the spotlight waned. Like Miller's other work, including *A View From the Bridge*, it examined American life: what we idolize, what we long for and what we don't always get.

Arthur Miller at the Goodman **By Michael Mellini**

Ivo van Hove's revival of *A View From the Bridge* is the latest in Goodman Theatre's six-decade history producing Arthur Miller's plays—including the world premiere production of his final work, directed by Artistic Director Robert Falls.

1953: David B. Itkin, director of the Goodman Memorial Theatre, introduces Chicago audiences to Arthur Miller's work with a production of *Death of a Salesman*.

1955: Maurice Gnesin directs a production of *The Crucible*. The production features costumes from famed designer Theoni V. Aldredge, who went on to create a fashion sensation with her designs for the film *The Great Gatsby*. A multiple Tony Award winner, Aldredge also designed the original Broadway productions of *Dreamgirls*, *Annie*, *A Chorus Line* and many others.

1980: Former Goodman Artistic Director Gregory Mosher directs Miller's adaptation of Henrik Ibsen's *An Enemy of the People*. Starring Academy Award nominee Paul Winfield, the production is widely considered the first use of "colorblind" casting in Chicago—a practice the Goodman would continue to advance, notably in its annual production of *A Christmas Carol*. Mosher's production later appeared at Philadelphia's Zellerbach Theatre.

1998: Goodman Artistic Director Robert Falls directs *Death a Salesman* starring Brian Dennehy in the titular role of Willy Loman and Elizabeth Franz as his wife, Linda. The production, which featured set design by Mark Wendland, strayed from the typical "cut-away house" design concept favored by most productions since the play's premiere nearly 50 years prior. A smash success, the production transferred to Broadway, where it won Tony Awards for Best Revival of a Play and trophies for Falls, Dennehy and Franz. It subsequently traveled to Los Angeles, St. Louis and London's West End, where Dennehy added an Olivier Award to his accolades.

2004: Miller, taken with Falls' production of *Salesman*, tapped him to direct *Finishing the Picture*, the play that would be the playwright's final work. Loosely inspired by Miller's tumultuous marriage with Marilyn Monroe, *Finishing the Picture's* cast included stage and screen stars Stacy Keach, Linda Lavin and Matthew Modine. Miller passed away just five months after the play's world premiere, at age 89.

2017: Ivo van Hove's internationally acclaimed production of *A View From the Bridge* comes to the Goodman.

COMMUNITY: THE POWER OF **By Michael Mellini**

Goodman Helps NOURISH Chicago

This summer, NOURISH, a groundbreaking new program conceived and led by Willa J. Taylor, Goodman Theatre's Walter Director of Education and Engagement, and Michael Rohd, director of the Center for Performance and Civic Practice (CPCP), took place in the Alice Rapoport Center. Over the course of four days, intensives were tailored for executive directors, staff members of community-based organizations, educators and teachers, as well as independent activists and artists. There, participants were trained in "civic practice"—arts-based partnership work developed in service of the needs of organizations or agencies that do not have an arts-centered mission. Taylor and Rohd speak about this experience and the future of NOURISH—a product of the Goodman's formal partnership with CPCP—as a program that ensures arts and culture contribute to civic life.

Michael Mellini: How did the NOURISH program come about, and what are its aims and goals?

Michael Rohd: Willa and I became friends, and seemed to have a real simpatico between the ways we worked. I was interested in how the Goodman moves beyond traditional

notions of how artists can work in communities—beyond classrooms and schools. The Goodman views artists not just as people who deliver art products, but also as collaborators, partners and resources who can help communities define their own needs, interests and challenges. With these workshops, we hope to see a growing, diverse body of artists and facilitators in the Chicagoland area who can put their creative practice to use in justice-aimed work.

Willa Taylor: Michael and I had also been in conversation about the lack of people of color doing the type of work he does and what that means in terms of indigenous community solutions. He's had these conversations around the country through his work with CPCP, but there are always solutions in your own backyard that get overlooked. We talked about facilitating creative problem solving at a local level, and how we could then replicate that training ground across the country. It's sometimes difficult to find people with the skills needed within the communities we hope to engage—so the idea has been, if we can't find them, we'll build them.

MM: What makes artists uniquely qualified to serve as engines to bring change in communities?

WT: Theater artists are flexible in the way they delve into a character or do script analysis. That makes actors and storytellers very good at critical thinking. It's something anyone can learn, but because we do it on a regular basis,

we can help people see their ability to think more critically in their own lives.

MR: When thinking about an organization, neighborhood, city, state or nation, we are in dire need of several things: healthy collaboration, imaginative problem solving, coalition building and envisioning inclusive and equitable futures. Artists are not only trained to do all those things, but they must envision what is not yet in existence and bring people together. That imaginative and collaborative potential hasn't really been tapped to its fullest extent, and at this moment, when towns, cities and states in the nation struggle with decision-making and shared visions, artists can be a meaningful piece of the puzzle at local and larger levels.

MM: Why do you enjoy working with each other so much, and why is the Goodman the perfect place to put this work to practice?

WT: When you ask Michael a question, the answer is almost always yes, and then he starts thinking about how what you've proposed can be achieved. He really understands the power of the arts to make palpable change in society. Theater at its core is people coming together to tell a story that allows us, both the storytellers and audience, to look at our world and understand our relationship to and place in it. Our ability to do that translates beyond the stage. If our mission is to hold a mirror to our world, then everybody, regardless of whether they are physically at the Goodman, has the right to

access that. We see ourselves as an artistic and cultural institution that works not only to build the best production of the shows we produce, but to expand the life of that production beyond just the hundreds of people who see it at the theater each night. We want to understand and define how that work reverberates in the lives of the people in the city of which we are citizens.

MR: Willa is a visionary because she loves theater through and through. She loves its power to tell stories and change people through those stories, but also in how people can change by participating in the act of making theater. She's come into one of the country's largest, most credible theaters in a big, complicated city and focused on the work not just on stage, but away from the building, taking the resources of this civic jewel and making them matter to people to who they've never before mattered.

MM: What's next for the NOURISH program?

WT: These initial workshops were really seed days. We now have applications out for a NOURISH cohort, an invitation for people to receive regularly-scheduled professional development opportunities over the next year from Goodman artists. Participants will help us make choices about what networks in the Chicagoland area need to be engaged and they will bring their arts space practice into their communities. To learn more about the program or submit an application for NOURISH, please visit GoodmanTheatre.org/Education

Engage

ENRICH YOUR GOODMAN THEATRE EXPERIENCE
WITH THESE OPPORTUNITIES.

PlayTalks: A View From the Bridge

September 22 and 29; October 6 and 13

One hour prior to select performances, members of the Goodman's artistic staff present interactive talks to give patrons a deeper understanding of the work they are about to see. FREE.

PlayBacks: A View From the Bridge

Following each Wednesday and Thursday evening performance of A View From the Bridge, 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.

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

Events take place in the Alice Rapoport Center for Education and Engagement at Goodman Theatre, accessible at the south end of the second floor lobby.

JOIN US FOR ACCESSIBLE PERFORMANCES OF A
VIEW FROM THE BRIDGE

Goodman Theatre is proud to make its productions accessible to all audiences, offering performances and services for each show. In addition to ASL Interpreted, Audio Described and Open Captioned performances, the Goodman provides 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.

SATURDAY, OCTOBER 7

Touch Tour, 12:30pm

Audio Described Performance, 2pm

WEDNESDAY, OCTOBER 11

ASL Interpreted Performance, 7:30pm

SATURDAY, OCTOBER 14

Open Captioned Performance, 2pm

Open Captioned Performance is sponsored by Neil and Eliza Stern.

SAVE THE DATE

Saturday, December 30 at 2pm

The Goodman presents its first sensory-friendly performance of A Christmas Carol, designed to create a performing arts experience for families with members who have autism or other social, cognitive and physical challenges. Buy tickets and learn more at GoodmanTheatre.org/SensoryPerformance.

A View From the Bridge

Cast

Rodolpho.....Daniel Abeles*
Eddie.....Ian Bedford*
Catherine.....Catherine Combs*
Louis.....Ronald L. Conner*
Marco.....Brandon Espinoza*
Officer.....James D. Farruggio*
Alfieri.....Ezra Knight*
Beatrice.....Andrus Nichols*

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

Rehearsal Consultant: Rachel Lincoln
Assistant Director: Jacob Janssen
Associate Set Designer: James Turner
Associate Costume Designer: Douglas Petitjean
Associate Lighting Designer: Nicola Brown

Vocal Consultant: Kate DeVore
Special Effects by Water Sculptures
Additional Flooring Provided by Sika Flooring and
Keystone Flooring Systems
Scenery Provided by Hudson Scenic

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

Santino Craven—*Marco/Officer*; James D, Farruggio*—*Eddie*; Katherine Keberlein*—*Beatrice*; Luigi Sottile*—*Rodolpho/Louis*; Dan Stearns*—*Alfieri*; Raven Whitley—*Catherine*

A View From the Bridge is presented by special arrangement with Dramatists Play Service, Inc., New York

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

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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

DANIEL ABELES* (*Rodolpho*) makes his Goodman Theatre debut. Off-Broadway credits include *Offices* (Atlantic Theater Company); *Revolt. She Said. Revolt Again.* (Soho Rep), *Empathitrax* (Ensemble Studio Theatre), *The Undeniable Sound of Right Now* and *Where We're Born* (Rattlestick Playwrights Theatre), *Wyoming and Squealer* (Lesser America), *Helping People* (IRT Theater), *Too Much Too Soon* and *Keep Your Baggage With You...* (Theatre for the New City, IT Award nomination), *Too Little Too Late* (HERE, IT Award nomination), *Falling Petals* (The New Ohio) and *Behold! The Bowery* (New York International Fringe Festival). Regional credits include *The Last Night of Ballyhoo* (Bay Street Theatre), *reasons to be pretty* (Philadelphia Theater Company), *The Gnadiges Fraulein* (Provincetown Tennessee Williams Theater Festival) and *The Comedy of Errors* (Lake George Theatre Lab). Film credits include *Campfire Alpha*, *Seattle Road*, *You Bury Your Own*, *Son*

of *Mourning* and *Gasoline*. Television credits include *The Good Wife*, *Blue Bloods*, *Person of Interest*, *Forever*, *Elementary*, *Smash*, *Law & Order*, *Welcome to the Wayne* and *Wallflowers*. He is a graduate of New York University's Tisch School of the Arts and a founding member and co-producing director of Lesser America.

IAN BEDFORD* (*Eddie*) makes his Goodman Theatre debut. Chicago credits include *The Taming of the Shrew* (Chicago Shakespeare Theater). Off- Broadway credits include *Flags* (59E59). Regional credits include *The School of Night* (Mark Taper Forum); *Macbeth* and *God of Carnage* (Alabama Shakespeare Festival); *Macbeth*, *A Midsummer Night's Dream*, *The Comedy of Errors*, *Henry V*, *Henry VIII*, *King John*, *Othello*, *Henry IV Part 1* and *As You Like It* (Pennsylvania Shakespeare Festival); *Richard III* and *As You Like It* (Shakespeare Santa Cruz); *Richard III* (Lake Tahoe Shakespeare Festival); *Macbeth* (Orlando Shakespeare); *Our Town* (La Jolla Playhouse); *Of Mice and Men* (People's Light and Theatre) and *Superior Donuts* (Arden Theatre). Film credits include associate producing *The Promise*, with Christian Bale and Oscar Isaac. Television credits include *Chicago P.D.*, *The Path*, *How to Get Away with Murder*, *Nurse Jackie*, *Unforgettable*, *Blue Bloods* and *Law & Order: SVU*.

CATHERINE COMBS* (*Catherine*) returns to the Goodman, where she appeared in *Gloria* and *Smokefall*. She previously performed in Ivo van Hove's production of *A View From the Bridge* at Los Angeles' Center Theatre Group and Washington D.C.'s Kennedy Center. Off-

Broadway credits include The Old Vic production of *The Hairy Ape* (Park Avenue Armory), *The Sensuality Party* (The New Group) and *Gloria* (Vineyard Theatre). Regional credits include *The Delling Shore* and *The Edge of Our Bodies* (Actors Theatre of Louisville's Humana Festival of New Plays), *A Midsummer Night's Dream* and *Hamlet* (Santa Susana Repertory Company) and *The Merry Wives of Windsor* (Kingsmen Players). Film credits include *The Blind Side*, *Touched with Fire* and *13 Going on 30*. Television credits include *The Mentalist* and *The Mysteries of Laura*.

RONALD L. CONNER* (*Louis*) makes his Goodman Theatre debut. Chicago credits include *Paradise Blue* (TimeLine Theatre); *Small Oak Tree Runs Red* and *King Hedley II* (Congo Square Theatre); *Short Shakespeare! Twelfth Night* and *Shakespeare's Greatest Hits* (Chicago Shakespeare Theater) and *Seven Guitars*, *The Piano Lesson* and *First Breeze of Summer* (Court Theatre). Regional credits include *Ma Rainey's Black Bottom*, *Joe Turner's Come and Gone*, *The Whipping Man*, *The Mountaintop* and *Macbeth* (St. Louis Black Repertory Company); *Gem of the Ocean* (Ensemble Theatre of Cincinnati); *Fences* (New Harmony Theatre) and *Two Trains Running* (Geva Theatre Center). He is currently working on *The Chi*, a new series for Showtime. Other television credits include *Empire*, *Chicago P.D.*, *Sirens* and *The Secret Santa*. He is represented by Paonessa Talent.

BRANDON ESPINOZA* (*Marco*) makes his Goodman Theatre debut. Broadway credits include *Tuck Everlasting*, *Gypsy* (directed by Sam Mendes), *Big*, *Les Misérables* and *The Will Rogers Follies*. Off-Broadway credits include *Baghdaddy* (St. Luke's Theater, Chita Rivera Award), *Substitution* (Playwrights Realm), *Scarcity* (Atlantic Theater Company), *Tea and Sympathy* (Keen Company), *Not Waving* (NYSPF) and *Captains Courageous* (Manhattan Theatre Club). Regional credits include *West Side Story* (Stratford Shakespeare Festival) and Neil LaBute's *My America Too: Middle of the Night* (Baltimore Center Stage). Film credits include *Mr. Richardson* and *Went to Coney Island On a Mission from God...Be Back by Five*. Television credits include *The Mysteries of Laura*, *The Following*, *The Leftovers*, *The Carrie Diaries*, *It Could Be Worse* and *I Love You...But I Lied*.

JAMES D. FARRUGGIO* (*Officer*) Chicago credits include *The Wolf at the End of Block* and *Between You Me and the Lampshade* (Teatro Vista); *Of Mice and Men* and *To Kill a Mockingbird* (Steppenwolf Theatre Company); *Show Boat* (The Lyric Opera of Chicago); *Bethany*; *Broadsword*; *Streamers*; *Stop/Kiss*; *The Ruby Sunrise*; *Suicide, Incorporated*; *Northwest Highway*; *Oh, The Humanity (and other exclamations)*; *Almost Maine* and *Vigils* (The Gift Theatre); *The Kentucky Cycle* (Infamous Commonwealth Theatre) and *Stage Door* (Griffin Theatre). Regional credits include *Of Mice and Men* (Milwaukee Repertory Theatre). Film and television credits include *The Dark Knight*, *Boss*, *The Beast*, *Prison Break*, *APB*, *Chicago*

P.D., Crisis and playing Hugh Hefner in *The Playboy Club*. Mr. Farruggio is an ensemble member of The Gift Theatre.

EZRA KNIGHT* (*Alfieri*) makes his Goodman Theatre debut. Broadway credits include *Cymbeline* (Lincoln Center Theater) and *Festen*. Off-Broadway credits include *The Merchant of Venice*, *The Jew of Malta* and *Oronoko* (Theatre for a New Audience) and *Julius Caesar* and *King Lear* (The Public Theater/New York Shakespeare Festival). Regional credits include *Playing The Assassin* (Penguin Rep Theatre/TheaterWorks/Delaware Theatre Company), *Agamemnon & His Daughters* (Arena Stage), *The Darker Face of the Earth* (Oregon Shakespeare Festival/Crossroads Theatre/Kennedy Center, Helen Hayes Award nomination for Best Actor), *Hamlet* (Shakespeare in Santa Fe), *Othello* (The Acting Company) and *The Trials of Brother Jero* (St. Louis Black Repertory Company). International credits include playing Mufasa in *The Lion King* at Hafen Theater in Hamburg, Germany. Film credits include *The Abandoned*, *Straight Out Tomkins*, *ADDicted*, *Final*, *Table One* and the short films *Symposium* and *Afterlife*. Television credits include *Billions*, *The Following*, *The Blacklist*, *Blue Bloods*, *Orange is the New Black*, *Law & Order*, *Law & Order: Criminal Intent* and *Law & Order: SVU*.

ANDRUS NICHOLS* (*Beatrice*) Off-Broadway credits include *Sense & Sensibility* (Drama League Award nomination for Best Revival and Off-Broadway Alliance Award winner), *Hamlet*, *Saint Joan* (Lucille Lortel Award nomination for Outstanding Lead Actress and Off-

Broadway Alliance Award for Best Revival), *The Seagull*, *What You Will* and *Twelfth Night* at Bedlam and *They Promised Her the Moon* at Theatre at St. Clement's. Regional credits include *A View From the Bridge* (The Kennedy Center and Center Theatre Group); *Hamlet* and *Saint Joan* (Bedlam/Olney Theater Center/Central Square Theater, Helen Hayes and Elliot Norton Award nominations for Outstanding Lead Actress, IRNE Award for Outstanding Visiting Performer) and *Hamlet* (title role) and *Iphigenia and Other Daughters* (We Players/Alcatraz Island). Film credits include *The Fiction*, *Wash Song* (New Orleans Film Festival Grand Jury Finalist) and *South Mountain* (Hilary Brougher, director). Ms. Nichols is co-founder of the Obie Award-winning off-Broadway company Bedlam.

ARTHUR MILLER (*Playwright*, 1915 – 2005) was born in New York City and studied at the University of Michigan. His plays include *The Man Who Had All the Luck* (1944), *All My Sons* (1947), *Death of a Salesman* (1949), *The Crucible* (1953), *A View From the Bridge* (1955), *After the Fall* (1964), *Incident at Vichy* (1964), *The Price* (1968), *The Creation of the World and Other Business* (1972), *The Archbishop's Ceiling* (1977), *The American Clock* and *Playing for Time* (1980). Later plays include *The Ride Down Mt. Morgan* (1991), *The Last Yankee* (1993), *Broken Glass* (1994), *Mr. Peters' Connections* (1998), *Resurrection Blues* (2002) and *Finishing the Picture* (2004 world premiere at Goodman Theatre). Other works include *Situation Normal*, reportage (1944); *Focus*, a novel (1945); *The Misfits*, a screenplay and cinema novel (1961) and the

texts for *In Russia* (1969); *In the Country* (1977) and *Chinese Encounters* (1979), three books in collaboration with his wife, photographer Inge Morath. Memoirs include 'Salesman' in *Beijing* (1984) and *Timebends*, an autobiography (1987). Short fiction includes the collection *I Don't Need You Any More* (1967); the novella *Homely Girl, a Life* (1995) and *Presence: Stories* (2007). Essay collections include *The Theater Essays of Arthur Miller* (1978) and *Echoes Down the Corridor: Collected Essays 1944 – 2000*, as well as the individually published *On Politics and the Art of Acting* (2001). Among other honors, he received the Pulitzer Prize for Drama in 1949 for *Death of a Salesman*.

IVO VAN HOVE (*Director*) made his Broadway debut with *A View From the Bridge*. As general director of Holland's leading theater company Toneelgroep Amsterdam, he has staged many internationally acclaimed productions including, in New York, *Alice in Bed*, *More Stately Mansions* (Obie Award), *A Streetcar Named Desire*, *Hedda Gabler* (Obie Award), *The Misanthrope*, *The Little Foxes* and *Scenes from a Marriage*, all at New York Theatre Workshop; *Roman Tragedies*, *Cries and Whispers*, *Opening Night*, *Angels in America* and *Antigone* at Brooklyn Academy of Music and *Teorema* at Lincoln Center Festival. Mr. van Hove's opera credits include the premiere of *Brokeback Mountain* at Teatro Real in Madrid, as well as productions of *The Clemency of Titus*, *Idomeneo*, *Mazeppa*, *Macbeth*, *Iolanta*, *The Makropulos Case*, *Lulu* and *The Ring Cycle*.

JAN VERSWEYVELD (*Scenic and Lighting Design*). Broadway credits include *A View From the Bridge* (Tony Award nominations for Best Lighting Design and Best Scenic Design) and *The Crucible* (Tony Award nomination for Best Lighting Design). Off-Broadway credits include *Alice in Bed*, *More Stately Mansions*, *A Streetcar Named Desire*, *Hedda Gabler* (Obie Award), *The Misanthrope*, *The Little Foxes* and *Lazarus*. Mr. Versweyveld, a long-time collaborator of Ivo van Hove, is the in-house designer of the Netherlands' leading theater company Toneelgroep Amsterdam. He has worked on numerous choreographies with Anne Teresa de Keersmaeker (Rosas) and on productions for leading European opera houses.

AN D'HUYS (*Costume Design*) has been working with Ivo van Hove since 2002. Her theater credits include *Medea*, *Husbands and Wives*, *The Fountainhead*, *Antigone*, *Kings of War* and *Othello* (Toneelgroep Amsterdam); *Poquelin*, *Summerfolk*, *Platanov* and *The Cherry Orchard* (TG Stan); *The Misanthrope* (Schaubühne Berlin); *Les Damnés* (Comédie Française); *Lazarus* (New York Theatre Workshop) and *A View From the Bridge* (The Young Vic). Opera credits include *Die Walküre*, *Siegfried* and *Götterdämmerung* (Flanders Opera) and *La Clemenza di Toto* (La Monnaie). Dance credits include *Quartet*, *Bitches Brew* and *Kassandra* (Rosas). Film credits include *Toto le Héros* and *Rosie*. She was part of the Ann Demeulemeester design team for 11 years.

TOM GIBBONS (*Sound Design*) Recent credits include *Hamlet* (West End); *A View From the Bridge* (Young Vic/ West End/Broadway/Center Theatre Group/Kennedy Center, Olivier Award nomination for Best Sound Design); *Life of Galileo*, *Happy Days*, *A Season in the Congo* and *Disco Pigs* (The Young Vic); *Hedda Gabler*, *Places and Things* (Olivier Award for Best Sound Design), *Sunset At The Villa Thalia*, *The Red Barn*, *People* (National Theatre/ West End); *Les Misérables* (Wermland Opera, Sweden); *The Lorax* (The Old Vic); *The Crucible* (Broadway); *Oresteia* (Almeida Theatre/Trafalgar Studios); *Anna Karenina* (Manchester Royal Exchange); *The Moderate Soprano* and *Elephants* (Hampstead Theatre); *White Devil* and *As You Like It* (Royal Shakespeare Company); *Translations* and *Plenty* (Sheffield Crucible); *Mr. Burns...*; *1984* (Almeida Theatre/West End/Broadway); *The Absence of War* and *Romeo & Juliet* (Headlong); *Lion Boy* (Complicite); *Henry IV* and *Julius Caesar* (Donmar Warehouse/St. Ann's Brooklyn); *Grounded* (Gate Theatre); *The Spire* (Salisbury Playhouse); *London*, *The Angry Brigade* and *Wasted* (Paines Plough); *Roundabout Season* (Shoreditch Town Hall, Paines Plough); *The Rover* (Hampton Court Palace); *Love Love Love* (Royal Court Theatre); *Dead Heavy Fantastic* (Liverpool Everyman) and *Chalet Lines*, *The Knowledge*, *Little Platoons* and *50 Ways To Leave Your Lover* (Bush Theatre).

JEFF JAMES (*Associate Director*) Credits as a director include *La Musica* (The Young Vic), *Stink Foot* (The Yard Theatre) and *One for the Road/Victoria Station* (The Young Vic and The Print Room). Associate director credits include *A View From the Bridge* (The Young Vic, West End, Théâtre de l'Odéon Paris, Broadway, Kennedy Center and Center Theatre Group), *The Crucible* (Broadway) and *The Changeling* (The Young Vic). Assistant director credits include *Lazarus* (New York Theatre Workshop), *Antigone* (Barbican Theatre, Théâtres de la Ville de Luxembourg and Toneelgroep Amsterdam), *Edward II* and *Blurred Lines* (National Theatre).

TELSEY + COMPANY (*Casting*) Broadway and national tours include *Anastasia*; *Charlie and the Chocolate Factory*; *Hello, Dolly!*; *War Paint*; *Come From Away*; *Waitress*; *On Your Feet!*; *Hamilton*; *Kinky Boots*; *Wicked*; *Something Rotten!*; *The King and I* and *An American in Paris*. Off-Broadway credits include *Sweeney Todd*, Atlantic Theater Company, Classic Stage Company, MCC Theater and Second Stage. Regional credits include work with Berkshire Theatre Group, Hartford Stage, La Jolla Playhouse, New York Stage and Film, Paper Mill Playhouse and Williamstown Theatre Festival. Film credits include *Miss Sloane*, *Into the Woods*, *Margin Call*, *Rachel Getting Married*, *Across the Universe*, *Camp* and *Pieces of April*. Television credits include *This Is Us*, *I'm Dying Up Here*, *One Day at a Time*, *Rise*, *NCIS: New Orleans*, *Graves*, *Atypical*, *Julie's Greenroom*, *Grease Live!*, *Masters of Sex*, *Smash*, *The Big C* and many commercials. TelseyandCo.com

ADAM BELCUORE (*Casting*) is the associate producer and director of casting for the Goodman. He has cast over 100 productions for the Goodman since 2003. Casting highlights include Robert Falls' productions of *The Iceman Cometh* and *King Lear*, Mary Zimmerman's production of *Disney's The Jungle Book*, Calixto Bieto's production of *Camino Real*, Philip Seymour Hoffman's production of *The Long Red Road* and many more. Mr. Belcuore is also a founding member of Serendipity Theatre Collective and served as the artistic director until 2005. He currently serves on the company's (now named 2nd Story) advisory board. He is a member of the Casting Society of America (CSA).

ERICA SARTINI COMBS (*Casting*) is Goodman Theatre's associate casting director. As a casting director, she has also worked with Theater Wit, Windy City Playhouse, About Face Theatre, Collaboraction Theatre Company, Piven Theatre Workshop, Red Tape Theatre, Profiles Theatre, Signal Ensemble Theatre, American Theater Company and Actors Theatre of Louisville (of which she is also an alumni and former recruitment coordinator for the apprentice/intern company). She is a co-founder of Two Birds Casting and served as director of casting from 2010 until 2015.

BRIANA J. FAHEY* (*Production Stage Manager*) is in her fifth season with Goodman Theatre, having most recently stage managed *Objects in the Mirror* and *Gloria*. 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*) is in her fourth season with Goodman Theatre, having most recently worked on *Objects in the Mirror*. 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.

ROBERT FALLS (*Goodman Theatre Artistic Director*) This season, Mr. Falls will direct the world premiere of Rogelio Martinez's *Blind Date* and a new production of Henrik Ibsen's *An Enemy of the People*, both on the Albert stage, and will also remount his Lyric Opera of Chicago production of Mozart's *Don Giovanni* for the Dallas Opera. Most recently, he directed the world premiere of Jim McGrath's *Pamplona*, starring Stacy Keach as Ernest Hemingway, and a new production of Annie Baker's adaptation of *Uncle Vanya*. 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.

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 celebrates 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 the theater school at DePaul University for 15 years and has lectured regularly on arts management at Southern Methodist University and other academic institutions. 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.

THE YOUNG VIC is one of the U.K.'s leading theaters, producing new plays, forgotten works, musicals and opera. It has deep roots in its neighborhood while co-producing and touring across Europe and in the United States. It frequently transfers shows to London's West End. Recent productions include *A Streetcar Named Desire* with Gillian Anderson and Ben Foster, directed by Benedict Andrews (also seen at St. Ann's Warehouse); *The Trial* directed by Richard Jones; *The Valley of Astonishment* directed by Peter Brook; *The Scottsboro Boys* directed by Susan Stroman and *1927's Golem* directed by Suzanne Andrade. Young Vic productions and co-productions recently seen in New York include *A Doll's House* at Brooklyn Academy of Music, *Trash Cuisine* at La MaMa, *Kafka's Monkey* at the Baryshnikov Arts Center, *The Events* at New York Theatre Workshop, *The Magic Flute* at the New Victory Theatre, and *My Perfect Mind* at 59E59 Theaters. The Young Vic has been called "the best theater in London" (*Daily Telegraph*) and "the most successful theater in the country" (*The Independent on Sunday*).