

THEATRE
GOODMAN

ONSTAGE

September – December 2010

A DECADE ON DEARBORN
10th Anniversary Issue

THE CULT OF *CANDIDE*

A CONVERSATION WITH
MARY ZIMMERMAN

The Ascension of *The Seagull*



ONSTAGE

Goodman Theatre Artistic Director | ROBERT FALLS Goodman Theatre Executive Director | ROCHE SCHULFER

September – December 2010

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FROM THE ARTISTIC DIRECTOR



Photo by Liz Lauren.

Why *Candide*?

A number of years ago, Mary Zimmerman came to me with an idea just beginning to take shape in her mind: a new production of the classic Leonard Bernstein musical *Candide*. She had been introduced to the piece by several of her friends and had already spent some time studying the various versions of the show that had been produced since its Broadway premiere in 1956. She responded immediately to Bernstein's score, widely considered to be his best creation for the musical stage; but she felt that the adaptations of Voltaire's novel, each admirable in its way, somehow missed the singularly pointed satiric humor of the original. She proposed the creation of a new book for the piece, one which included many of the strengths of the previous adaptations while remaining truer to the unique spirit of Voltaire's text. After a series of meetings with the various representatives of these artists, Mary received permission to create her own version of *Candide*.

By that time, Mary was hard at work on other projects, chief among them a series of three highly successful productions for the Metropolitan Opera in New York. Her work in this sphere only added to her enthusiasm for a reworked *Candide* and last fall, prior to her rehearsals for the third of her Met commitments, she began actively working with musical director Doug Peck (a longtime aficionado of the show) on this long-awaited project. As I write this, Mary is downstairs in the rehearsal room fashioning this new production with the singular insight and imagination that has infused such disparate pieces as *The Notebooks of Leonardo da Vinci*, *The Odyssey* and *Pericles*. Like those works, *Candide* is essentially the story of a journey: a young man, cast out by the family who adopted him as a child, travels the world to experience a variety of calamities, each of which tests the contention of his mentor, the venerable Dr. Pangloss, that all things happen for the best in this "best of all possible worlds." Although the wanderings of *Candide*, Cunegonde and the others that populate Voltaire's story are described with sly humor, the basic questions that lie beneath these absurdly comic sequences are very serious ones indeed: How can we deal with the disasters that befall us without surrendering to crippling despair, or worse, complete paralysis? Can we maintain a sense of optimism in a world that often seems randomly cruel? How is survival itself possible in an environment that often gleefully refutes Pangloss's hopeful axiom?

Such heady themes are rarely explored in Broadway musicals—but the deft humor of Voltaire's original, the enduring relevance of his themes, and Bernstein's brilliantly multifaceted score have made *Candide* a phenomenon of the American theater, with such diverse writers as Lillian Hellman and Stephen Sondheim lending their distinctive visions to half a dozen versions of the show. I am thrilled that Mary is now bringing her unique artistry to this funny, insightful, and richly theatrical work, and I'm happier still that *Candide* will launch a season during which we celebrate a decade of work in our Dearborn Street home. Throughout this season, our *Onstage* magazine will feature a series of articles allowing you to reflect with us on some of the glories of the past ten years here, successes made possible in large part by our state-of-the-art facility.

Here's to a remarkable past decade at the Goodman Theatre—and to the many, many achievements to come.

A stylized, handwritten signature in red ink that reads "R. Falls". The signature is bold and expressive, with the letters 'R' and 'F' being particularly prominent.

Robert Falls
Artistic Director



Leonard Bernstein in 1971. Photo by Marion S. Trikosko. OPPOSITE: Barbara Cook as Cunegonde and Robert Rounseville as Candide in Tyrone Guthrie's 1956 Broadway Production. Photo by Bob Golby, courtesy of the New York Public Library for the Performing Arts.

The Cult of *Candide*

BY STEVE SCOTT

Although *Candide* was a commercial flop in its initial Broadway production in 1956, few modern musicals have enjoyed such a continuing history of reinvestigation and reimagination. Due in large part to its classic Leonard Bernstein score, it has become a staple of the American musical repertoire, revived and reinterpreted by everyone from college theater departments to major opera companies, proving as resilient as its fabled central characters.

The idea for musicalizing Voltaire's satiric novella came to Bernstein and playwright Lillian Hellman in the midst of the anti-Communist Congressional purges of the early 1950s. Both outspoken critics of the movement, the two had recently collaborated on an adaptation of Jean Anouilh's *The Lark*, and agreed that the political excesses of 18th century France perfectly mirrored the assault on individual rights that they were experiencing. It was a daunting challenge: the endless series of cataclysmic events that befall the title character and the uniquely spare, witty style of the author were both difficult to translate effectively to the stage. Collaborating with lyricist John La Touche (who left the project within a few months), Hellman and Bernstein began work in early 1954. They were still at work on the project two years later, now with the young poet Richard Wilbur (fresh from his much-admired adaptation of Molière's *The Misanthrope*) as lyricist. Typically, Bernstein was involved with

other projects at the same time: the score for the film *On the Waterfront*, a variety of orchestral compositions, and the first phase of a musical adaptation of *Romeo and Juliet* that would eventually become *West Side Story*. Despite these interruptions, Bernstein was slowly fashioning a score for *Candide* that reflected an astonishing variety of disparate classical

of versions, eventually incorporating contributions from such collaborators as Dorothy Parker and James Agee. Finally, rehearsals began in the late summer of 1956. After a brief tryout in Boston, *Candide* premiered on Broadway, under the direction of Tyrone Guthrie and featuring Max Adrian as Dr. Pangloss, Robert Rounseville as Candide and Barbara Cook

“This is probably Bernstein’s grandest, wittiest, most sophisticated theater score, showing the full range of his talents...all of it crafted with a virtuosity far beyond the capacities of most Broadway composers.”

—Peter G. Davis

sources, from Verdi to Gilbert and Sullivan to Franz Lehar (the “Mazurka,” replete with such musical jokes as an extravagant main theme, intentionally wrong notes and musical bleats) to the “Jewel Song” from *Faust* (“Glitter and Be Gay,” which would become one of the show’s most celebrated songs). The composer also contributed one of his most heartfelt ballads to the score: “Make Our Garden Grow,” an eloquent plea for tolerance and understanding. Hellman’s book evolved through a seemingly endless number





as Cunegonde. Although reviews were generally good (especially for Bernstein's score), the production's blend of opera, musical comedy and social commentary proved challenging for audiences and the show ran for only 73 performances.

Although the show's cast recording attracted a cult following among musical theater aficionados, few new productions of *Candide* were attempted until 1974, when Robert Kalvin, director of Brooklyn's Chelsea Theater Center and an impassioned fan of the Broadway production, persuaded director Harold Prince to create a new version of the show for the Chelsea's in-the-round performance space. Prince approached

Hellman, who was herself no longer interested in working on the project but agreed to let another adapter have a try at the book. Prince then went to Hugh Wheeler, his collaborator on the recent *A Little Night Music*, who created a new book that was short on political commentary but emphasized the loopy humor that infused Voltaire's satire. Bernstein was called upon to contribute additional music, new lyrics for some sequences were composed by Stephen Sondheim and Prince hired a cast notable for its youth and energy to bring new life to the play. Played on an ingenious Eugene Lee-designed set which threw the audience into the middle of the action, this new *Candide* was, in the words of Bernstein

biographer Meryl Sechrest, "a cross between a circus and a funhouse." Its Chelsea run sold out completely, and the show eventually moved to the Broadway Theatre, where it would run for a healthy 741 performances.

Despite the unexpected success of Prince's revival, Bernstein missed some of the material that had been cut from the show, as well as the necessarily reduced orchestra for the Chelsea version. He lobbied for a new production which would essentially retain Wheeler's more farcical approach (now expanded with additional scenes) while including musical numbers composed for but not heard in the original production. In 1982, again under Prince's direction, the New York City Opera presented this expanded *Candide*, which drew renewed respect from critics for Bernstein's work. Peter G. Davis wrote, "This is probably Bernstein's grandest, wittiest, most sophisticated theater score, showing the full range of his talents...all of it crafted with a virtuosity far beyond the capacities of most Broadway composers." This "opera house version" was embraced by opera companies around the world, and would remain in the repertory of the New York City Opera for more than two decades. In 1988, Bernstein and John Mauceri created a "final revised version" of the show for the Scottish Opera, which included additional and reconfigured music and changes to Wheeler's book by Jonathan Miller. Later that year, Bernstein himself conducted a recording of this version, featuring

JPMORGAN CHASE SUPPORTS WORK ON STAGE AND IN THE CLASSROOM

Goodman Theatre is proud to salute JPMorgan Chase & Co. for its generous support as the Lead Corporate Sponsor for *Candide* and Principal Corporate Sponsor of the theater's 2010/2011 Student Subscription Series. As a leading global financial institution, the Bank is thrilled to partner with the Goodman during its 10th Anniversary and bring this legendary musical to adult and student audiences alike.

"JPMorgan Chase is committed to building vibrant communities, focusing on community development, education, and the arts. We are honored to

have been a partner with the Goodman Theatre for many years. This year, we proudly support the 2010/2011 Student Subscription Series as well as the 10th Anniversary." —William M. Daley, Chairman Midwest Region, JPMorgan Chase

The Goodman applauds JPMorgan Chase's unwavering commitment to making a positive difference in the communities it serves by investing in arts and culture and increasing access to rich cultural resources for K-12 public school students.

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OPPOSITE: Max Adrian as Pangloss, Robert Rounseville as Candide and Barbara Cook as Cunegonde in Tyrone Guthrie's 1956 Broadway production. Photo by Bob Golby. Courtesy of the New York Public Library for the Performing Arts. BELOW (top to bottom): Leonard Bernstein in 1945. Photo by Fred Palumbo. Stephen Sondheim and Harold Prince in 2003. Photo by Michael Brosilow.

CANDIDE ARTISTS TALK

WEDNESDAY, SEPTEMBER 29

6 to 7PM | Goodman Theatre

Go behind the scenes with *Candide* cast members Hollis Resnik, Lauren Molina, Geoff Packard and Music Director Doug Peck, and discover what it's like to work on this new adaptation of a beloved classic. Moderated by WBEZ's Jonathan Abarbanel.

Subscribers, donors and students: \$5
General public: \$10

singers Jerry Hadley, June Anderson, Christa Ludwig and longtime Bernstein collaborator Adolph Green as Pangloss. Meanwhile, Hal Prince brought *Candide* back to Broadway in an opulent 1997 production featuring performers from opera (Harolyn Blackwell) and musical comedy (Jim Dale, Andrea Martin, Jason Danieley and Brent Barrett).

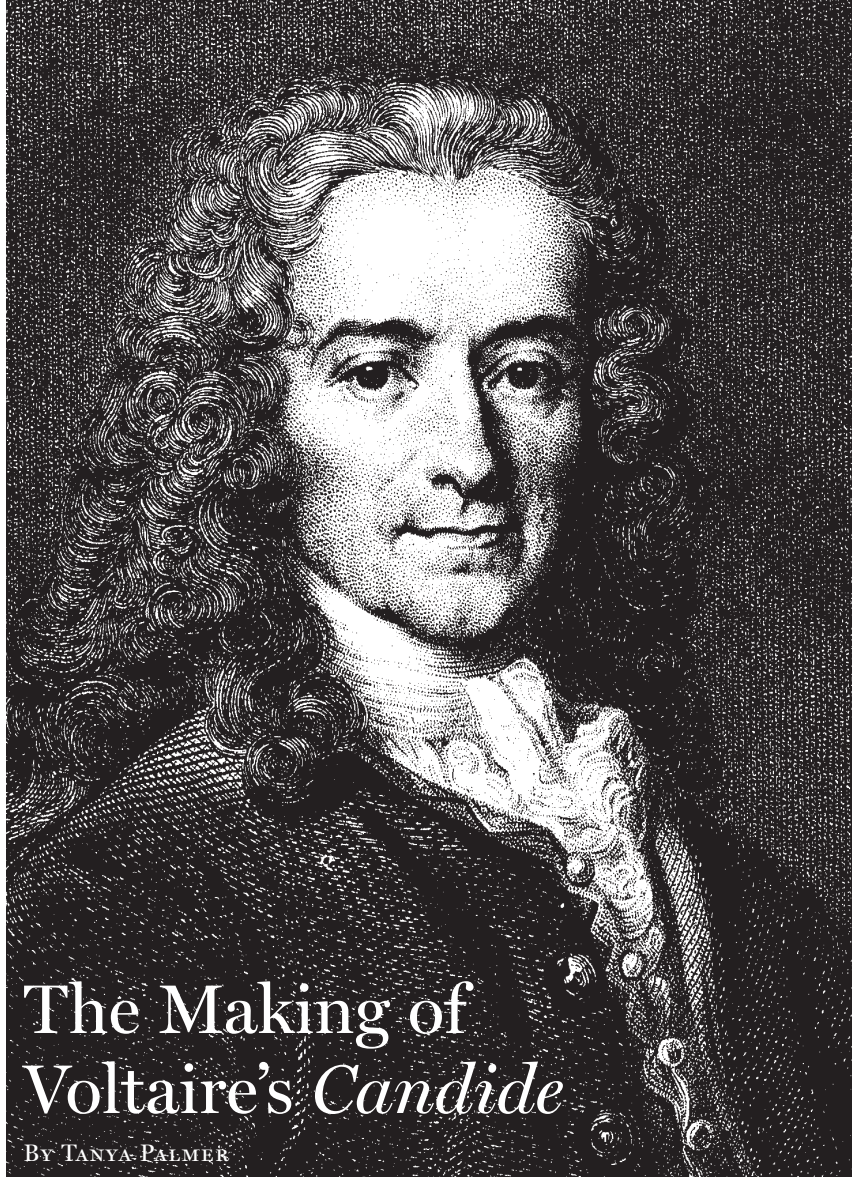
A year later, British director/playwright John Caird created yet another new iteration of the show for a production at London's Royal National Theatre (RNT), featuring noted British actor Simon Russell Beale as Pangloss, and a new book by Caird himself which was more faithful to Voltaire's original than any previous version. Although Bernstein's score remained intact, both Sondheim and Wilbur provided slightly revised lyrics for some songs. British critics applauded the play's political observations (*The Daily Mail* observed that "with Europe making a mockery of itself once more, this stunning revival of one of the great lost musicals could not be more timely"), its unique comic style, and, once again, Bernstein's classic score: "You laugh, you weep, you cry," wrote one reviewer. "The music is fantastic—graceful, just perfect" gushed another. The "RNT version" of *Candide* remained in the repertoire for a year, and has been produced repeatedly since.

Now a staple of the musical theater repertoire, *Candide* has continued to inspire new interpretations. A 2004 semi-staged New York Philharmonic

concert version, conducted by Marin Alsop and starring Kristin Chenoweth as Cunegonde, updated some of the play's references by substituting contemporary icons for Voltaire's characters (for example, the judge at Candide's Inquisition became Donald Trump). In 2006, in a production at the Théâtre du Châtelet in Paris and at La Scala in Milan in honor of the show's 50th anniversary, director Robert Carsen turned *Candide* into an indictment of American moral deterioration, lampooning rampant consumerism, imperialism, mass-market entertainment (the play's setting was a giant TV set, whose channels were changed periodically by Voltaire as the narrator) and perhaps inevitably, the Bush administration. Dozens of other productions in theaters and opera houses around the world now attest to the ascendancy of *Candide* to its status as one of the classics of the contemporary musical stage; once viewed as an uneasy hybrid of classical music and "legitimate" theater,

its combination of irresistible theatricality, trenchant social commentary, wit and glorious music has brought it renewed and vigorous life—and forever justified the passions of its creators, whose faith in the piece was summed up by composer Bernstein: "There's more of me in that piece than anything else I have ever done."





The Making of *Voltaire's Candide*

BY TANYA PALMER

Born François-Marie Arouet in 1694, Voltaire, who changed his name when he was 23, was the son of a successful lawyer. He claimed, however, that he was the product of an affair between his mother, who died young, and a nobleman poet. He was educated along with the sons of the French aristocracy at the College Louis-le-Grand and then went on to study law. But he soon abandoned his studies, defying his father who insisted that he find “a decent profession.” Voltaire responded, “I don’t want any other [profession] than that of man of letters.”

His skills as a poet and wit opened doors for him amongst the country’s elite. But those same skills soon landed him in trouble when a series of satirical verses he had written criticizing the French Regent were made public. He was sent into exile in the provinces,

and then a year later was thrown into the Bastille prison for further offences against the Regent. In the midst of this conflict, Voltaire was quickly establishing himself as an important poet and playwright—his first tragedy, *Oedipus*, was staged with great success, and three of his subsequent plays were performed at the wedding celebrations of Louis XV. It was around this time that Voltaire

took on his new name, Arouet de Voltaire, later shortened to Voltaire, a move that not only further alienated his father, but also led to his next skirmish with the French establishment. One night in February 1726, Voltaire crossed paths with the Chevalier de Rohan-Chabot, a man of ancient aristocratic stock, who reportedly asked the young poet whether his name was Arouet or de Voltaire in order to expose the presumptuousness of the young man’s claim to a place among nobles. Voltaire’s exact response is unknown, but according to scholar Geoffrey Turnovsky, the young writer asserted that a new cultural and intellectual elite (one that presumably included Voltaire himself) was poised to seize

COMED LIGHTS UP *CANDIDE*

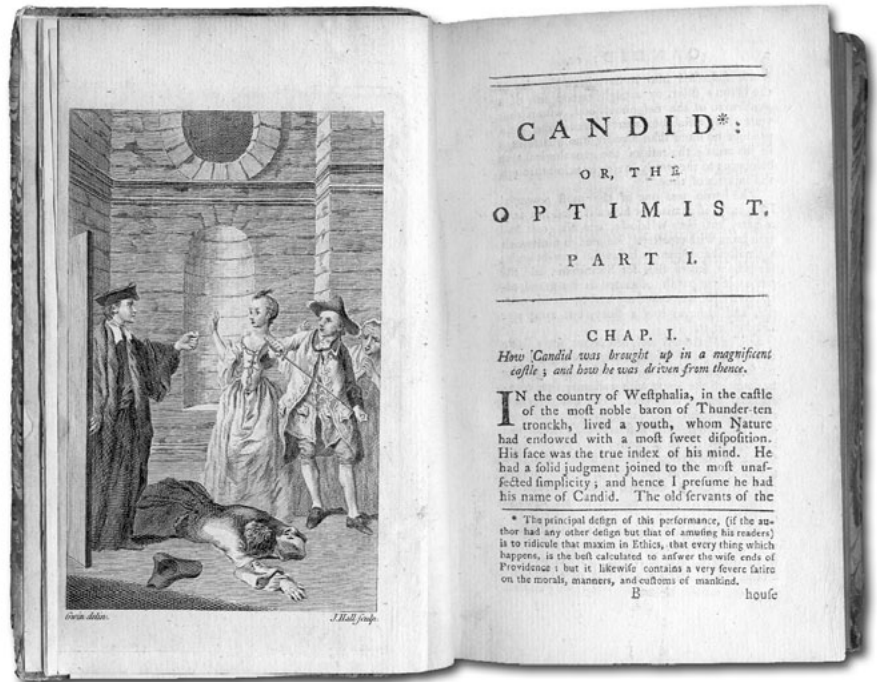
The Goodman proudly salutes ComEd for its generous support as Official Lighting Sponsor for *Candide*. As an energy company with a strong tradition of community involvement, ComEd is thrilled to team up with the Goodman on this enchanting new production.

“ComEd is proud to support Goodman Theatre and its dedication to the highest quality and diversity in the arts. Congratulations on your 10th

Anniversary in your Dearborn Street home!” said Frank M. Clark, ComEd Chairman and CEO.

Goodman Theatre gratefully acknowledges ComEd’s sustained commitment to arts and culture, which provides support for a range of programs and green initiatives designed to improve the quality of life for all Chicagoans.

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control from a nobility whose power was derived only from its bloodline. The Chevalier, not surprisingly, took offence. Voltaire was beaten for his trouble and landed once again in the Bastille. This episode is often seen as a turning point for Voltaire—he was forced to see the disdain that aristocrats felt towards ‘gens de lettres’ and the illusory nature of his early social ascendancy. When he was released from prison, he fled France for England.

Voltaire spent two and a half years in England, where he encountered the writings of several key Enlightenment figures including poet/philosopher Alexander Pope, satirist Jonathan Swift and scientist Isaac Newton. Though written more than 30 years later, Voltaire’s most famous book, *Candide*, is immersed in a conversation with the philosophy and stylistic approach of these important writers and thinkers. Beginning in the idyllic land of Westphalia in the castle of the Baron von Thunder-ten-tronckh, the book tells the story of a young innocent named Candide—the illegitimate son of the Baron’s sister—who grows up alongside the Baron’s daughter, the beautiful Cunegonde. Both are under the tutelage of Pangloss, who teaches them that

“there was no effect without cause, and that in this best of all possible worlds, His Lordship the Baron’s castle was the finest of castles and Her Ladyship the best of all possible baronesses.” Candide believes his tutor wholeheartedly, even when he is thrust from the castle and must travel the world from one horrible misadventure to the next, braving a seemingly endless series of man-made and natural disasters.

Subtitled “Or Optimism,” *Candide* grew out of an ongoing—and heated—debate about the existence of evil in a divinely created universe. First used in print in 1737, the word “optimism” represents a philosophical position that argues God’s creation is as good as it could be. The primary sources for much of the philosophical debate underpinning *Candide* are German philosopher Gottfried Leibniz and Alexander Pope, the English writer whose work Voltaire first encountered during his exile in England. It is from Leibniz that Voltaire borrows the phrase “the best of all possible worlds.” Leibniz argued that it was not in God’s power to create a perfect world, but among possible worlds, he created the best. He thought it inevitable that there would be things in the universe that would be painful or evil, but he claimed that pain



OPPOSITE: Portrait of Voltaire, completed in 1846 by Jean-Michel Moreau. TOP: First page of a 1762 edition of *Candide*, translated by T. Smollett. ABOVE: An illustration from a 1759 edition of *Candide*.

and evil would only exist in order to make possible a greater good. Alexander Pope's *An Essay on Man*, published in 1733, presents the argument this way:

All nature is but art, unknown to thee;
All chance, direction, which thou
canst not see;
All discord, harmony not understood;
All partial evil, universal good.
And, spite of pride, in erring
reason's spite,
One truth is clear, *Whatever is, is right.*

Like Leibniz, Pope believed that evil existed as part of a larger plan that man could not fathom, but nevertheless was good insofar as it must exist for some purpose. Voltaire was familiar with the work of Leibniz from the mid-



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Goodman Theatre is thrilled to recognize Abbott, the global health care company, as a Corporate Sponsor Partner of *Candide*. As a long-standing patron of the arts, Abbott is proud to endorse the Goodman's 10th Anniversary Celebration and help bring this delightful work featuring the dazzling score of Leonard Bernstein to life on the Albert main stage.

"We are pleased to continue our support of the Goodman Theatre as they enrich the lives of people in our community with world-class perfor-

mances," said Elaine Leavenworth, Vice President, Government Affairs, Abbott, and member of the Goodman Theatre Board of Trustees.

Goodman Theatre sincerely thanks Abbott for its continuing generosity, reflecting the company's commitment to cultural leadership that helps to make Chicago one of the world's great cities.



1730s onward, and most certainly read and studied Pope. And while Voltaire took exception to some of the assertions made by both philosophers—in particular those ideas put forward by Leibniz that argued every event is pre-ordained thus leaving little room for free will—Voltaire expressed an essentially optimistic view of mankind and the universe in much of his early writing. In his collection *Letters Concerning the English Nation*, Voltaire asserts that human beings are happy; that the world they live in is well suited to them and they to the world, and that the fact that we cannot get everything we want is fine, because human beings live in hope and are driven to work hard. However, a key turning point in Voltaire's thinking came in November 1755, when much of Lisbon and the surrounding country of Portugal were destroyed by an earthquake. Killing between 10,000 and 100,000 people, it was one of the deadliest earthquakes on record. In the face of such destruction, Voltaire felt that it was ridiculous to argue that "all was well."

Rather than taking a grim tone in his attack on optimism, Voltaire borrowed a page from another English writer and thinker, satirist Jonathan Swift. Swift's works—such as *Gulliver's Travels* and *A Modest Proposal*—combined darkly comic social and political satire with a playful approach to form, poking fun at the popular styles and genres of the day. In *Candide*, we see this approach at work: in addition to mocking swipes at Leibniz and Pope through the character of Pangloss, the philosopher who insists that all is well in the face of one terrible tragedy after the next, Voltaire constructs a tale that parodies novels themselves, in particular the heroic novels and romances characteristic of the 17th century.

Readers at the time of the book's publication would have been familiar with both the philosophy Voltaire was attacking and the literary texts he was parodying: popular works by French novelist Antoine François Prévost or the comic English novel *Tom Jones* by Henry Fielding. But while some of the

While some of the immediacy of the book's historical context and references may have receded into history, the story's power, appeal and comic energy have not abated.

OPPOSITE: Portrait of Jonathan Swift by Charles Jervas.
RIGHT: An illustration from a 1767 edition of *Candide*.

immediacy of the book's historical context and references may have receded into history, the story's power, appeal and comic energy have not abated. A best-seller from the moment it was published in 1759, it continues to attract readers. Author Nicholas Cronk argues that its "sheer anarchic absurdity translates into all languages and appeals to all readers, including those who know nothing of the philosophical debate which is supposedly the work's subject." It has inspired many adaptations, including a 1960 French film and Leonard Bernstein's comic operetta, and a number of playwrights, poets and novelists have used the story as a launching pad for their own creative works. The book's energy and humor have certainly contributed to its longevity, but so has the ongoing relevance of the book's political and ideological debate. Voltaire's targets—stupidity, war, fanaticism, dogmatism—never go out of style. Leonard Bernstein stated that when he was creating his operetta *Candide* in the mid-1950s, "everything that America stood for seemed to be on the verge of being ground under the heel of Senator Joseph McCarthy." While McCarthyism may be a thing of the past, other persecutions, wars and instances of bigotry continue—as do horrible disasters which challenge our sense of justice and demand our humility and compassion. By composing a tale that gleefully creates a world that is both full of hope and full of disaster, Voltaire crafted a story for the ages, one steeped in the ideas and events of his time that continues to speak to our lives today.



KATTEN CELEBRATES CANDIDE

As a national law firm headquartered in Chicago, Katten Muchin Rosenman LLP enjoys bringing exciting productions by the country's leading theater artists to Chicago audiences. Katten is proud to be a Corporate Sponsor Partner of *Candide* in support of Mary Zimmerman's exciting new take on this celebrated musical.

"We're thrilled to help kick off this milestone season at the Goodman with such a highly anticipated musical event," said Vincent A. F. Sergi, National

Managing Partner of Katten. "We congratulate the Goodman on its diverse artistic achievements in the past decade and look forward to the next 10 years."

The Goodman sincerely appreciates Katten's continued generous support during the theater's 10th Anniversary Celebration.

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A Conversation with Mary Zimmerman

You know Mary Zimmerman's work from *Journey to the West*, *Notebooks of Leonardo da Vinci*, *The Odyssey*, *Mirror of the Invisible World* and *Silk*, among other celebrated Goodman productions. Starting September 17, Ms. Zimmerman's breathtaking new production of *Candide* launches the 2010/2011 Season—the Best of All Possible Seasons! Ms. Zimmerman recently took the time out of rehearsal to talk with the Goodman's Lara Ehrlich about her new adaptation of *Candide*.

Lara Ehrlich: What first drew you to *Candide*?

Mary Zimmerman: I've always been drawn to adapt thorny, difficult, epic old texts. Voltaire's *Candide* has that epic sweep and broad range of feeling that I like, and it is full of difficult things to stage, which I like as well. And then Bernstein's music is so glorious.

LE: What is the story about?

MZ: Well, a young man named Candide is the illegitimate relative of a Baron in a small province called Westphalia. He is brought up in the company of his noble relatives and tutored with the Baron's daughter named Cunegonde. Their tutor

is a professor named Doctor Pangloss, who claims that Westphalia is "the best possible place in all the world."

When Candide falls in love with Cunegonde and proposes to her, his benefactors turn on him and kick him out of the kingdom without a penny. The rest of the story follows Candide making his way in the world, having adventure after adventure. He is candid and honest and innocent, and he is mistreated and swindled over and over again. Cunegonde and her family also meet great misfortune in a war, so some of Candide's adventures involve reuniting with her, separating from her and reuniting with her again.

LE: Is it a challenge to find the right tone when staging Voltaire's satire?

MZ: Finding the tone is the most difficult key to *Candide* because terrible, terrible things happen to the characters, yet the novel is hilarious. What makes the play funny and absurd (I hope) is the way in which chance and mischance pile up so fast and furious—while the characters' views of the world—as all for the best—remains absolutely unchanged in the face of all evidence to the contrary.

LE: Could you talk about the challenge of working with a variety of different adaptations of Voltaire's text?

MZ: Well, I read all the previous adaptations—the books for the musical—about three or four years ago, and then I stopped reading because I wanted to go back to Voltaire's original novel. The primary challenge is that many of the songs written throughout the years are lyrically tied to differing narrative structures contributed by each of the adapters. Some of the versions have big changes from the original structure of the novel, and some



of the songs have lyrics that are tied to events or circumstances that don't exist in the novel. Yet we want to preserve these songs in a context that makes sense, while trying to be as trusting as possible of Voltaire's original structure and story.

LE: After all of these adaptations, why does this novel still appeal to audiences?

MZ: *Candide* is a tougher text than people realize. It is quite brutal in a way, and it challenges some of our most cherished ideas—ideas about one's own virtue and the virtues of one's own home. I think this production is challenging in whichever country it is performed, because every country thinks it is the best in the best of all possible worlds.

The novel and the musical ask people to think about the fact that life is really complicated and that quite random, quite tragic things happen all the time. It rejects blithe optimism, or the idea that everything is part of a grand plan as an excuse for inaction in the face of social injustice. This novel is always contemporary because there is always reason to point out hypocrisy and abuse of power.

LE: You are renowned for your unique visuals and innovative use of set and props. What can you tell us about the design of the production?

“*Candide* is a tougher text than people realize. It is quite brutal in a way, and it challenges some of our most cherished ideas—ideas about one's own virtue and the virtues of one's own home.”

—Mary Zimmerman

MZ: I want to maintain surprises in everything I do, so I don't want to give it away!

LE: You have cast a talented ensemble of actors from Chicago, Washington, D.C. and New York.

MZ: Yes, this is a co-production with Shakespeare Theatre Company in Washington, D.C., so we have some D.C. actors, a lot of Chicago actors and a few New York actors. I have three people from the group of 19 with whom I have worked extensively: Jesse Perez, Erik Lochtefeld and Tom Aulino.

LE: Which roles are they playing?

MZ: Well, who knows? I mean, I know their larger roles, but a great many parts are assigned day-to-day, because in the way I work there is no script when we start rehearsal—except the original text I'm adapting. I'm inspired by every hour that I spend with the cast and the script is made with a particular company in mind—the company that is already in process with me. However, I don't write the script with the actors; I write it on my own in the hours between rehearsals. When I start with an ensemble, we have the base text that we are working from and we have our set and some major costumes and what we call “ensemble costumes” and that's about it. It is a tremen-

SPECIAL ANNIVERSARY SUPPORT

We would like to extend a sincere thank you to those who have provided generous support for the 10th Anniversary in the Goodman Theatre's state-of-the-art facility in the heart of Chicago's Loop and those supporting the Goodman artists represented in this special year.

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As of August 23, 2010

dously intense, concentrated process for the whole company and one that requires enormous flexibility, rapidity and skill on the part of all the staff and creative team.

LE: What are you hoping audiences will take away from this production?

MZ: I am hoping that audiences take away extreme and exquisite entertainment. *Candide* has gorgeous music and it is incredibly witty, both lyrically and musically. Voltaire's and Bernstein's works are both achievements of such high order that when combined, they remind us what is best in human beings—what people are capable of at their best—at the very same moment they are showing us what is worst. And in this way, this formal way—the work manages to be affirmative—even transcendent—in the face of its own cynicism and brutal satiric edge.

OPPOSITE: Mary Zimmerman in rehearsal for *Candide*.
Photo by Liz Lauren.

The Ascension of *The Seagull*

BY NEENA ARNDT



When Anton Chekhov's *The Seagull* premiered in St. Petersburg on October 17, 1896, it shared billing with Elena Levkiva, a popular comedic actress. The audience, mostly Levkiva fans who anticipated a raucous comic evening, had no patience for *The Seagull*. Their jeers, catcalls and laughter drove Chekhov from the theater and sent him spiraling into a deep depression.

Now that history has anointed Chekhov as a literary genius and innovator, it's easy to assume that the premiere night audience was made up of uncouth bumpkins who failed to recognize the play before them as an avant-garde masterpiece. But in fact, though Chekhov's writing was forward-thinking, director Evtikhy Karpov's production proved a muddled, inadequate showcase for Chekhov's work. Karpov, mired in the theatrical conventions of his day, had held only eight rehearsals, during which he told the actors where to stand and cajoled them to memorize their lines. Some of the cast had other engage-

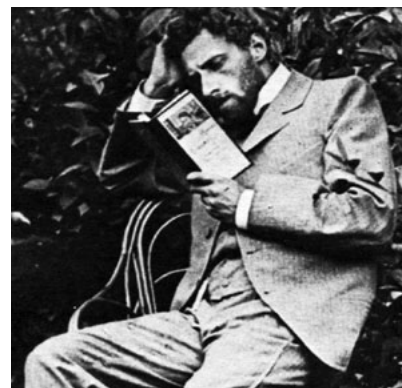
ments and missed two or three rehearsals, further eroding the company's time together. On opening night the actors glued on their moustaches, slipped into whatever garments they had rustled up as costumes and made their entrances. This same protocol had served them well in their previous work and neither Karpov nor the actors saw any reason to deviate from it. The result was that Chekhov's characters seemed trite, banal and laughable.

The Seagull's innovation and complexity stems partly from Chekhov's use of subtext; through seemingly trivial conversations the characters express their loftiest hopes and reveal their most profound fears. Previously, most theatrical dialogue had been more direct, requiring less interpretation by actors and audiences alike. Plays of the era also relied heavily on fast-moving plots, with events cascading systematically towards neatly tied-up endings. *The Seagull*, in comparison, meanders towards an uncertain conclusion. Chekhov also places much of the action offstage (two eventful years pass between the third and fourth acts of *The Seagull*), a choice which represents a departure from most theatrical fare enjoyed by late 19th century audiences. These innovations provide us with hints as to why eight rehearsals proved insufficient; unpacking Chekhov's complex text and finding the appropriate acting style required a rehearsal process as innovative as the play itself.

Fortunately for Chekhov, the play would soon find a theater equal to producing it. Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko formed the Moscow Art Theatre in 1897. Because

of their distaste for the melodramatic theater of their day, they aimed to create more naturalistic work. Stanislavsky, at that point a well-known actor, would in later years become known for his method of acting, which requires performers to experience the same emotions as their characters rather than merely showing outward signs of those emotions. Nemirovich-Danchenko was a writer whose play *The Worth of Life* had beaten out *The Seagull* for a prestigious playwriting award in 1896. Despite his win, Nemirovich-Danchenko sensed that Chekhov's play had more merit than his own. He declared *The Seagull* "the pulse of modern Russian life" and determined to produce it as the last play in the Moscow Art Theatre's first season. Stanislavsky, who was slated to direct the production, admitted to his poor understanding of the play, stating, "I don't know what approach to take to it."

However, Stanislavsky's confusion did not prevent him from diving headlong into the text. Prior to starting rehearsals, he painstakingly created a promptbook or what he came to call a "production score." This detailed every movement



SPECIAL SUPPORT FOR THE SEAGULL

The Goodman thanks the following donors for their special support of Robert Falls' re-envisioned production of Anton Chekhov's masterwork, *The Seagull*:

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[Nemirovich-Danchenko] declared *The Seagull* “the pulse of modern Russian life” and determined to produce it as the last play in the Moscow Art Theatre’s first season.

the actors were to make: wiping sweat from their brows, cleaning their nails, crossing the stage to exit. The score also contained a primitive storyboard, with small drawings indicating the relative positions of the actors in each moment. The goal of this work was to maintain careful control of the mis-en-scène, thereby creating a mood that would guide the audience into the world of the play. Vsevolod Meyerhold, the actor who played Konstantin, described the production years later: “Probably there were individual elements of naturalism but that’s not important. The important thing is that it contained the poetic nerve-center, the hidden poetry of Chekhov’s prose which was there because of Stanislavsky’s genius as a director. Up to

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

In preparation for opening, 26 rehearsals were held, but only 10 were led by Stanislavsky; Nemirovich-Danchenko took the reins for the other sixteen. While Stanislavsky is generally credited with successfully bringing Chekhov’s work to the stage and laying the foundation for much of 20th century theater, history tells a much murkier story. Some scholars argue that Nemirovich-Danchenko, who recognized the merits of the play long before Stanislavsky,

and who helmed many of the rehearsals, deserves far more credit than he is usually given.

The Seagull opened on December 17, 1898. Illness prevented Chekhov from attending, so he didn’t hear the thunderous applause that commenced as soon as the curtain came down. The audience saw the characters’ heartbreaks and desires as truthful rather than hackneyed and the play became the foundation upon which the Moscow Art Theatre was built. Today, it remains one of the leading theaters in the world and produces classics as well as new plays. It is still known for its intensive ensemble-based rehearsal processes. The theater pays homage every day to its Chekhovian roots with its emblem, an abstract image of a seagull in flight. *The Seagull*, meanwhile, has soared into the canon of dramatic literature and onto the stages of the 21st century.



OPPOSITE (left to right): Anton Chekhov, 1903. The Russian actor Vsevolod Meyerhold preparing for his role as Konstantin in the Moscow Art Theatre’s 1898 production of Anton Chekhov’s *The Seagull*. Taken at Pushkino during rehearsals. THIS PAGE (left to right): Konstantin Stanislavsky in 1938. The original Moscow Art Theatre company, 1899.

An Interview with Robert Falls

A few weeks before rehearsals began for *The Seagull*, Goodman Artistic Director Robert Falls talked with Tanya Palmer about his process for preparing to direct the play.

Tanya Palmer: You recently took a trip to Russia to see theater and meet theater professionals. Can you talk about what sparked your interest in Russian theater, and how the work you've seen there is distinct from work that you see in the United States?

Robert Falls: This recent trip to Russia was my first time there in 25 years. The trip that I took 25 years ago—when it was still the Soviet Union and was in the midst of Perestroika—was enormously influential on me, in particular because of my exposure to a director

named Lev Dodin and his work at the Maly Theater in St. Petersburg. His production of *Brothers and Sisters* by Fedor Abramov was probably in the top three productions I've ever seen in my life because of the meticulous, detailed acting. I went back twice over the next year to watch Dodin work; he ran a conservatory for actors as well as his theater company and a lot of the actors who were students became a part the company. Dodin himself had had a teacher who was a student of Stanislavsky's, and so he was working in what I would say was a very strict Stanislavskyan methodology which I really didn't understand or appreciate at the time.

TP: So you didn't really understand the process, but you were intrigued by the effects?

RF: Over the years I've realized that all of us in the Western theater have inherited the work of Stanislavsky, who without a doubt invented modern acting. But I think I confused Stanislavsky's system with Lee Strasberg's Method and the work of any number of American acting teachers who were teaching a sort of watered down or highly subjective version of Stanislavsky's theories and techniques, which I then absorbed as a director and have used fairly successfully throughout my 30-year career. But because of my recent travels throughout

Europe seeing a lot of interesting work I started to question my approach. So about two years ago I began rereading Stanislavsky's books *An Actor Prepares* and *Building a Character*. They've been newly translated by Jean Benedetti and brought together in a volume called *An Actor's Work: A Student's Diary*. It's a brilliant new translation that totally makes clear everything that he was trying to say. I also reread Stanislavsky's autobiography, *My Life in Art*, and started to realize what Stanislavsky was all about—that he was constantly experimenting, that he was not locked into realism. The other thing that happened is that since the fall of the Soviet Union a number of Stanislavsky's papers and Chekhov's letters and journals that were previously unavailable have become public—or, more accurately, unexpurgated.

Stanislavsky and Chekhov were embraced by Stalin as examples of Soviet realism and were held up as the model of Russian theater, much to the horror of Stanislavsky, who lived until 1938. So in the final years of his life, Stanislavsky essentially went into hiding because he did not want to be used as an official artist of the Soviet Union. He turned his apartment into an acting studio and hid out there for about seven years, experimenting with two new approaches to actor training and working on text: the "system of active analysis" and the "system of physical actions." I read about them through a variety of scholarly papers. They were quite fascinating and opened my eyes to what Stanislavsky was trying to do in the rigor of his work, his obsessive pursuit of truth. So it's really been Stanislavsky that I've been excited by and interested in for about the past two or three years. But that then took me naturally to Chekhov since the two of them are



linked forever by the creation of the Moscow Art Theatre and their production of *The Seagull*.

TP: Have you directed Chekhov's work in the past?

RF: Yes—I directed a collection of his short stories adapted by seven American playwrights called *Orchards*, which led to my directing a production that I really loved and is one my favorite things that I've ever done: *Three Sisters* at the Goodman. With this recent study of Stanislavsky I decided to work on *The Seagull* in part to retrace Stanislavsky's work on it. Not imitate it, but try to model it as a way of understanding Stanislavsky and understanding Chekhov. I applied Stanislavsky's "system of active analysis" to some extent in *King Lear* and to a greater extent in *Desire Under the Elms* and even more in *Johnstown Flood*. So it's been a gradual shift of how I work based on this rigorous text analysis. It's a way of really carefully looking at the text and breaking it down into beats and actions and events. I think all of this intensive work on the text liberates the actors because once they get up on their feet, they know exactly what they're doing in a scene.

My intention with this production of *The Seagull* is to give the actors more freedom, which is why the production that I'm intending is stripped down from the large scale operatic work of the past three or four productions I've done for the Goodman. I'm sort of reversing that and going into the Owen to create what I think will be a rich but very intimate production of *The Seagull*.

TP: We've talked a little bit about what initially drew you to *The Seagull*. Now that you've spent all of this time studying the text, what are the things that you



“Over the years I’ve realized that all of us in the western theater have inherited the work of Stanislavsky, who without a doubt invented modern acting.”

—Robert Falls

feel most connected to in the play? What are you most excited about exploring?

RF: It's a play about art and how one approaches art. Virtually everybody in the play has some connection to writing or the theater or acting. And even those that don't make art are rather obsessed with it. I think *The Seagull* is ultimately the greatest play about actors, but it's also a great family play. Those two things are of interest to me. *The Seagull* was the first of Chekhov's plays that I ever read, and, of course, when you're 17 or 18 you completely identify with Konstantin—the tragic artist of the play. But over the years I've continued to read the play—I put *The Seagull* in the category of most plays by Shakespeare or O'Neill, Miller, Williams, Ibsen and Molière—plays you return to throughout your life. I've realized that I've come to understand each of the male characters a little better as I've gotten older. There was a period of time, probably in my 30s, when I really understood Trigorin,

and now that I'm in my 50s I find myself identifying more with Dr. Dorn and Sorin. So it's a play I've grown up with. It's also a play I've seen a lot. I've seen at least a dozen productions of *The Seagull*. But for some reason, while I have seen at least four really brilliant productions of *The Cherry Orchard*, transcendent productions (all of them different, all of them beautiful), I've only seen one really wonderful production of *The Seagull* and that was when I was in college. It was directed by André Gregory, who was one of the most influential and foremost avant-garde directors of the 1960s and 70s. It inspired me to go to this great, great play and explore it in my own personal way.

OPPOSITE: Robert Falls in rehearsal for *A True History of the Johnstown Flood*. ABOVE: Director Robert Falls and cast members of *Johnstown Flood*, several of whom are also in *The Seagull*. Photos by Liz Lauren.

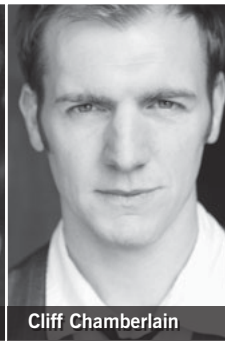
Introducing the Ensemble of *The Seagull*



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When Moscow Art Theatre produced *The Seagull* in 1898, Konstantin Stanislavsky and Vladimir Nemirovich-Danchenko held 26 rehearsals at a time when most companies held only eight or ten. Intensive rehearsal processes became a hallmark of Moscow Art Theatre in the years that followed; the company also assembled a core ensemble who established ongoing working relationships with one another and with the theater. More than a century later, Robert Falls is expanding the boundaries of standard rehearsal processes once again, working for a full seven weeks on Chekhov's intricate play. The time will be spent on a rigorous system of text analysis based on Stanislavsky's methods. Like his Russian predecessors, Mr. Falls emphasizes the importance of the ensemble. He has cast a remarkable group of actors in his intimate, stripped-down production that will give the performers complete freedom to explore Chekhov's characters and the world they inhabit.

THE SEAGULL ARTISTS TALK

SUNDAY, NOVEMBER 7

Post-play discussion after 2PM matinee
Owen Theatre

Join us for a fascinating discussion with Goodman Artistic Director Robert Falls and acclaimed actors Mary Beth Fisher and Francis Guinan as they reveal their passions about this classic yet timeless piece of theater.

Subscribers, donors and students: \$5
General public: \$10

We extend a sincere thank you to Ruth Davee and The Davee Foundation for its special workshop, research and development support for both *The Seagull* and *Candide*.

A Conversation with Mary Beth Fisher

Actress Mary Beth Fisher will be featured as Arkadina in Robert Falls' production of *The Seagull*. A few weeks before rehearsals began, she talked with the Goodman's Lara Ehrlich about her early experiences with Anton Chekhov's masterful play.

Lara Ehrlich: Could you tell us about how you fell in love with *The Seagull* when you were young?

Mary Beth Fisher: I was a junior in high school and I was babysitting for my new neighbors' young infant. Of course this was before cable television, so sports was the only thing on. In my despair I turned to the public television station and it was playing the *Theatre in America* series. It was the Williamstown Theatre Company's production of *The Seagull* with Lee Grant, Frank Langella and Blythe Danner. I had never heard of Chekhov but I sat down and watched it—my mind was completely blown! With my babysitting money I bought my first copy and read *The Seagull* over and over again. I promised myself that one day I would play Nina. And I did—it was my professional debut at The Guthrie Theater.

LE: What was it about *The Seagull* that captivated you?

MBF: I was fascinated because it is about people who know that art is a major part of their lives. I didn't know you could make a living in art; that was a complete revelation to me. I didn't grow up in a family that went to the theater or had music or visual arts in their lives and so this was a major turning point in my education as an actor and as a person.

LE: Before you saw *The Seagull*, what did you think your profession would be?

MBF: I was in the drama club at my school but I thought that it was only an activity. I was really into science and had actually just completed an amazing chemistry course so I thought I might go into chemistry.

LE: Do you identify with the play differently now than when you first read it?

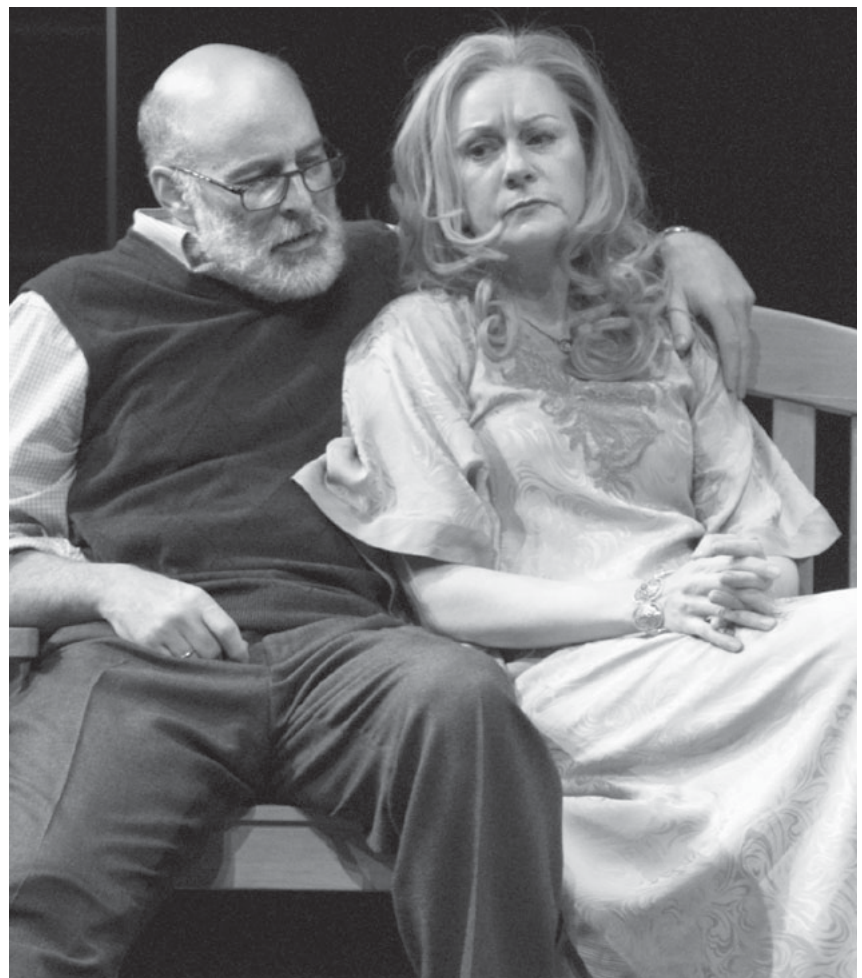
MBF: Absolutely. When I was a teenager I really identified with the angst of the two characters Nina and Konstantin. I took their love affair and their desire to be new wave, cutting edge actors very seriously. I took the point of view of these struggling young people, but now I see the larger picture and can relate to the adult characters. I see their motivations and their desires as deeply

funny—I can't read this play without laughing out loud.

LE: What do you hope audiences take away from the production?

MBF: My hope is that the company, and our production, will allow audiences to be as amazed by Chekhov and his characters as I was as a teenager, and that they find it as profoundly funny as I do now as an adult. It is a very special project and Bob's complete devotion to it will ignite this company's and the audience's passion for it.

To read more of this interview, please visit GoodmanTheatre.org.



RIGHT: Stephen Yoakam and Mary Beth Fisher in *Rock 'n' Roll*. Photo by Michael Brosilow.

An Interview with General Theater Studies Veterans

Elizabeth Gottman and Mershawn Markham spent the summer as teaching assistants in the Goodman's General Theater Studies (GTS) program, a free six-week summer intensive for Chicago-area youth. Both had previously attended the program as students; Mershawn for five years and Elizabeth for two years. During a break from their teaching duties, the two rookie educators talked with the Goodman's Teresa Rende.

Teresa Rende: What brought you back to the program every year?

Mershawn Markham: It was a different element that I got to learn each year—it kept changing. I learned the basics, then I learned the basics plus, then I learned the basics plus plus.

Elizabeth Gottman: I just loved it. You could go and just be you—you didn't have to worry about your clothes, who was going to be there, or who was your friend because everybody was your friend.

TR: What do you think of the changes to GTS over the years?

EG: The students do more writing now. I think after all these years the teaching artists know what works and what doesn't to get people connected. They have the right recipe now; they can focus more on the writing and script work that goes into the show, so the shows just get better and better.

TR: How did you become a teaching assistant?

MM: Since starting GTS I always wanted to go through the entire program and then become a teacher or teaching assistant. I wanted a chance to help the teaching artists and show them all that I have learned over the years. I asked Willa Taylor, the Goodman's Director of Education and Community Engagement, and she was cool with it. That was the best thing in the world for me. I really want to come back next year too!

TR: Would you recommend GTS to other young Chicagoans?

MM: I recommend it even if you're not into theater. This gets you out of your shell; it helps you learn how to think. It also helps you learn how to do. Some people are thinkers and some people are doers; this program allows you to be both. So yes, I would recommend it.

EG: Yes, it's important. Especially now that all you get in school is math, science, math, science, test, test, test, standardized test. No one ever focuses on an artistic outlet. This is an artistic outlet—and they don't force you to act. If you're not an actor you can write, and if you're not this you can do that. It's something you never see in school.

TR: So it's done more than teach people how to act?

MM: Read, write, direct, think, be creative—it teaches you a lot of viewpoints.

EG: And those you can use for everything, not just acting.



LEFT: Elizabeth Gottman and Mershawn Markham.

FIESTAS! 5TH BIENNIAL LATINO THEATRE FESTIVAL

The Goodman's biennial Latino Theatre Festival returned this past July with an unprecedented visit from the premier Cuban theater company Teatro Buendía. For three weeks the Goodman was the place to be to celebrate Latino culture and there were several events to showcase the local and international talent and meet the artists: Women's Night, *The Sins of Sor Juana* Opening Night, the Festival Opening Night and Diversity Night featuring *Charenton*.

1 (l to r) Stacey Reineking Sather (Charter One Bank), Leah Ray (Greater Chicago Food Depository), Kim Jackson (Lawndale Christian Development Corporation) and Elba Aranda-Suh (National Latino Education Institute). 2 Karie Anderson, Susan Weiss, Stacie Frank, Sue Wallace, Goodman Trustee Ruth Ann M. Gillis (Exelon Corporation), Nina Hancock (Hancock & Hancock) and Marsha Serlin (United Scrap Metal). 3 Illinois Governor Pat Quinn with Life Trustee María C. Bechily and Artistic Director Robert Falls. 4 Sponsors for *The Sins of Sor Juana* (front row: l to r) Emeritus Trustee Eugene Zeffren, Tita Zeffren, Emeritus Trustee María E. Wynne, Life Trustee and Past Chairman Sondra A. Healy (Turtle Wax), Resident Artistic Associate Henry Godínez, playwright Karen Zacarías, Charlene Shaw, Linda Nordin, Chairman Patricia Cox, Women's Board member Linda Krivkovich, Life Trustee María C. Bechily, Pastora San Juan Cafferty (back row: l to r) Virginia Ojeda, Trustee M. Ann O'Brien, Lisa White, Robert Shaw, Thomas Barrat, Trustee Sherry S. Barrat (Northern Trust), Goodman Secretary and Women's Board member Susan J. Wislow, Bruce DeViller, Denis Healy, Trustee J. Randall White, Rett Sotherly and Vice President Joe Calabrese (Harris myCFO). 5 Chairman Patricia Cox, Isabel Lange and the Cónsul General of México Ambassador Manuel Rodríguez-Arriaga. 6 Laverne McCartney Knighton (Target Corporation) and *The Sins of Sor Juana* director Henry Godínez. 7 Trustee Rodrigo A. Sierra, State Representative María Antonia Berrios, Resident Artistic Associate and Curator of the Latino Theatre Festival Henry Godínez and Trustee Jaime Viteri. 8 Terry Scrogum (Illinois Arts Council) and Michelle T. Boone (The Joyce Foundation). 9 Susan Hughes (AAR Corp.) and Peter McLiverty. Photos by Abby McKenna.



The festival would not have been possible without the generosity and commitment of our donors. We wish to thank the following sponsors for their support.

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Season Opening Celebration featuring
Candide

SUNDAY, SEPTEMBER 26, 2010

COCKTAILS AND DINNER AT 5:30PM
 The Modern Wing at the Art Institute
 of Chicago

PERFORMANCE OF CANDIDE AT 8:00PM
 Goodman Theatre

For information and tickets: KatieFrient@GoodmanTheatre.org or 312.443.3811 ext.586

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 MUSIC BY LEONARD BERNSTEIN
 BOOK ADAPTED FROM VOLTAIRE BY HUGH WHEELER
 LYRICS BY RICHARD WILBUR
 ADDITIONAL LYRICS BY STEPHEN SONDHEIM, JOHN
 LATOUCHE, LILLIAN HELLMAN, DOROTHY PARKER
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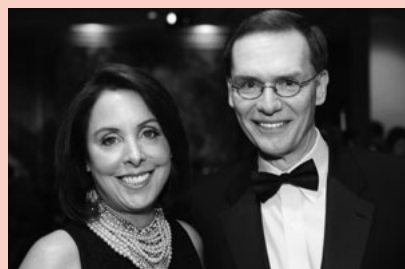
HENRY GODINEZ APPOINTED TO ILLINOIS ARTS COUNCIL

Governor Pat Quinn appointed Goodman Resident Artistic Associate Henry Godinez as a member of the Illinois Arts Council. Governor Quinn announced the honor at the opening night dinner for *The Sins of Sor Juana*. Godinez joins the Council of 21 private citizens chosen for their demonstrated commitment to the arts, and are charged with developing the state's public arts policy and fostering quality culturally diverse programs.

GALA ATTENDEES FELL IN LOVE WITH HEATHER HEADLEY

On May 22, over 550 guests gathered at The Fairmont Chicago for the Goodman's signature gala. Not only was it a great party, but the event raised more than \$650,000 to support the Goodman's Education and Community Engagement programs.

A sincere thank you to our Gala Chair Cynthia E. Levin and our Trustee Corporate Chairs Joe Calabrese, Lester N. Coney, Ruth Ann M. Gillis, Brett J. Hart and Rodrigo A. Sierra. Additional recognition goes to our Sponsor Partners Allstate, Sharon and Charles Angell, Joan and Robert Clifford, Patricia Cox, Ellen and Paul Gignilliat, Sondra and Denis Healy/Turtle Wax, Inc. and Alice and John J. Sabl. We are also grateful to American Airlines, the Exclusive Airline of Goodman Theatre, for their generous support of our events throughout the year.



ABOVE (top to bottom, left to right): Goodman Theatre Chairman Patricia Cox and Executive Director Roche Schuller. Photo by Liz Lauren.

Goodman Life Trustee and Past Chairman Sondra A. Healy and husband Denis with Gala performer Heather Headley. Photo by Abby McKenna.

Robert Clifford, Women's Board President and Trustee Joan Clifford, Goodman Secretary Susan J. Wislow and Bob Wislow. Photo by Liz Lauren.

Gala Chair Cindy Levin with husband Marc Levin. Photo by Liz Lauren.

Goodman Trustee Patty VanLammeren (Allstate) and Marc Jackson. Photo by Liz Lauren.

CANDIDE

In the Albert
SEPTEMBER/OCTOBER

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
						9/17 PREVIEWS 8:00pm	9/18 8:00pm
2:00pm 7:30pm	9/19	9/20	9/21	9/22 7:30pm	9/23 7:30pm	9/24 8:00pm	9/25 8:00pm
2:00pm	9/26 OPENING 7:00pm	9/27	9/28	9/29 7:30pm	9/30 2:00pm 7:30pm	10/1 8:00pm	10/2 8:00pm
2:00pm 7:30pm	10/3	10/4	10/5	10/6 7:30pm	10/7 2:00pm 7:30pm	10/8 8:00pm	10/9 2:00pm 8:00pm
2:00pm 7:30pm	10/10	10/11	10/12 7:30pm	10/13 7:30pm	10/14 2:00pm 7:30pm	10/15 8:00pm	10/16 2:00pm 8:00pm
2:00pm	10/17	10/18	10/19 7:30pm	10/20 7:30pm	10/21 7:30pm	10/22 8:00pm	10/23 2:00pm 8:00pm
2:00pm 7:30pm	10/24						

THE SEAGULL

In the Owen
OCTOBER/NOVEMBER

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
							10/16 PREVIEWS 8:00pm
2:00pm 7:30pm	10/17	10/18	10/19	10/20 7:30pm	10/21 7:30pm	10/22 8:00pm	10/23 8:00pm
2:00pm 7:30pm	10/24 OPENING 7:00pm	10/25	10/26	10/27 7:30pm	10/28 7:30pm	10/29 8:00pm	10/30 2:00pm 8:00pm
2:00pm 7:30pm	10/31	11/1 7:30pm	11/2 7:30pm	11/3 7:30pm	11/4 7:30pm	11/5 8:00pm	11/6 2:00pm 8:00pm
2:00pm	11/7	11/8 7:30pm	11/9 7:30pm	11/10 7:30pm	11/11 7:30pm	11/12 8:00pm	11/13 2:00pm 8:00pm
2:00pm 7:30pm	11/14						

A CHRISTMAS CAROL

In the Albert
NOVEMBER/DECEMBER

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
						11/19 PREVIEWS 8:00pm	11/20 2:00pm 8:00pm
2:00pm 6:30pm	11/21	11/22	11/23 7:30pm	11/24 7:30pm	11/25 Thanksgiving	11/26 8:00pm	11/27 2:00pm 8:00pm
2:00pm 6:30pm	11/28 OPENING	11/29	11/30 NOON	12/1 NOON	12/2 NOON 7:30pm	12/3 8:00pm	12/4 2:00pm 8:00pm
2:00pm 6:30pm	12/5	12/6	12/7	12/8 NOON 7:30pm	12/9 NOON 7:30pm	12/10 8:00pm	12/11 2:00pm 8:00pm
2:00pm 6:30pm	12/12	12/13	12/14 NOON 7:30pm	12/15 7:30pm	12/16 7:30pm	12/17 8:00pm	12/18 2:00pm 8:00pm
2:00pm 6:30pm	12/19	12/20	12/21	12/22	12/23	12/24	12/25 Christmas
2:00pm 6:30pm	12/26	12/27	12/28 2:00pm 7:30pm	12/29 7:30pm	12/30 2:00pm 7:30pm	12/31 2:00pm	

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ONSTAGE



Photo of Larry Yando by Brian Warling. Design/direction: Kelly Rickert.

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—Chicago Sun-Times

Charles Dickens’

A Christmas Carol

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GOODMAN

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