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**Why *Pamplona*?**

*“The world breaks everyone and afterward many are strong in the broken places. But those that will not break it kills. It kills the very good and the very gentle and the very brave impartially. If you are none of these you can be sure it will kill you too but there will be no special hurry.”*

—Ernest Hemingway, *A Farewell to Arms*

To many, his was the essential voice of 20th century America: lean, muscular, deceptively simple and vigorously dramatic. His stories and novels reflected both the new realities of the post-World War I era and his own insatiable lust for experience—the explorations of a young man in the wilds of the American west, the soul-numbing tragedies of French battlefields, the life-or-death drama of a matador in the bullfighting arena, the solace of love amidst the destruction of the Spanish Civil War. And his own persona exhibited the contradictions of the legendary works that he created—brash but private, hard-living but sensitive and poetic, mercurial and passionate, yet remote and often uncertain. In his work and in his life, Ernest Hemingway exemplified the “Lost Generation” of artists with whom he was so closely identified, a personification of the American ideal thrust into an exhilarating, confounding and daunting new era.

My good friend and frequent collaborator Stacy Keach has long been fascinated by the iconic author, beginning with his award-winning turn in the 1988 mini-series based on Hemingway’s life.

For a number of years, Stacy and playwright Jim McGrath have been working on a play focusing on the years following the signal event of Hemingway’s career: the awarding of the Nobel Prize for Literature in 1954. The result of their labors is *Pamplona*, an ambitious, finely-wrought solo show which centers on Hemingway’s attempts to write a series of articles about bullfighting for *Life* magazine in 1959, and the seemingly insurmountable challenges, both professional and personal, that ravaged the author in his later years. I am thrilled that Stacy and Jim brought this piece to me to direct in its world premiere; I find it to be, as I hope you will, a profoundly fascinating, sometimes heartbreaking, look at an artist grasping to find his former power—and a man striving to exorcise the demons which now plague him.

In his Nobel Prize acceptance speech, Hemingway wrote:

*“Writing, at its best, is a lonely life. Organizations for writers palliate the writer’s loneliness but I doubt that they improve his writing. He grows in public stature as he sheds his loneliness and often his work deteriorates. For he does his work alone, and if he is a good enough writer he must face eternity, or the lack of it, each day.”*

This is the ultimate confrontation which Jim’s play captures so masterfully, and is embodied in a towering performance by one of the great actors of the American theater.

Robert Falls

Artistic Director

BECOMING HEMINGWAY

A CONVERSATION WITH STACY KEACH

By Michael Mellini

Shortly before beginning rehearsals for *Pamplona*, Golden

Globe Award winner, two-time Tony and Emmy Award nominee and Theater Hall of Famer Stacy Keach spoke about preparing to portray one of the greatest American writers of the 20th century, Ernest Hemingway.

**Michael Mellini: You have a long, celebrated history with Ernest Hemingway. Do you remember the first time you read his work, and do you count any favorites among them?**

**Stacy Keach:** I was at the University of California at Berkeley, and not a very good English student. I read *In Our Time*, which is a collection of Hemingway’s short stories, and I was carried away by his prose. I felt like he was writing in a way that captured an emotional state similar to one I was in at that time. That crystalized my love for literature. He really turned me on to good storytelling. I was not a voracious reader back then;

I hadn’t even been introduced to Shakespeare!

It was through Hemingway in which I became acquainted with good literary works. I love *The* *Sun Also Rises* and *The Old Man and the Sea*.

**MM: Aside from his writing, why do you find him such a captivating figure?**

**SK:** He was a daredevil in many ways. He loved adventure, the outdoors and the challenges of taking risks in life. He was sort of the epitome of the macho man, the “Marlboro Man” of his day. What I’ve discovered, though, is that he was a very vulnerable, sensitive person and quite fearful. There was something stirring underneath all that bravado. But he always put on a great show, a great face. He was deeply concerned about his image.

**MM: *Pamplona* finds him in a troubled state in the later years of his life. Despite the great success he achieved, what do you think he was still searching for in life?**

**SK:** This will sound corny in a way, but I think he was always looking for truth, or at least the most unembellished version of truth. His sparse writing style certainly reflected him working in that direction. I don’t know if we’ll ever know what his final objectives were, but, towards the end, he desperately wanted to leave the planet because he was sick, and attempted suicide several times. He tried to walk into an airplane propeller! I was always concerned about finding a motive for that, but I discovered you can’t really put your finger on any one thing. Part of it was genetics, no question, because his father, sister and brother all committed suicide. He was also sick and could no longer write, which is what he was put on this planet to do. I was just going over a section of the play that touches on how he survived two plane crashes in two days. He took his wife Mary on a trip to Huntington Falls in the African Congo Basin. Their plane crashed, but they survived. The next day, the plane that came to rescue them crashed, too! They all survived, but I think he suffered physically the rest of his life from it.

**MM: You previously won a Golden Globe for portraying him in the television mini-series *Hemingway*. How will that experience inform your performance?**

**SK:** There are elements of that performance I recall, but it’s been nearly 30 years. *Pamplona* takes a fresh look at the later years of Hemingway’s life, so that’s where my attention is now. The thing about Hemingway is you are in a constant research mode, as there’s so much to explore: not only the things he wrote, but the things that have been written about him. He was a prolific letter writer. I hope *Pamplona* will provide audiences some insight into things they might not know about Hemingway. For instance, I don’t know if the world at large is also aware of how many women\* there were in his life. He loved to flirt and his libido was very healthy.

**MM: You face a tall order with this play, as you are the only performer on stage the entire time.**

**SK:** I did a one-man show years ago called *Solitary Confinement*. There were moments in thatproduction when I interacted with pre-recordedfootage on a screen, so I had opportunities torest a bit—but with this show, it’s pretty muchfull-speed ahead. I feel strongly that as much ofthe script as I can memorize before rehearsalsbegin will put me in a better stead. We’re workingdiligently. As I’ve gotten older, my ability tomemorize lines is not necessarily diminished, butit takes me a bit longer. So the task at hand rightnow is getting the words in my brain.

**MM: Well, you’re certainly in more-thanable hands with the Goodman’s Artistic Director Robert Falls at the helm. This marks your third collaboration together.**

**SK:** One of the great things about Bob is he always puts himself in the position of the audience. He looks at the piece from their point of view to make sure everything is right. The show covers a lot of topics and events from Hemingway’s life [that aren’t always discussed in chronological order] so he talks about not just making sure facts are accurate, but that everything is clear for the audience. He’s a master at that.

**MM: From television to film to stage classics, you’ve covered so much during your illustrious career. What’s special about working on a brand new play and presenting its world premiere?**

**SK:** I love it; I really do. [Playwright Jim McGrath] and I have been wrestling with this piece for some time. I always sort of envisioned the possibility of doing a one-man Hemingway show.

We started off in a totally different direction; at one point the entire play took place in a boat. It didn’t quite work, as there weren’t a lot of places to move around! The fact that we’re premiering this show near Hemingway’s hometown of Oak Park is wonderful. The Goodman is the right place for this show.

\*Read more about the complex, independent women who played key roles in shaping Hemingway’s life and work online at OnStage.GoodmanTheatre.org.

THE ROAD TO PAMPLONA

By Dramaturg Tanya Palmer

In *Pamplona*—named for the storied Spanish town that is home to the annual running of the bulls at the Festival of San Fernín—we meet Ernest Hemingway in what will turn out to be the final year of his life. He recently turned 60—an event that Mary, his fourth wife and ultimately his widow, marked with an elaborate party at *La* *Cónsula*, a historic villa in southern Spain, owned by Bill and Anne Davis. The wealthy American couple hosted the Hemingways as they crisscrossed Spain throughout the spring and summer of 1959 following the *corridas* (bullfights), a favorite subject of Hemingway’s. The sport was depicted in works throughout his career—perhaps most famously in his 1926 novel *The* *Sun Also Rises*, featuring the fictional young bullfighter Pedro Romero.

Romero was inspired by a real-life matador, Cayetano Ordóñez, whose son Antonio would also become a leading bullfighter. It was Antonio who Hemingway would follow throughout the long, bloody summer of 1959 for an article *Life* magazine commissioned him to write.

By many measures, his 60th birthday should have been the joyous recognition of a remarkable life and career. Five years earlier, Hemingway was awarded the Nobel Prize for Literature, and one year prior, his novel *The Old Man and the* *Sea* won the Pulitzer Prize. He owned property in Cuba, Key West and Idaho, and was among a select group of Americans able to earn a substantial living as an author. But that summer, Hemingway was besieged with troubles—financial, physical, emotional and political. His lavish birthday party, which featured a small orchestra, an impressive supply of alcohol and a fireworks display, created more conflict with his wife Mary, whom he often ignored that night in favor of his attractive 18-year-old secretary, Valerie Danby-Smith. The trip was hard on Mary from the start, with her husband’s band of *corrida* gypsies each day trekking from one bullring to the next. “The pattern would become so ingrained that Ernest could and did follow it in his sleep: drive, watch, eat again if nothing went wrong, sleep briefly and drive on the next morning,” recounts biographer Michael Reynolds in *Hemingway: The Final* *Years*. “Some days there would be no time for sleep, and they would drive through the night:

Zaragoza, Alicante, Barcelona, Burgos.” The only break in their schedule came during a competition in Madrid when Antonio, making a “back to the bull pass,” slipped, and the bull’s horn caught him deep in his left buttock. The matador refused to leave the ring until he finished his work and the bull was dead. As Antonio was finally rushed to a waiting ambulance, the Hemingways and their hosts returned to *La Cónsula* to rest at last.

While Mary suffered from nagging colds and a broken toe that summer, Ernest also struggled to maintain the demanding pace, as the preceding years had taken a toll on his health. In 1954, an East African safari involved two consecutive plane crashes; while Mary escaped with cracked ribs, Ernest suffered a torn scalp, damaged kidneys, a dislocated shoulder, a collapsed lower intestine, hearing and vision loss and his fourth serious concussion in less than a decade. Alcohol, his painkiller of choice, only made things worse. Following the accidents, Reynolds notes that friends found Hemingway markedly changed, “his beard whiter, his eyes frequently vacant, his moods mercurial.” Later that year he was awarded the Nobel Prize for Literature. Not yet fully recovered from his injuries, Hemingway declined to attend the award ceremony; his short acceptance speech, delivered by the American ambassador to Sweden, stated: “Writing, at its best, is a lonely life…For he does his work alone, and if he is a good enough writer he must face eternity, or the lack of it, each day. Though concerned that the publicity from the Nobel Prize would “destroy that inner well from which his writing was drawn,” Hemingway continued to write each day—creating a series of stories that ultimately grew into an 856-page unfinished manuscript set in Africa. He was also collaborating on a film version of *The Old Man and the* *Sea*, contemplating a memoir of his early days in Paris alongside artists Gertrude Stein, James Joyce and F. Scott Fitzgerald, and periodically returning to *The Garden of Eden*, an unfinished novel he started in 1946. But his health, and his moods, worsened. He suffered from hepatitis, high blood pressure and high cholesterol. He required Seconal to sleep, Serpasil to treat depression and anxiety, Whychol for his liver condition and Oreton, a steroid, to maintain “male sex characteristics.” His doctors warned against drinking alcohol—advice he periodically tried to obey, but rarely for long.

By spring 1958, the world outside the Hemingways’ idyllic Cuban home had descended into violence. Young men were arrested, tortured and imprisoned on suspicion of aiding Fidel Castro’s rebels, and stories circulated about bodies found in wells. While sympathetic to the cause of Castro and the rebels, Hemingway was concerned for his and Mary’s safety; by August, they made arrangements to return to the States, renting a home in Ketchum, Idaho. From there, they tracked the progress of the Cuban Revolution, which erupted on New Year’s Day, 1959. Approached by the press for a statement, Hemingway stated, “I believe in the historical necessity for the Cuban Revolution, and I believe in its long-range aims.” In the final years of his life, Hemingway often railed against the FBI, suspecting the Bureau was listening in on his phone calls and reading his mail—fears that many of his friends chalked up to paranoid delusions. But in 1983, the FBI released a 127-page file it had kept on Hemingway since the 1940s—confirming he was watched by J. Edgar Hoover’s agents suspicious of the author’s Cuban connections.

By April of 1959, the Hemingways were preparing for their journey to Spain to follow the *corridas*. In addition to the *Life* magazine article (eventually published as the full-length volume, *Dangerous Summer*), he would gather material for a new edition of *Death in the Afternoon*, his 1932 non-fiction book about the history and grandeur of Spanish bullfighting. This return to Spain—to Pamplona—was an opportunity for the aging writer, increasingly betrayed by body and mind, to revisit a wellspring of inspiration that had led to his first literary triumph: the tragedy and ritual of the bullfight. According to Reynolds,

Hemingway once told Martha Gellhorn, his third wife, that “no one he knew had ever recaptured lost youth.” That summer in Spain, he forgot his own advice; returning to the site and source of his early inspiration made him feel like he was recapturing his younger self. But that feeling was short-lived, and by December Hemingway’s youth was firmly in the rearview mirror.

Back in Ketchum, Hemingway’s depression engulfed him, and Mary became increasingly concerned about her husband’s mental state. In January of 1961, he was taken to the Mayo Clinic in Rochester, Minnesota, where he received electroshock therapy to treat depression and delusions. Six months later, Ernest Hemingway, like his father before him, took his own life. He was 61.

Learn more about the Spanish bullfight, a choreographed and controversial spectacle, online at OnStage.GoodmanTheatre.org.

THE GOODMAN REMEMBERS **AL GOLIN**

Last month, Goodman Theatre lost a cherished friend: Emeritus Trustee Al Golin (1929-2017), who joined the

Goodman’s Board of Trustees in 1987. During his three decades of service to the Goodman, Al proved that his public relations savvy (as founder of the firm now known as Golin, he was the PR executive who received credit from Ray Kroc for the success of McDonald’s) was matched only by his great passion for the theater, which he shared with his beloved wife, June. Al lived life to the fullest, and made the Goodman a warmer, brighter place with his presence. He will be dearly missed—but his intelligence, humor and enormous heart will live on.

Ernest Hemingway: An Untamed Life

By Michael Mellini

Literary great— and Chicagoland native son—Ernest

Hemingway (1899 – 1961) traversed the world, reporting on both World Wars in Europe, taking residence in Cuba, exploring Africa and much more.

1899 – Ernest Miller Hemingway is born in Oak Park,

IL—the second of six children of Dr. Clarence Edmonds Hemingway, a physician and outdoorsman, and Grace Hall Hemingway, a singer and music teacher.

1913 – Hemingway enters Oak Park and River Forest

High School, where he writes for the school newspaper and contributes poems and short stories to its literary magazine.

1917 – Following high school graduation, Hemingway is hired as a reporter for the *Kansas* *City Star*, where his writing takes on the signature aspects that will define his career: short, to-the-point sentences and paragraphs, active verbs, compassion and clarity, and a desire to capture universally appealing stories.

1918 – As World War I wages on, Hemingway volunteers to serve as an ambulance driver with the American Red Cross in Italy, where he is wounded by Austrian shelling. Despite his injury, Hemingway carries a wounded soldier to safety, becoming one of the first Americans to receive the Silver Medal of Valor from the Italian government. War will become a major theme in many of Hemingway’s writings, with this experience serving as inspiration for his popular novel *A Farewell to Arms* (1929).

1921 – Hemingway marries his first wife, Hadley Richardson. Two years later, Hadley gives birth to their son, Jack.

1922 – Hemingway moves to Europe, spending much time in Paris, where he befriends famed literary figures Gertrude Stein, F. Scott Fitzgerald, James Joyce and other writers credited as part of “The Lost Generation.” During his years in Paris, Hemingway composes nearly 90 stories for the Toronto *Star*—covering a variety of topics from peace conferences to European fisheries and more.

1923 – Hemingway makes his first visit to Pamplona, Spain, where he becomes fascinated with the local bullfights. His first book, *Three Stories and* *Ten Poems*, is published, and by year’s end, he and Hadley return to the U.S.

1925 – One of Hemingway’s most popular characters, the semi-autobiographical Nick Adams, appears in *In Our* *Time*. Stories featuring Adams often reflect Hemingway’s own fondness for the outdoors and adventure.

1926 – *The Sun Also Rises*, Hemingway’s novel about an expatriate American reveling in the Roaring Twenties life of post-war Paris, is published. Though deemed tasteless by many American critics, the novel illuminates the war’s devastation in Europe in ways Americans didn’t quite experience in their own country.

1927 – Following his divorce from Hadley, Hemingway marries journalist Pauline Pfeiffer. The couple take up residence in Key West, FL and have two sons, Patrick and Gregory.

1932 – *Death in the Afternoon*, a book covering matadors and bullfighting is published. Famed works published in the next years include short stories such as “A Clean,

Well-Lighted Place” and *To Have and Have Not* (1937).

1937 – Hemingway returns to Spain, where he works on the documentary film *The Spanish Earth*, a look at the country’s civil war. The war will also inspire his only play, *The* *Fifth Column*. During his many visits to Spain, Hemingway sparks a tumultuous affair with novelist Martha Gellhorn.

1940 – Hemingway marries Martha just three weeks after his divorce from Pauline is finalized. *For Whom the Bell Tolls*, the story of a young American embedded in a guerrilla unit in the Spanish Civil War, is also published. Afterward, the couple moves to Cuba, with Hemingway not publishing any new works for several years.

Decades later, it is revealed that the FBI placed Hemingway under surveillance after J. Edgar Hoover became suspicious of his activity in Cuba. Hemingway’s fear of being watched and wiretapped —instincts that prove true— weighs on him for many years.

1945 – During World War II, Hemingway again becomes a war correspondent, witnessing the D-Day landing on Omaha Beach (though his civilian status prohibited his stepping ashore) and embedding himself with the 22nd Infantry Regiment. As journalists are forbidden to engage in combat, Hemingway finds himself in trouble for helping lead French citizens in resistance; however, because he is off assignment for months at a time, he sidesteps the accusations. During his time abroad, he also begins a relationship with journalist Mary Welsh, who will become his fourth wife. For his bravery as a war correspondent, he will be awarded The Bronze Star in 1947.

1952 – Following work on an unpublished trilogy and the negatively received *Across the River and Into the Trees*,

Hemingway prints the novella *The Old Man and the Sea* in its entirety in *Life* magazine. The story is a massive success, and earns Hemingway the 1953 Pulitzer Prize, followed by a Nobel Prize for his entire body of work.

1954 – During a trip to Africa, Hemingway and Mary are nearly killed in two plane crashes, sustaining injuries that would plague him the rest of his life.

1959 – In declining health and amidst marital trouble,

Hemingway returns to Pamplona to write about the next generation of young matadors for *Life* magazine. Upon its publication the next year, the article becomes Hemingway’s last published work during his lifetime.

1961 – After undergoing electric shock treatment for depression, Hemingway takes his own life with a shotgun. He is buried in Sun Valley, Idaho.

SPEND YOUR SUMMER AT GOODMAN THEATRE!

Fourteen to 18-year-old students in the Chicago metropolitan area are invited to join PlayBuild | Youth Intensive, June 26 – August 14!

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

The program culminates in a final performance featuring the participants.

For more information and applications, visit GoodmanTheatre.org/PlayBuildYouth, or e-mail Education@GoodmanTheatre.org. Please note, applications are due May 29 with auditions on June 3.

**GOODMAN THEATRE STANDS WITH THE NEA**

We are dismayed by the recent proposal to eliminate the **National Endowment for the Arts,** which has leveraged a small amount of federal money into enormoussupport for access and development in the arts around the country.With this in mind, we would like to share a few key facts with our audiences:

Goodman Theatre receives direct support from the NEA, this year in the form of production support for *Objects in the Mirror* (on stage through June 4, in the Albert Theatre). While it is helpful to us today, the NEA was critical to our continued existence during the first decade of our separation from the Art Institute. **Many smaller** **companies—especially in rural or under-served communities—currently rely** **on it for the same working capital.**

The NEA’s 2016 fiscal year appropriation of $147.9 million constituted 0.004% of the federal budget. **The NEA is the only grantmaker to reach all 50 states** through funding for state agencies and programs focused on the creation of art, public engagement, arts education, services for veterans and more.

NEA funds comprise 8% of the Illinois Arts Council Agency’s (IACA) most recent budget. The Goodman also receives support from the IACA, as do **over 100** **Illinois arts organizations, education groups and independent artists.**

The NEA is a model public-private partnership. **Every dollar granted by the endowment is matched nearly 9:1 by private philanthropy,** far exceeding thetypical federal match of 1:1.

**NEA support allows us to reach new audiences, nurture new voices in the field and celebrate the human spirit** through works like *Objects in the**Mirror*, which features the story of an immigrant’s journey to freedom.

If you are also concerned, we encourage you to share your views with your elected representatives. While many officials take the most care with handwritten correspondence, you can also make your voice heard by visiting **Votervoice.net/ARTSUSA/campaigns.**

**You can also join the grassroots movement on social media with #SaveTheNEA.**

Thank you for your patronage and advocacy,

**Robert Falls**

Artistic Director

**Roche Schulfer**

Executive Director

JOIN US FOR ACCESSIBLE PERFORMANCES OF

*PAMPLONA*

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

SUNDAY, JUNE 11

Touch Tour, 12:30pm

Audio-Described Performance, 2pm

SATURDAY, JUNE 17

ASL-Interpreted Performance, 7:30pm

SUNDAY, JUNE 18

Open-Captioned Performance, 2pm

Open-Captioned Performance is sponsored by Neil and Eliza Stern.

EVENTS AT THE GOODMAN

ARTIST ENCOUNTER: PAMPLONA

A Conversation with Stacy Keach and Robert Falls

**Tuesday, June 13 at 7pm; Owen Theatre**

$25 for the public, $15 for Subscribers, Donors and students.

Learn more about the process of creating *Pamplona* from its star Stacy Keach (Ernest Hemingway) and Director Robert Falls, who marks 30 years as Artistic Director this season. Goodman Theatre’s Artist Encounter series unites audiences with the artists who create the work on our stages.

Access to our artists gives theatergoers a behind-the-scenes look at the playmaking process, expanding their insight into the production.

For tickets, call 312.443.3800 or visit GoodmanTheatre.org/InsiderAccess.

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



ROBERT FALLS,

ARTISTIC DIRECTOR

ROCHE SCHULFER,

EXECUTIVE DIRECTOR

presents the world premiere of

***PAMPLONA***

By

JIM MCGRATH

Directed by

ROBERT FALLS

Set Design by

KEVIN DEPINET

Costume Design by

NOËL HUNTZINGER

Lighting Design by

JESSE KLUG

Original Music and Soundscape by

MICHAEL ROTH

Projection Design by

ADAM FLEMMING

Dramaturgy by

TANYA PALMER

Production Stage Manager

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CAST

Ernest Hemingway.. . . . . . . . . . . . . . . . . . . .**Stacy Keach\***

Time: October 11, 1959

Place: Room 217, Gran Hotel La Perla; Pamplona, Spain

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

Assistant Costume Designer: **Jessica Rodriguez**

Assistant Lighting Designer: **Brian Elston**

Assistant to Stacy Keach: **Leigha Barr**

Additional Dramaturgy: **Jerry Patch**

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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

**STACY KEACH\*** (*Ernest Hemingway*) Throughout hisextensive career, Mr. Keach hasdelivered a series of performancesin top motion picture andtelevision projects whilecontinuing to add to his stagework, both classical andBroadway. His most recentlyfilmed theatrical motion picture is director StephenGaghan’s *Gold*, starring Matthew McConaughey, EdgarRamirez and Bryce Dallas Howard, which premiered inJanuary 2017, and *Gotti* with John Travolta. Other recentfilms include *Truth*, teamed with Cate Blanchett andRobert Redford, and the film adaptation of the StephenKing novel *Cell*, also starring John Cusack and Samuel L.Jackson. In addition, he filmed Netflix’s *Girlfriend’s Day*,starring and directed by Bob Odenkirk. Mr. Keach’s filmographyalso includes John Huston’s *Fat City* co-starringJeff Bridges, Alexander Payne’s Academy Awardnominated *Nebraska*, *If I Stay, The Bourne Supremacy, Sin City: A Dame To Kill For, The Ninth Configuration, The Heart Is A Lonely Hunter, Doc, Up In Smoke, American History* and the classic western *The Long- Riders*, which he produced with his brother, JamesKeach. Mr. Keach was one of the stars of the NBCcomedy series *Crowded*, created by Suzanne Martin with

James Burrows directing first episodes. He guest-starred on Showtime’s *Ray Donovan*, starring Liev Schreiber and

Jon Voight. He also guest-starred on Starz’s second season of *Blunt Talk*, starring Sir Patrick Stewart, and on CBS’ *Blue Bloods*, starring Tom Selleck. He was recently in episodes of the award-winning *Man With a Plan* alongside Matt LeBlanc and Kevin Nealon, and he will be returning to the show for its second season. His prior television series credits include his title role performance in Mickey Spillane’s *Mike Hammer* and *Titus*. He has been seen on many hit shows such as *Two and a Half* *Men, Prison Break, NCIS: New Orleans* and *Hot In* *Cleveland*. As a narrator, his voice has been heard in many documentaries and books on tape. He is the narrator on CNBC’s *American Greed*. Mr. Keach is considered a pre-eminent American interpreter of Shakespeare, with his Shakespearean roles including *Hamlet, Henry V, Coriolanus, Falstaff, Macbeth, Richard* *III* and *King Lear* (at Goodman Theatre and Shakespeare Theatre Company in Washington, D.C., directed by Robert Falls). He also led the national touring company cast of *Frost/Nixon*, portraying Richard M. Nixon. Mr. Keach’s memoir, *All in All: An Actor’s Life On and Off the* *Stage*, was an initial recipient of the Prism Literary Award for work addressing overcoming addictive behavior. His performance honors include a Best Actor Golden Globe Award, three OBIE Awards, three Vernon Rice Awards, two Drama Desk Awards, three Helen Hayes Awards, the prestigious Millennium Recognition Award and the Will Award, and he has been nominated for Emmy and Tony Awards. In 2015, he was inducted into the American Theater Hall of Fame. In 2016, Mr. Keach received a Hollywood Film Award for Best Ensemble in the film *Gold*. He also received the 2016 Best Narrator Award from the Society of Voice Arts and Sciences in the category of Crime and Thriller for his work on the *Mike* *Hammer* audio novels. Mr. Keach was a Fulbright Scholar to the London Academy of Music and Dramatic Art and attended the University of California at Berkeley and the Yale School of Drama. Mr. Keach has been married to his wife Malgosia for 30 years, and they have two children, son Shannon Keach (born 1988) and daughter Karolina Keach (born 1990).

**JIM MCGRATH** (*Playwright*) Mr. McGrath’s first short play, *Trail of the Westwoods Pewee,* was presented at the West Bank Theatre in New York City in 1987. The next year saw the production of his first full-length play, *Bob’s Guns*, at the Director’s Company in New York. In 1992, New Jersey’s Passage Theatre produced his play *Roebling Steel*. In 1995, the Met Theatre in Los Angeles premiered *The Ellis Jump*, which won Mr. McGrath the Ovation Award for Best Writing of a World Premiere Play. For television, he wrote detective stories for *Simon &* *Simon, The Father Dowling Mysteries, Matlock, Mike* *Hammer* and *Over My Dead Body*, as well as the children’s series *Wishbone* and *Liberty Kids*, science fiction series *Quantum Leap, Codename Eternity* and *Dark Realm* and the television films *Elvis: The Early Years* and *Silver Bells* (starring Anne Heche). He also co-wrote the screenplay for the feature film *Kickboxer: Vengeance*. In 2012, he produced and wrote the documentary *Momo:* *The Sam Giancana Story*, which won Best Documentary Awards at the Bel Air Film Festival and The Monaco International Film Festival. He has taught creative writing courses at Patton State Prison in San Bernardino, California State Home for Veterans in Los Angeles and The Center Theater in Chicago. He was trained as an artist leader by Imagination Workshop founders Margaret Ladd and Lyle Kessler in 1983, and has worked with mentally ill and homeless clients for decades as a theater artist. In 2010, he became Executive Director of Imagination Workshop. Mr. McGrath is a native of Dallas, Texas. After graduating SMU, he attended Princeton Theological Seminary for two years before embarking on his playwriting career.

**ROBERT FALLS** (*Director/Goodman Theatre Artistic*

*Director*) This season marks Mr. Falls’ 30th anniversary as the artistic director of Goodman Theatre. Most recently, he directed a new production of Annie Baker’s adaptation of *Uncle Vanya*. Last season, Mr. Falls directed the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976* and also partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666* (Jeff Award for Best Adaptation). During the 2014/2015 Season, he reprised his critically acclaimed production of *The Iceman Cometh* at the Brooklyn Academy of Music, reprised his world premiere production of Rebecca Gilman’s *Luna Gale* at Center Theatre Group’s Kirk Douglas Theatre in Los Angeles and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *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 also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts), the Illinois Arts Council Governor’s Award and induction into the Theater Hall of Fame.

**KEVIN DEPINET** (*Set Designer*) returns to the Goodman, where he recently designed scenery for the *New Stages* Festival; *Soups, Stews, and Casseroles:* *1976*; *Carlyle; Feathers and Teeth*; *Smokefall*, *Brigadoon* and *The Iceman Cometh*. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, The Old Globe, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre and The Mark Taper Forum. Broadway credits include associate designer for *August: Osage County*, *The* *Motherf\*\*ker with the Hat* and *Of Mice and Men*. National tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**NOËL HUNTZINGER** (*Costume Designer*) returns to the Goodman, where she designed *Blue Skies Process* and *Support Group for Men* at the *New Stages* Festival. She is an artistic associate at Sideshow Theatre Company, where her credits include *truth and* *reconciliation, Stupid F\*\*king Bird* and *Antigonik*; Filament Theatre, where credits include *The Adventures* *of Robin Hood, The Van Gogh Café* and *Pinocchio: A* *Folk Musical* and Interrobang Theatre Ensemble, where credits include *North Pool, Really Really* and *Pitchfork* *Disney*. Ms. Huntzinger has also designed shows with A-Squared, Muse of Fire, Shattered Globe Theatre, Two Pence Shakespeare and Collective Theatre Ensemble. In addition to theater, she has designed pieces for choreographers Ginny Sykes (*Bodies of Memory*), Wendy Clinard (*Watershed*) and the Antony Tudor Trust (*Fandango*). She wrapped her first full-length film design for *Olympia: an Instruction Manual for Everything* last summer. Ms. Huntzinger is from Tulsa, Oklahoma, and is a graduate of Oklahoma University.

**JESSE KLUG** (*Lighting Designer*) returns to the Goodman, where he most recently designed *Blue Skies* *Process, Support Group for Men* and *The King of Hell’s* *Palace* at the *New Stages* Festival. Additional Goodman credits include *Soups, Stews, and Casseroles: 1976*; *Feathers and Teeth* and *El Nogalar*. Chicago credits include productions at Chicago Shakespeare Theater, Drury Lane Theatre, Victory Gardens Theater, Lookingglass Theatre Company, Steppenwolf Theatre Company, Court Theatre, Writers Theatre, Marriott Theatre, TimeLine Theatre Company, Paramount Theatre, American Theatre Company and Chicago Dramatists. Mr. Klug’s off-Broadway credits include *The Elaborate* *Entrance of Chad Deity* at Second Stage Theatre (Lucille Lortel and Hewes Design Award nominations), *The* *Screwtape Letters* at the Westside Theatre, *Romulus* at the Guggenheim Museum and *The Hourglass and the* *Poisoned Pen* at the New York Musical Theatre Festival. Regional credits include the national tour of *The* *Screwtape Letters* and productions at the Fulton Theatre, the Geffen Playhouse, Portland Center Stage, the Indiana Repertory Theatre, the Shakespeare Theatre Company and Milwaukee Repertory Theater. Mr. Klug is the resident lighting designer at Drury Lane Theatre, Route 66 Theatre Company and Chicago Tap Theatre. He is the winner of Jeff and After Dark Awards.

**MICHAEL ROTH** (*Original Music and Soundscape*) has composed chamber music, film scores, experimental operas, music and sound for over 250 productions, including on Broadway, off-Broadway and at Canada’s Stratford Festival. He has been a resident artist at both South Coast Repertory (56 productions) and La Jolla Playhouse (35 productions). Recent projects include *The Tempest* with Christopher Plummer (stage/film) and Plummer’s *A Word or Two*; *Jews & Baseball* (PBS, narrated by Dustin Hoffman); piano sonatas “Fats November” and “Tuesday for Toy Piano” and many projects with Randy Newman, including musical direction for Disney’s *The Princess and the Frog*, editing five songbook anthologies and orchestrations for *Faust,* heard at the Goodman in 1995 and recently revised for New York’s Encores! series. He has collaborated with, among many others, Anne Bogart, Culture Clash, Des McAnuff, Sarah Ruhl, Peter Sellars, Tom Stoppard, Daniel Sullivan, Mac Wellman, and as a pianist has accompanied singers from Alicia Keys to Alice Ripley and Marni Nixon. His album *Their Thought and Back Again* is available via iTunes and his upcoming premieres include his music/theater treatment of Beckett’s *Imagination Dead Imagine* for string quartet and laptop, and, with support from the Santa Monica Arts Commission, the episodic *Online Opera*. Rothmusik.wix.com/rothmusik

**ADAM FLEMMING** (*Projection Designer*) Mr. Flemming’s credits include productions with Chicago Opera Theater, Guthrie Theater, New York’s Rattlestick Playwrights Theater, Atlanta’s Alliance Theater, the Los Angeles Opera, Long Beach Opera and the Hollywood Bowl. He is an Imagineer for the Walt Disney Company and adjunct theater faculty at University of California, Los Angeles. He is a recipient of the 2014 Los Angeles Stage Alliance Ovation Award, the 2014 LA Drama Critics Circle Award and the 2013 LA Weekly Award for Best Projection Designs. He is an MFA graduate of CalArts and a projection category member of USA829. AdamFlemmingDesign.com

**TANYA PALMER** (*Dramaturg*) is the director of new play development at Goodman Theatre and has served as the production dramaturg on a number of plays including the world premieres of *Carlyle* by Thomas Bradshaw, *Another*

*Word for Beauty* by José Rivera, the adaptation of Roberto Bolaño’s *2666* by Robert Falls and Seth Bockley, *Smokefall* by Noah Haidle, *The Happiest Song Plays Last* by Quiera Alegría Hudes, *The Long Red Road* by Brett C. Leonard and the Pulitzer Prize-winning *Ruined* by Lynn Nottage. Prior to her arrival in Chicago, she served as the director of new play development at Actors Theatre of Louisville, where she led the reading and selection process for the Humana Festival of New American Plays. She is the co-editor, with Amy Wegener and Adrien-Alice

Hansel, of four collections of Humana Festival plays, published by Smith & Kraus, as well as two collections of

10-minute plays published by Samuel French. Originally from Calgary, Alberta, Canada, she holds an MFA in playwriting from York University in Toronto.

**LAUREN V. HICKMAN\*** (*Production Stage Manager*) has been working regionally for over 17 years. Credits include productions with Goodman Theatre, Steppenwolf Theatre Company, Victory Gardens Theater, Chicago Shakespeare Theater, Court Theatre, About Face Theatre, Chicago Dramatists, Playwrights Horizons, The Public Theater, Utah Shakespearean Festival, Pennsylvania Shakespeare Festival, Shakespeare Theatre Company, among many others. In 2009, she was the stage manager for Tracy Letts’ Broadway premiere production of *Superior Donuts* at the Music Box Theatre.

Most recently Ms. Hickman has been the interim Head of Stage Management at DePaul University. She holds an MFA from University of Delaware’s Professional Theatre Training Program.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 37th season as executivedirector. On May 18, 2015, he received the LifetimeAchievement Award from the League of Chicago Theatres. In 2014, he received the Visionary LeadershipAward from Theatre Communications Group. For his 40thanniversary with the theater, Mr. Schulfer was honoredwith a star on the Goodman’s “Walkway of Stars.” Duringhis tenure he has overseen more than 335 productions,including close to 130 world premieres. He launched the

Goodman’s annual production of *A Christmas Carol*, which celebrated 39 years as Chicago’s leading holiday arts tradition this season. 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. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theatre, 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. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading U.S. theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder

Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

STACY KEACH WOULD LIKE TO THANK BILL RAUCH

AND THE OREGON SHAKESPEARE FESTIVAL FOR

THEIR SUPPORT IN THE EARLY DEVELOPMENT OF

*PAMPLONA*.

The Goodman would like to thank the Elizabeth F. Cheney Foundation, Major Supporter of the world premiere of

*Pamplona*. We are proud to call The Cheney Foundation a partner this season. Bold new works like *Pamplona* would not be possible without the support of our foundation sponsors.

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HISTORY

**FOUNDED IN 1925,** Goodman Theatre is led by Artistic Director Robert Falls—“Chicago’s most essential director” (*Chicago Tribune*)—and Executive Director Roche Schulfer, who is celebrated for his vision and leadership over nearly four decades. Goodman Theatre artists and productions have earned hundreds of awards for artistic excellence, including two Pulitzer Prizes, 22 Tony Awards, nearly 160 Jeff Awards and more. Over the past three decades, audiences have experienced more than 150 world or American premieres, 30 major musical productions, as well as nationally and internationally celebrated productions of classic works (including Mr. Falls’ productions of *Death of a Salesman*, *Long*

*Day’s Journey into Night*, *King Lear* and *The Iceman Cometh*, many in collaboration with actor Brian Dennehy). In addition, the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” For nearly four decades, the annual holiday tradition of *A Christmas* *Carol* has created a new generation of theatergoers.

The 2016 opening of the Alice Rapoport Center for Education and Engagement (“the Alice”) launched the next phase in the Goodman’s decades-long commitment as an arts and community organization dedicated to educating Chicago youth and promoting lifelong learning. Programs are offered year-round and free of charge. Eighty-five percent of the Goodman’s youth program participants come from underserved communities.

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

Today, Goodman Theatre leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Dael Orlandersmith, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. Joan Clifford is Chair of Goodman Theatre’s Board of Trustees, Cynthia K. Scholl is Women’s Board President and Justin A. Kulovsek is President of the Scenemakers Board for young professionals.

From the Goodman Archives: King Lear, 2006

Prior to *Pamplona*, Stacy Keach and Robert Falls collaborated on two other notable Goodman productions: Arthur Miller’s final play *Finishing the Picture* (2004) and an ambitious new production of William Shakespeare’s *King Lear* two years later, which launched Falls’ 20th season as Goodman Artistic Director. Set in the tumultuous world of an unnamed Eastern European country, Falls’ contemporary take on the play showcased Keach’s indelible portrait of the arrogant, larger-than-life monarch whose future plans for his kingdom lead to political fractures and heartrending personal tragedy.

Although the production’s graphic depiction of the violence besetting Lear’s crumbling world created audience and critical controversy, Keach’s performance was universally hailed as a triumph, cementing his place as one of the foremost Shakespearean actors of his generation.

The Keach/Falls collaboration won more accolades (and a slew of Helen Hayes Awards) in the production’s subsequent restaging at Shakespeare Theatre Company in Washington, D.C.

NEW VOICES. NEW IDEAS. NEW PLAYS AT GOODMAN THEATRE.

“I believe theater should be relevant; make us think; hold up a mirror to ourselves and society; offer the possibility of real community; connect diverse population and explore our collective humanity.” –*Robert Falls, Artistic Director*

New plays like *Pamplona* are emblematic of the Goodman’s mission to cultivate artists whose distinct approaches offer a wide-ranging vision of the world. Throughout its history, the Goodman has presented new works by playwrights both established and up-and-coming, such as Rebecca Gilman, David Henry Hwang, David Mamet, Arthur Miller, Lynn Nottage, Tanya Saracho, August Wilson, Lauren Yee and more. This season, which marks Robert Falls’ 30th anniversary as artistic director, includes an unprecedented 11-play slate of diverse works (plus the annual New Stages Festival of plays-in-process) that embody the Goodman’s values, ambitions and artistic priorities of new plays, large-scale musical revivals, reimagined classics and Goodman commissions. Learn more at right and visit GoodmanTheatre.org/NOW

Did you know?

* 150 world or American premieres have been presented by the Goodman since 1986
* In the past 30 years, women and/or playwrights of color have authored 69% of Goodman World Premieres
* 83 developmental productions and readings have been staged throughout the New Stages Festival’s history
* Since 2010, the Playwrights Unit has helped develop 28 new works
* 66% of productions during the Goodman’s current season are world premieres or second productions of new works
* 24 new plays are scheduled to receive developmental support from the Goodman during the current season
* 13 writers are currently under commission by the Goodman, including four Chicago based playwrights
* 68% have gone on to receive full productions at the Goodman and theaters across the country

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**Available rental spaces** can accommodate up to 850 people and include auditoriums, elegant lounge and dining areas, rehearsal rooms and more. The Goodman can also provide audio visual equipment, catering options and other specifics your event may require. To learn more or submit an inquiry, visit **GoodmanTheatre.org/Rentals** or call **312.443.3818**.

ESSENTIAL GOODMAN STORIES THE SCENEMAKERS BOARD

By Michael Mellini

Goodman Theatre’s Scenemakers Board offers young professionals the unique opportunity to experience theater from the inside out. By taking a significant role in funding and supporting new work and education programs at the Goodman, members attend groundbreaking plays, engage with actors and directors behind the scenes and inspire the next generation of theatergoers. Below, Scenemakers President Justin A. Kulovsek discusses the work of the Board.

**Michael Mellini: The Goodman’s Scenemakers Board complements its Board of Trustees and Women’s Board. What distinguishes the Scenemakers?**

**Justin A. Kulovsek:** The Scenemakers Board is the young professional’s auxiliary board of the Goodman. We are here to advocate for the theater and promote new audience development. There is also a fundraising aspect to our group, but we’re all here for the same reason: to introduce more people to the Goodman. We want to showcase the quality of work at the Goodman while also having a really great time. People who come to our events do typically end up returning to see other shows at the Goodman, so it’s all about making that first connection.

There are currently about 40 members on the Board, all from diverse backgrounds in terms of age, gender and race, but also from a professional standpoint. We have members from the performing arts and creative fields, corporate fields, people working for start-ups and in tech, members who work at not-for-profit organizations, in real estate, lawyers, etc.

**MM: Why do you feel it’s important for the Goodman to engage with the young professional demographic?**

**JAK:** While we’re helping with audience development, we’re also helping bring up the next generation of leaders and board members at the theater, and the next generation of philanthropists. With potential Scenemakers members, I always say joining the group is not just about whether you are able to fundraise. It’s about time, talent and treasure. It’s about your commitment, and what can you bring to the Board. Are you a marketing professional? Are you great at event planning? Compared to other organizations, we’re a small board but we make a large impact, especially for advocating for new plays and education programs at the theater.

**MM: How does having such a diverse group benefit the Board?**

**JAK:** The amazing thing about the Board is it’s really like a family. Some of my closest friends are members of the Board, and I did not know them before becoming a part of the organization. The Scenemakers’ diversity allows us to really target and connect with a number of different groups and communities across the city. For many shows, we often host pre-show receptions and other events at offsite locations that allow all these different groups to come together and interact. It certainly does become a bit of a networking event, and allows us to hear from a lot of different perspectives and get a lot of different ideas flowing together. To learn more about joining the

Scenemakers Board, contact **SceneMakers@GoodmanTheatre.org**.

**CHICAGO YOUNG PROFESSIONALS:**

**JOIN US FOR *PARTY IN PAMPLONA*!**

**WEDNESDAY, MAY 31**

Hosted by the Scenemakers Board

**5:30pm – Pre-show reception at Roanoke**

**Restaurant (135 W. Madison)**

**7:30pm – Performance of *Pamplona***

Network and mingle with other Chicago young professionals as you support new play development at Goodman Theatre! Enjoy a pre-show reception with complimentary drinks and hors d’oeuvres at Roanoke Restaurant. Then, head to the Goodman to see *Pamplona*.

A portion of each $65 ticket supports new play development at the Goodman!

To purchase tickets (or to support these efforts if you are unable to attend), visit **GoodmanTheatre.org/PartyInPamplona**

**SHAPING MINDS. CHANGING LIVES.**

***Arts as Education***

**Thank you to those who supported Goodman Theatre’s second annual Education and Engagement Luncheon on April 4 with Jessie Mueller!**

**BECAUSE OF YOUR GENEROSITY, we raised more than $315,000** in support of theGoodman’s Education and Engagement programs, whichrun year-round and are **100% funded by contributions**.Of the students served by the theater’s Education efforts, **85% come from under-resourced communities.**

**AS A NOT-FOR-PROFIT COMMUNITY ARTS ORGANIZATION, WE RELY ON INDIVIDUALS LIKE YOU!**

If you missed the Luncheon, but would like to help make a difference, visit **GoodmanTheatre.org/Support** or contact

Oakton Reynolds at [**OaktonReynolds@GoodmanTheatre.org**](mailto:OaktonReynolds@GoodmanTheatre.org)or **312.443.3811 ext. 586**.

**Together we can change lives!**

**YOUR VISIT**

**MEMBERSHIPS, TICKETS AND GIFT CERTIFICATES**

Memberships and tickets for Goodman productions are available at the Goodman box office, online or by calling **312.443.3800.** Gift certificates are also available in any amount and can be exchanged for tickets to any Goodman production. Learn more at **GoodmanTheatre.org.**

**GETTING HERE**

If you are driving, receive a discounted $16.50\* pre-paid parking rate for Government Center Self Park (located at Clark/Lake Streets) on your next visit to the Goodman.

Visit **GoodmanTheatre.org/Parking** to learn more. If you did not purchase a pre-paid parking pass for Government

Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Pre-paid parking is also available at Theatre District garage for $28 (or $34, with lobby validation).

\*Parking rates subject to change.

If you are using public transportation, the Goodman is located within one block of every CTA line (Clark/Lake,

State/Lake, Washington stops) and bus routes (#29, #36, #62, #146, #148).

**USHERING**

Love theater and want to volunteer as a Goodman usher? Call **312.443.3808** to learn more.

**ACCESSIBILITY ACCOMMODATIONS**

The Goodman offers listening assistance devices, available at Guest Services at no charge, in addition to accessible seating options and other services. For more information visit **GoodmanTheatre.org/Access.**

**DISCOUNTS**

On the day of performances, remaining mezzanine level seats are available at half-price with code MEZZTIX.

Students can also purchase $10 mezzanine tickets with code 10TIX. Visit **GoodmanTheatre.org** to learn more.

**HOTELS**

Chicago Kimpton Hotels offer patrons special discounted rates at Hotel Allegro, Hotel Burnham and The Gray. Rates are based on availability. Rooms must be booked through the Chicago VIP reservations desk based at Hotel Allegro at **312.325.7211.** Mention code **GMT.** Learn more at **GoodmanTheatre.org/Visit.**

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