

MARCH – APRIL 2013

SHAKESPEARE'S
**MEASURE
FOR
MEASURE**

DIRECTED BY **ROBERT FALLS**



THEATRE
GOODMAN

PLAYBILL®

notes

Why Measure for Measure

A once-great city is mired in economic and moral decay, its “strict statutes and biting laws” largely ignored by a populace who would rather explore the raunchier side of urban life. The city’s leader, admitting his own culpability in the overly permissive atmosphere, goes on a personal mission, leaving the job of law enforcement to his pious, ascetic aide—whose response to the crisis is to levy draconian punishments upon a seemingly innocent man, then attempt to exact an unholy settlement from the man’s sister, a young nun who desperately pleads his case. This is the unsettled, chaotic world of *Measure for Measure*, long one of Shakespeare’s most controversial “problem” plays, a virtuosic blend of low comedy, incipient tragedy and moral ambiguity. First presented in 1604, the play’s classically comic structure (ending, as all good romantic comedies of the era did, with a series of weddings) belied the very serious questions it posed: In a world beset by crisis, what kinds of authority should be given to our political leaders, and what exactly is a “just” punishment? What is the balance between justice and mercy? Between sensuality and rationality? Between duty to God and duty to family? Between religion and government?

This hybrid of dramatic styles was deemed unseemly by generations of critics after *Measure for Measure*’s premiere; but modern audiences have found the play disturbingly prescient in its questioning of society’s values and the conflicts among them. It is a play that I have read and re-read many times, fascinated and challenged by its juxtaposition of ribald satire, intense tragedy and freewheeling morality—and as our world becomes increasingly polarized, both socially and politically, I feel that its themes are more timely than ever. Although the play is set in Vienna, Shakespeare obviously intended it to reflect conditions in the London of his time, a fact immediately recognizable to his audience. I have chosen to set my production in a time and place that is similarly familiar to many of us: New York City in the 1970s, an era in which economic challenges, urban flight and the sexual revolution transformed what had been arguably the greatest city in the world into one of the most troubled. The images of that time—of 42nd Street grind houses and peep shows, of graffiti-laden walls and garbage-filled streets—provide a visceral backdrop to a tale of corrupting power, moral excess and religious zeal. And a multicultural cast of 25 will bring to life an assortment of Shakespeare’s most vivid dramatic creations.

Frank yet poetic, subtle yet passionate, *Measure for Measure* remains one of Shakespeare’s most provocative and fascinating works. Its characters neither impossibly good nor unilaterally evil, its most pressing thematic questions tantalizingly unanswered, the play instead presents us with a world not unlike our own: flawed, excessive but always compelling—and inhabited by people who are aching, vibrantly and recognizably human.



Robert Falls
Artistic Director

notes

Time, Place and *Measure for Measure*

By Neena Arndt

The Variorum Edition of *Measure for Measure* states: “The setting: Vienna.” It then lists the characters, among them Vincentio, Angelo, Claudio, Isabella and Lucio. The careful reader will note that these “Viennese” characters have Italian names. And when *Measure for Measure* premiered on December 26, 1604, it’s likely that the actors donned seventeenth-century British clothing that was consistent with their own time and place, rather than that of the play; they used costumes to indicate the class and social status of the characters, but not their national origin or location. Of course, Shakespeare was neither Viennese nor Italian, but rather lived all his life in England. Like most Britons of his day, he likely knew Europe through hearsay and third-hand gossip, and the only city with which he was well acquainted was London, where he lived for most of his adult life. In fact, many of the events that occur in the Vienna of *Measure for Measure* appear to be loosely based on incidents that occurred in London several decades before Shakespeare penned it in 1603 or 1604.

Where, then, is *Measure for Measure* set? For Shakespeare, the exact time and setting were often less important than other aspects of his plays, such as precise plots and stunning poetry. Whether they are Viennese, Londoners or Italians, the characters in *Measure for Measure* experience the same heartbreaks and triumphs; their words still sing and sting. Location may hold more meaning for us global citizens of today than it did for Shakespeare’s audiences, most of whom never traveled more than a few dozen miles from their birthplaces. We can find images, video and information about any city in the world with the click of a mouse, and can travel across the globe within hours. Ambiguity of place may disconcert us more than it did seventeenth-century Londoners.

For this production, which is taking place thousands of miles and 400 years from Shakespeare’s London, the question of location grows more complex. Director Robert Falls sets the play in a world that is eminently more familiar to his audience: New York in the 1970s. This period, marked by upticks in crime and prostitution, parallels the Vienna (or the Italy or London) of the play, and also provides a fresh lens through which to view the action. And it adds a new layer to the deliciously complex question of where the play is set. But there’s yet another layer. Regardless of where past and present artists have set it, our *Measure for Measure* takes place—at least, to some extent—in our own location, in our own time: Chicago, 2013. Our audiences, who may or may not recall the excesses of 1970s New York and certainly have no memory of Elizabethan England, are guaranteed to know something of our present time and place.

Measure for Measure, a scintillating stew of fast-moving plot and a fierce blend of comedy and tragedy, begs us to revel in ambiguities and uncertainties. The play urges us to draw parallels between places and times, and offers no simple, literal answers. Ben Jonson, a contemporary of Shakespeare’s, commented that Shakespeare was “not of an age, but a man for all time.” Perhaps he is also not of a place, but a man for the whole globe.

Measure for Measure:

Defining the Problem Play

By Neena Arndt



In 1896, the illustrious scholar F.S. Boas classified three of Shakespeare's plays—*Measure for Measure*, *All's Well That Ends Well* and *Troilus and Cressida*—as “problem plays,” to distinguish them from comedies, tragedies and histories. All written around the turn of the seventeenth century, these plays represent a transitional period in Shakespeare's style, and provoke questions about what we really mean when we designate a piece of art as “comic” or “tragic.” Indeed, the Elizabethans, influenced by Greek and Roman classics, held different ideas about comedy and tragedy than do most twenty-first century Americans. By their definitions, most of Shakespeare's best-known works can be easily classified as comedy, tragedy or history. But it is the so-called “problem plays,” some of the least-known works in the Shakespearean canon, which reveal Shakespeare as a stylistic chameleon who eludes easy categorization, and mark him as a bold experimenter, a fine technician and an extraordinary poet.

Rather than implying that the plays themselves are problematic, the term “problem plays” refers to a type of drama that was popular at the time of Boas' writing: the nineteenth century problem play deals with contemporary social issues. One

prominent example is Henrik Ibsen's *A Doll's House*, in which the protagonist is trapped by the strictures of middle-class life. For Boas, Shakespeare's problem plays were also characterized by an ambiguity of tone. While comedies like *A Midsummer Night's Dream* offer their audiences straight frivolity and fun, and tragedies like *Romeo and Juliet* focus on the catastrophic trajectories of their characters, the problem plays alternate between comic and tragic elements. Boas writes:

Throughout these plays we move along dim untrodden paths, and at the close our feeling is neither of simple joy nor pain; we are excited, fascinated, perplexed, for the issues raised preclude a completely satisfactory outcome, even when, as in *All's Well That Ends Well* and *Measure for Measure*, the complications are outwardly adjusted in the fifth act.

In *Measure for Measure*, the Duke of Vienna leaves the city temporarily in the hands of Lord Angelo, a stern judge. Angelo persecutes Claudio, a young man, for fornication with a woman named Juliet. But Claudio and Juliet are nearly married; only a small legal technicality renders Claudio's act illegal—and given that the city is awash with prostitutes, Angelo's plan to put Claudio to death is outrageously harsh. A simmering tale ensues, rife with power plays, politics and licentiousness. Chock full of both high-stakes drama and comic relief in the form of clownish policemen and bawdy ladies of the night, *Measure for Measure* leaves its audiences experiencing neither “simple joy nor pain.” Instead, it paints a complex portrait of a lustful politician, a city in flux, and the conflicting desires that humans experience every day.

As citizens of the twenty-first 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 nineteenth-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 twentieth century—Samuel Beckett, Tennessee Williams, and the often morose Eugene O'Neill—had funny bones.

But a Shakespearean audience would not have been as accustomed to such genre-blending. For them, a comedy meant a play that ended happily, usually with marriage. In Elizabethan comedies, plots often

overshadow characters; the audience delights in keeping up with the story's twists. They are treated to witty banter, slapstick, deceptions, mix-ups and clever servants. Often, in Elizabethan comedy, young lovers must overcome obstacles placed in their path by their elders. When they finally outwit their parents, they chassé 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 Elizabethan 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 which brings about his downfall. Elizabethan tragedies, including Shakespeare's, generally adhere to Aristotle's concept. Another common genre in Shakespeare's day was the history play—that is, a play based on historical events that occurred decades or centuries before the playwright's birth. Sometimes considered a subset of tragedy, the history play has little classical precedence; it was not until Elizabethan times that the genre became commonplace.

One reason Elizabethans conceived their plays in the image of Greek and Roman theater is that few great English playwrights had yet existed. For many years preceding the mid-sixteenth century, England had seen an abundance of morality plays—religious dramas that often lacked thematic heft and literary merit. By the late sixteenth century, even these were out of style. Fortunately, the English Renaissance, a period during which many art forms flourished, was underway. Now, writers like Christopher Marlowe wrote secular tragedies, and authors such as Thomas Dekker and Ben Jonson penned comedies with tightly woven plots. Though few playwrights of the age were university-educated, most had learned the classics in grammar school. Shakespeare, who probably spent most of his school years perfecting his Latin, had almost certainly read Terence, Plautus and Seneca, among many others, and took his cues from these Roman writers.

Shakespeare probably began writing in the 1590s, and for much of that decade alternated between writing comedies (early works include *Love's Labour's Lost* and *All's Well That Ends Well*), and history plays (*King John*, *Henry VI Parts I, II, and III*, *Richard II*, *Richard III*), with the occasional tragedy (*Titus Andronicus*, *Romeo and Juliet*). These plays were performed by a troupe of actors called the Lord Chamberlain's Men, an ensemble that included Shakespeare himself, and which, as its name suggests, excluded women. The men not only acted but also co-owned their company, sharing in all profits and debts. They also relied on the patronage of the Lord Chamberlain; their success, and that of the theater in general, was bolstered by financial support from major political figures. During the first five years of his career as a playwright, Shakespeare's writing style was decidedly influenced by other writers of his day; many scholars consider his early poetry inferior to his later work, and his plots entirely derivative of other plays. His characters, such as the twin Dromios in *The Comedy of Errors*, tended toward onedimensionality. By the middle of the 1590s, however, he had begun to deviate slightly from his source texts, and his voice emerged. In 1595, he wrote *A Midsummer Night's Dream*, and in 1600 produced *Hamlet*; both are now considered among the finest works in the English language.

Though evidence suggests that *Measure for Measure* premiered on St. Stephen's Night, December 26, 1604, Shakespeare may have begun writing it in 1603. That year—approximately the midpoint of Shakespeare's career—represents a pivotal moment in English history. Queen Elizabeth I died after a



44-year reign, ending the monarchical stability the British had enjoyed through the latter half of the sixteenth century. Although the “Virgin Queen” was the last of the Tudor line, her godson, James VI of Scotland, was rapidly appointed James I of England. When James came to power, he offered to patronize Shakespeare’s theater company, which was by then among the most respected and popular companies in London. Accordingly, the Lord Chamberlain’s Men changed their name to The King’s Men. Over the next several years, while enjoying frequent theatrical performances, James settled into his dual role as king of both Scotland and England. Elizabeth’s chief minister, Robert Cecil, advised James through the first years of his reign, and aside from an occasional death plot, the transition went smoothly (especially in comparison to the bloody fights and riots which so often accompanied major political events). Still, it was the only transfer of the crown Shakespeare would see in his lifetime, and it no doubt provoked in him questions about power and politics.

Shakespeare set *Measure for Measure* in Vienna, a city he had not likely visited and which he probably associated with drunkenness and prostitution. Some scholars assert that he actually set the play in Italy, but that the location was changed when the play was first published in 1623—like so much about Shakespeare, the precise facts are lost forever, but what is certain is that the play never took place in London. Regardless of where he set the action, Shakespeare need not have used his extraordinary imagination to write about a city where alcohol and whores were men’s primary pleasures: London’s streets teemed with brothels. The city depicted in *Measure for Measure* is more likely a fictionalized version of London—the only city Shakespeare ever truly knew—than any distant European city. By placing the action elsewhere, Shakespeare could comment on London’s issues indirectly— and could still invite King James to his opening performance.

While we know that Shakespeare was admired as a writer in his own time, in most cases we have little sense of whether his individual plays were popular successes when they premiered. Seventeenth century criticism of *Measure for Measure* is largely negative, focusing on its uneven tone. English literary critic John Dryden commented in 1672:

Poetry was then, if not in its infancy among us, at least not arriv’d to its vigor and maturity: witness the lameness of their Plots. I suppose I need not name *Pericles Prince of Tyre*, nor the historical plays of Shakespeare. Besides many of the rest as *The Winter’s Tale*, *Love’s Labor’s Lost*, *Measure for Measure*, which were either grounded on impossibilities, or at least, so meanly written that the comedy neither caus’d your mirth, nor the serious part your concernment.

But many critics in the twentieth century, steeped as they were in the tonally ambiguous entertainments of their era, took a more favorable view. They theorized that Shakespeare was experimenting with style, perhaps in a deliberate attempt to subvert his audience’s expectations. By this time, Boas’ designation of *Measure for Measure* as a problem play had become widely accepted in critical circles, and critics approached the play with Boas’ theories in mind. In 1931, W.W. Lawrence argued that the three problem plays

...mark one of the most striking developments of Shakespeare’s genius...The settings and the plots are still those of romance, but the treatment is in the main serious and realistic.

A few decades later, in 1965, J.W. Lever praised Shakespeare even further:

The form here is a close blend of tragic and comic elements, so carefully patterned as to suggest a conscious experiment in the new medium of tragicomedy. Limited precedents for this treatment were to be found.

Problem play, masterpiece, or both, *Measure for Measure* represents an important period in Shakespeare’s work. Over the course of his career, the dramatist proved himself equally skilled at writing comedies and tragedies—a rare feat among his peers. But perhaps just as importantly, with his problem plays he proved an agile experimenter, an inventor of form. Shakespeare left us not only great poetry, gripping plots and his bottomless understanding of the human psyche; from him we also inherit a genre—tragicomedy—that dominates much of our entertainment today. When Ben Jonson, a contemporary of Shakespeare’s, referred to him as “not of an age, but a man for all time,” he probably didn’t count *Measure for Measure* among Shakespeare’s greatest contributions. But 400 years later, we look at Shakespeare through the lens of our own life and times—and from the twenty-first century, the view is different.

Reviewing and Reimagining: Shakespeare through the Ages

By Neena Arndt



Goodman Theatre Artistic Director Robert Falls is among the most intrepid interpreters of Shakespeare's work in contemporary America. Throughout his career—from his 1985 production of *Hamlet*, starring Aidan Quinn, Del Close and Deanna Dunagan, to his visually stunning 1987 *Tempest*, to his unflinchingly maximalist 2006 production of *King Lear*—Falls has shown his dexterity with the work of the English language's most famous playwright. In *King Lear*, the characters inhabited a Tarantinoan dystopia, a nonspecific Eastern European kingdom saturated with vodka and violence. Rather than portraying the downfall of a single tragic hero, Falls' apocalyptic production suggested a larger collapse. *King Lear* demonstrated Falls' singular directorial vision, leading many audience members and critics to ask an important question: is this what Shakespeare intended? For theater practitioners—Falls himself included—staging a text by a long-dead playwright provokes different questions and presents different challenges than do contemporary plays. How can we, in our own place and time, make sense of words written 400 years ago?

Theater in its many forms—storytelling, dance, religious ceremony—has found its way into all human societies since prehistory. Before the advent of film, these transitory performances could not be recorded, leaving historians to speculate about them from limited evidence. While cave paintings in Europe suggest ancient dancing rituals, for example, we lack the requisite knowledge to recreate these dances. But in certain civilizations, economic, social and artistic forces combine to create an abundance of scripted theatrical works—what we might call “plays.” A printed script, however ancient, provides a tangible record of one important aspect of these theatrical works: the text. In Athens in the fifth century BCE, a flourishing democratic society gave citizens the time and resources to focus on artistic pursuits; Greek dramas such as *Oedipus Rex* and *Antigone* are now staples of high school and college curricula.

During the Yuan Dynasty in China, several theatrical traditions melded to create sophisticated dance-dramas, texts of which survive today. In Spain, the seventeenth century is often referred to as *el siglo de oro* or “the golden century,” in part because it gave rise to playwrights like Pedro Calderón de la Barca and Lope de Vega. But perhaps the most celebrated theatrical era is Elizabethan and Jacobean England: the stomping grounds of Ben Jonson, Christopher Marlowe, Thomas Kyd and the indomitable William Shakespeare.

Although at least a few of his works are lost, Shakespeare's legacy includes 38 plays in which he examines a diverse array of topics, from love to war, from lust to reason, from monarchical minutiae to overarching political doctrines. These texts afford us a glimpse, however heightened and poetic, of his era, and demonstrate myriad ways in which human experience stays constant over time. Because we can read Shakespeare's texts, we rightly feel that we know him much better than we know those ancient cave dancers. But beyond the texts themselves, much about Shakespeare and his work remains mysterious to the twenty-first century viewer. His biography is full of gaps that historians fill with educated guesses, and

without a time machine we can only speculate about what his plays looked like on stage. The prologue to *Romeo and Juliet*, for example, mentions that the young lovers' story takes "two hours traffic of our stage." Since performing the play at a normal pace by twenty-first century standards results in a much longer "traffic of our stage," historians wonder if Shakespeare's actors delivered their lines at a rate that would render them incomprehensible to an audience today, or if they performed cut versions of the text—perhaps they even improvised text for each performance. Historical evidence also suggests that the acting troupes made minimal use of props, and wore costumes that resembled their own everyday garb—but these are speculations. Little is known about acting style; critics of the day lauded actors for their "naturalness," but the Elizabethan idea of naturalistic acting may not have resembled our own. Added to these complexities is many scholars' doubt that Shakespeare penned all the plays attributed to him. Nearly 400 years after Shakespeare's death, we have printed versions of most of his plays—but only scant knowledge of the vibrant theatrical events that entertained whores, queens and middle-class workers in an age long past.

In order to create a living, breathing work, twenty-first century artists must envision how the play will work on stage without any reliable notion of the original. While the works of more recently deceased playwrights such as Samuel Beckett or Tennessee Williams are often managed by descendants or estates, Shakespeare's works are in the public domain, meaning that anyone can cut or adapt his text freely. And because his works deal with universal, timeless subjects, artists through the ages have consistently found new ways to view Shakespeare through the perspective of their own time, place, life experience and artistic vision. In the introduction to the 1964 book *Shakespeare Our Contemporary* by Jan Kott, Martin Esslin addresses the phenomenon of revisiting classics from new vantage points:

Great works of art have an autonomous existence, independent of the intention and personality of their creators and independent also of the circumstances of the time of their creation, that is the mark of their greatness. The tragedies of Aeschylus, the paintings of El Greco, the poems of John Donne have a significance to twentieth century man of which the contemporaries of their creation could not have had the remotest notion.

Over the past four centuries, interpretations of Shakespeare's work have varied widely, often including elements of which Elizabethan audiences would not have had "the remotest notion." Many nineteenth century theater-makers tacked happy endings onto tragedies, hoping to improve their ticket sales. For particularly stodgy Victorians, Shakespeare's work proved too bawdy; they cut the naughty bits to make his work more suitable to their tastes. Shakespeare's plays have inspired operas, ballets and films, and his work has been translated into hundreds of languages; with the advent of film in the early twentieth century, artists had a new medium with which to interpret classic plays. Meanwhile, throughout the twentieth century, artists continued to reimagine Shakespeare, with directors such as Peter Brook and Andrei Serban building their reputations on their interpretations of Shakespeare.

Despite this, some artists have made forceful attempts at historical accuracy; in 1997 a reconstructed version of Shakespeare's theater opened in London, only about 750 feet from its original position. This theater, called Shakespeare's Globe, often uses period staging techniques and costuming, recreating the original productions as closely as possible. But even if they were able to restore the productions exactly, twenty-first century audiences bring their own mindsets to the theater, viewing the plays not as new works native to their own city, as an Elizabethan audience did, but as historical pieces—so they understand the plays differently. They may consider Shakespeare's work from angles the playwright could not have imagined—it might strike them as sexist, for example, that Shakespeare's plays were performed entirely by men. Like the most radical theater director, the most casual audience member reads Shakespeare from his or her own vantage point.

For Robert Falls, envisioning Shakespeare is a long and complex process during which he reads and considers the text carefully. He then allows his twenty-first century perspective to influence the process. In the case of *Measure for Measure*, this means setting the play in 1970s New York. "Shakespeare is so full-blooded," he says. "Why not present the work in modern imagery and let there be a dialogue between the language and the imagery?"



NEW YORK IN THE 1970S

“FORD TO CITY: DROP DEAD” screamed the front of the New York Daily News for October 30, 1975, signaling the rejection of a federal bailout for a city on the verge of bankruptcy. Though the city thrived through the mid-twentieth century, it was in sharp decline by the '70s—when this production of Measure for Measure is set. The post-war flight to the suburbs shrunk the city's population by nearly a million, and the dwindling tax base, plus the death of key industries, left New York so strapped for cash that the infrastructure itself began to fail: in 1973, a section of the West Side Highway simply collapsed, and the subway system fell prey to rampant crime and frequent mechanical failures. Crime throughout the city mushroomed: the once-bucolic Central Park hosted a constant series of muggings and rapes, and the random slaughters of a killer known as “the Son of Sam” horrified citizens. And a 1971 investigation uncovered endemic corruption among the police department.

Nowhere was the city's malaise more evident than in Times Square. Formerly known as the epicenter of glamour and sophistication, the “crossroads of the world” had disintegrated into a barely recognizable parody of itself. Former vaudeville houses became porn film theaters, and upscale cocktail lounges morphed into seedy bars and strip clubs. The shops that once clothed society ladies became purveyors of sex: sex magazines, sex films and enough erotic paraphernalia to daunt even the most liberal spirit. As one denizen of that era recalls, “Live sex shows, peep shows, porn shops, hookers walking the streets...Times Square was loud, dirty and raucous. Kept you on your toes.”

It all changed and today's neon-flooded Midtown bears little evidence of the tawdry excesses of the '70s. The sordid, vice-ridden past faded from memory—although even today, New Yorkers of a certain age refer to that era with a kind of perverse nostalgia, longing for “the good old days.”

THEATRE
GOODMAN

ROBERT FALLS, ARTISTIC DIRECTOR

ROCHE SCHULFER, EXECUTIVE DIRECTOR

presents

MEASURE FOR MEASURE

By

WILLIAM SHAKESPEARE

Directed by
ROBERT FALLS

Set Design by
WALT SPANGLER

Costume Design by
ANA KUZMANIC

Lighting Design by
MARCUS DOSHI

Original Music and Sound Design by
RICHARD WOODBURY

Casting by
ADAM BELCUORE

Dramaturg
NEENA ARNDT

Production Stage Manager
ALDEN VASQUEZ*

Stage Manager
JAMIE WOLFE*

cast

<i>Duke</i> , ruler of the city	James Newcomb*
<i>Escalus</i> , longtime advisor to the Duke	John Judd*
<i>Angelo</i> , deputy to the Duke	Jay Whittaker*
<i>Provost</i> , a warden	A.C. Smith*
<i>Cardinal Thomas</i>	Joe Foust*
<i>Claudio</i> , a young citizen.....	Kevin Fugaro*
<i>Juliet</i> , Claudio's fiancée	Celeste M. Cooper
<i>Isabella</i> , Claudio's sister, a novice nun.....	Alejandra Escalante*
<i>Lucio</i> , a man-about-town	Jeffrey Carlson*
<i>Mistress Overdone</i> , a madam.....	Cindy Gold*
<i>Pompey</i> , a pimp	Aaron Todd Douglas*
<i>Froth</i> , Pompey's associate.....	Billy Fenderson
<i>Elbow</i> , an officer of the law	Sean Fortunato*
<i>Mariana</i> , Angelo's former lover	Kate LoConti
<i>Barnardine</i> , a prisoner.....	Joe Foust*
<i>Abhorson</i> , an executioner.....	Daniel Smith

All other roles played by the Ensemble: John Victor Allen, Amanda Catania*, Anthony DiNicola, Amanda Drinkall, Isabel Ellison, LaNisa Frederick, Quinton Guyton, Carolyn Ann Hoerdemann, Travis A. Knight*, Glenn Stanton

Vocal/Dialect Coach: Michelle Lopez-Rios

Fight Director/Fight Captain: Joe Foust*

Prologue Choreographer: Peter Carpenter

Epilogue Choreographer/Dance Captain: Kate LoConti

There will be one 15-minute intermission.

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

John Victor Allen—*Barnardine/Friar Thomas/Elbow*; Maya Boudreau—*Ensemble*; Matthew Brumlow*—*Angelo/Lucio*; Amanda Catania*—*Isabella*; Anthony DiNicola—*Pompey*; Amanda Drinkall—*Mariana*; Billy Fenderson—*Abhorson*; Quinton Guyton—*Provost*; LaNisa Frederick—*Juliet*; Carolyn Ann Hoerdemann—*Mistress Overdone*; Travis A. Knight*—*Claudio*; Cole Simon—*Ensemble*; Greg Vinkler*—*Duke/Escalus*.

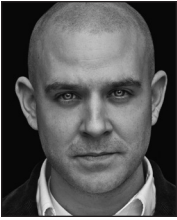
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Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Arts Alliance Illinois and the Performing Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors' Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

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

profiles



JOHN VICTOR ALLEN (*Ensemble*) makes his Goodman debut. Other Chicago credits include *Elephant's Graveyard* at Red Tape Theatre (Jeff nomination) and *Five Flights* at Immediate Theatre. Regionally, he spent two seasons at Shakespeare Dallas, where he appeared in *Much Ado About Nothing*, *Love's Labour's Lost* and *Macbeth*, and has appeared in *Porgy and Bess* with the Dallas Opera. He recently completed the feature film *The Soul Gatherer* with Stranger Mornings production company, and has appeared on television in *Inspector Mom*, as well as in numerous independent film projects.



JEFFREY CARLSON* (*Lucio*) most recently appeared at the Goodman in *Stage Kiss* during the 2010/2011 Season. Other Chicago credits include *Edward II* at Chicago Shakespeare Theater (title role) and *Henry IV, Parts 1 and 2* at Chicago Shakespeare Theater and Royal Shakespeare Company. He has appeared on Broadway in *The Goat, or Who is Sylvia?*; *Tartuffe* at Roundabout Theatre Company and *Taboo* (Drama Desk Award nomination). His off-Broadway credits include *Psycho Therapy* at Cherry Lane Theatre; *Antony and Cleopatra* at Theatre for a New Audience; *Bach at Leipzig* at New York Theatre Workshop; *Manuscript* at the Daryl Roth Theatre; *Last Easter* at

MCC Theater and *Thief River* at Signature Theatre Company. His regional credits include *Richard II* at Yale Repertory Theatre (title role); *Lorenzaccio* and *Hamlet* at the Shakespeare Theatre Company (title roles); *Romeo and Juliet* (Romeo) and *Candida* at McCarter Theatre; *The Miracle Worker* at Charlotte Repertory Theatre; *The Importance of Being Earnest* at Paper Mill Playhouse; *Golden Age* at Philadelphia Theatre Company and The Kennedy Center; and work at Eugene O'Neill Theater Center's National Playwrights Conference and the Cape Cod Theatre Project. He has appeared on film in *Hitch*, *The Killing Floor* and *Backseat*, and television appearances include *All My Children* on ABC (contract role as Zoe); *Plainsong* on CBS (Hallmark Hall of Fame); *Law and Order: Special Victims Unit* on NBC and ABC's *The View*. He has studied at The Juilliard School; the University of California, Davis and the Guthrie Theater. Mr. Carlson received the 2004 Marian Seldes/Garson Kanin Fellowship.

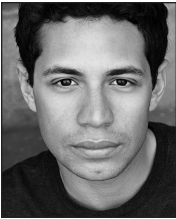


AMANDA CATANIA* (*Ensemble*) makes her Goodman debut. Her Chicago credits include Juliet in *50-Minute Romeo and Juliet* and various staged readings with The Shakespeare Project of Chicago. Recent regional credits include *Othello*, *As You Like It* and *The Rivals* at the Illinois Shakespeare Festival; *Othello*, *The Comedy of Errors*, *The Three Musketeers* and *Charlotte's Web* at the Alabama Shakespeare Festival; *Twelfth Night* and *Much Ado About Nothing* at Aquila Theatre Company Theatre for Young Audiences and *Catch-22* and *Julius Caesar* on the Aquila Theatre Company national tour. Ms. Catania is a graduate of New York University's Tisch School of the Arts.

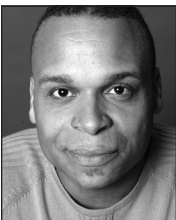


CELESTE M. COOPER (*Juliet*) makes her Goodman debut. Her most recent credits include *Seascape* at Remy Bumpgo Theatre Company; and her original one-woman show *The Love?...Of Power* at MPAACT and the Young Playwrights Festival at Pegasus Players. She holds a BA in speech communications and theater from Tennessee State University and most recently an MFA in acting from The Theatre School at DePaul.

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ANTHONY DINICOLA (*Ensemble*) makes his Goodman debut. Select Chicago credits include *American Storm* and *In the Heart of America* with Theatre Seven (where he is a company member) and *That Sordid Little Story* with The New Colony. Mr. DiNicola tours year long to colleges, universities and military institutions around the world performing *Sex Signals*, a comedy-educational show about dating, sex and consent. He has appeared on film in the upcoming feature *Between Western and California*, and most recently on television in NBC's *Chicago Fire*. Mr. DiNicola is a graduate of The School at Steppenwolf and Bowdoin College.



AARON TODD DOUGLAS* (*Pompey*) returns to the Goodman, where he previously appeared in *Joe Turner's Come and Gone* in collaboration with Congo Square Theatre Company as part of the August Wilson Celebration, as well as *Jitney*, *Gem of the Ocean* and *Drowning Crow*. He also directed Congo Square's production of *The Nativity* in the Owen Theatre. Other acting credits include *Tree* and *Wheatley* at Victory Gardens Theater; *Wait Until Dark* at Court Theatre; *Julius Caesar* at Chicago Shakespeare Theater and *Perfect Mendacity* at Steppenwolf Theatre Company. He is a founding ensemble member of Congo Square Theatre Company, where his credits

include *Seven Guitars* (Jeff Award for Best Production and Best Ensemble), *The Piano Lesson*, *Before it Hits Home*, *Spunk*, *Ali* and the world premiere of *Stick Fly*. His directing credits include *Pill Hill* at eta Creative Arts (Black Theater Alliance Award for Best Director and Best Production), *The Talented Tenth* (Black Theater Alliance Award for Best Production) and *The African Company Presents "Richard III"* at Congo Square; and *Radio Golf* and *Twelve Angry Men* (Jeff Award for Best Ensemble) at Raven Theatre. Mr. Douglas is a faculty member at Loyola University Chicago.



AMANDA DRINKALL (*Ensemble*) makes her Goodman debut. She is an ensemble member of Red Tape Theatre, where her credits include *The Skriker*, *Brand*, *The Love of the Nightingale*, *The Making of a Modern Folk Hero* at CFANN 2011 and *Pullman, WA*. Other Chicago credits include *Pride and Prejudice* at Lifeline Theatre, an understudy role in *Failure: A Love Story* at Victory Gardens Theater; an understudy role in *Pony* at About Face Theatre; and *Othello* (Desdemona), *Romeo and Juliet* (Tybalt), *A Winter's Tale* (Perdita) and *A Midsummer Night's Dream* (Snug/Fairy), all with The Back Room Shakespeare Project. Regional credits include the

Michigan Shakespeare Festival's *The Comedy of Errors* (Luciana) and *Romeo and Juliet* (Juliet) and the North Carolina Shakespeare Festival's *King Lear* and *Much Ado About Nothing*. Ms. Drinkall holds a BFA in acting performance from the University of Illinois at Urbana-Champaign.



ISABEL ELLISON (*Ensemble*) makes her Goodman debut. Most recently, she was an understudy for Ophelia in *Hamlet* at Writers' Theatre. Other theater credits include Catherine in *The Children's Hour*, directed by Ian Rickson in London's West End, and as Jana Dafflito in *Red Bud* by Brett Neveu at the Royal Court Theatre, London. She is a graduate of the Guildhall School of Music & Drama in London. This is her professional stage debut in the United States.

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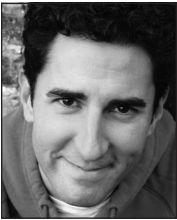


ALEJANDRA ESCALANTE* (*Isabella*) recently appeared at the Goodman in *Song for the Disappeared* during the 2012 *New Stages* festival. Ms. Escalante has appeared in Naomi Wallace's *Trestle at Pope Lick Creek* with Rapsallion Theatre Collective; *A House Full of Dust* at Wings Theatre Company and *Hey Mary!* at the Midtown International Theatre Festival. She most recently appeared as Juliet in *Romeo and Juliet* and Phoebe in *As You Like It* at the Oregon Shakespeare Festival, where she also appeared in *Measure for Measure*. Additional credits include *Darwin in Malibu* at the Washington Stage Guild and *A New Day* (a new work by Lydia R. Diamond)

at the Boston Center for American Performance. She is a graduate of Boston University where she received the Sir Rex Harrison Scholarship.



BILLY FENDERSON (*Froth*) makes his Goodman debut. His Chicago credits include Guildenstern in *Hamlet* at Writers' Theatre; Septimus Hodge in *Arcadia* at New Leaf Theatre; Rudi and Kostya in *East of Berlin/The Russian Play* at Signal Ensemble Theatre; Ian in *Hesperia* at the Right Brain Project and Nephew and Bandit in *The Caucasian Chalk Circle* at Theatre Mir. Credits in New York include Coffee in *Goodnight Lovin' Trail* with Rising Sun Ensemble and M. Dimanche/Don Luis in *Don Juan* (in association with Classic Stage Company). His film credits include the role Johnny Boy in *Sneakers & Soul* and The Editor in *Slate*, directed by Carmen Vidal Balanzat.



SEAN FORTUNATO* (*Elbow*) returns to the Goodman, where his previous credits include *Oedipus Complex*, *A Christmas Carol* and *As You Like It*. Other Chicago credits include *The School for Lies*, *Sunday in the Park with George*, *Timon of Athens*, *The Comedy of Errors*, *Othello* and the title role in *Willy Wonka* at Chicago Shakespeare Theater; Andy Fastow in *Enron* at TimeLine Theatre Company; Henry in *The Real Thing*, Aunt Augusta in *Travels with My Aunt*, Rosencrantz in *Rosencrantz and Guildenstern Are Dead*, Reuven in *The Chosen* and Dvornichek in *Rough Crossing* at Writers' Theatre; Lieutenant Frank Cioffi in *Curtains* at Drury Lane Oakbrook

Terrace and productions at Marriott Theatre, Northlight Theatre, Court Theatre, Remy Bumpo Theatre Company, Theatre at the Center and About Face Theatre. He has appeared off Broadway in *Rose Rage* at The Duke on 42nd Street. Regional credits include productions at The Old Globe in San Diego and nine seasons with the Peninsula Players Theatre in Wisconsin, where his roles include Billy Flynn in *Chicago*, Carl-Magnus in *A Little Night Music*, the Emcee in *Cabaret* and Father Flynn in *Doubt*. Mr. Fortunato has appeared on film in *The Merry Gentleman*, directed by Michael Keaton. He has received four Jeff Award nominations and an After Dark Award.



JOE FOUST* (*Cardinal Thomas/Barnardine*) previously appeared at the Goodman in this season's production of *A Christmas Carol*, as well as *The Beard of Avon* during the 2002/2003 Season. Other Chicago credits include *What the Butler Saw* and *Endgame* at Court Theatre; *Mother Courage and Her Children* at Steppenwolf Theatre Company; *Kabuki Medea* at Wisdom Bridge Theatre Company; *The Seagull* and *Major Barbara* at Remy Bumpo Theatre Company; *Accidental Death of an*

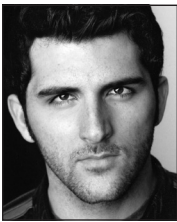
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Anarchist at Next Theatre Company; *Spin* and *The SantaLand Diaries* at Theatre Wit; *Unnecessary Farce* and *The Woman in Black* at First Folio Theatre; 14 productions with Chicago Shakespeare Theater, including *The Winter's Tale*, *Hamlet*, *Timon of Athens*, *Twelfth Night* and *Henry IV Parts 1 and 2*; and three seasons with Oak Park Festival Theatre. Regional credits include the role of Hamlet at Nevermore Theatre; *The 39 Steps* and *Around the World in 80 Days* at Cleveland Play House; five productions at Milwaukee Shakespeare; *Kabuki Achilles* at People's Light & Theatre Company; *The Winter's Tale* at Missouri Repertory Theatre; *Romeo and Juliet* in London and 14 seasons acting and directing at Peninsula Players Theatre. Mr. Foust is a founding member of Defiant Theatre, where credits include directing and co-writing *Action Movie: The Play* and *Ubu Raw*. Television and film credits include *Parks and Recreation*, *Early Edition*, *Normal* and *Cupid*.



LaNISA FREDERICK (*Ensemble*) most recently appeared at the Goodman in the staged reading of *8* by Dustin Lance Black. Additional Chicago credits include *Blackademics* and Lydia R. Diamond's *Stage Black* at MPAACT; *Passing Strange* (Black Theater Alliance Award nomination) with Bailiwick Chicago; *The Gimmick* (Jeff and Black Theater Alliance Award nominations) at Pegasus Players; *Doubt* with Redtwist Theatre; J. Nicole Brooks' *Shotgun Harriet* at Halcyon Theatre; *The Exonerated* at Raven Theatre; *Take Her to See the Maco Lights* at Prologue Theatre Company and *Letters Home* at the Griffin Theatre Company. Ms. Frederick's international credits

include *The Heidi Chronicles* at the Corbett Theatre in London and *Alexanderprojekt 1* at SplitMoon Theatre Company in London. Film and television credits include *Meet the Browns* and *The Chicago Code*. She holds a BA in theater from Loyola University Chicago, an MA from University of Essex and is a recent graduate from The School at Steppenwolf.



KEVIN FUGARO* (*Claudio*) previously appeared at the Goodman in *The Sins of Sor Juana* during the 2009/2010 Season. He recently appeared in *Romeo and Juliet* and *Animal Crackers* at the Oregon Shakespeare Festival. Other theater credits include *The Milk Train Doesn't Stop Here Anymore* at Roundabout Theatre Company, *The Man Who Came to Dinner* at Peccadillo Theater Company, *Saved* at Theatre Building Chicago and *Twelfth Night* and *The Deceived* at Notre Dame Shakespeare Festival. His television credits include *Nurse Jackie* on Showtime. He is a founding member of the Hero Theatre Company and a graduate of Northwestern University, where he received a BA in theater and musical theater.



CINDY GOLD* (*Mistress Overdone*) makes her Goodman debut. Ms. Gold won a Jeff Award for her role as Gertrude Stein in Frank Galati's and Stephen Flaherty's musical *Loving Repeating* with About Face Theatre and MCA Chicago. Other Chicago-area credits include *Show Boat* at Lyric Opera of Chicago; *Love, Loss, and What I Wore* for Broadway in Chicago; *Awake and Sing!*, *Pride and Prejudice* and *Jekyll and Hyde* at Northlight Theatre and Moisés Kaufman's *33 Variations* workshop with About Face Theatre and Tectonic Theater Project. This past summer, Ms. Gold appeared in Glimmerglass Opera's *The Music Man*, and in its subsequent

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productions in New York and at the Royal Opera House in Muscat, Oman. She has appeared with Madison Repertory Theatre, Notre Dame Shakespeare Festival, Shakespeare Sedona, the Alabama Shakespeare Festival, Commonwealth Shakespeare Company, the Peninsula Players Theatre and Mental Floss Improv in Miami. She appeared in the pilot episode of *Leverage* on TNT, and recently wrapped on the indie film *The Drunk*, directed by Paul Fleschner and William Tanoos. She is an associate professor of theater and head of acting at Northwestern University.



QUINTON GUYTON (*Ensemble*) makes his Goodman debut. Recently, Mr. Guyton reprised his leading role as Ben Blackman in *Musical of the Living Dead* at Cowardly Scarecrow, which was voted *The Reader's* Best New Play of 2011 and Best Musical of 2012. He was seen as Caliban in *The Tempest* at Tennessee Shakespeare Company and Shakespeare Walla Walla in 2012. Other Chicago credits include *Sweeney Todd* with NightBlue Performing Arts Company; *Fiorello!* at TimeLine Theatre Company; *Balacarita: The Adventures of Young Krishna* at Silk Road Rising and Michael in *Tick, Tick...Boom!* (Black Theater Alliance Award nomination for Best Actor in a Musical) at Pegasus Players.



CAROLYN ANN HOERDEMANN (*Ensemble*) most recently appeared at the Goodman in *Camino Real* during the 2011/2012 Season. Her Chicago credits include *Night Over Erzinga* at Silk Road Rising; *My Kind of Town* at TimeLine Theatre Company; *Alice in Bed*, *Emma* and *Eva Peron* at the Trap Door Theatre; *Venus* at Steppenwolf's Garage Theatre; the Jeff Award-winning *Scorched* at Silk Road Rising and productions at Chicago Children's Theatre. Ms. Hoerdemann is a company member at Collaboraction where she appeared in her original work for Sketchbook 8 and 10, *Cassanova*, as well as *The Joy of Going Somewhere Definite*. As a company member of

the European Repertory Company she appeared in *Agamemnon*, *Electra*, *Uncle Vanya*, *Ivanov*, *Scenes from an Execution*, *Zoyka's Apartment*, *The Mayor Of Zalamea*, *Caligula*, *Madame de Sade* (After Dark Award for Best Supporting Actress) and *Slavs!*. Regionally, Ms. Hoerdemann has also appeared at American Players Theatre in Wisconsin. She is a faculty member at The Theatre School at DePaul.



JOHN JUDD* (*Escalus*) returns to the Goodman, where he previously appeared in *Sweet Bird of Youth*, *The Iceman Cometh*, *A Christmas Carol*, *Magnolia* and *Shining City*. Other Chicago credits include *Three Sisters*, *Clybourne Park*, *Last of the Boys*, *The Dresser*, *Orson's Shadow* and *The Butcher of Baraboo* at Steppenwolf Theatre Company; *Romeo and Juliet* and *The Feast: an intimate Tempest* at Chicago Shakespeare Theater; *The Price*, *Crime and Punishment* and *Othello* at Writers' Theatre; *The Cripple of Inishmaan* and *The Lieutenant of Inishmore* at Northlight Theatre; *Gross Indecency: The Three Trials of Oscar Wilde* and *Lettice and Lovage* at

Court Theatre; *Gagarin Way* at A Red Orchid Theatre; *Execution of Justice* at About Face Theatre; *Come Back, Little Sheba* at Shattered Globe Theatre and *Great Men of Science Nos. 21 and 22* at Lookingglass Theatre Company. Mr. Judd's New York credits include *Orson's Shadow* and *An Oak*

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Tree at Barrow Street Theatre and *Crime and Punishment* at 59E59 Theaters. His regional and international appearances include *American Buffalo* at McCarter Theatre; *Orson's Shadow* at the Williamstown Theatre Festival, Westport Country Playhouse and the Beaver Creek Theatre Festival; *Shining City* at the Huntington Theatre Company and *Long Day's Journey into Night* at Town Hall Theatre in Galway, Ireland.



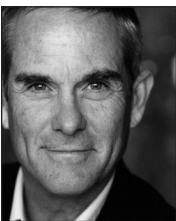
TRAVIS A. KNIGHT* (*Ensemble*) most recently appeared at the Goodman in *Camino Real* during the 2011/2012 Season. His regional credits include *Trouble in Mind* at Milwaukee Repertory Theater; *Well and Moon Over the Brewery* at Milwaukee Chamber Theatre; *Jesus Christ Superstar* at In Tandem Theatre and *The Persians* at Renaissance Theaterworks. Mr. Knight is a founding member of Uprooted Theatre in Milwaukee, where he appeared in *A Streetcar Named Desire* and *Hoodoo Love*. He also spent four seasons with the American Players Theatre in Spring Green, Wisconsin, where he appeared in *Richard III*, *Troilus and Cressida*,

The Comedy of Errors, *As You Like It*, *All's Well That Ends Well*, *The Glass Menagerie* and *The Tempest*, among many others.



KATE LoCONTI (*Mariana*) makes her Goodman debut. Her Chicago credits include *The Taming of the Shrew* parks tour and *Elizabeth Rex* at Chicago Shakespeare Theater; *Burn This*, *Her Naked Skin* and *Romeo and Juliet* at Shattered Globe Theater and *As You Like It* at Two Pence Theatre Company. Her off-Broadway credits include *A Midsummer Night's Dream*; First Look Festival: *The Cherry Orchard* and Monday Night Reading Series: *The Tempest* and *King Lear* at Classic Stage Company. Regional credits include *A Christmas Carol* at Studio Arena Theater; *Hamlet*, *All's Well That Ends Well*, *The Comedy of Errors* and *The Winter's Tale* at Shakespeare in

Delaware Park; *Blood Wedding*, *Private Lives*, *The School for Wives*, *Arms and the Man* and *The Learned Ladies* at Irish Classical Theatre Company and *A Few Good Men* at The Kavinoky Theatre. Ms. LoConti holds an MFA from Columbia University, where she received the Bob Hope Fellowship.



JAMES NEWCOMB* (*The Duke*) makes his Goodman debut. His local credits include Apemantus in *Timon of Athens*, Dr. Willis in *The Madness of George III* (multiple Jeff Award winner) and Ross in *Macbeth* at Chicago Shakespeare Theater. He appeared for 14 seasons with the Oregon Shakespeare Festival, seven seasons with Denver Center Theatre Company, four seasons with Shakespeare Santa Cruz and three seasons with the Utah Shakespeare Festival. Other regional credits include productions at South Coast Repertory, Berkeley Repertory Theatre, Geva Theatre Center, Portland Center Stage, The Old Globe and Brooklyn Academy of Music. Mr.

Newcomb is a founding member of Shakespeare & Company and an adjunct professor in the University of California San Diego Department of Theatre and Dance. His awards include a Drama Logue Award, Denver Theatre Critics Award and an Oxford Society Award for Artistic Excellence for *Richard III*.

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A.C. SMITH* (*Provost*) returns to the Goodman, where he previously appeared in *Black Star Line* and *The Visit*, as well as many staged readings and workshops. Other Chicago credits include productions at Victory Gardens Theater, TimeLine Theatre Company, Steppenwolf Theatre Company, Chicago Shakespeare Theater, the Chicago Center for Performing Arts, the Illinois Theatre Centre and The Second City. He has appeared in many productions at Court Theatre, including *Jitney*, *The Invisible Man*, *Ma Rainey's Black Bottom*, *The Piano Lesson*, *The First Breeze of Summer* and *Fences* (Jeff Award for Best Actor). Mr. Smith

has also appeared in the Broadway National Tour of *The Piano Lesson*, directed by Lloyd Richards, and off Broadway in *Jelly Belly* (Audelco Award nomination). His regional theater credits include Ensemble Theatre Cincinnati, Portland Stage Company, Geva Theatre Center, Milwaukee Repertory Theater, Actors Theatre of Louisville and The Black Rep in St. Louis, where he has been a company member for the past 18 years and a nine-time Woodie King Jr. Award winner. He has also appeared on film, television, radio, commercials and voice-overs, and in *Ebony* and *Jet* magazines.



DANIEL SMITH (*Abhorson*) previously appeared at the Goodman in *The World of Extreme Happiness* during the 2012 *New Stages* festival. Other Chicago credits include the Chicago premiere of *Fugitive Pieces* by Caridad Svich at EX-Pats Theatre Company; Sarah Ruhl's translation of both *The Three Sisters* and *The Lady with the Dog*, directed by Joyce Piven at the Piven Theatre Workshop; *Roadkill Confidential* at Dog & Pony Theatre Co.; *Never the Sinner* by John Logan at Victory Gardens Theater and the world premiere of *Space* by Tina Landau at Steppenwolf Theatre Company and off Broadway at The Public Theater. He has

appeared on film in *High Fidelity*, *Fiona's Fortune* and *The Ride*, and his television credits include *Early Edition* and *Turks*. Mr. Smith is a student of Joyce Piven at the Piven Theatre Workshop.



GLENN STANTON (*Ensemble*) makes his Goodman debut. His Chicago credits include *Romeo and Juliet* and *Short Shakespeare! Macbeth* at Chicago Shakespeare Theater; *Once on This Island* at Porchlight Music Theatre; *The Apple Tree* at Illinois Theatre Center; *Cyrano* at The House Theatre of Chicago; *Motion* at Signal Ensemble Theatre; *The Ghosts of Treasure Island* at Adventure Stage Chicago; *A Christmas Carol* and *Pump Boys and Dinettes* at Metropolis Performing Arts Center and *Soul Samurai* at Infusion Theatre Company. Regional theater credits include *Titus Andronicus*, *Mary Stuart* and *To Kill a Mockingbird* at the Utah Shakespeare Festival and *Beauty and the Beast* and *The Pirates of Penzance* at Cumberland County Playhouse.

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JAY WHITTAKER* (*Angelo*) previously appeared at the Goodman as Ian in *Shining City* and Lloyd Wright in *Frank's Home*. His Chicago credits include *The Old Masters*, *Mother Courage and Her Children* and *David Copperfield* at Steppenwolf Theatre Company; *Henry IV Parts 1 and 2*, *The Merchant of Venice*, *Rose Rage*, *Measure for Measure*, *Julius Caesar*, *Love's Labour's Lost*, *A Midsummer Night's Dream*, *The Tempest* and *All's Well That Ends Well* at Chicago Shakespeare Theater; *Sense and Sensibility* and *Awake and Sing!* at Northlight Theatre; *A Number* at Next Theatre Company; *The Wild Duck*, *The Glass Menagerie*, *Travesties*, *Cymbeline* and *Pericles* at

Court Theatre and *Cyrano* at Court Theatre in conjunction with Redmoon Theater. His New York credits include *Frank's Home* at Playwrights Horizons and *Rose Rage* at The Duke on 42nd Street. Regionally, he has appeared in *Richard III*, *As You Like It*, *Amadeus*, *Much Ado About Nothing*, *King Lear*, *The Taming of the Shrew* and *The Madness of King George III* at The Old Globe; *Shining City* at the Huntington Theatre Company, and *Edward II* and *Tamburlaine the Great* at the Shakespeare Theatre Company. Mr. Whittaker has appeared on film and television in *Prison Break* (Fox), *Early Edition* (CBS), *Dustclouds*, *Let's Go to Prison* and *Death of a President*.

ROBERT FALLS (*Director/Goodman Theatre Artistic Director*) has been the artistic director of Goodman Theatre since 1986. From 1977 to 1985, he was the artistic director of Wisdom Bridge Theatre. Mr. Falls' recent production of Eugene O'Neill's *The Iceman Cometh* at the Goodman, starring Nathan Lane and Brian Dennehy, was honored with six 2012 Jeff Awards, including Best Director and Best Production of a Play. Last season, he also directed the world premiere of Beth Henley's *The Jacksonian* at the Geffen Playhouse and John Logan's *Red* at the Goodman and Arena Stage. Other recent productions include Jon Robin Baitz's *Three Hotels* at the Williamstown Theatre Festival, Chekhov's *The Seagull* and the world premiere of Rebecca Gilman's *A True History of the Johnstown Flood* at the Goodman and *King Lear* at the Shakespeare Theatre Company (Helen Hayes Award). Mr. Falls' credits also include *Desire Under the Elms* on Broadway and at the Goodman, the Tony-nominated Broadway revival of Eric Bogosian's *Talk Radio*, Richard Nelson's *Frank's Home* at the Goodman and Playwrights Horizons and the American premiere of *Shining City* on Broadway. His production of Elton John and Tim Rice's *Aida* for Walt Disney Theatricals ran on Broadway for four years and toured nationally and abroad. Two of his most highly acclaimed Broadway productions, Arthur Miller's *Death of a Salesman* and Eugene O'Neill's *Long Day's Journey into Night*, were honored with seven Tony awards and three Drama Desk awards. Other Goodman credits include the world premieres of Arthur Miller's *Finishing the Picture*, Rebecca Gilman's *Blue Surge* and *Dollhouse*, Eric Bogosian's *Griller*, Louis Rosen and Thom Bishop's *Book of the Night*, Steve Tesich's *The Speed of Darkness* and *On the Open Road*, John Logan's *Riverview: A Melodrama with Music* and the American premiere of Alan Ayckbourn's *House and Garden*.

WALT SPANGLER (*Set Designer*) most recently collaborated with the Goodman on *A True History of the Johnstown Flood* (Jeff Award for Best Set Design). Other Goodman credits include designs for *Desire Under the Elms*, *Turn of the Century*, *King Lear*, *Hollywood Arms*, *Heartbreak House* and *Blue Surge*. Broadway credits include *Desire Under the Elms* directed by Robert Falls, *Hollywood Arms* directed by Harold Prince, *Scandalous* directed by David Armstrong, *A Christmas Story The Musical* directed by John Rando and the upcoming *Tuck Everlasting*, directed by Casey Nicholaw. New York credits include designs for The Public Theater/New York Shakespeare Festival, Manhattan Theatre

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Club, Atlantic Theater Company, Playwrights Horizons, Classic Stage Company, Signature Theatre Company and Lincoln Center Festival. Opera work includes designs for English National Opera, San Francisco Opera, Lithuanian National Opera, and the upcoming *Don Giovanni* for Chicago Lyric Opera. Regional work includes designs for The Kennedy Center, the Guthrie Theater, The Shakespeare Theatre, Mark Taper Forum, the Ahmanson Theatre, American Conservatory Theater, Goodspeed Musicals, Paper Mill Playhouse, the Geffen Theater, Centerstage, Hartford Stage Company, Yale Repertory Theatre, Seattle Repertory Theatre, Long Wharf Theatre, Fifth Avenue, Steppenwolf Theatre Company, the Alley Theatre and Dallas Theater Center. He received his MFA from the Yale School of Drama and is an assistant professor of design at Northwestern University.

ANA KUZMANIC (*Costume Designer*) most recently collaborated with the Goodman on *Camino Real* during the 2011/2012 Season. Previous costume designs for the Goodman include *Mary*, *The Seagull*, *A True History of the Johnstown Flood*, *Desire Under the Elms*, *Rock 'n' Roll*, *The Cook* and *King Lear*. Her Chicago credits include work at Steppenwolf Theatre Company, Court Theatre, Lookingglass Theatre Company, Chicago Shakespeare Theater and The House Theatre of Chicago. Ms. Kuzmanic is the recipient of a Jeff Award for *The Comedy of Errors* at Chicago Shakespeare Theater. Her Broadway credits include the Tony Award-winning *August: Osage County*, Robert Falls' *Desire Under the Elms* and *Superior Donuts* directed by Tina Landau. Regional theater credits include work with Milwaukee Repertory Theater, Berkeley Repertory Theatre, McCarter Theatre, the Shakespeare Theatre Company, Trinity Repertory Company, the Geffen Playhouse and the Oregon Shakespeare Festival. Her design work is featured in the theater, film and entertainment industries around the country and internationally, and from 1997 – 2002 she designed her own fashion and jewelry line. Ms. Kuzmanic is a native of the former Yugoslavia and earned an MFA from Northwestern University. She is an assistant professor of costume design at Northwestern University.

MARCUS DOSHI (*Lighting Designer*) designs lighting and sets for theater, opera and dance, and collaborates with artists and architects on a variety of non-performance-based work. Previous designs in Chicago include *Much Ado About Nothing* at Chicago Shakespeare Theater and *The Importance of Being Earnest* and *Travesties* at Court Theatre. Select New York credits include *Othello*, *Hamlet*, *Macbeth*, *The Broken Heart* and *The Taming of the Shrew* at Theatre for a New Audience and Queens Boulevard, *The First Breeze of Summer* and *My Children! My Africa!* at Signature Theatre Company. He works extensively in American regional theater and his work has been seen internationally in Europe, North Africa, the Middle East, South and Southeast Asia and Australia. He is a graduate of Wabash College and Yale School of Drama and recently joined the faculty of Northwestern University's Department of Theatre, where he teaches design. marcusdoshi.com

RICHARD WOODBURY (*Composer and Sound Designer*) is the resident sound designer at the Goodman, where his credits include music and/or sound design for *Teddy Ferrara*; *Other Desert Cities*; *Crowns*; *Camino Real*; *A Christmas Carol*; *Red*; *God of Carnage*; *The Seagull*; *Candide*; *A True History of the Johnstown Flood*; *Hughie/Krapp's Last Tape*; *Animal Crackers*; *Magnolia*; *Desire Under the Elms*; *The Ballad of Emmett Till*; *Talking Pictures*; *The Actor*; *Blind Date*; *Rabbit Hole*; *King Lear*; *Frank's Home*; *The Dreams of Sarah Breedlove*; *A Life in the Theatre*; *Dollhouse*; *Finishing the Picture*; *Moonlight and Magnolias*; *The Goat or, Who is Sylvia?*; *Lobby Hero* and many others. His Broadway credits include original music and/or sound design for *Desire Under the Elms*; *August: Osage County*; *Talk Radio*; *Long Day's Journey into Night*; *A Moon for the Misbegotten*;

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Death of a Salesman and *The Young Man from Atlanta*. His Steppenwolf Theatre Company credits include *Middletown*; *Up*; *The Seafarer*; *August: Osage County*; *I Just Stopped By to See the Man*; *Hysteria*; *The Beauty Queen of Leenane*; *The Memory of Water*; *The Libertine* and others. Mr. Woodbury's work has also been heard at Stratford Shakespeare Festival in Canada; London's Lyric and National theaters; in Paris, France; and at regional theaters across the United States. Mr. Woodbury has received Jeff, Helen Hayes and IRNE awards for Outstanding Sound Design and the Ruth Page Award for Outstanding Collaborative Artist, as well as nominations for Drama Desk (New York) and Ovation (Los Angeles) awards. Mr. Woodbury has composed numerous commissioned scores for dance including recent live performances with The Bill T. Jones/Arnie Zane and Merce Cunningham Dance companies. He is an associate professor and distinguished faculty fellow at Columbia College Chicago, where he serves as music director in the Dance Department.

NEENA ARNDT (*Dramaturg*) is the associate dramaturg at Goodman Theatre, where her credits include *The Iceman Cometh*, *Red*, *The Seagull*, *The Sins of Sor Juana*, *A True History of the Johnstown Flood*, *Animal Crackers*, *Boleros for the Disenchanted*, *Ghostwritten* and *Desire Under the Elms*. Her regional credits include *The Onion Cellar* and *The Keening* at American Repertory Theatre; *True West* and *The Sunshine Boys* at Milwaukee Repertory Theater and *Macbeth* at Actors Shakespeare Project in Boston. Ms. Arndt has also worked in various capacities at Long Wharf Theatre and Actors Theatre of Louisville and has taught at Boston University and DePaul University. She holds an MFA in dramaturgy from the A.R.T./MXAT Institute for Advanced Theatre Training at Harvard University, and a BA in linguistics from Pomona College.

ALDEN VASQUEZ* (*Production Stage Manager*) has stage-managed more than 60 productions at Goodman Theatre, including 22 productions of *A Christmas Carol*. His regional theater credits include 14 productions at Steppenwolf Theatre Company, including the Broadway productions of *The Song of Jacob Zulu* (also in Perth, Australia) and *The Rise and Fall of Little Voice*. Other regional theater credits include productions at American Theater Company, American Stage Theater Company, Arizona Theatre Company, Ford's Theatre, Madison Repertory Theatre, Manhattan Theatre Club, Northlight Theatre, Peninsula Players Theatre, Remains Theatre, Royal George Theatre, Trinity Repertory Company and the Weston Playhouse. He teaches stage management at DePaul University and is a 29-year member of Actors' Equity Association.

JAMIE WOLFE* (*Stage Manager*) recently stage-managed the Goodman's productions of *Crowns*, *Camino Real*, *Chinglish*, *Stage Kiss*, *God of Carnage*, *The Seagull*, *The Sins of Sor Juana*, *A True History of the Johnstown Flood*, *Stoop Stories*, *Joan Dark* (Linz, Austria), *Boleros for the Disenchanted*, *Magnolia*, six seasons of *A Christmas Carol*, *Ain't Misbehavin'*, *The Trip to Bountiful*, *Mirror of the Invisible World*, *King Lear* and the *New Stages Series*. In New York she has stage-managed for Rattlestick Playwrights Theater and New York University's graduate acting program. Other Chicago credits include *Dream Chicago*, *The Miyumi Project* and *I Sing America* for Steppenwolf Theatre Company's Traffic Series.

profiles

ROCHE EDWARD SCHULFER (*Goodman Theatre Executive Director*) is in his 33rd season as executive director, during which time he has overseen more than 330 productions, including over 125 world premieres. He launched the Goodman's annual production of *A Christmas Carol*, which celebrated 35 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 US, 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 productions to national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago's North Loop Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois, the statewide advocacy coalition; Theatre Communications Group, the national service organization for more than 450 not-for-profit theaters: the Performing Arts Alliance, the national advocacy consortium of more than 18,000 organizations and individuals; the League of Resident Theatres, the management association of 65 leading US theater companies; Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized for his work by Actors' Equity Association for 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; 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, and a graduate of the University of Notre Dame where he managed the cultural arts commission.

FOR MEASURE FOR MEASURE:

ASSISTANT LIGHTING DESIGNER
William Kirkham

WIG DESIGNER
Charles LaPointe

LITERARY INTERN
Casey Wright

STAGE MANAGEMENT INTERNS
Cynthia Booker
Shane Goldbaum-Unger

history

Goodman Theatre has been internationally recognized for its artists, productions and programs since its founding in 1925. Goodman Theatre, which celebrated 10 years in the North Loop Theatre District in 2010, is a major cultural, educational and economic pillar in Chicago. Named the nation's "Best Regional Theater" by *Time* magazine, Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including numerous Tony Awards and two Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, Goodman Theatre's priorities include new plays, reimagined classic productions, culturally specific work and musical theater. Over the past 30 years, the Goodman has produced more than 100 world or American premieres. Robert Falls' productions of *Death of a Salesman*, *Long Day's Journey into Night* and *King Lear* have been celebrated nationally and internationally, along with his artistic collaboration with actor Brian Dennehy. Cultural diversity stands at the forefront of the Goodman's mission; over the past two decades, one-third of Goodman productions (including 21 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson's Twentieth-Century Cycle. Since 2003, the Latino Theatre Festival has been a biennial celebration of Latino theater companies from Chicago and around the globe. Over the past two decades, the Goodman has produced 25 musical theater works, including 10 world premieres. Each year the Goodman's numerous education and community engagement programs, including the highly-praised Student Subscription Series, serve several thousand Chicago public high school students. In addition, for 35 years the annual holiday tradition of *A Christmas Carol* has led to the creation of a new generation of theatergoers in Chicago. Goodman Theatre's leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. The Chairman of Goodman Theatre's Board of Trustees is Ruth Ann M. Gillis and Sherry John is President of the Women's Board. American Airlines is the Exclusive Airline of Goodman Theatre.

