

The Winter's Tale

By

William Shakespeare

Directed by

Robert Falls



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welcome

Since I was a theater student, *The Winter's Tale*—one of Shakespeare's last plays—has fascinated and flummoxed me.

Like many of the playwright's later works, it mixes comedy and tragedy to create a complete story. While I have spent much of my career exploring stories of loss, failure and tragedy, I am also drawn to plays that show how life's inevitable hardship and melancholy can be tempered by humor, rebirth and redemption. *The Winter's Tale*, I believe, presents a full scope of human experience, taking the audience on a journey that begins as a classic tragedy and ends with an unlikely transformation and reconciliation.

This season, after decades of reading and considering it, I am taking on the challenge of directing this intricate and beautiful play.

In the 408 years since its world premiere, *The Winter's Tale* has proved less popular than some of Shakespeare's plays; those which are tonally more straightforward (either comedies or tragedies) have garnered the highest praise and enjoyed the most productions. One of the Goodman's artistic priorities is to produce classic works that are not among an artist's "greatest hits." A play's popularity is based on how people in a particular time and place perceive it, and those perceptions never stay the same for long. *The Winter's Tale* has much to say to a 21st century audience; I believe its multifaceted worldview is well suited to our complex era.

Whether you are an avid Shakespeare fan or just venturing into his works, I invite you to experience *The Winter's Tale's* darker themes as well as its levity. I hope you are as moved and challenged by the work as I am.

Robert Falls

Artistic Director of Goodman Theatre

The Winter's Tale: Neither Comedy Nor Tragedy

William Shakespeare's The Winter's Tale.

By Neena Arndt

By 1611 at age 47, William Shakespeare had already penned most of the plays that would come to define his oeuvre. *Hamlet*, *King Lear*, *Macbeth*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Twelfth Night* and *Othello* had all premiered in London, along with 27 other plays. Though he could not have known how long-lasting his legacy would be, he had earned the admiration of peers, audiences and both Queen Elizabeth I and King James I.

In the five years before his death, Shakespeare would write four more plays.

One of these was *The Winter's Tale*, the story of Leontes, King of Sicilia, who has enjoyed a lifelong friendship with Polixenes, King of Bohemia. Suddenly, Leontes suspects that Hermione, his pregnant wife, has had an affair with his friend—and that Polixenes fathered the unborn child. His green-eyed rage results in the destruction of his family; Hermione dies after giving birth to a baby girl and the couple's older child, Mamillius, succumbs to his grief. Leontes banishes the baby, Perdita, to Bohemia, assuming she will die of exposure.

Had he chosen to write a tragedy, Shakespeare could have ended the play there: with death, abandonment and a shattered king. Instead, he wrote on. In the second part of *The Winter's Tale*,

the world appears less bleak. Shepherds dance, jokesters jest, young love asserts itself, and death—usually an irreversible plot point—proves permeable. Beginning in the 19th century, many scholars classified *The Winter's Tale* as a “romance,” a hybrid of comedy and tragedy, featuring a plot that unfolds over much space and time and includes fantastical elements.

As citizens of the 21st century, we are accustomed to entertainments which take us to sorrowful depths at one moment and peaks of joy the next. The Goodman's production of *A Christmas Carol* exposes us to the societal ills of 19th century England while also delivering hearty humor and hijinks. Countless television shows, from *All in the Family* to *Weeds*, balance humor and pathos. And even the most “serious” playwrights of the 20th century—Samuel Beckett, Tennessee Williams and the often-morose Eugene O'Neill—had funny bones.

But a Shakespearean audience might not have been as accustomed to such genre-blending. For them, a comedy meant a play that ended happily, usually with marriage. Delightful plot twists involving witty banter, slapstick, deceptions, mix-ups and clever servants often overshadowed character development. Young lovers overcame obstacles and strutted off to their marriage bed to make the next generation: indeed, a happy ending for all. A tragedy, by contrast, ends with death. Many scholars link early modern tragedy with the Ancient Greek concept laid out by Aristotle in his treatise on dramatic theory, *Poetics*. Aristotle writes about the tragic hero—a character with enough admirable traits that the audience will sympathize with

him, but who possesses a flaw that brings about his downfall. Early modern tragedies, including Shakespeare's, generally adhere to Aristotle's concept.

Shakespeare likely began writing in the 1590s, and for much of that decade alternated between writing comedies (*Love's Labor's Lost* and *All's Well That Ends Well*) and history plays (*King John*, *Henry VI Parts I, II and III*, *Richard II* and *Richard III*), with the occasional tragedy (*Titus Andronicus* and *Romeo and Juliet*). These plays were performed by a troupe of actors called the Lord Chamberlain's Men, an ensemble which included Shakespeare himself, and which, as its name suggests, excluded women. During the first five years of his career as a playwright, Shakespeare's writing style was decidedly influenced by other writers of his day with plots derivative of other plays. By the middle of the 1590s, however, he had begun to deviate slightly from his source texts and his voice emerged. Around 1595, he wrote *A Midsummer Night's Dream* and in 1600 produced *Hamlet*—both now considered some of the finest works in the English language.

In 1603, Queen Elizabeth I died and her successor 'King James I' offered to sponsor Shakespeare's troupe, which accordingly changed its name to The King's Men. This new, close relationship to the crown pressured them to perform more frequently at court—and they soon found themselves remounting older plays while working to produce new ones. By this period, Shakespeare had begun to experiment with blending comedy and tragedy; *Measure for Measure* examined a city teeming with crime and political power plays while also

delivering clownish comic relief and an ostensibly happy ending. Around 1608, he wrote *Pericles*, the first of his plays that was later dubbed a "romance." *Cymbeline*, *The Winter's Tale* and *The Tempest* were also of this era, all complex, experimental and markedly different from his earlier works.

With the exception of *The Tempest*, Shakespeare's romances have proved less popular than his plays that adhere more closely to traditional comic or tragic structures. *The Winter's Tale*, in particular, suffered critical derision. "Grounded on impossibilities, or at least, so meanly written, that the Comedy neither caus'd your mirth, nor the serious part your concernment," wrote 17th century literary critic John Dryden. It was rarely performed throughout the 17th, 18th and 19th centuries, though occasionally theatermakers adapted it, cutting out whichever elements—often the tragic ones—weren't to their liking. By the 20th century, interest in the play had increased, and countless directors found success with the play—perhaps aided in part by audiences who accepted the combination of tragic and comic elements as a matter of course.

When Ben Jonson, a contemporary of Shakespeare's, referred to him as "not of an age, but for all time," he probably didn't count *The Winter's Tale* among Shakespeare's greatest contributions. But along with several other plays that defy easy categorization, *The Winter's Tale* makes Shakespeare an experimenter who didn't balk at reinventing himself even after he'd made his mark. Now, 408 years later, we might also consider him a man ahead of his time.

Neena Arndt is the Resident Dramaturg at Goodman Theatre.

Making Meaning of Shakespeare's Title

By Rebecca Watson

“A sad tale’s best for winter,” asserts the young Sicilian prince Mamillius when asking for a bedtime story.

Indeed, many of our bedtime fairytales, myths, stories and legends have a dark undertone to them. Consider the collection of Jakob and Wilhelm Grimm’s *Fairy Tales*, originally published under the name *Children’s and Household Tales* in 1812; before they were ironed into their popular candy-colored confectionary versions, these tales featured devious antagonists, monstrous dangers and gruesome deaths, not always ending quite so happily ever after.

But what does a “winter’s tale” mean—and what did it mean to Shakespeare’s audience?

The phrase is synonymous with an “old wives’ tale,” though specific to cold, dark winter evenings when there was little else to do but tell stories to pass the time. These were tales without a moralizing or serious purpose, simply meant to entertain and distract. The phrase “winter’s tale” also appears in George Peele’s 1590 play *The Old Wives’ Tale*: a blacksmith’s wife entertains young men taking refuge in her home by reciting a “merry winter’s tale” that magically comes to life.

Peele’s *The Old Wives’ Tale* draws upon and satirizes the romantic dramas popular at the time—stories of gallant nights and magical encounters—all told through the framing device of

a woman telling a fireside tale to young passersby. The wife's story has no overriding moral lesson to impart and incorporates knights, magicians and ghosts in equal measure. Such tales were nothing new to these audiences for whom fables and romances, such as those featuring King Arthur and his court, had been popular for centuries.

The trope of women telling almost trivial, yet entertaining, winter's night stories derives from the same oral storytelling tradition from which "old wives' tales" had come. As women were traditionally tasked with childcare, and with female literacy rates low throughout the early modern period (especially in the lower classes), tales continued to be passed through and between generations by recounting stories aloud. These stories were eventually documented and published, resulting in works like Giambattista Basile's *The Tale of Tales* (1634), Charles Perrault's *Tales and Stories of the Past with Morals* (1697) and later Grimm's *Fairy Tales* (1812).

Like *The Winter's Tale*, the "old wives' tales" in these collections contain bold characters, irrational behavior and a touch of magic. Long before the idea of "fiction" was born, audiences of *The Winter's Tale* would be fully prepared to suspend disbelief and embark on a fantastical adventure. There was no need to account for instability of tone, mercurial nature of characters or illogical plot developments, as early modern audiences did not demand realism in their theatrical experiences. It was all just part of the fun.

Rebecca Watson is the New Media Assistant at Goodman Theatre.

Goodman Theatre

Robert Falls, Artistic Director

Roche Schulfer, Executive Director

Presents

The Winter's Tale

By

William Shakespeare

Directed by

Robert Falls

Set Design by

Walt Spangler

Costume Design by

Ana Kuzmanic

Lighting Design by

Aaron Spivey

Original Music and Sound Design by

Richard Woodbury

Casting by

Adam Belcuore, CSA

New York Casting by
Laura Stanczyk, CSA

Dramaturgy by
Neena Arndt

Production Stage Manager
Briana J. Fahey*

Stage Managers
Nikki Blue* and Kimberly Ann McCann*

Corporate Sponsor Partner
MAYER BROWN, LLP

cast

Clown	Will Allan*
Nell	Cher Álvarez*
Perdita	Chloe Baldwin*
Florizel	Xavier Bleuel*
Dion/Shepherd	Josh Carpenter*
Paulina	Christiana Clark*
Leontes	Dan Donohue*
Emelia/Mopsa	Amanda Drinkall*
Hermione	Kate Fry*
Camillo	Henry Godinez*
Mamillius	Charlie Herman
Polixenes	Nathan Hosner*
Mariana/Dorcas	Susaan Jamshidi*
Autolycus	Philip Earl Johnson*
Jailer/Bear	Mark Lancaster
Antigonus	Gregory Linington*
Old Shepherd	Tim Monsion*
Archidamus/Shepherd	Christopher Sheard*
Cleomenes/Shepherd	Martin Zebari*

Assistant Director.....Polly Noonan
Choreography.....Tommy Rapley
Fight Director.....Chuck Coyl

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

Understudies – Cher Álvarez*—*Mariana/Dorcas/Perdita*; Alan Ball*—*Antigonus/Old Shepherd*; Dee Dee Batteast—*Paulina/Emelia/Mopsa/Nell*; Josh Carpenter*—*Polixenes*; Amanda Drinkall*—*Hermione*; Evan T. Coles—*Mamillius*; Will Mobley*—*Cleomenes/Dion/Archidamus/Autochycus/Clown/Shepherds*; Eric Parks*—*Leontes/Camillo*; Christopher Sheard*—*Florizel*; Martin Zebari*—*Jailer/Bear*

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

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Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the

United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the United Scenic Artists of America, Local 829, AFL-CIO and the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

profiles

WILL ALLAN* (*Clown*) returns to the Goodman, where he previously appeared in *Ah, Wilderness!*, *The Seagull* and *Dartmoor Prison*. Chicago credits include *We Are Proud to Present...*, *Good People*, *The March*, *The Flick*, *Animal Farm* and *A Separate Peace* (Steppenwolf Theatre Company); *The History Boys* (TimeLine Theatre, where he is a Company Member); *The Whale* (Victory Gardens); *The Goat or, Who is Sylvia?* (Remy Bumppo); *Circumference of a Squirrel* (Greenhouse Theater Solo Celebration) and more. Regionally, he has worked with Indiana Rep, Milwaukee Rep, Cardinal Stage and The Human Race Theatre Company. He studied at North Central College and the Moscow Art Theatre School and is represented by Stewart Talent.

CHER ÁLVAREZ* (*Nell*) makes her Goodman Theatre debut. Chicago and regional credits include *La Ruta* (Steppenwolf Theatre Company); *Our Town* (Milwaukee Repertory Theatre); and *As You Like It*, *Measure for Measure*, *Pericles*, *Prince of Tyre* and *A Midsummer Night's Dream* (American Player's Theatre). She holds a B.F.A. in Musical Theatre from Webster Conservatory of Theatre Arts.

CHLOE BALDWIN* (*Perdita*) makes her Goodman Theatre debut. Chicago credits include Remy Bumppo, Oak Park Festival Theatre, Babes With Blades Theatre Company and Backroom Shakespeare Project. She was nominated for a

BroadwayWorld Award as Rosalind in Eclectic's *As You Like It*. Most recently, Baldwin appeared in the First U.S. National Tour of a production from the West End through Pemberley Productions. Film credits include *Widows* and *The Immediate Unknown*. She is a graduate of The Theatre School at DePaul, Recipient of 2017 Sarah Siddons Society Scholarship, and is represented by Stewart Talent Chicago. ChloeBaldwin.net

XAVIER BLEUEL* (*Florizel*) makes his Goodman Theatre debut. Chicago credits include Griffin Theatre and Great Works. Regional credits include Notre Dame Shakespeare, St. Louis Shakespeare Festival, Island Stage Left and ACT in Seattle.

JOSH CARPENTER* (*Dion/Shepherd*) makes his Goodman Theatre debut. Other Chicago credits include TimeLine Theatre Company and Shakespeare Project of Chicago. Regional acting credits include work with Shakespeare Theatre of New Jersey, Arden Theatre Company, American Shakespeare Center, Delaware Theatre Company, Theater at Monmouth, Miami Theatre Center, Montgomery Theatre, The Growing Stage, Gretna Theatre, Cherry Lane Theatre Studio and Quintessence Theatre Group, where he also directed his own adaptation of Mark Twain's *The Prince and the Pauper*. He is a graduate of Northwestern University.

CHRISTIANA CLARK* (*Paulina*) returns to the Goodman, where she previously appeared in *The Trinity River Plays*. Chicago credits include Chicago Shakespeare Theater. Off Broadway, she has appeared at 59E59 Theatre. Regional theater credits include Oregon Shakespeare Festival, Guthrie Theatre, The Shakespeare Theatre (Washington, D.C.), Dallas Theater

Center, Baltimore CenterStage, The Wallis Annenberg Center for Performing Arts, Penumbra Theatre, Pillsbury House Theatre, Mixed Blood Theatre, The Jungle Theatre and Ten Thousand Things Theatre. Film and television credits include *Stuck Between Stations* and *The Choo Choo Bob Show*. Awards include Ivey for Emerging Artist (2006), Best Actress *City Pages* (2009 and 2012) and Training American Academy of Dramatic Arts in LA.

DAN DONOHUE* (*Leontes*) makes his Goodman Theatre debut. Broadway credits include: Scar in *The Lion King* (also national tour). He has performed in more than 30 productions at Oregon Shakespeare Festival and played roles at Berkeley Repertory Theatre, Geffen Playhouse, Long Wharf Theatre, Seattle Repertory Theatre, Arizona Theatre Company, Asolo Repertory Theatre and more. Recent television credits include recurring roles in *Longmire*, *Damnation*, *Agents of S.H.I.E.L.D.*, *Aquarius*, *Strange Angel* and *The Last Tycoon*. Donohue was an inaugural recipient of the Lunt-Fontanne Fellowship. He played the title role in *Hamlet* for The Oregon Shakespeare Festival—a production recorded and nominated for a Grammy Award in 2011.

AMANDA DRINKALL* (*Emelia/Mopsa*) returns to Goodman Theatre, where she previously appeared in *Venus in Fur*, *Ah! Wilderness*, *Measure for Measure* and *Continuity*. Chicago credits include *King Charles III* (Chicago Shakespeare Theater); *Mary Page Marlowe* (Steppenwolf Theatre Company); *By the Water*, *White Guy on the Bus* and *Funnyman* (Northlight Theatre); *Last Train to Nibroc* (Haven Theatre, Jeff Award for

Best Actress); *Southern Gothic* (Windy City Playhouse); *Rest* (Victory Gardens Theater); *Pygmalion* (Oak Park Festival); *Dutchman* (American Blues Theatre); *Great Expectations* (Strawdog Theatre Company) and *Pride and Prejudice* (Lifeline Theatre). Film and television credits include *The View from Tall*, *Chicago Med* and *Bobby & Iza*. She holds a BFA from the University of Illinois at Urbana-Champaign and is represented by Gray Talent Group.

KATE FRY* (*Hermione*) returns to Goodman, where she appeared as Aunt Lily in *Ah, Wilderness!* Other Chicago credits include *he Beauty Queen of Leenane* and *Outside Mullingar* (Northlight Theatre); *The Belle of Amherst*, *Electra* and *Caroline or Change* (Court Theatre); *Arcadia*, *Marjorie Prime*, *Hedda Gabler* and *Oh Coward!* (Writer's Theatre); and *In the Next Room, or the Vibrator Play* (Victory Gardens Theatre). Off-Broadway, she appeared in *A Minister's Wife* at Lincoln Center Theatre. Regional credits include work with Center Theatre Group in LA, McCarter Theatre Center and Repertory Theatre of St. Louis. TV includes *Boss* (Starz), *Empire* and *Proven Innocent* (FOX) and *Chicago PD* (NBC). She is the recipient of four Joseph Jefferson awards.

HENRY GODINEZ* (*Camillo*) is the Resident Artistic Associate at Goodman Theatre. As an actor, Godinez appeared most recently at Goodman in *2666* and the Goodman/Teatro Buendía of Cuba world premiere of *Pedro Páramo*. Last year, he was seen at Writers Theatre in the title role of *Quixote: In the Conquest of Self*. On film/ television in *Chicago PD*, *Above the Law*, *The Beast*, *The Chicago Code*, *Boss* and *Chicago Fire*. His

Goodman directing credits include Charise Castro Smith's *Feathers and Teeth*, *The Sins of Sor Juana* and *Mariela in the Desert* by Karen Zacarías; José Rivera's *Boleros for the Disenchanted* (and world premiere at Yale Repertory Theatre); Regina Taylor's *Millennium Mambo*; Luis Alfaro's *Electricidad* and *Straight as a Line*; *The Cook* by Eduardo Machado; *Zoot Suit* by Luis Valdez; the Goodman/Teatro Vista co-production of José Rivera's *Cloud Tectonics* and the 1996–2001 productions of *Christmas Carol*. He also served as director of the Goodman's Latino Theatre Festival. Born in Havana, Cuba, Godinez is a professor at Northwestern University and serves on the Board of Directors of the Illinois Arts Council.

CHARLIE HERMAN (*Mamillius*) makes his Goodman Theatre debut. He has been fortunate to have been part of several theater productions, including *All My Sons* at the Court Theatre, *Something In the Game* with the American Music Theater Project and National Theater of Great Britain's *An Inspector Calls*. He has been involved with training programs at Second City and Lookingglass Theatre. His television roles include an appearance on *Chicago Med*.

NATHAN HOSNER* (*Polixenes*) is delighted to return to the Goodman, where he was last seen in *A Christmas Carol*. Chicago credits include productions with Lookingglass Theatre, Writers Theatre, Chicago Shakespeare Theater, Court Theatre, Northlight Theatre, Paramount Theatre, About Face Theatre and First Folio Theatre. Other credits include: *Peter and the Starcatcher* (first national tour) and productions with American Players Theatre, Alabama Shakespeare Festival, Indiana

Repertory Theatre, The New Theatre, Arkansas Shakespeare Theatre, The BoarsHead Theater, Illinois Shakespeare Festival and Door Shakespeare. Film and television credits include *Empire*, *Chicago P.D.*, *As The World Turns* and the upcoming feature *Girls of Summer*. Hosner is a graduate of the Royal Academy of Dramatic Art, London.

SUSAAN JAMSHIDI* (*Mariana/Dorcas*) returns to the Goodman, where she previously appeared as Yasmina in *Yasmina's Necklace*. Other Chicago credits include Drury Lane, 16th Street Theater, Northlight Theatre, Remy Bumppo Theatre Company, Victory Gardens Theater, Theatre Wit, Halcyon, Chicago Dramatists, The Gift Theatre, Lookingglass Theatre Company and Sideshow Theatre Company (Jeff Award for Best Ensemble, *Idomeneus*), among others. Regional credits include Arena Stage, Berkeley Repertory Theatre, Michigan Shakespeare Festival, Repertory Theatre of St. Louis and Pittsburgh Public Theater. Film credits include *Cicero in Winter*, *The Wallet* and *A Cadaver Christmas*. Television credits include *Chicago Med*, *Chicago P.D.* and *Sirens*. Jamshidi received her MFA in acting from The Theatre School at DePaul University, has studied with The Second City and is a Regional Coordinator for Statera Mentorship. She is represented by Paonessa Talent Agency.

PHILIP EARL JOHNSON* (*Autolycus*) returns to the Goodman, where he appeared last year as Dr Stockmann in *An Enemy Of The People* as well as productions of *Talking Pictures*, *The Actor* and *Brutality of Fact*. Chicago credits: American Blues (Ensemble member), Paramount Theatre,

Writer's Theatre, Court Theatre, Chicago Shakespeare Theater, Timeline Theatre, Steppenwolf Theatre and ATC (Jeff Award: *The Big Meal*). National tour: *Angels in America: Parts 1 & 2*. Regional: IL Shakespeare Festival, Laguna Playhouse. Recent TV credits include: *Proven Innocent*, *Empire*, *Chicago Med*, *Chicago Fire* and *Mind Games*. One man show: *MooNiE: Juggler, Ropewalker, Foolish Mortal!* He is represented by Paonessa Talent.

MARK LANCASTER (*Jailer/Bear*) makes his Goodman Theatre debut. Previous Chicago credits include the Lyric Opera of Chicago, Oak Park Festival Theatre, Wildclaw Theatre and *Babes With Blades*. He can also be seen in the films *Thrill Ride* and *Dig Two Graves*.

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

TIM MONSION* (*Old Shepherd*) returns to Goodman Theatre, where he previously appeared in *Light Up The Sky*, *The Visit*, *Marvin's Room* (Studio and Main Stage) and *A Flea In Her Ear*. Recent Chicago credits include *Butler*, *City of Conversation* (Northlight Theatre); Off-Broadway he appeared in *Marvin's Room* (Playwrights Horizons, Minneta Lane Theatre). Regional appearances include The Kennedy Center, Arena Stage, Hartford Stage, Dallas Theatre Center, Cincinnati Playhouse and Mark Taper Forum. Film credits include *Blink*, *Men of Honor*, *Second Greatest Story Ever Told*, *Cotton*, *Fenton Black's Last Dance*. Television credits include *Modern Family*, *Law and Order LA*, *Numb3rs*, *Monk*, *Desperate Housewives*, *King of Queens*, *7th Heaven* and *Mad About You*.

CHRISTOPHER SHEARD* (*Archidamas/Shepherd*) returns to Goodman Theatre where he was seen in last year's production of *A Christmas Carol*. Chicago credits include Chicago Shakespeare Theater, Definition Theatre Company, Remy Bumppo, Steppenwolf Theatre, Writers Theatre, American Blues Theater, TimeLine and Windy City Playhouse. Regionally he has performed with Great River Shakespeare Festival and four seasons with American Player's Theatre. TV/Film credits include Fox on a Hill Productions. Chris is a proud Ensemble Member of Definition Theatre and is represented by Grossman and Jack Talent. He received his MFA from The University of Illinois PATP and his BA from Florida State University.

MARTIN ZEBARI* (*Cleomenes/Shepherd*) returns to Goodman Theatre, where he previously appeared as Amir in *Yasmina's Necklace*. Other Chicago credits include: *Guards at*

the Ta (Steppenwolf Theatre); *Mary Stuart* (Chicago Shakespeare Theatre); *The Hard Problem* (Court Theatre); *Human Terrain* (Broken Nose Theatre). Regional credits include: *A Christmas Carol* (Milwaukee Repertory Theatre) and *The Comedy of Errors, Macbeth, Failure: A Love Story* and *The Magical Mind of Billy Shakespeare* (Illinois Shakespeare Festival). Television credits include: *Chicago Med*. Zebari received a BFA in Acting from the Arts University Bournemouth (U.K.) and is represented by Stewart Talent Chicago.

ROBERT FALLS (*Director/Goodman Theatre Artistic Director*) Earlier this season, Falls directed the world premiere of David Cale's *We're Only Alive for A Short Amount of Time*, which he will remount at The Public Theater this summer. Other recent productions include the world premiere of *Pamplona*, starring Stacy Keach; *Don Giovanni* for the Dallas Opera; the world premiere of *Blind Date*; and his own adaptation of *An Enemy of the People*. Recent credits also include *2666*, adapted from Roberto Bolaño's epic novel and co-directed with Seth Bockley; *The Iceman Cometh* at the Brooklyn Academy of Music, starring Nathan Lane and longtime collaborator Brian Dennehy; and Beth Henley's *The Jacksonian* at Geffen Playhouse and The New Group. Falls' Broadway productions include *Death of a Salesman* and *Long Day's Journey into Night* (both of which earned the Tony Award for Best Revival); *Talk Radio*; *Night of the Iguana*; *Shining City*; and Horton Foote's Pulitzer Prize-winning *The Young Man from Atlanta*. His Broadway production of *Elton John and Tim Rice's AIDA* continues to be produced around the world. Previous Goodman

productions include, most notably, Arthur Miller's *Finishing the Picture*; *The Seagull*; *Uncle Vanya*; *Measure for Measure*; *King Lear*; *Desire Under the Elms*; *The Misanthrope*; *Pal Joey*; *Galileo*; the American premiere of Alan Ayckbourn's *House and Garden*; and the world premieres of Rebecca Gilman's *A True History of the Johnstown Flood*, *Blue Surge*, *Dollhouse* and *Luna Gale* as well as *Soups, Stews, and Casseroles: 1976*. Falls' honors for directing include a Tony Award, a Drama Desk Award, an Obie Award, a Helen Hayes Award and multiple Jeff Awards. For "outstanding contributions to theater," Falls has been recognized with such prestigious honors as the O'Neill Medallion (Eugene O'Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor's Award, the Savva Morozov Diamond Award (Moscow Art Theatre) and induction into the Theater Hall of Fame.

WALT SPANGLER (*Set Designer*) designs for theater, opera and dance across the United States and around the globe. Spangler has enjoyed a rich collaboration with the Goodman and Robert Falls for nearly two decades. Projects with Falls include *King Lear*, *Desire Under The Elms*, *Measure for Measure*, *The Jacksonian* and *2666*. WaltSpangler.com

ANA KUZMANIC (*Costume Designer*) Previous costume designs for the Goodman include *An Enemy of the People*, *Uncle Vanya*, *Wonderful Town*, *2666*, *Smokefall*, *Camino Real*, *Measure for Measure*, *Desire Under the Elms*, *Mary*, *The Seagull*, *A True History of the Johnstown Flood*, *Rock 'n' Roll*, *The Cook* and *King Lear*. Most recently, she designed costumes

for Steppenwolf Theatre Company's *The Minutes* by Tracy Letts; Shakespeare Theatre Company's *Camelot* in Washington D.C.; and Lookingglass Theatre Company's production of *The Steadfast Tin Soldier*. On Broadway, Kuzmanic designed costumes for the Tony-Award winning *August: Osage County*, *Desire Under the Elms* and *Superior Donuts*. Chicago and regional credits include work with the Guthrie Theatre, Lyric Opera, Dallas Opera, McCarter Theatre Center, Shakespeare Theatre Company, Lookingglass Theatre Company, Milwaukee Repertory Theater, Berkeley Repertory Theatre, Trinity Repertory Company, Court Theatre, The New Group, The Geffen Playhouse, Chicago Shakespeare Theater and The Oregon Shakespeare Festival. She is currently designing *The Music Man* at the Goodman; *Don Giovanni* at the Lyric opera and Los Angeles Opera and The Met co-production of *Eurydice*—a new opera composed by Matthew Aucoin with libretto by Sarah Ruhl, directed by Mary Zimmerman. She is an associate professor of costume design at Northwestern University. AnaKuzmanic.com

AARON SPIVEY (*Lighting Designer*) returns to Goodman Theatre, where he previously designed *Ah, Wilderness!*; *2666*; *Brigadoon* and served as associate lighting designer for *The Iceman Cometh* and *Turn of the Century*. His off-Broadway credits include *Shadowlands*, *Wanda's World*, *From My Hometown*, *4 Guys Named José*, *Golf the Musical* and *Elle*. His Chicago and regional credits include *Tug of War-Civil Strife* (Chicago Shakespeare Theater), *The Producers*, *Smokey Joe's Cafe* and *Beauty and the Beast* (Broadway By the Bay), *The Secret Garden* (Children's Theater of Charlotte); *Marry Me a*

Little (Cincinnati Playhouse in the Park), *Bomb-ity of Errors* (Syracuse Stage); *4 Guys Named José* (Actors' Playhouse); *Mame* (Helen Hayes PAC); *Little Shop of Horrors* and *Beautiful Dreamer* (Cherry County Playhouse). He also designed *A Chorus Line* in Mexico City. Mr. Spivey served as the associate/assistant designer on over 25 Broadway productions including *Long Day's Journey into Night*, *Something Rotten!*, *Aladdin*, *Motown*, *The Coast of Utopia*, *Catch Me if You Can*, *The Merchant of Venice*, *9 to 5*, *Tarzan*, *Little Women*, *Grease*, *A Chorus Line*, *Lend Me a Tenor* and *Collected Stories*.

RICHARD WOODBURY (*Original Music and Sound Designer*) is the resident sound designer at Goodman Theatre, where credits include original music and/or sound design for *Sweat*, *Support Group for Men*; *An Enemy of the People*; *Blind Date*; *Ah, Wilderness!*; *Uncle Vanya*; *2666* and many others. Additional recent Chicago credits include *HIR* and *Linda Vista* at Steppenwolf Theatre Company and *Smart People* and *The Scene* at Writers Theatre. Woodbury's work has also been featured on Broadway, internationally and at regional theaters across the United States. He has received Jeff, Helen Hayes, Ovation and IRNE Awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist.

NEENA ARNDT (*Dramaturg*) In 10 seasons as Goodman Theatre's dramaturg, Arndt has dramaturged more than 35 productions, including Robert Falls' productions of *An Enemy of the People*; *Uncle Vanya*, *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 Steep Theatre, among others. 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.

BRIANA J. FAHEY* (*Production Stage Manager*) is in her sixth season with Goodman Theatre, having most recently stage managed *How to Catch Creation*. Her regional credits include stage managing at Milwaukee Repertory Theater, Steppenwolf Theatre Company, California Shakespeare Theater, Magic Theatre, Center REpertory Company and the Utah Shakespeare Festival.

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

KIMBERLY ANN McCANN* (*Stage Manager*) is in her fifth season with Goodman Theatre, having most recently worked on *How to Catch Creation*. Chicago credits include *Mansfield Park*, *The Book of Will*, *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 for the Arts and The Juilliard School.

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

his 40th anniversary with the Goodman, his name was added to the theater's "Walk of Stars." Schulfer was a founder and twice chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theaters and producers. He has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. Mr. Schulfer is honored to have been recognized with the League of Chicago Theater's Lifetime Achievement Award; Theatre Communication Group's Visionary Leadership Award; Actors' Equity Association for promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance and Arts Alliance Illinois for arts advocacy; the Arts & Business Council for distinguished contributions to Chicago's artistic vitality; *Chicago* magazine and the *Chicago Tribune* as a "Chicagoan of the Year"; the City of Chicago; the Chicago Loop Alliance's "Illumination Award," honoring his commitment to Chicago's theater district; Columbia College Chicago for entrepreneurial leadership; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; Lawyers for the Creative Arts; Lifeline Theatre's Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and Vision 2020 for promoting gender equality and diversity in the workplace.

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

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about us

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

Committed to three core values of Quality, Diversity and Community, the Goodman proactively makes inclusion the fabric of the institution and develops education and community engagement programs that support arts *as* education. This practice uses the process of artistic creation to inspire youth,

lifelong learners and audiences to find and/or enhance their voices, stories and abilities. The Goodman's Alice Rapoport Center for Education and Engagement is the home of such programming, most offered free of charge, and has vastly expanded the theater's ability to touch the lives of Chicagoland citizens (with 85% of youth participants coming from underserved communities) since its 2016 opening.

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

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