

THE BOOK OF JOSEPH

30TH CHICAGO
SHAKESPEARE THEATRE
on navy pier

Contents

“Experience is a jewel,
and it had need be so,
for it is often purchased
at an infinite rate.”

—*The Merry Wives of Windsor*



Chicago Shakespeare Theater
800 E. Grand on Navy Pier
Chicago, Illinois 60611

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ABOVE: Sean Fortunato;
photos by Bill Burlingham.
Letters and archive
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the Hollander family.

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*Scholar Stuart Sherman explores the
intertwining stories in The Book of Joseph.
Part of the John W. and Jeanne M. Rowe
Inquiry and Exploration Series.*



“O earth, I will
befriend thee.”
—W.S.

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Welcome



DEAR FRIENDS,

On the heels of our citywide, international festival, Shakespeare 400 Chicago, Chicago Shakespeare Theater isn't settling down any time soon. This spring, we're bursting at the seams.

Developed through the Theater's new play initiative, the world premiere production, *The Book of Joseph*, shares the Hollander family's story of love and redemption. Shakespeare's charming comedy, *Love's Labor's Lost*, reunites Chicago audiences with the directorial genius of Marti Maraden—the former artistic director of Canada's Stratford Festival. And, throughout the spring, *Short Shakespeare! Romeo and Juliet*, Chicago Shakespeare's abridged production of the beloved tale of star-crossed lovers, will perform for 40,000 students both on Navy Pier and on tour across the Midwest. This range of work is emblematic of our 30th Anniversary Season: a bold collection of inspiring productions, all driven by the ambitious spirit of Shakespeare.

Beyond our stages, we have a revolutionary expansion underway. You may have noticed construction next door as you entered the Theater today. In a matter of months, we will unveil our new performance space to Chicago and the world—The Yard at Chicago Shakespeare. A theater like no other, The Yard will house mobile seating “towers” that create dynamic theatrical configurations ranging from 150 to 850 seats. As a complement to our existing two theaters, this new indoor performance venue will offer the leading theater artists of the world a state-of-the-imagination venue that will inspire bold interpretations of classical texts, musicals and family programming. It will also bring our audiences a great array of international programs and more service to students each season.

We hope you enjoy the production today, and that we see you back soon for this special 30th Anniversary Season! ■

Barbara Gaines
Artistic Director
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About CST

CST is a global theatrical force, known for vibrant productions that reflect Shakespeare's genius for storytelling, language and empathy for the human condition. Throughout 2016, CST spearheaded the international arts and culture festival, Shakespeare 400 Chicago, a yearlong, citywide celebration of the playwright's 400-year legacy. Under the leadership of Artistic Director Barbara Gaines and Executive Director Criss Henderson, CST is dedicated to creating extraordinary productions of classics, new works and family programming; to unlocking Shakespeare's work for educators and students; and to serving as Chicago's cultural ambassador through its World's Stage Series. CST serves as a partner in literacy to Chicago Public Schools, working alongside English teachers to help struggling readers connect with Shakespeare in the classroom. His words are brought to life on stage for 40,000 students from across the Midwest every year. Each summer, 30,000 families and audience members of all ages welcome the free Chicago Shakespeare in the Parks tour into their neighborhoods across the far north, west and south sides of the city. Reflecting the global city it calls home, CST is the leading producer of international work in Chicago, and has toured its plays to Africa, Asia, Australia, Europe, Canada/North America and the Middle East.

CST is proud to take an active role in empowering the next generation of literate, engaged cultural champions and creative minds. The Theater's tradition of excellence and civic leadership has been honored with numerous national and international awards, including the Regional Theatre Tony Award, three Laurence Olivier Awards and eighty-five Joseph Jefferson Awards. CST's work with Chicago Public School students and teachers was recognized by the White House in 2014 with the National Arts and Humanities Youth Program Award. Among its many international engagements, CST participated in the Royal Shakespeare Company's 2006 Complete Works Festival and was selected to represent North America at the Globe to Globe festival as part of London's 2012 Cultural Olympiad. ■

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♦in memoriam

On the Boards



Beginning April 15, the Oscar-winning romantic comedy about the rough-and-tumble life of a young William Shakespeare and his Chamberlain's Men, *Shakespeare in Love*, returns to its rightful home—the stage. Based on the screenplay by the accomplished playwright Tom Stoppard and Mark Norman, this adaptation immerses the audience in the playwright's everyday world—imagining the unexpected people and places that inspired one of the greatest love stories of all time. After a successful production on London's West End, this highly anticipated Chicago premiere will be staged by multiple Jeff Award-winner and Chicago Shakespeare favorite Rachel Rockwell, who most recently had a celebrated run of *Ride the Cyclone* at the MCC Theater in New York.



After its five-week run for student and family audiences at Chicago Shakespeare's home on Navy Pier this winter, *Short Shakespeare! Romeo and Juliet* will set out in April for another five weeks—this time on tour to urban, suburban and rural schools across the Midwest. The Short Shakespeare! tour, comprised of a cast of thirteen, a tour manager and a crew of seven, expands the impact of the Theater's education program by bringing professional productions directly into schools as a dynamic complement to classroom study. These tours extend the reach of the education program to students not able to make a field trip to Theater in Chicago. All told, the student abridgment of *Romeo and Juliet* will serve 40,000 students at the theater and at twenty-five area schools this spring.



Following a year of celebration citywide, Shakespeare 400 Chicago is now part of Chicago's cultural history. Over 1.1 million people participated in 863 events, presented by 60 partner organizations across 231 locations in the city. Performers from twelve countries visited Chicago to present Shakespeare's work in eleven languages, traveling 116,112 miles—almost six times the circumference of the globe—to get here. Shakespeare 400 Chicago shined a spotlight on to how Chicago Shakespeare's "resident" playwright's work resonates with modern art-makers and audiences alike. While this landmark year has concluded, Chicago Shakespeare Theater's spirit of innovation and the community partnerships that fueled the festival will continue to grow for years to come.



In an effort to make its facility and performances accessible to all patrons, Chicago Shakespeare Theater developed its "Access Shakespeare" program. These Access performances feature touch tours, American Sign Language interpretation, open captioning and audio description. If you are interested in, or know of someone whose experience at Chicago Shakespeare would be enhanced by these services, visit www.chicagoshakes.com/access to learn more. Under the leadership of Jason Harrington in the Education Department and Rachael Swann in Guest Services, Chicago Shakespeare now provides services to patrons with disabilities at more performances, including a wider variety of productions, than ever before.

From left: Courtyard Theater; Battle of the Bard competitors; Jason Harrington. photos by Daniel Ribar and James Steinkamp, Steinkamp Photography.

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stuck on the El or relaxing at home,
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30TH CHICAGO
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on navy pier **THEATER**

Developing New Works



As Chicago Shakespeare's Creative Producer, I have the privilege of honoring the genius of our eponymous playwright by supporting and developing the work of audacious and brilliant living writers. Whether a hip-hop adaptation of Shakespeare's *Othello*, a musical retelling of a classic Jane Austen novel or a new play exploring untold family secrets through a treasure trove of swastika-stamped letters, CST embraces the varied challenges of bringing a myriad of stories to theatrical life.

As with *The Book of Joseph*, our process often starts with a commission, where we engage a writer to create the play and then support that creative process through a series of developmental readings, workshops and residencies. Throughout, I have the opportunity to develop an intimate relationship with the piece, working closely with the playwright and often the director to provide an objective eye and to ask key questions about dramaturgy—in other words, how the story unfolds, and how the characters find their voice in the telling of it. As the project evolves, we surround the process with other artists—designers, directors, performers—who help illuminate that dramaturgy, and we guide resources where they can be most helpful in the realization of the writer's vision.

Bringing a play to production on our stage is an important step in CST's commitment to the work, but beyond our initial production we champion the future life of each piece, leveraging our network of relationships in hopes of identifying the show's next step. Most recently, both *Ride the Cyclone* and *Othello: The Remix* finished critically acclaimed runs off-Broadway, and our musical adaptation *Sense and Sensibility* moved to The Old Globe in San Diego under Barbara Gaines's exquisite direction.

You, our audience, are a key partner in the development of new work like this, the world premiere of Karen Hartman's *The Book of Joseph*, a project we've supported and nurtured over the last four years. As a play that engages with a history now nearly seventy years old, it contains extraordinary contemporary resonance. It is that opportunity to always be expanding and exploring our dialogue with you that gives me the greatest thrill in my work.

Thank you for being with us, and we look forward to seeing you at the Theater again. ■

Rick Boynton
Creative Producer

Chicago Shakespeare's home on Navy Pier is expanding in exciting ways. Just outside our doors, a crescent-shape structure is taking shape—*connecting our existing two theaters to a third, innovative, year-round, performance venue, The Yard.*

With its *innovative, flexible seating configurations*, this new theatrical platform can adapt to a wide range of artistic visions, with the potential to surprise patrons on every visit.

Our *three-theater campus* will enable us to offer more productions, extend runs of successful shows and double our service to students.



▲ OUR CURRENT THEATERS ▼



Underneath the existing white tent, The Yard is currently being enclosed with steel and the *fully-enclosed roof* is coming together.

The Yard



OPENS FALL 2017
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www.chicagoshakes.com/yard



Meanwhile, a *six-inch layer of concrete* is being poured on top of the steel deck and that forms The Yard's floor.

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on navy pier

A Conversation with Richard Hollander and Barbara Gaines

Visit chicagoshakes.com to explore more ideas and stories behind the art on CST's stages.

Artistic Director Barbara Gaines and Richard Hollander, whose family story is brought to the stage in this world premiere, discuss *The Book of Joseph*.

Why was—and is—the telling of your family's story so imperative to you? What about the sharing of this story matters?

Richard Hollander: To me, the word is legacy. Nothing is more important to me than to leave my children and grandchildren memories and values. *The Book of Joseph* memorializes family memories and is all about instilling values.

Barbara Gaines: Theater is all about telling stories. It's been about telling stories since humans could communicate through words. The chaos of normal life is put into a kind of order through theater, and the chaos of life can weave itself into art. The grief of many people is woven into art, and so it helps all of us.

For each of you, what is the single most important idea that you want audiences to keep thinking about after seeing the Hollander family's story? (And has that "big idea" shifted for you along the way?)

RH: The briefcase I discovered in my parents' attic was very real. The briefcase is also a powerful metaphor. Every family and every person has stories and unresolved issues that have been intentionally or unintentionally locked away. Hopefully, the play will inspire the audience to open their "briefcases."



Artistic Director
Barbara Gaines



Every Day Lasts a Year
Co-editor
Richard Hollander



BG: There are so many lessons to be learned—about family life and silences, about having the courage to excavate not only your family's interior landscape but also your own. Telling a story can free you from the burden of that story.

The moment that you opened the suitcase, what did you feel? What did you imagine?

RH: One does not have to read Polish or German to know the contents of the letters. I only had to look at the swastikas stamped on the envelopes to know the letters were from a family I never knew. I couldn't help but see a parallel between my father having lost his family in war and the violent and simultaneous deaths of my parents.

What have you learned about your family that you didn't know? About yourself?

Telling a story can free you from the burden of that story.

RH: It is gratifying, reassuring, and comforting when one's image and assumptions about parents are reinforced. All the letters and documentation of my father's life before I was born validated the extraordinary qualities I always believed he possessed. The passionate words exchanged between my parents confirmed everything I knew about their marriage.

Richard, in the letter you wrote to our audiences, you used the word "boundaries" to refer to the experience between generations. Can you say more about that word, and why it carries such meaning for you?

RH: One of the themes in *The Book of Joseph* concerns deception between father and son—the questions never asked and the answers never given. Unlike the customary use of deception, this deception between father and son was based on mutual love. Parent and child were protecting the emotions of the other. Those boundaries were only broken upon the discovery of the briefcase. ►►



I feel an overwhelming sense of pride in my father.

BG: One of the great lessons we learn from the Hollanders is that only through transparency can we have more empathy, to stop judging others and feel for them. When those boundaries are broken down, when you can step over that line—into empathy—that’s what empathy is, isn’t it? It’s a true submersion into the other person’s pain or life. It’s rare.

How did a quote from your grandmother’s letter, “every day lasts a year” become your book’s title?

RH: That one phrase transports me to the ghetto in Kraków. Her words depict the excruciating passage of time waiting for the food that may not come; for exit visas that never arrive; for that inevitable and frightful pounding on the door by Nazi stormtroopers—the wait for rescue and salvation.

What difference has the process of living in this story made to each of you?

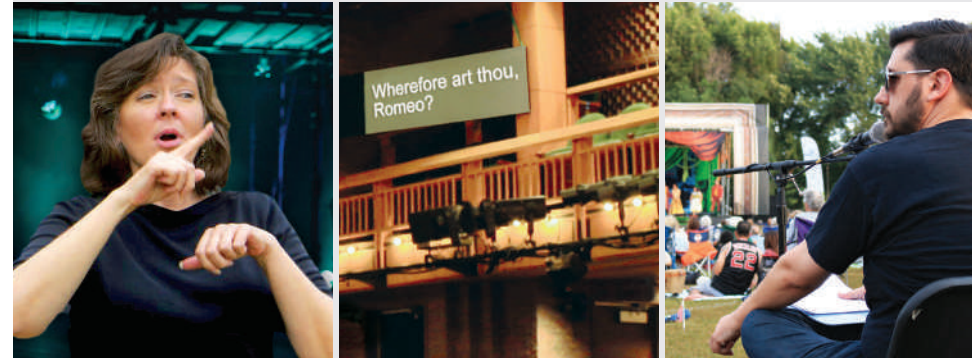
RH: I feel connected to a family that perished. I feel an overwhelming sense of pride in my father. And, I am far better able to place life’s daily annoyances and issues in perspective.

BG: I’ve come to understand that our ancestors are so much closer to us than we think. Getting to know the people who perished in this family, it was impossible not to fall in love with them—with all the frailties of all of our families, all the petty annoyances, all those things that happen around a family table over a lifetime. I don’t know if I’ve ever before felt so close to my ancestors whom I’ve never met. My family has been here in America for many, many years, and I don’t know anything about the people who first came here, generations before me. In the Hollanders’ letters, they become so real, so human, and it’s impossible not to transfer that feeling to *my* relatives, to all those people generations back that I would like to say thank you to. Thank you for whatever journey you were on. Through all your sacrifices, through your spirit of adventure, through your pain, through your successes, that’s why I am here now. ■

Previous page: Adam Wesley Brown and Francis Guinan in rehearsal
This page: Barbara Gaines and Karen Hartman in rehearsal; photos by Liz Lauren

“WELCOME, GOOD FRIENDS”

—HAMLET, II, ii



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based on the life of Joseph A. Hollander & his family



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presents

THE BOOK OF JOSEPH

by **KAREN HARTMAN**

based on the life of Joseph A. Hollander and his family

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SCOTT DAVIS

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directed by **BARBARA GAINES**

The author expresses deep gratitude to the Hollander and Spitzman families, particularly
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There will be one 15-minute intermission.

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Cast *(in order of appearance)*

Richard Hollander

Joseph Hollander

Berta Hollander

Dola Stark

Mania Nachtigall

Salo Nachtigall

Klara Wimisner

Genka Wimisner

Lusia Wimisner

Felicja Hollander

Young Arnold Spitzman

Court Officer

Court Interpreter

Stanley Diana

Craig Hollander

Vita Fischman

Miss Blaustein

Arnold Spitzman

Iris Spitzman

FRANCIS GUINAN*

SEAN FORTUNATO*

GLYNIS BELL*

PATRICIA LAVERY*

AMY J. CARLE*

RON E. RAINS*

GAIL SHAPIRO*

BRENANN STACKER

MIKEY GRAY

GAIL SHAPIRO*

BRENANN STACKER

RON E. RAINS*

AMY J. CARLE*

RON E. RAINS*

ADAM WESLEY BROWN*

PATRICIA LAVERY*

GLYNIS BELL*

RON E. RAINS*

AMY J. CARLE*

Understudies never substitute for listed players unless a specific announcement is made at the time of the performance: Chris Amos* for *Joseph Hollander*; Jenny Avery for *Mania Nachtigall/Court Interpreter/Iris Spitzman, Klara Wimisner/Felicja Hollander*; Jeffrey Baumgartner* for *Richard Hollander, Salo Nachtigall/Court Officer/Stanley Diana/Arnold Spitzman*; Dana Glynn for *Lusia Wimisner*; Mikey Gray for *Genka Wimisner/Young Arnold Spitzman*; Delia Kropp for *Berta Hollander/Miss Blaustein*; Sarah Raznann for *Dola Stark/Vita Fischman*; and Kyle Whalen for *Craig Hollander*.

*denotes member of Actors' Equity Association.

Playgoer's Guide

US WARTIME IMMIGRATION

In the late 1930s and early 1940s as waves of people fled Nazi-occupied Europe, the United States government had no established refugee policy. Instead, the US was operating on immigration quotas set in 1924 that did not reflect the influx of immigrants due to the changing political landscape—and resulted in thousands of refugees being kept on waiting lists. Further complicating matters, in 1931 President Herbert Hoover issued a mandate that the country would accept only those immigrants who could prove that they would not be a “public charge,” or otherwise burden society—an order disqualifying all but the wealthiest of refugees. Such isolationist rhetoric, along with widespread fear resulting from the Great Depression, developed strong anti-immigration sentiments among the American populace.

As Nazi Germany became a greater threat to America and it was evident that the nation would soon be at war, the government feared that spies and saboteurs would enter the country disguised as refugees. As a result, it became all but impossible for refugees to enter the country. It was not until 1944 that President Franklin Delano Roosevelt—under intense pressure from cabinet secretaries, Jewish leaders and First Lady Eleanor Roosevelt—founded the War Refugee Board to begin addressing the immigration crisis facing a world ravaged by conflict.

OCCUPATION OF KRAKÓW

Kraków, Poland has been home to Jewish residents since the early thirteenth century. By the time of the 1931 Census (as reported in 1936)—the last before the outbreak of War World II—Jews accounted for approximately one quarter of the city's total population. Following the invasion of western Poland by Nazi forces in September 1939, approximately 20,000 additional Jews flocked from the countryside to Kraków in hopes of finding safety. Under the occupation, Jews were used as forced labor for public duties such as street sweeping and garbage collection. Wealthier families were able to pay fees to avoid such tasks, but were forced still to distinguish themselves with armbands and badges, register all property and assets and adhere to strict travel restrictions and curfews. By late October, most of Poland, including Kraków, was under Nazi rule.

The Nazi government established a Jewish ghetto in March 1941—not in the centuries-old Jewish Quarter of Kraków, but along the railroad tracks to the south of the city center. The approximately 15,000 Jews allowed to remain in the city were forced to move in to the newly established ghetto and an estimated 3,000 rooms; roughly four families were assigned to each apartment.

Once relocated, Jews were forbidden to travel beyond the concrete and barbed wire barriers demarcating the ghetto, and were forced to work in factories manufacturing products for the Third Reich. This urban labor regime expanded to include labor camps on the outskirts of town; where families were separated and forced to work in fields, quarries and textile plants. Two years after the Kraków Ghetto's establishment, Nazi commanders ordered its liquidation. By March 1943, the estimated 10,000 residents who remained in the ghetto had been executed in the streets, or transported to nearby labor camps or death centers. ■

WHAT IS REAL?

The Kraków letters, court transcripts and the elderly Arnold Spitzman's language are excerpted directly from documentary material. The Kraków letters are published in *Everyday Lasts a Year*, edited by Christopher Browning, Richard Hollander and Nechama Tec.



For a closer look at the letters, photos and documents that inspired *The Book of Joseph* visit www.chicagoshakes.com/joseph

The Book of Joseph takes place from 1939 through 1945, and in the early twenty-first century.

Profiles



GLYNIS BELL (*Berta Hollander/Miss Blaustein*) makes her Chicago debut at Chicago Shakespeare Theater. Broadway credits include: *Therese Raquin*, *The Winslow Boy*, *Harvey* and *Light Up the Sky* (Roundabout Theatre Company); the revival of *Amadeus* with David Suchet; *Looped* with Valerie Harper; and *My Fair Lady* with Richard Chamberlain, among others. Ms. Bell toured with *The Vagina Monologues* and John Houseman's Acting Company. Regional credits include productions with: The Repertory Theatre of St. Louis, Cincinnati Playhouse, TheaterWorks, Pittsburgh Public Theater, The Humana Festival and numerous productions of Shakespeare plays at the Folger Theatre. Television credits include: all three incarnations of *Law & Order*, *Mercy*, *Loving* and *The Time of Your Life*. Ms. Bell received her MFA from the Academy of Dramatic Art.



ADAM WESLEY BROWN (*Craig Hollander*) returns to Chicago Shakespeare Theater, where his credits include: *The Tempest*, *Julius Caesar* and *Henry VIII*. Other Chicago credits include *Long Way Go Down* (Jeff Award Nomination - Best Actor, Jackalope Theatre Company) and *Big Shoulders Festival* (American Theatre Company). Broadway credits include *Once*. Regional credits include: *Rosencrantz & Guildenstern Are Dead* (Helen Hayes Award Nomination - Best Actor), *A Midsummer Night's Dream* (Folger Theatre); and *A Christmas Carol* (Actors Theatre of Louisville). Mr. Brown released his debut album *Adam Wesley Brown: Live at Bowery Poetry* on iTunes.



AMY J. CARLE (*Mania Nachtigall/Court Interpreter/Iris Spitzman*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Wonderful Town*, *The Sins of Sor Juana*, *Rock 'N' Roll*, *Desire Under the Elms* (Goodman Theatre); *The Book Thief*, *The Internationalist*, *Animals Out of Paper*,

Sex with Strangers, *Hedda Gabler* (Steppenwolf Theatre Company); *North China Lover*, *Bengal Tiger at the Baghdad Zoo*, *Peter Pan*, *Trust* (Lookingglass Theatre Company); *Season's Greetings* (Northlight Theatre); *Orlando* (Court Theatre); *Chapter Two* (Windy City Playhouse); *Luce* (Next Theatre); *Gideon's Knot* (Profiles Theatre); *Refuge* (CollaborAction); *SubUrbia*, *The Lights*, *Ecstasy*, *WAS* and *The Planets* (Roadworks Productions). National tour credits include *The Vagina Monologues*. Regional credits include: *The Profane* (Chautauqua Theatre Company); *Fully Committed*, *The Diary of Anne Frank* (Madison Repertory Theatre); *Or* (Forward Theater); and *Morning Star* (Kansas City Repertory Theatre). Television credits include: *Boss* (STARZ), *Chicago Code* (FOX), *Law & Order*, *Chicago Fire*, *Chicago Med* and *CRISIS* (NBC). Film credits include *Who Gets the Dog?* Ms. Carle teaches at Vagabond School for the Arts and coaches privately.



SEAN FORTUNATO (*Joseph Hollander*) returns to Chicago Shakespeare Theater, where he has appeared in over twenty productions, including: *King Charles III*, *Pericles*, *Cyrano de Bergerac*, *The School for Lies*, *Sunday in the Park with George* and *Timon of Athens*. Other Chicago credits include: *Death of a Streetcar Named Virginia Woolf*, *The Diary of Anne Frank*, *Hedda Gabler*, *The Real Thing*, *Travels with My Aunt*, *Rosencrantz and Guildenstern Are Dead* (Writers Theatre); *2666*, *Measure for Measure* (Goodman Theatre); *M. Butterfly* (Court Theatre); and productions with Northlight Theatre, Theatre at the Center, TimeLine Theatre, Drury Lane Theatre, Marriott Theatre, Remy Bumppo Theatre Company and About Face Theatre. Regional credits include productions with: The Old Globe, Intiman Theatre, The Duke on 42nd Street and twelve seasons with Peninsula Players Theatre, where he played George in *Sunday in the Park with George*. Film and television credits include: *The Merry Gentleman* directed by Michael Keaton and *Chicago PD*. Mr. Fortunato has received five Joseph Jefferson Award nominations and an After Dark Award. He will be seen next as the Emcee in *Cabaret* at Theatre at the Center.



MIKEY GRAY (*Lusia Wimisher/Movement Captain*) makes her Chicago debut at Chicago Shakespeare Theater. Other theatre credits include: *How to Eat the Thing That Eats You* (Dixon Place); *12 Incompetent Men and Women* (Edinburgh Fringe Festival); *A Christmas Carol* (McCarter Theatre); and *To Kill a Mockingbird* (Passage Theatre). Television credits include *Chicago PD* (NBC). Current training includes The Protégé Program (Shattered Globe Theatre). Ms. Gray received her BA from Bard College with a conservatory semester at the National Institute of Dramatic Art in Australia.



FRANCIS GUINAN (*Richard Hollander*) makes his Chicago Shakespeare Theater debut. He is a member of the Steppenwolf Theatre Company Ensemble and has appeared there in over forty productions. Other Chicago credits include: *White Guy on the Bus* (Northlight Theatre); *A Guide for the Perplexed* (Victory Gardens Theater); *Do the Hustle* (Writers Theatre); *Goldfish* (Route 66 Theatre); and *One Man, Two Guvnors* (Court Theatre). Broadway credits include: *August: Osage County*, *The Grapes of Wrath* and *As Is*. Film credits include: *Abundant Acreage Available*, *The Last Airbender*, *Pizza Night* and *Typing*. Television appearances include regular roles in *The Exorcist*, *Boss* and *Eerie, Indiana*.



PATRICIA LAVERY (*Dola Stark/Vita Fischman*) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Dead Man Walking* (Piven Theatre Workshop); *Top Girls* (Arc Theatre); *A Christmas Carol* (Goodman Theatre); and *Enfrascada* (16th Street Theater). Regional credits include productions with Weston Playhouse in Vermont. Film credits include *Maid in Manhattan*. Ms. Lavery received a BFA in musical theatre from University of Michigan and an MFA in acting from DePaul University.



RON E. RAINS (*Salo Nachtigall/Court Officer/Stanley Diana/Arnold Spitzman*) returns to Chicago Shakespeare Theater, where his credits include: *The Tempest*, *Pinocchio*, *A Midsummer Night's Dream* and *Romeo and Juliet*. Other Chicago credits include: *Billy Elliott* (Drury Lane Theatre); and a number of productions at the Goodman Theater, including eight seasons as Bob Cratchit in *A Christmas Carol*. Mr. Rains has also appeared in productions with Steppenwolf Theatre Company, TimeLine Theatre Company, Northlight Theatre, Writers Theatre, Royal George Theatre, Marriott Theatre and the Chicago Theatre. He is a company member of Erasing the Distance, an arts organization shedding light on issues of mental health through theater. Online, Mr. Rains is *The Onion's* head film critic under the nom de plume "Peter K. Rosenthal."



GAIL SHAPIRO (*Klara Wimisher/Felicia Hollander*) makes her Chicago Shakespeare Theater debut. A native Chicagoan, Ms. Shapiro returned to her hometown after living in Los Angeles for fourteen years. She was a resident artist with A Noise Within, performing classics in repertory for eleven years. Other regional credits include productions with South Coast Repertory, San Jose Repertory Theatre and Steppenwolf Theatre Company. Roles include: Lisette in *The Game of Love and Chance*, Isabell in *Sidney Bechet Killed a Man*, Barbara in *Major Barbara*, Marjorie in *The Country Wife*, Imogen in *Cymbeline* and Edith Frank in *The Diary of Anne Frank*. Ms. Shapiro is a graduate of University of Illinois and The Yale School of Drama, and is currently a Senior Lecturer of Acting at Northwestern University. She is also the recipient of the LA Drama Critics Circle's Nathalie Schaefer Award.



BRENANN STACKER

(Genka Wismisner/Young Arnold Spitzman) makes her Chicago Shakespeare Theater debut. Other Chicago credits include: *Airline Highway* (Steppenwolf Theatre Company); *Look, we are breathing* (Rivendell Theatre Ensemble); *Bedroom Farce* (Eclipse Theatre Company); and *Under Construction* (Jackalope Theatre Company). Regional credits include productions with Williamstown Theatre Festival and Double Edge Theatre. Film and television credits include: *Easy* (Netflix), *Sirens* (USA Network), *Banana Season*, *Washed and Everything Is Going to Be Fine*. Ms. Stacker is a graduate of Tufts University, the O'Neill National Theater Institute, the St. Petersburg Theatre Academy and The School at Steppenwolf.

KAREN HARTMAN

(Writer) has four productions of three world premieres this season: *The Book of Joseph* (Chicago Shakespeare Theater); *Roz and Ray* (Victory Gardens and Seattle Repertory Theater - Edgerton New Play Prize winner); and *Project Dawn* (People's Light, Malvern, PA - NEA Art Works Grant). Her play *Goldie, Max, and Milk* premiered at Florida Stage and the Phoenix Theatre, and was nominated for the Steinberg and Carbonell Awards. Other works include: *Gaza Rehearsal* (Victory Gardens Ignition Festival); *Goliath* (Dorothy Silver New Play Prize); *Gum, Leah's Train, Going Gone* (NEA New Play Grant); *Girl Under Grain* (Best Drama in NY Fringe); *Wild Kate*, *ALICE: Tales of a Curious Girl* (Music by Gina Leishman, AT&T Onstage Award); *Troy Women* and *MotherBone*, score by Graham Reynolds (Frederick Loewe Award). New York credits include productions with: Women's Project Theater, National Asian American Theatre Company, Page 73 Productions and Summer Play Festival. Regional credits include productions with: Center Stage, Cincinnati Playhouse, Dallas Theater Center, Magic Theatre, among others. Publications include: Theater Communications Group, Dramatists Play Service, Playscripts, Backstage Books and NoPassport Press. Honors include: McKnight National Residency, New Dramatists, Sustainable Arts, Rockefeller

Foundation at Bellagio, the NEA, the Helen Merrill Foundation, Daryl Roth "Creative Spirit" Award, Hodder Fellowship, Jerome Fellowship and a Fulbright Scholarship. A longtime New Yorker, Ms. Hartman is now senior artist in residence at University of Washington, Seattle. Her prose appears in the *The New York Times* and *The Washington Post*. www.karenhartman.org



BARBARA GAINES

(Director/Artistic Director/Founder/Carl and Marilyn Thoma Endowed Chair) founded Chicago Shakespeare Theater, where she has directed nearly 50

productions of Shakespeare's plays. Honors include: the 2008 Tony Award for Outstanding Regional Theatre; the prestigious Honorary OBE (Officer of the Most Excellent Order of the British Empire) in recognition of her contributions strengthening British-American cultural relations; and Joseph Jefferson Awards for Best Production (*Hamlet*, *Cymbeline*, *King Lear* and *The Comedy of Errors*), and for Best Director (*Cymbeline*, *King Lear* and *The Comedy of Errors*). Ms. Gaines has directed at the Royal Shakespeare Company in Stratford-on-Avon, Lyric Opera of Chicago and The Old Globe in San Diego. As the cornerstone production of Shakespeare 400 Chicago, the 2016 international celebration of Shakespeare's legacy, she created a world premiere Shakespeare history cycle, *Tug of War*, including the rarely staged *Edward III*. Gaines received an Honorary Doctorate of Letters from the University of Birmingham (UK), the University Club of Chicago's Cultural Award, the Public Humanities Award from the Illinois Humanities Council and the Spirit of Loyola Award. Ms. Gaines serves on The Globe Council (Shakespeare's Globe, London).

SCOTT DAVIS

(Scenic Design) has designed over twenty productions for Chicago Shakespeare Theater, where his credits include: *King Charles III*, *Tug of War: Foreign Fire* and *Civil Strife*, *A Q Brothers' Christmas Carol*, *Ride the Cyclone*, *The Little Mermaid*, *Pericles*, *Seussical*, *Road Show*, *Shrek the Musical*, *Othello: The Remix* (CST, London, Germany, Edinburgh, South

Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland), *Cadre* (CST, South Africa, Edinburgh, Vancouver), *Beauty and the Beast*, *Murder for Two*, and *Short Shakespeare!* productions of *Twelfth Night*, *A Midsummer Night's Dream*, *Romeo and Juliet* and *Macbeth*. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Paramount Theatre, Steppenwolf Garage, Victory Gardens Theater, Drury Lane Theatre, Northlight Theatre and Windy City Playhouse. Off-Broadway credits include: *Ride the Cyclone* (MCC Theater) and *Othello: The Remix* (Westside Theater). Regional credits include productions with: Signature Theatre, Children's Theater Company, Utah Shakespeare Festival, Milwaukee Repertory Theater, Asolo Repertory Theatre, Walnut Street Theatre, Clarice Smith Performing Arts Center and Dallas Theater Center. He is co-founder of the Chicago-based design firm Aether and Nyx. Mr. Davis received his MFA from Northwestern University and serves as adjunct faculty at Columbia College Chicago. www.scottadamdavis.com

RACHEL HEALY

(Costume Design) returns to Chicago Shakespeare Theater, where her credits include: *Short Shakespeare!* productions of *Twelfth Night* and *Romeo and Juliet*, *CPS Shakespeare! A Midsummer Night's Dream* and *The Adventures of Pinocchio*. Other Chicago credits include productions with: Steppenwolf Theatre Company, Goodman Theatre, Writers Theatre, Chicago Children's Theatre, Court Theatre, Northlight Theatre, Apple Tree Theatre, American Theater Company, Next Theatre, TimeLine Theatre Company, Victory Gardens Theater and Remy Bumppo Theatre Company. Regional credits include productions with: Alliance Theatre, Milwaukee Repertory Theater, Indiana Repertory Theatre, Long Wharf Theatre, American Players Theatre and First Stage. Ms. Healy is a professor of theatrical design at Loyola University Chicago.

PHILIP ROSENBERG

(Lighting Design) returns to Chicago Shakespeare Theater, where his credits include: *King Charles III*, *Othello*, *Henry V*, *Gypsy*, *Julius Caesar* (Jeff Award nomination), *The School for Lies*, *Sunday in the Park with George* (Jeff Award nomination), *Beauty and the Beast*, *A Midsummer Night's Dream*, *Elizabeth Rex*,

The Taming of the Shrew, *Macbeth*, *Edward II*, *Amadeus* (Jeff Award nomination) and *Cymbeline* (Jeff Award nomination). Broadway credits include *The Elephant Man*, *A Gentleman's Guide to Love and Murder* and *It's Only a Play*. Mr. Rosenberg has previously served as associate lighting designer on over thirty-five Broadway productions. Off-Broadway credits include *The Explorer's Club* and *Cactus Flower*. Regional credits include productions with: Kennedy Center, La Jolla Playhouse, Ford's Theatre, Guthrie Theater, The Old Globe, TheatreWorks, Huntington Theatre, Portland Stage Company, TACT, Barrington Stage Company, Williamstown Theatre Festival, Bay Street Theatre, Shakespeare Theatre Company, Hartford Stage, George Street Playhouse and Westport Country Playhouse.

MIKE TUTAJ

(Projection Design) returns to Chicago Shakespeare Theater, where his credits include: *Tug of War: Civil Strife*, *Ride the Cyclone*, *Shrek the Musical*, *Sunday in the Park with George*, *Beauty and the Beast*, *Timon of Athens*, *A Midsummer Night's Dream*, *The Feast: an intimate Tempest*, *Macbeth* and *Romeo y Julieta*. Other Chicago credits include productions with: Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, Lookingglass Theatre Company, Writers Theatre, Chicago Symphony Orchestra, The Second City, Paramount Theatre, Drury Lane Theatre, Marriott Theatre, TimeLine Theatre Company and Northlight Theatre. Off-Broadway credits include *Ride the Cyclone* (MCC Theater); *Wilderness* (En Garde Arts); and *Tomorrow Morning* (York Theatre). Regional credits include productions with: Indiana Repertory Theatre, Alliance Theatre, Philadelphia Theatre Company, South Coast Repertory, Center Stage, Syracuse Stage, Virginia Stage Company, Children's Theatre Company, City Theatre Company and TheatreSquared. Mr. Tutaj is an artistic associate with TimeLine Theatre Company and served as adjunct faculty at Columbia College Chicago.

MIKHAIL FIKSEL (*Sound Design*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include: *A Disappearing Number* (TimeLine Theatre); *The Hunter and the Bear* (Writers Theatre); *The Sign in Sidney Brustein's Window, 2666, Venus in Fur* (Goodman Theatre); *Learning Curve, Feast and God's Work* (Albany Park Theater Project). Off-Broadway and regional credits include: *A Life* (Playwrights Horizons); *The Undertaking* (The Civilians/BAM); *Tiger Style* (La Jolla Playhouse); *The Royale* (American Theater Company, City Theatre Company, Repertory Theatre of St. Louis); *World of Extreme Happiness* (Manhattan Theatre Club); *Fulfillment* (The Flea, American Theatre Company; Jeff Award and Drama Desk Award nominations); *Stupid F*cking Bird* (The Pearl Theatre Company); *The Old Man and the Old Moon* (New Victory Theater, Williamstown Theatre Festival, Writers Theatre-Jeff Award); *My Mañana Comes* (The Playwrights Realm-Lortel Award nomination); and *The Elaborate Entrance of Chad Deity* (Second Stage Theatre, Geffen Playhouse, Dallas Theater Center-Lortel Award). Recent film credits include: *Glitch*, *The Wise Kids* and *In Memoriam*. www.mikhailfikel.com

MILES POLASKI (*Sound Design*) makes his Chicago Shakespeare Theater debut. Other Chicago credits include productions with: Collaboraction Theatre, 2nd Story, Goodman Theatre, Steppenwolf Theatre Company, American Theater Company, Red Tape Theatre (Jeff Award for *Mouse in a Jar*), Chicago Dramatists, The Gift Theatre, Steep Theatre and About Face Theatre, among others. New York credits include productions with: The Flea Theater (Drama Desk nominee and Jeff Award nominee for *Fulfillment*), Playwrights Realm, National Asian American Theatre Company, Ma-Yi Theater Company, Pace Gallery and MBL Productions, among others. He was the resident sound and video designer for five seasons at Barter Theatre, in Abingdon, VA, where he designed over 65 musicals and plays.

RICHARD JARVIE (*Wig and Make-Up Design*) has returned this season to Chicago Shakespeare Theater, where he designed wigs and make-up for CST's inaugural season and many of the company's productions at the Ruth Page Theatre. Mr. Jarvie spent twenty-eight years with Lyric Opera of Chicago, eleven of them as the wig master and make-up designer. Other Chicago credits include productions with: Goodman Theatre, Court Theatre, Steppenwolf Theatre Company and Drury Lane Theatre Oakbrook. Regional and international credits include productions with: the Tom Patterson Theatre, Stratford Festival, Ontario (supervisor of wigs and make-up); Guthrie Theatre (wig master); Alliance Theatre and McCarter Theatre. Opera credits include productions with: Atlanta Opera, San Francisco Opera, Hawaii Opera, Chicago Opera Theater, Opera Theatre of Saint Louis and the Spoleto Festivals of Charleston, South Carolina, Italy. Television credits include the History Channel and wigs for Bozo the Clown.

MATT RAFTERY (*Associate Director & Choreographer*) returns to Chicago Shakespeare Theater, where he choreographed *A Midsummer Night's Dream* and *As You Like It*. National credits include *Sense and Sensibility* (Old Globe) Other Chicago credits as director/choreographer include: *Godspell*, *I Love You, You're Perfect, Now Change*, *Alice in Wonderland*, *Cinderella*, *Joseph and the Amazing Technicolor Dreamcoat*, *Guys and Dolls*, *Aladdin*, *Sleeping Beauty* (Marriott Theatre); and *All Shook Up* (Northwestern University). His credits as a choreographer include: *Cabaret*, *9 to 5*, Andrew Lloyd Webber's *Now and Forever*, *Pirates of Penzance*, *The Music Man*, *My Fair Lady*, *The Bowery Boys*, *Les Misérables* (Marriott Theatre); *Stage Kiss* (Goodman Theatre); *Funny Girl* (Drury Lane Theatre Oakbrook); *The Christmas Schooner* (Theatre at the Center); *The Bowery Boys* and *Godspell* (Northwestern University). As an actor, he has appeared on Broadway, national tours and in numerous regional productions. Mr. Raftery received his BFA in music theatre from Illinois Wesleyan University.

ADAM GOLDSTEIN (*Dialect Coach*) returns to Chicago Shakespeare Theater, where he served as assistant director on *Shakespeare's Greatest Hits* and *Pericles*. Current Chicago productions include *The Temperamentals* (About Face Theatre); and *Blues for an Alabama Sky* (Court Theatre). Other Chicago credits include: *Miss Bennett* (Northlight Theatre); *Man in the Ring*, *Long Day's Journey Into Night* (Court Theatre); *The Room* (A Red Orchid Theatre); *Mister Punch*, *Season on the Line* (The House Theatre); *The Distance* (Haven Theatre); *Wastwater*, *If There Is I Haven't Found It Yet*, *Strangers*, *Babies*, *Motortown* (Steep Theatre); *Ironbound*, *Okay, Bye* (Steppenwolf Theatre Company); *After Miss Julie*, *Conversations on a Homecoming* (Strawdog Theatre Company); *Titanic*, *Men Should Weep* (Griffin Theatre); *Dead Man Walking*, *Melancholy Play*, *The Language Archive* (Piven Theatre Workshop); *Take Me Back* (The Poor Theatre); *Crimes of the Heart* (Step Up Productions); *Tennessee Williams Project* (The Hypocrites); *The Shadow Over Innsmouth* (WildClaw Theatre); and *Compulsion* (Next Theatre). Mr. Goldstein serves on faculty at Columbia College Chicago and Northwestern University, and is the head of musical theatre at Actors Training Center. He received his MFA in directing from Northwestern University and BFA in acting from NYU.

CARRIE TAYLOR (*Production Stage Manager*) returns to Chicago Shakespeare Theater, where her credits include: *The Tempest*, *Sense and Sensibility*, *Julius Caesar*, *Follies*, *The Madness of George III*, *Othello: The Remix*, as well as the *Short Shakespeare!* productions of *Twelfth Night*, *Macbeth* and *A Midsummer Night's Dream*. Other credits include work with: American Players Theatre, Utah Shakespeare Festival, TimeLine Theatre Company, National Theatre of Scotland, Chicago Children's Theatre, First Stage, Goodman Theatre and Great River Shakespeare Festival.

SAMMY BROWN (*Assistant Stage Manager*) returns to Chicago Shakespeare Theater, where he was previously the assistant stage manager for *Chicago Shakespeare in the Parks Twelfth Night* and running crew for *Ride the Cyclone*. Off-Broadway credits include: *Summer Valley Fair* (Theatre 3, NYMF); and *The Old Man and the Old Moon* (The New Victory Theater). Regional credits include productions with: South Coast Repertory, Laguna Playhouse, Williamstown Theatre Festival and Hope Summer Repertory Theatre. Mr. Brown received a BS in stage management from the University of Evansville and an MFA in drama from the University of California, Irvine.

BOB MASON (*Artistic Associate/Casting Director*) is in his seventeenth season as CST's casting director, where his credits include over 100 productions and thirty-two plays in Shakespeare's canon. In addition to numerous productions with Barbara Gaines, other productions of note include: a host of Sondheim musicals directed by Gary Griffin; *Rose Rage: Henry VI, Parts 1, 2 and 3*, directed by Edward Hall; and *The Molière Comedies*, directed by Brian Bedford. Additional Chicago credits include the precursor to *Road Show*, entitled *Bounce* (Goodman Theatre and the Kennedy Center for the Performing Arts), as well as productions for Asolo Repertory Theatre, Northlight Theatre and Northwestern University's American Music Theatre Project. Prior to casting, Mr. Mason enjoyed a career as a Jeff Award-winning actor and singer, and has been a visiting educator for the School at Steppenwolf, Acting Studio Chicago, the University of Illinois at Chicago and Northwestern University.

RICK BOYNTON (*Creative Producer*) focuses on current and future artistic planning and production, as well as the development of all new plays, musicals and adaptations for CST. In addition to his role in developing *The Book of Joseph*, other projects include: *Ride the Cyclone* (CST, MCC); *Sense and Sensibility* (CST, Old Globe); *Cadre* (co-director) (CST, Johannesburg, Grahamstown, Edinburgh, Vancouver); *Othello: The Remix* (Chicago, London, Germany, Edinburgh, South Korea, Sydney, Poland, Melbourne, Dubai, Abu Dhabi, Auckland, National Alliance

for Musical Theatre's Festival of New Musicals 2015, off-Broadway); *Funk It Up About Nothin'* (CST, Edinburgh, Australian tour, London); *A Flea in Her Ear* (CST, Williamstown Theatre Festival); *The Three Musketeers* (CST, Boston, London); *The Emperor's New Clothes*, *The Adventures of Pinocchio* (now licensed by Rodgers and Hammerstein Theatricals); *Murder for Two* (at CST, followed by New York and national tour) and *The Feast: an intimate Tempest* (in collaboration with Redmoon). Former artistic director of the Marriott Theatre and multiple Jeff Award-winning actor, he has starred in productions nationally, including CST's production of *A Flea in Her Ear* as Camille (Jeff Award, After Dark Award). As casting director/associate at Jane Alderman Casting, projects included: the television series *Early Edition*, *Missing Persons*, *Untouchables* and *ER*; the films *While You Were Sleeping* and *Hoodlum*, among others; and numerous national tours. Mr. Boynton has lectured at his alma mater Northwestern University, and is the past president of the board of the National Alliance for Musical Theatre.



CRISS HENDERSON
(Executive Director), Chicago Shakespeare Theater's executive director, has produced CST's past twenty-seven seasons, and developed the citywide, yearlong

celebration throughout 2016 of Shakespeare's legacy, Shakespeare 400 Chicago. Under his leadership, CST has become one of the nation's leading regional theaters and one of Chicago's most celebrated cultural organizations, honored with the 2008 Tony Award for Outstanding Regional Theatre, as well as multiple Laurence Olivier and Joseph Jefferson Awards. Mr. Henderson has garnered multiple honors, including: the 2013 Cultural Innovation Award from the Chicago Innovation Awards; the Arts Administrator of the Year by *Arts Management Magazine* at the Kennedy Center and the Chevalier de L'Ordre des Arts et des Lettres by the Minister of Culture of France. He was named among the top 40 business people under the age of 40 in *Crain's Chicago Business*. He serves as president of the Producers' Association of Chicago-area Theaters and is director of the MFA/Arts Leadership Program, a two-year graduate-level curriculum in arts management training created through a joint partnership between Chicago Shakespeare Theater and The Theatre School at DePaul University.



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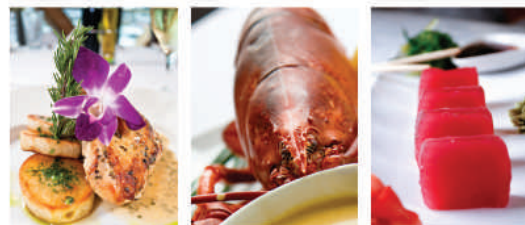
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THE BOOK OF JOSEPH

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Stuart Sherman, who contributes this essay, is a Professor of English at Fordham University and the author of *Telling Time: Clocks, Diaries, and English Diurnal Form, 1660–1785*.

The story told in *The Book of Joseph* is simple, true and fraught with loss. In Kraków, Poland, 1939, Joseph Hollander—Jewish, enterprising and alert to the approaching storm of hate and death—arranges a swift departure to safer places for himself and his large, loved family: mother, sisters, in-laws, nieces. But they decline to leave, calmly convinced that (to echo a novel published three years earlier an ocean away) it can't happen here. Only Joseph knows it can. They stay; he leaves, intent on securing their escape somewhere down the line.

Then there's a second story, without which we would have far less access to the first. Baltimore, Maryland, 1986: in the wake of Joseph's death, his adoring grown son Richard finds a briefcase full of letters postmarked from Poland, stamped with swastikas, dating from the early 1940s, written by the Hollanders, under deepening duress, to the their cherished, distant son, now dwelling precariously in America and still trying like hell to get them out.

Entwining these two stories, from the middle and the end of the twentieth century, *The Book of Joseph* documents the Hollander family's wholeness and its Sunderings. Letters like these index intimacy and distance both at once. If the writers and the reader did not matter so deeply to each other, the letters would not have been written; had the family been all secured in the same place, their interactions would have dissolved in talk, not survived as ink on paper. And because Joseph's letters have not survived, those in the briefcase travel all one way: a family's communal attempt, tender and tormented, to bridge the gap between their *here* and his *there*.



Performed as play in our still-new century, the letters bridge a gap in time as well as space—from their *then* to our *now*. Such temporal crossings, from the present to the past, are always difficult, always incomplete; in the case of the Holocaust, they can seem almost impossible. The numbers alone can numb us—how can we now know what all these dead once knew?

Letters, Richard declares at the outset, are 'time made manifest.' Plays are too...

The Book of Joseph, to its enormous credit, tugs hard at this tough question. While Richard Hollander, our wholly American "host" and narrator, celebrates with filial devotion his father Joseph's astonishing accomplishments, Richard's sharp son Craig, a history major addicted to archives, questions everything, weighing what little we learn from the letters against the much that we still don't know of the family's larger story. For Richard, feeling the cost of the catastrophe is almost everything; for Craig, knowing its intricate history matters more. And in this conversational conflict between father and son—a newer, gentler instance of the Hollander family's propensity for wholeness and sundering—the playwright mirrors our own difficulties as audience looking back upon the Holocaust at a remove of seven decades: how to grasp, and how to respond to, actions so horrific and losses so immense.

While inhabiting the problem, this play-composed-of-letters also proffers itself as partial solution. Letters, Richard declares at the outset, are "time made manifest." Plays are too—and like letters, they manifest time most vividly by their devotion to the present tense. Writing from Kraków, the Hollanders framed their every letter to the painful urgencies of the present moment—to what they were enduring now. Plays do the present tense a different way, by means of convergent, palpable presence: the bodies of the actors and the audience, occupying the same space, breathing the same air, hearing and speaking the same words, for the same stretch of time. Today, or tonight, on Navy Pier, what happened in Kraków generations ago will, in the words and actions of the Hollanders and the performers who play them, happen again, right here right now. ▶▶

But if plays and letters traffic extensively in the present tense, they deal also, more quietly, in the tensile present—in the ways the present moment is always stretching, via our desires and anxieties, towards the imagined future. In the Hollanders' letters, as in many others, worries about what comes next can sometimes crowd the present off the page. In plays, too, we are always guessing at what comes next, only to have our expectations confirmed or denied a few scenes down the line. In this way the theater, as Aristotle long ago implied, affords to mortal gazers a vivid, invaluable, rehearsal for the reality we must return to once the play is done.

In 2017, the realities we return to will be exceptionally rigorous. For a map of our present moment we might go back to an older story of another Joseph, the hero at the end of Genesis who (like the hero of our present *Book*) is forced out of his homeland, only to prosper in a new one. In one of the story's most striking motifs, Joseph's spectacular career turns out to be grounded entirely in empathy: for his Egyptian master Potiphar, whom he will not betray; for the Pharaoh whose dreams he productively interprets, to the benefit of all; and for the suffering brothers who once left him for dead, and whom he now welcomes

into his new homeland, where the abundance (all that well-stored grain) is in effect of his own making. Yet even the Biblical Joseph's extraordinary empathy is not sufficient to forestall the cataclysm, generations later, when his descendants in Egypt, newly tyrannized by a subsequent Pharaoh, embark upon their Exodus.

The upshot: oppression and emigration have never stopped; pained propulsion has for too long formed part of the human condition.

and empathy seems suddenly in short supply, the theater will function as one among our innumerable, necessary resources for its replenishment: as a space—at once safe and unsettling—in which to foster a ferocious, productive, even disruptive empathy for others, at home and afar, immured or on the run. In the end, Richard and Craig Hollander are both right: all that we know, and all that we feel, will serve as our chief cues for all that we must do, as we exit the theater into a new *now*, a fraught, tensile present in which it seems, at least for the moment, that anything may happen here. ■

Previous page: Letters courtesy of the Hollander family

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Dominique Worsley in *Tug of War*. Foreign Fire.
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