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INCLUDING
A Christmas Carol, The Little Foxes and Two Trains Running

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SPECIAL THANKS | The casts and crews of A Christmas Carol, The Little Foxes, and Two Trains Running, the Goodman Theatre Development Department, FedEx and Salsedo Printing.

This study guide is published by Goodman Theatre’s Education and Community Engagement Department for participants in the Student Subscription Series.

For more information related to A Christmas Carol, The Little Foxes and Two Trains Running, activities, lesson plans and resources, please visit the Goodman’s Education website at: www.goodmantheatre.org/engage-learn
Families. Greed, power and ownership. Women and their roles in society. Three themes that run through the plays selected this year for the Student Subscription Series. In each of the three—Dickens’ classic *A Christmas Carol*, Lillian Hellman’s masterful *The Little Foxes* and August Wilson’s *Two Trains Running*, the fifth play in his tremendous “Century Cycle”—these themes shape the characters, the worlds of the plays and the narrative journeys of their protagonists. They are also forces at play every day as we navigate our own lives.

In *A Christmas Carol*, our annual holiday production, Ebenezer Scrooge has been emotionally stunted not only by his greed and love of money, but by the familial troubles of his youth. The women most important to him are lost to him and he is cut off from his only living relative.

Although Regina is at the center of *The Little Foxes*, her life is not her own to live. Because she cannot inherit wealth as a woman, her fate is in the hands of her husband and two brothers. Trapped in a loveless marriage she cannot escape, she has little but her burning desire to be free of a family she despises.

*Two Trains Running*, set in the context of the Black Power movement’s birth, centers on Memphis, who is adamant that he get a fair price for his diner when the city seizes his property through eminent domain. Risa, who has worked tirelessly at the café with little to show for it, is a woman of few words who understands all too clearly the movement to free the black race is really only about freeing the black man.

Family, economics and ownership, the place of women in society. Structures we navigate daily.

By highlighting them and their intersectionality in these three plays, we hope to give you a richer starting point not only for understanding these classics of dramatic literature but their impact on your own lives.

Theater is a way of seeing and knowing the world. Through theater you explore both the world’s impact on you and your place in it. Theater can provide a larger context for exploration of the self in connection to the work on the stage. It is a starting point for conversations on the forces that shape who we are.

By linking the plays you will be seeing and studying this year, we hope that each of you begins to understand the power of dramatic literature in a new way; how the stories we tell on our stages—regardless of their time period—are the stories we are living every day.
What’s so special about seeing a play? A bunch of people walk into a room full of seats, settle in with their popcorn and watch some form of entertainment. We see this all the time. It’s just the same as going to the movies or heading out to see a football game, right? Who wants to sit in the dark and watch some silly people play pretend?

More people than you might think.

Theater is one of the first forms of artistic expression known to man, and throughout the years, it has played and continues to play a vital role in many civilizations. People have entrusted it to do everything from preserving their cultures to providing entertainment to inspiring social change. However, despite the various ways people utilize the story-telling power of the theater, every production has two elements essential to performance and the uniqueness therein.

The first aspect of the theater that makes it such a unique art form is that its occurrence depends on you being there. Yes, you! Every person who enters a theater to watch a show sits in one of many seats that collectively form an audience. You, then, as an audience member become a part of a larger group, which affects the way you respond to the action onstage. You might laugh louder or hold your silence longer because the people around you are doing so as well. Due to the variety of responses audiences can have, each audience that sees the show inherently becomes a part of the performance, making each night a new and spectacular event!

How an audience decides to respond impacts how all people in the room interpret the experience. This does not exclude actors. Though they work for weeks rehearsing, a great actor knows the importance of responding to situations in the moment, and his interpretation of the play may differ vastly every night depending on audience responses. All in all, you, as an audience member play as big a part in a theatrical experience as does anybody else in the space.

This leads to the second aspect of theater that sets it apart from any other form of art. It is common knowledge that art can present a mirror-like representation of the world in which we live. For instance, a painting of a bowl of fruit is a representation of an actual bowl of fruit, just as a sculpture of a bear is a representation of an actual bear. However, it is only in the theater that people get living, breathing interpretations of life. For in representing a man onstage, an actual man exists there simultaneously: an actor who might bike home and make himself dinner after his performance. The dual consciousness that emerges allows the audience to align what is happening onstage more closely with reality; for the things that this “representation of man” is doing onstage, he could also do in reality. In fact, he is doing it in reality, only on a stage.

These are just two of the reasons that theater remains such a resonating art form today. It is as unique an experience for the audience as it is for those who prepare it. However, judging by how long the theater has been around, isn’t it probable to assume that it has much more to offer than simply those two experiences?

The Purposes of Theater

One of the earliest known functions of performance is what is now known as “sympathetic magic,” which describes the phenomenon of acting out certain events in the hopes that they will come to fruition. As early as 2500 BC, men would perform ritualistic ceremonies depicting themselves hunting or battling, hoping that the gods would help them succeed.

Another purpose of theater arose in 600 BC, at an ancient Greek festival known as the City Dionysia. This giant celebration honored their god Dionysus, the god of wine, revelry, and religious ecstasy. The main event consisted of competitive performances of plays. They were not usually original works, but rather based on the legends and stories very familiar to Greek audiences. One of the most famous winning plays was Aeschylus’ trilogy the Oresteia, written in 458 BC. It tells the story of Orestes, the son of King Agamemnon and Queen Clytaemnestra, and the tragic downfall of their family. Since Agamemnon has been at war, Clytaemnestra has taken up an affair with Agamemnon’s cousin, Aegisthous, and is plotting to kill him for power over Argos. At the end of Agamemnon, the first play of the trilogy, Clytaemnestra and Aegisthous successfully murder Agamemnon to the rebuke of the Chorus, who claim that Agamemnon’s son, Orestes, will avenge him. In the second play, The Libation Bears, Orestes murders his mother, Clytaemnestra,
in retaliation for her assault on his father. In the last play, The *Eumenides*, the Greek goddesses devoted to avenging patricide and matricide (also known as the Furies) hunt Orestes for his crime, continuing the cycle of retribution established by the previous murders. This situation is resolved with a trial featuring the god Apollo as Orestes’ council and Athena, the goddess of wisdom, as judge. After each side presents their case for or against the death of Orestes, Athena chooses to acquit him, passing judgment on one of the first displays of democracy, the governmental theory for which Greece would become famous. This play is just one example of the preservation of Ancient Greek culture and philosophical advancement. The Greeks used the theater as a way to maintain not only their stories and culture, but also the legacy of their greatness. While some of the most famous Greek tragedies are still performed today, the traditions of mask-wearing and male-only casts have not transitioned as easily to modern times. However, there are some cultural forms of theater, such as Japanese *Kabuki Theater*, that remain as popular today as when they were created. The highly stylized *Kabuki Theater* was born in 1603 and has been a constant reminder to the Japanese people of their cultural history.

Both the *City Dionysia* and *Kabuki Theater*, in addition to preserving history and culture, are early instances of theater as entertainment. Human beings have the inherent desire to tell stories and to hear and see stories performed. Stories enable people to use their imaginations to create and experience new worlds. These worlds allow people to observe, learn about and judge human behaviors, cultures and histories—whether they’re realistic or not. When seen merely as entertainment, however, theater is stripped of its inherent power of influence. This leads to yet another purpose of theater: the ability to instigate social change. People love to be entertained, and as we have seen, the theater is a perfect place for people to be entertained, making it an effective means of connecting with large amounts of people.

The worlds created in plays may be close representations of the real world or far from it, and every world has a different set of values. For instance, in *A Christmas Carol*, a person obtains power by having money, whereas in our world, one might say that a person obtains power by establishing good connections. The comparison between the two worlds challenges the audience to judge, based on the events of the play, whether the world of the play is better or worse than the world in which we live. Seeing a show will give you the

A BRIEF HISTORY OF THEATER: A TIMELINE

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>600 BC</td>
<td>The Greek Chorus emerges, establishing the beginnings of classical theater, in which a group of actors tell a story to an audience.</td>
</tr>
<tr>
<td>534 BC</td>
<td>Introducing elements such as masks, costumes, speeches, and prologues, the Greek dramatist Thespis creates the skeleton of drama, the tragedy. Most importantly, he sets an individual man apart from the chorus; their interactions creating dramatic tension.</td>
</tr>
<tr>
<td>449 BC</td>
<td>City Dionysia competitions begin.</td>
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<tr>
<td>386 BC</td>
<td>Romans begin to stage their own productions based on those of the Greeks.</td>
</tr>
<tr>
<td>335 BC</td>
<td>Aristotle writes <em>The Poetics</em>, in which he outlines the standards and elements of tragedy.</td>
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<tr>
<td>246 BC</td>
<td>The Great Wall of China is built.</td>
</tr>
<tr>
<td>80 AD</td>
<td>The Colosseum is built in Rome.</td>
</tr>
<tr>
<td>300</td>
<td>Christians speak out against the theater because of its pagan ritualistic origins. However, this is also the year of the earliest recorded religious plays.</td>
</tr>
<tr>
<td>618</td>
<td>Theatrical performance develops in China. On the stage, actors are placed in a chalk circle on the ground, and relay stories through dance, song and comic pantomime.</td>
</tr>
<tr>
<td>692</td>
<td>The Christian Church passes a resolution that forbids all theatrical performances.</td>
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<tr>
<td>925</td>
<td>Christian depictions of saints and martyrs are seen in miracle plays, solidifying religious drama.</td>
</tr>
<tr>
<td>1250</td>
<td>German drama emerges.</td>
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<tr>
<td>1325</td>
<td>The Japanese develop Noh theater.</td>
</tr>
<tr>
<td>1375</td>
<td>The first known English plays are written.</td>
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<tr>
<td>1400</td>
<td>Mystery and morality plays become popular among Christians.</td>
</tr>
<tr>
<td>1490</td>
<td>Spanish drama begins to develop.</td>
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<tr>
<td>1500</td>
<td><em>Commedia dell’arte</em> first becomes popular in Italy.</td>
</tr>
<tr>
<td>1548</td>
<td>The first permanent theater in Paris, the Hotel de Bourgogne, is built; it will eventually become the Comedie Francaise.</td>
</tr>
<tr>
<td>1558</td>
<td>Queen Elizabeth I forbids religious drama, which results in an overflow of religious drama.</td>
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</tbody>
</table>
opportunity to consider: would you want to live in the world you saw represented?

Depending upon your answer, you may find a certain amount of social responsibility placed upon you; all stories are told with purpose. If the world you see onstage is not one you would want to live in, but you see striking similarities between it and the real world, what are you going to do about it?

Plays have inspired the same question in individuals throughout history, urging audience members to not only be conscious of the society they live in, but to combat the injustices represented in the plays they see. The development of Harlem Renaissance Theater, for instance, helped bring to light and fight inequalities African Americans faced in the post-Civil War era. Many white people based their opinions of black people on stage representations known as black

A BRIEF HISTORY OF THEATER: A GLOSSARY

**Chorus:** A group of costumed men who would sing and dance in praise of Dionysus, the god of fertility and wine. Eventually they created lines of text to speak as a group.

**Kabuki Theater:** Using elaborate makeup and costume, male actors are trained in traditional Buddhist and popular contemporary dance forms that reflect the culture of the common people.

**Interregnum:** Period of time (1642-1660) in which the Puritans take over parliament and rule without a monarch. It is initiated by the beheading of King Charles I.

**City Dionysia:** A celebratory event at which playwrights would enter their plays to be performed for Greek citizens.

**Restoration:** In the year 1660, the monarchy is restored with King Charles I’s son, King Charles II. He challenges his people’s resistance by erecting a statue of his previously beheaded father in Trafalgar Square.

**Mystery Play:** Depicts biblical episodes.

**Morality Play:** Depicts moral struggles of humans in the world.

**Noh:** A Japanese style of theater in which actors use stylized dance and elaborate masks to portray well known tales.

**Peking Opera:** A form of theater that requires very little in set and props, but uses elaborate costumes. Males from very early ages study the stylized movements accompanied by string and percussion instruments.

**Commedia dell’arte:** An improvisational performance that uses stock characters and comic story arcs.

**National Endowment for the Arts:** A nongovernmental organization dedicated to awarding grants to individuals and communities in support of artistic excellence, creativity, and innovation.

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1599: The Globe Theater is built in London
1600: Japanese Kabuki Theater is developed.
1615: Spanish writer Miguel de Cervantes publishes a collection of plays.
1642: Interregnum: English puritans overthrow the monarchy and close the theaters.
1660: Restoration: London theaters are reopened.
1660: Actresses are permitted in theaters to play female roles.
1680: The Comedie Francaise is opened; it is the world’s first national theater.
1737: The Licensing Act in Britain submits all plays to censorship.
1774: The Continental Congress bans plays in America.
1800: Peking Opera takes over the Chinese theatrical sphere.
1861: The American Civil War begins.
1881: Richard D’Oyly Cartre builds the Savoy Theatre in London, the first theater to be lit solely by electricity.
1895: The Moscow Art Theater opens in Russia.
1925: The height of the Harlem Renaissance, a distinctive African-American cultural movement in which African American theater flourished.
1934: Konstantin Stanislavski finishes the Stanislavski system, a technique designed to aid actors in stimulating emotions and reactions in real time.
1947: First Tony Awards
1961: Martin Esselin writes an article terming The Theater of the Absurd, a movement of playwriting that embraces the idea that life is purposeless.
1965: National Endowment for the Arts established.
1968: Censorship is revoked in British theater, launching a surge of alternative theater with topics like politics, feminism, and gay culture.
1993: The United States Supreme Court rules in favor of performance artist Karen Finley in National Endowment for the Arts v. Finley, stating that the NEA must judge grant applications solely by artistic excellence, not by subject matter.
minstrelsy – a form of mimicry that founded many racist stereotypes popular during the early half of the 20th century. During the Harlem Renaissance, African American playwrights wrote plays that detailed the everyday realities of their people, debunking many of those stereotypes and challenging viewers to treat African Americans with respect and dignity.

In short, the theater has played and continues to play a multi-faceted role in society today, making it a useful tool for addressing a wide range of issues.

How It Can Be Produced
Congratulations! You have just been hired as the new producer at Goodman Theatre. This job requires a multiplicity of steps that you’ll need a whole team to complete. Not to worry; this list of steps will ensure that your experience putting up your first play goes as smoothly as possible.

Elements of a Production

Step 1: Choose a play.

Step 2: Hire a director.
A director establishes a vision for how the show will be interpreted and how all the elements of the production will come together to reflect his or her interpretation.

Step 3: Find a stage management team.
Stage managers are essential to the play-making process. They are in charge of keeping track of all the details and decisions the director and the designers make about the show, whether that be writing rehearsal reports, keeping meetings running smoothly, or managing where all people are supposed to be when. They are also in charge of calling all the cues for technical changes (sound, lighting, and video cues) during the show and maintaining the show after the director has finished their job on opening night.

Step 4: Work with designers.
There are many designers with whom a director must work to assemble the aesthetic they are looking to produce onstage: a costume designer, set designer, lighting designer, sound and video designers, and properties managers. Each designer contributes an essential element to the stage to create the right atmosphere of the world that will be represented.

Step 5: Find your actors.
The director works with their stage manager and potentially a casting director to schedule auditions at which they will see a number of actors read segments of lines from the script known as sides. The director then casts who they consider to be the best actor for each part.

Step 6: Rehearse.
Once all the parts have been assigned, the director can begin molding the actors, working with them to create the world of the play by better understanding their role and the script. Earlier rehearsals usually consist of read-throughs of the play, followed by a discussion of each character’s function and dynamic within that world, each objective, and point of view. These discussions help the actors identify with their characters. After this, the director adds blocking, which, combined with the text, is rehearsed over and over again until memorized by the actors. Layer that with the character work the actors have done, and much of the performance on behalf of the actors is prepared!

Step 7: Technical rehearsals.
Usually the last week of rehearsals is when all elements of the production are combined. By this time, the set is completed and installed onstage, the lights are hung, and the sound and video cues obtained. The director will schedule a technical rehearsal at which the lighting, sound, and video crew will program and set the intensity levels of all their cues. Then, the actors are added. At this point, the levels are checked with the performers in the space to assure that the audience is able to focus on the right plot points and areas of the stage throughout the show.

Step 8: Dress rehearsals and previews.
During these rehearsals and performances, the show is run the entire way through without stops. During previews, this is done in front of an audience. The performances are meant to train the actors and stage hands how to respond when something goes awry during a performance, i.e. a costume rips, one of the lights goes out, an actor forgets a line, etc. As it is commonly said in show business, “The show must go on!” Previews also allow a director to see how an audience reacts to the production and what small changes
may need to be made. After these performances, the director will give notes to his actors, crew and stagehands, and the show is ready to open!

**Step 9: Opening night and show time!**

This year’s *A Christmas Carol* will be the 37th rendition that the Goodman has produced to date. While many different combinations of directors, actors, costumes, sets, etc. have filtered through this Goodman tradition, the process of putting it up remains relatively the same. You can learn more about the numerous iterations of *A Christmas Carol* at the Goodman by reviewing our *A Christmas Carol* timeline on pages 8 and 9.

Despite popular belief, the standard production process is not the only way to produce a show. There are a wide range of techniques people use to develop a performance without the use of a written script.

### Improvised Performances

Improvised performances have actors make up characters, scenes, and plotlines in the moment, without the use or prior knowledge of a script. Often, there is no director or producer, but rather an ensemble of actors who come together and create a spontaneous performance.

This form of theater has roots in two places: *commedia dell’arte* and the work of Viola Spolin. *Commedia dell’arte* is an Italian form of theater popularized by 18th century traveling actors. It relied on stock types, characters with set features and trajectories and an established plotline to communicate a story to its audience. However, much of the specific lines the actors said to each other were improvised.

Born in 1906, Viola Spolin is widely considered to be the creator of improvisation for the theater. Using original theater games to push actors to respond to situations in the moment, Viola developed a technique that allowed actors the ability to create plays using only their minds and situational awareness. In a 1987 interview now posted on YouTube, Viola stated that “the treasure house of the individual is inexhaustible; absolutely inexhaustible. [Out of the games comes] intuition, which is beyond the intellect; it is an ‘X’ area, an unknown, and that’s where you’re going to find new things – in the unknown. The moment the unknown is touched it becomes something known... [something that] comes out of an intuition.”

Having used her children as guinea pigs for her experimental theater games, she transferred the power of improvisation to them. One of her sons, Paul Sills, eventually became a founder of Chicago’s The Second City, the most well-known improvisational theater company in the United States. Throughout the years, The Second City has trained and supported numerous talented individuals using Spolin’s techniques. They have encouraged the growth of actors, sketch writers and directors, producing such sensations as John Belushi, Gilda Radner and Tina Fey.

Spolin and Sills sowed the seeds of improv culture in Chicago, where it has flourished over the course of a century and pioneered other great improv houses like the internationally acclaimed iO. Today hundreds of improv troupes exist all over the city!

*(Continued on page 10.)*
Goodman Theatre’s A Christmas Carol Through the Ages
BY ELIZABETH RICE

1978
To try and attract audiences to the theater during the slower winter months, future Executive Director Roche Schulfer suggests producing a Charles Dickens’ classic, A Christmas Carol. The inaugural performance features William J. Norris as Ebenezer Scrooge, who plays the role the longest from 1978–1983, then 1985–1990.

1979
With the success of ACC the year before, the Goodman decides to continue what will become a long-standing tradition of presenting A Christmas Carol during the holiday season. This year the Chicago Sun-Times helps sponsor the performance.

1984
The only year A Christmas Carol is not at the Goodman, this production features an entirely new script, adapted by former Goodman Artistic Director Gregory Mosher and Larry Sloan, and recasts Frank Galati as Scrooge. Performed at the Auditorium Theatre, the 1984 production includes entirely new set, lighting, costume and sound designs, with Mosher as the director. In addition, the production features the first attempt at color-blind/nontraditional casting. This will be the norm for all future castings of ACC.

1987
Not a stranger to Christmas traditions in Chicago, retail native Marshall Fields sponsors the 10th anniversary production of ACC. Goodman Theatre also helps spearhead A Season of Concern, a fund initially developed to provide care for Chicago theater artists with AIDS-related illnesses that has expanded to help theatre artists with health-related and medical emergencies.

1989
Goodman Theatre Producer Steve Scott directs former Goodman dramaturg Tom Creamer’s new adaptation of the Dickensian classic. This adaptation is still used by the Goodman today. Scott will direct the production for the following three productions, and then again in 2011 and 2012 for the 34th and 35th anniversary productions.

1991
Tom Mula replaces William J. Norris as Ebenezer Scrooge.

1993
Steve Scott passes the torch to Resident Director Chuck Smith. Smith celebrated his 20th anniversary season with Goodman Theatre last year.

1996
Following Chuck Smith, Goodman Artistic Associate Henry Godinez begins directing A Christmas Carol. Henry will direct the show for six seasons, helping the show transition to the Goodman’s new space in 2001.
1998
Tom Mula steps down as Ebenezer Scrooge to perform his one-man show inspired by his time in ACC, Jacob Marley’s Christmas Carol. It will play for two seasons in Goodman Theatre’s smaller space, Stage 2. Rick Snyder replaces Mula as Scrooge.

2000
Goodman Theatre produces A Christmas Carol in the old theater at Columbus and Monroe behind the Art Institute of Chicago one last time before moving to 170 N Dearborn.

2006
Ebenezer Scrooge turns director! William Brown directs A Christmas Carol and replaces himself with veteran actor Jonathan Weir. Brown will direct the following four seasons of ACC.

2002
William Brown replaces Rick Snyder as Ebenezer Scrooge. Kate Buckley joins the production as its new director.

2007
Chicago actor Larry Yando takes over the iconic role of Ebenezer Scrooge. Other than a slight hiatus in 2010, he is the most recent actor to continuously transform into Scrooge.

2010
John Judd takes over the role of Ebenezer Scrooge, while Larry Yando plays Dr. Pangloss in Mary Zimmerman’s adaptation of Candide.

2012
Goodman Theatre celebrates the 35th anniversary of A Christmas Carol, with Steve Scott once again at the helm.

2014
Henry Wishcamper tackles A Christmas Carol again adding a futuristic Ghost of Christmas Yet To Come

2011
Steve Scott returns to the director’s chair of A Christmas Carol, followed closely by Larry Yando as Ebenezer Scrooge.

2013
New Artistic Associate Henry Wishcamper inherits the directorial reins and shakes up the set by introducing a redesigned bedroom set piece for Scrooge.

2001
The Goodman re-envisions A Christmas Carol to accommodate the larger and more flexible Albert Stage at the new theater. Set designer Todd Rosenthal creates a set that utilizes the theater’s 76 feet of fly space and 12.5-foot-deep trap room. Costume shop manager Heidi Sue McMath designs a new set of costumes working with ACC veteran Robert Christen to further the spirit of Christmas in the production’s details. These designs will become the cornerstones of the production, with only minor changes over the next 12 seasons.
Devised Performances
Devised theater is another kind of production orchestrated without a pre-written script. In a devised performance, an ensemble comes together to create a script based on collaborative improvisation and discussions around the improvised scenes. Some forms of devised work incorporate real life events into their pieces, collecting story in the form of interviews, news reports, personal narratives, etc. This technique is commonly known as “documentary theater.” Together, they find common threads and themes in their work, highlighting interesting moments they hope to see in the final performance. These partial scenes are developed further to create more or less fixed plot lines and characters.

Theater’s Social Impact

The Identity of Women
When theatrical performances first began to take shape in ancient Greece, the actors would don large, heavy masks to help the audience know which characters they played. Many who came to see the performances sat far from the stage in the giant amphitheaters, which sometimes held up to 10,000 audience members, as explained by Leslie Ferris in her book, Acting Women: Images of Women in Theatre. During this time period, women were prohibited from performing. Rather, male actors would use masks designed to look feminine and cross-dress onstage as a means of portraying female characters. These representations were often comical, as the actors would exaggerate these roles. They also limited the way women were understood, as women did not represent themselves but were played by men, who had their own concepts of what women were and should have been. A woman’s identity was highly restricted to the private home rather than the public sphere. Since women
were not allowed to perform, men perpetuated ridiculous and degrading views of women in theater for centuries. When women finally did take the stage with the rise of the *commedia dell’arte* in Italy, this interpretation of femininity had not changed much. They were allowed to play only one of two roles: the young female love interest or the female maid, sometimes referred to as the Columbina, as explained by Ferris. These two roles continued to degrade women as they perpetuated the idea that women only existed to be desired or to work underneath someone else. Through the years, though, women have worked in conjunction with the theater to change the way they are perceived and portrayed. For more on this topic, turn to page 12.

**The Economy**

There are generally two kinds of theaters that exist in the industry: commercial and non-profit. Commercial theaters produce plays with the aim of generating monetary profit. Most Broadway theaters are commercial theaters. The glitz and glamour of Broadway theaters has attracted millions of viewers since the beginning of the 1900s, establishing a reputation of brilliant performances and bringing in hundreds of millions of dollars; the gross box-office receipts in 2013 totaled over $1 billion! Despite the massive amount of money that can be made through the theater’s entertainment value, there are some who produce theater without the intention of making millions. These theaters are known as non-profits and are created for a different cause. For most, that cause is the production of theater as an art, a craft that inspires social change, reinvigorates our love of language, or promotes empathy within a community.

Local, national, and global economies, on a broader scale, have influenced theatre both as an industry and in the content of the art itself. *A Christmas Carol, The Little Foxes* and *Two Trains Running* are all thematically linked by concepts of greed, wealth, ownership and financial survival. You can learn more about the history of economics that brought these circumstances to bear on page 18.

**The Idea of the “Family Unit”**

As times have progressed, the social construct of family in America has changed. As far back as we can remember a family consisted of a husband and wife and their children, and by extension, their parents, aunts, uncles, cousins, nieces, nephews and on and on. The connection between these people that make them a family is their blood relations. Their chromosomes came together to make them the people they are; half from their mother and half from their father.

Nowadays, however, a family consisting of two heterosexual parents raising their children by birth is less common. Today we see children raised by one biological parent, adopted, raised in homes with LGBT parents, the list goes on. Now more than ever, a familial attachment can be formed between people who are not necessarily blood related. See how family dynamics have shifted and the theater’s role in that shift on page 23.
And since we all came from a woman
Got our name from a woman and our game from a woman,
I wonder why we take from our women
Why we rape our women, do we hate our women?
– Tupac Shakur “Keep Ya Head Up”

Women, Sex and Gender
Perhaps nothing has been more critical to human evolution than the role of women. Biologically speaking, without pregnancy, none of us would exist. Basically, if you are reading this right now, a woman played a big part in your being here. Therefore, it seems imperative that we first recognize women as one of the fundamental pillars on which all of human development rests. However, at this point things start to get complicated. Once you look beyond the biology of childbirth, the role of women begins to shift and change throughout human history, and we soon see how men in many societies have constructed roles for women that purposefully produce inequality.

Let’s begin by looking at the words “sex” and “gender.” Sometimes we use “sex” and “gender” interchangeably, or like they mean the same thing. They do not. The “sex” of a person refers to the genitalia a person is born with, or their primary sex organs. Male: penis, testicles, sperm. Female: vagina, ovaries, uterus. There are exceptions; some people are born intersex, or with a variation of sex characteristics that do not allow the individual to be distinctly identified as male or female. But for the most part, we identify people at birth as either male or female.

Gender is something different. The World Health Organization defines gender as “…socially constructed roles, behaviors, activities, and attributes that a given society considers appropriate for men and women.” The Gay and Lesbian Alliance Against Defamation makes this distinction between sex and gender in their most recent Media Reference Guide: “Sex is the classification of people as male or female at birth, based on bodily characteristics such as chromosomes, hormones, internal reproductive organs, and genitalia. Gender identity is one’s internal, personal sense of being a man or woman (or a boy or a girl).” So someone might be born with male sex organs, but their personal sense of gender identity might be female. This is the case with people who are transgender. People express their gender identity through what is called gender...
expression, or how a person acts on the outside—behavior, clothing, hairstyles, or body characteristics—to express their gender or the feel on the inside.

**Gender Roles**
The organization Planned Parenthood describes gender roles as “the way people act, what they do and say, to express being a girl or a boy, a woman or a man. These characteristics are shaped by society. Gender roles vary greatly from one culture to the next, from one ethnic group to the next, and from one social class to another. But every culture has gender roles—they all have expectations for the way women and men, girls and boys, should dress, behave, and look.”

Gender roles begin to form in kids at a very early age. They are shaped by a variety of elements: our parents and family, religion, television, magazines and other media. As kids grow up, they hold on to behaviors that are rewarded by praise and love, and stop or hide behaviors that are ridiculed, shamed, or punished. Often these roles are simplified and exaggerated in such a way that they become gender stereotypes.

“A gender stereotype is a widely accepted judgment or bias regarding a person or group—even though it is overly simplified. Stereotypes about gender can cause unequal and unfair treatment because of a person’s gender. This is called sexism,” (also from Planned Parenthood).

Included is a list of common gender stereotypes for both men and women compiled by *Health Guidance Magazine*. Some of the things on these lists might seem silly, but many of these ideas are deeply rooted in the history of western culture and can be used to hurt and control people. Sometimes they are very obvious and other times they are used in more subversive ways, but they are almost always present. You might take a moment to ask yourself, what roles or qualities do you associate with your own gender identity? Do you feel there is a particular way you have to act in order to qualify as a “woman” or a “man”?

<table>
<thead>
<tr>
<th>Men:</th>
<th>Women:</th>
</tr>
</thead>
<tbody>
<tr>
<td>All men enjoy working on cars</td>
<td>Women are supposed to have “clean jobs” such as secretaries, doctors.</td>
</tr>
<tr>
<td>Men are not nurses, they are doctors</td>
<td>Women are not nurses, not doctors</td>
</tr>
<tr>
<td>Men do “dirty jobs” such as construction and mechanics; they are not secretaries or teachers</td>
<td>Women are not as strong as men</td>
</tr>
<tr>
<td>Men do not do housework and they are not responsible for taking care of children</td>
<td>Women are supposed to make less money than men.</td>
</tr>
<tr>
<td>Men play video games</td>
<td>The best women are stay at home moms</td>
</tr>
<tr>
<td>Men play sports</td>
<td>Women don’t need to go to college</td>
</tr>
<tr>
<td>Men enjoy outdoor activities such as camping, fishing, and hiking</td>
<td>Women don’t play sports</td>
</tr>
<tr>
<td>Men are in charge; they are always at the top</td>
<td>Women are not politicians</td>
</tr>
<tr>
<td>As husbands, men tell their wives what to do</td>
<td>Women are quieter than men and not meant to speak out</td>
</tr>
<tr>
<td>Men are lazy and/or messy</td>
<td>Women are supposed to be submissive and do as they are told</td>
</tr>
<tr>
<td>Men are good at math</td>
<td>Women are supposed to cook and do housework</td>
</tr>
<tr>
<td>It is always men who work in science, engineering, and other technical fields</td>
<td>Women are responsible for raising children</td>
</tr>
<tr>
<td>Men do not cook, sew, or do crafts</td>
<td>Women do not have technical skills and are not good at “hands on” projects such as car repairs</td>
</tr>
</tbody>
</table>

It’s important to note that in the United States, we live in a patriarchal culture. Patriarchy is a social system in which the role of the male as the primary authority figure is central to social organization, and where fathers hold authority over women, children and property. It implies the institutions of male rule and privilege, and is dependent on female subordination. Historically, the principle of patriarchy has been central to the social, legal, political and economic organization of many cultures, and has had a deep
influence on modern civilization. Many people, from feminists to sociologists, characterize patriarchy as an unjust social system that is oppressive to women.

There is no doubt that patriarchy has had, and continues to have, a major effect on how gender roles for both men and women have been defined and perpetuated. All three of our plays in the Student Subscription Series this year—A Christmas Carol, The Little Foxes and Two Trains Running—take place in patriarchal cultures, but this doesn’t mean the women in these plays are completely without power. As you will see, they still have a great deal of influence and agency over what happens to them and others, even within patriarchal societies. They just go about acquiring and using that power in very strategic ways.

As we move through the different places and time periods represented in the worlds of these three plays, contemplate these three different ideas:

1) What were the gender roles of women during the time of these plays?

2) How do the women in these plays display strength and agency, even while operating within male dominant worlds?

3) What connections do we see in these things to the culture in which we currently live?

**A Christmas Carol & Women During the Victorian Era**

The story of A Christmas Carol takes place in the early years of England’s Victorian Era, when Queen Victoria ruled over England (1837 – 1901). During this period, women’s rights and privileges were extremely limited. They did not have the right to vote or own property. The major social and legal force dictating gender roles for both women and men was marriage.

Marriage has long been a tool for shaping and enforcing gender roles for women, and gender superiority for men. The Victorian Era is a particularly strong example of how men have traditionally used this social contract to obtain power and use that power to enact control over the women in their societies. Marriage was seen as an essential stage of a woman’s life and development in Victorian England, and preparing for that marriage featured a lengthy array of gender socialization meant to present young women as pristine and angelic. The shaping of young women into this Victorian ideal, one where women were modest, pure, and refined, began in their youth. A strict code of manners dictated what a “lady” was and wasn’t supposed to talk about. Any mention or acknowledgement of anything having to do with the body was considered poor form. In fact, even talking in public about things like underwear was forbidden. Yet men often used women’s underwear or “bloomers” as jokes in magazine cartoons and theater performances. This is what we call a “double standard”—a rule that is applied in different ways to different groups. Women were even discouraged from doing things like riding bicycles or horses for fear that someone may see underneath their dresses and label them a disgrace, unsuitable for marriage. All of this was meant to preserve an image that would one day, hopefully, make them an attractive potential wife and lead them to marriage.

However, marriage did not exactly equal a good life. Once a woman became married they forfeited all belongings to their husband. The contract of marriage meant that a woman had pledged herself to her husband in every possible way and that the husband was now in charge of all household finances and decisions. Husbands had legal ownership of all earnings and property a wife brought into the household. They also had legal ownership over their wife’s body, as marriage revoked a women’s right to say no to sex with her husband. Because of this contractual ownership, many husbands forced their wives into housekeeping, insisting that women dedicate their lives to cooking, cleaning and raising children. This soon became a social normality and that sexist stereotype—that women are supposed to cook and do housework—still very much exists in our culture today.

There are multiple examples in A Christmas Carol of women occupying these housekeeper gender roles. Women like Mrs. Fezziwig and Abby, Fred’s wife, are repeatedly acknowledged for their cooking but little else. And true to Victorian Era England, a majority of the women in the play assume background roles, while male figures drive the story forward.

However, it wasn’t as if all the women of this time were sitting back and accepting the gender roles put upon them. Wherever there is oppression, there is almost always resistance. It’s important to note that while the Victorian Era saw the oppression of many
women, it also allowed for great strides toward equality for others. The industrial revolution laid the groundwork for these strides. As women began to enter the workforce they also began to seek higher levels of education, helping spread feminist ideas, particularly among the middle class. As time went on, many discriminatory laws were repealed, and toward the end of the Victorian Era, well past the time *A Christmas Carol* takes place, the women’s suffrage movement began to gain momentum in England, eventually winning voting rights for women. Throughout this process there were undoubtedly many women who embodied not one, but multiple roles in society, and Mrs. Cratchit is a character that seems to do just that. She lives in both the role of the woman in the home, and the emerging role of the woman in the workforce. Largely due to economic circumstance, she works both outside the home and inside, to help keep her family above water. And we needn’t look further than the character of Belle to see a woman who rejects the contract of marriage put in front of her. Belle, Young Scrooge’s fiancé, ultimately breaks off their engagement because of his obsession with money. During this period of time, breaking off an engagement was a decidedly feminist thing to do, regardless of the reason.

Two Trains Running & the Women of the Civil Rights Movements

*Two Trains Running* is set in a bar in the Hill District of Pittsburgh in 1969, a neighborhood growing poorer and poorer by the day. It revolves around themes of race and class, and takes place just at the close of the African-American Civil Rights Movement (1954-1968) and near the beginning of the Black Power Movement (1966-1974). All of the characters in the play are Black, and all but one of the characters is male. Thinking about the role of women during this time, and within the context of this play, brings up some interesting questions around gender roles and dynamics in relation to both the Civil Rights Movement and the Black Power Movement.

Most of our collective historical narratives about the Civil Rights Movement, the national effort made by Black people and their supporters in the 1950s and 1960s to eliminate segregation and gain equal rights, and the Black Power Movement, a name for various associated ideologies aimed at achieving self-determination for Black people, are mostly centered on leaders who were male. Charismatic people like Dr. Martin Luther King Jr., Malcolm X, Whitney Young and Stokely Carmichael are just a few of the many male figures who are most often named in historical texts as leading these movements, and as such are often given a majority of the credit. But some very powerful women also played key roles within both these movements.

**Ella Baker** was a largely behind-the-scenes organizer whose career spanned more than five decades. She worked alongside some of the most famous civil rights leaders of the 20th century, including W.E.B. Du Bois and Martin Luther King Jr. She also mentored many emerging activists and was a promoter of grassroots organizing and radical democracy. She was fundamental in building both the NAACP (National Organization for the Advancement of Colored People) and SNCC (the Student Nonviolent Coordinating Committee), and has been called one of the most important African American leaders of the twentieth century, and perhaps the most influential woman in the civil rights movement.

**Fannie Lou Hamer** helped register Blacks to vote in Mississippi and was instrumental in organizing Mississippi Freedom Summer for SNCC. She later became the Vice-Chair of the Mississippi Freedom Democratic Party, attending the 1964 Democratic National Convention in Atlantic City, New Jersey, in that capacity. Her plain-spoken manner and fervent belief in the Biblical righteousness of her cause gained her a reputation as an electrifying speaker and constant activist of civil rights.

**Diane Nash** was the leader and strategist of the student wing of the Civil Rights Movement. Historian David Halberstam described her as “bright, focused, utterly fearless, with an unerring instinct for the correct tactical move at each increment of the crisis; as a leader, her instincts had been flawless, and she was the kind of person who pushed those around her to be at their best, or be gone from the movement.” Nash’s campaigns were among the most successful of the era. Her efforts included the first successful civil rights campaign to integrate lunch counters (Nashville); the Freedom Riders, who de-segregated interstate travel; founding the Student Nonviolent Coordinating Committee (SNCC); and the Selma
Voting Rights Movement campaign, which resulted in African Americans getting the vote and political power throughout the South.

**Angela Davis** emerged as a prominent counterculture activist and scholar in the 1960s as a leader in the Communist Party USA. She had close relations with the Black Panther Party despite never being an official member. She advocates for gender equity, prison reform and alliances across color lines and is the founder of Critical Resistance, an organization working to abolish the prison industrial-complex. Her membership in the Communist Party led to Ronald Reagan’s request in 1969 to have her barred from teaching at any university in the state of California.

These are just a few of the remarkable women often left out of our narratives regarding the Civil Rights Movement and the Black Power Movement. The system of patriarchy present in the United States, and within these movements, helped create a center ring of male leaders, while pushing many female leaders to the edges. We also see this same system of patriarchy present throughout *Two Trains Running* in the way Risa, the only female character in the play, is treated by the male characters. Risa, although she does not have very many lines, is one of the most important characters in the play. The way she is treated tells us a lot about gender during this period. Memphis criticizes Risa throughout the play and constantly tries to control her affairs. Holloway talks a lot about racial injustice, but is blind to the gender injustice happening right in front of him. When Sterling eventually invites Risa to a Black Power rally, she declines going. She doesn’t say specifically why she won’t go, but one might conclude that she sees no space for herself within that movement. An article in *The Thistle*, MIT’s alternative newspaper, titled “But Some of Us Are Brave: A History of Black Feminism in the United States” nicely sums up the gender contradictions within these movements: “Black women faced constant sexism in the Black Liberation Movement... The movement, though ostensibly for the liberation of the black race, was in word and deed for the liberation of the black male. Race was extremely sexualized in the rhetoric of the movement. Freedom was equated with manhood and the freedom of blacks with the redemption of black masculinity. Take, for example, the assumption that racism is more harmful to black men than it is to black women because the real tragedy of racism is the loss of manhood; this assumption illustrates both an acceptance of masculinity defined within the context of patriarchy as well as a disregard for the human need for integrity and liberty felt by both men and women.”

**The Little Foxes & Women in the Southern Gilded Age**

In *The Little Foxes*, we once again encounter a world where patriarchy is the primary social force shaping the gender roles of both women and men. The play takes place on a Southern plantation in the early 1900s. Slavery had ended, but cotton was still the South’s primary financial export, and African-Americans still made up a large portion of the labor force that worked in Southern cotton fields. It follows a white family, two brothers and one sister, wrestling for control of a family cotton business as they attempt to open a cotton mill on their land. In the Pre-Civil War American South, much like in Victorian Era England, gender roles were largely enforced through the contract of marriage and women’s lack of access to quality education. However, the Civil War (1861-1865) caused roles to shift a bit. The war created a new demand for women to fill a variety of positions. Women needed educations to work as nurses during the war. Also, with many husbands away fighting, wives would assume roles at the head of their households. Often these households produced crops that needed to be sold, which meant that women quickly learned finance and bookkeeping, skills that in the past had been used to control them. Eventually the men of these households either returned from the war or were killed, but in either case, women had gained both knowledge and confidence. These attributes boosted efforts within both the Women’s Suffrage Movement and the Women’s Right to Education Movement and began a slow but steady march toward gender equality. A very common premise begins to unfold: better education leads to organizing, which leads to legislation. Women gained more knowledge and power, and with it they began to demand more rights. Yet they still had to fight against the gender roles created for them by patriarchy and marriage, which attempted to limit them to three basic choices in life: housekeeper, teacher, or nurse. It’s worth noting that when
referencing these roles, we are speaking mostly about white women, as even after the official end of slavery with the Emancipation Proclamation in 1863, the social rules of racial segregation enforced by Jim Crow laws left very little opportunity for Black women beyond housework and fieldwork. Both of these primarily took place in service to white families. And while activists like Sojourner Truth started the push for equal rights for Black women in relation to both race and gender, the movement toward both of these was slow-moving in the South.

This is where we enter The Little Foxes, right around 1900 and the tail-end of what is called the Gilded Age in U.S. History, an era marked by both rapid industrial growth and serious social problems. The construct of marriage, and its use to control women and give power to men, is once again present throughout this time period, region and play. Although here, unlike in A Christmas Carol, we more closely observe the various strategies women used to combat patriarchy. We see three women in The Little Fox's Hubbard/Giddens family at varying stages of marriage. Regina Giddens, the eldest of all three women and the matriarch of the family, has been married for a long time. Her every word, and every action, is rooted in strategy. She has two valuable assets—knowledge and life experience—and she uses them to gain power over both of her brothers and her husband. In the opening acts, she often feels many moves ahead of the other characters in the chess game that is the financing of the cotton mill. As the play moves on, her actions shift and change depending on what is needed in these negotiations. Birdie Hubbard, who is married to Regina’s brother Oscar, is near midlife and visibly shaken by her years of marriage. Her actions and dialogue cause others in the play to write her off as mentally ill, although it becomes clear she is struggling within social systems that are attempting to break her down. Even while facing these challenges we see her impart valuable knowledge to the next generation of women, represented by Alexandra. Still a teenager, Alexandra begins to enter and understand the social systems at work around her. Used as a bargaining chip by her mother, Regina, and her uncles, Ben and Oscar, she learns that she is promised in marriage to her first cousin Leo, although she also begins to strategize and push back.

The Little Foxes is a play about strategy. There is the larger strategic game being played around the opening of the cotton mill. But there is also strategy from almost every woman in the play regarding how they choose to combat the social systems attempting to control their lives. And perhaps no character has had greater restrictions placed on their life than Addie, the African-American housekeeper. If we look at the play through today’s standards, we might see Addie as a stereotype. The African-American housekeeper is very much a discriminatory character archetype alive in the history of American film, theater, and television, and many critics argue that these roles were created as tokens, meant to keep African-Americans on the outside of stories and not at the center of their experiences. While there is plenty of truth in these critiques, and plenty of problematic issues within these roles, it is important, especially in a play like The Little Foxes, to look at a character like Addie and see how she uses the power she has to support herself and others. A strategist in her own right, Addie is against Alexandra marrying Leo. If we watch closely, we see her take crafted steps to create alternatives and use her agency to foil that plan.

Watching a play like The Little Foxes, about a time when both women and African Americans were so blatantly discriminated against, can be a challenging experience. But perhaps by doing so we are able to better understand the systems used to oppress both groups, and be better equipped to interrogate various social and political systems of inequalities at work in our lives today.
What do the poor and wealthy of London, 1843; southern Alabama, 1900; and Pittsburgh, 1969 all have in common?

They all want more.

There are other themes and parallels that can be drawn between these works, but economic advancement is at the root of each story. In A Christmas Carol, Scrooge has spent his life counting, both as part of his profession, and tallying his own wealth. His extraordinarily shallow pockets have made him a wealthy man, but not a compassionate one, and as a result what he retains in cash he lacks in human connections. Scrooge’s loves, family and friends have all taken a back seat to his desire to work more, earn more and save more. Regina of The Little Foxes was left out of her father’s will and did not marry a man who aimed to be a millionaire, leaving her bored and unhappy for years. Her own desire to obtain great wealth in the face of these men leaves her similarly devoid of love from her husband or family. In Two Trains Running, Memphis, in stark contrast to these two, was not born into privilege and has spent his entire life fighting to earn a living and hold on to that which is rightfully his, at times losing that battle. His honesty and hard work have gained him respect and rapport with his customers, who also seem to be his friends, though he admits his connections to family and his wife have not withstood the tests of time and distance.

Each play takes place in very different worlds, with characters that have completely different backgrounds and expectations for their own happiness. The wealthy want to be wealthier, while the poor may just want a turkey or ham, but everyone wants something to call their own and once they have it, they want what constitutes “their own” to expand. To further explore the relationship between property and happiness, we’ll review some basic history about systems of ownership and money, as well as the economic climate that surrounded the specific cities and characters in each play in this year’s Student Subscription Series.

Though A Christmas Carol takes place in London in 1843, we’re going to travel back a bit further, to 350 BC. It was in this time that Aristotle wrote Politics, in which Aristotle refutes his teacher Plato’s suggestion that society would operate best with a common ownership of resources. Instead, Aristotle argues, “Property should be in a certain sense common, but, as a general rule, private; for, when everyone has a distinct interest, men will not complain of one another, and they will make more progress, because everyone will be attending to his own business.” He continues, “...there is the greatest pleasure in doing a kindness or service to friends or guests or companions, which can only be rendered when a man has private property. These advantages are lost by excessive unification of the state.” Indeed, long before “capitalism” was a thing, the notion of humanity’s innate desire to own property was debated among the scholars. Aristotle, like many economists to come, thought that those who shared all goods and property would not be motivated to advance themselves, their technologies or their societies, and would be more likely to quarrel over the shared resources than he who has a duty to produce and provide for his own. He felt similarly about our familial relationships, explaining, “…in a state having women and children common, love will be watery; and the father will certainly not say ‘my son,’ or the son ‘my father.’ As a little sweet wine mingled with a great deal of water is imperceptible in the mixture, so, in this sort of community, the idea of relationship which is based upon these names will be lost; there is no reason why the so-called father should care about the son, or the son about the father, or brothers about one another. Of the two qualities which chiefly inspire regard and affection—that a thing is your own and that it is your only one—neither can exist in such a state as this.”

Whether or not individual ownership is a prerequisite for care is debatable, but the model of mutual competition for scarce resources as a precursor to advancement has driven Western economic thought through many eras, and indeed supported the development of our modern capitalist society. In An Inquiry into the Nature and Causes of the Wealth of Nations, Adam Smith’s 1776 text famously heralded as helping launch society into free-market capitalism and the industrial revolution, he wrote “It is not of the benevolence of the butcher, the brewer, or the baker that we can expect our dinner, but from their regard to their own interest.” Adam Smith was not an
amoral or absurdly materialistic person, but he firmly believed that any nation’s best chance to prosper was through free trade. By capitalizing on man’s innate self-interest, nations can channel this motivation toward the greater good. In an introduction to The Wealth of Nations, popular economist Michael Lewis explains, "The recognition of this harmonious contradiction between self-interest and universal welfare represented the core of Smith’s genius, and explains the astounding and continuing success his ideas have enjoyed in real-life applications."

Capitalism was not yet coined when Aristotle wrote Politics, nor was "economics" a field of study when Adam Smith penned The Wealth of Nations. Many other elements of our modern economy were present, notably currency, merchants and market forces—key elements in economic systems that go beyond barter or reciprocity. And while folks may have been selling goods for profit in early economic theory, there were still ceilings to accruing wealth that capitalism has since broken. Aristotle warned against usury, as did the Vedic texts of India and certain religious texts from Buddhism, Judaism, Christianity and Islam. When you consider our 2008 money market of credit default swaps and collateralized debt obligations, it appears we all but celebrate usury now. How did today’s global economy get so far from the recommendations of its predecessors?

The short answer is that capitalism evolved. As the Roman Empire slowly declined, much of the Western world moved toward feudalism. In the feudal system, which was prominent between the ninth and fifteenth centuries, land was owned by a lord but maintained by a vassal, and in times of unrest those vassals would often serve as military force for the lord. Vassals would produce on the land for their family as well as for the lord, but lords passed their property down through familial lines, so there was little opportunity for those working the land to amass much wealth or power. But as crises like famine and the plague occurred, Europe’s population decreased rapidly, which also meant agricultural production decreased. To try and maintain their output, lords asked more and more of their serfs, to the point that many finally rebelled. Others still evicted their vassals, making them “free,” but incapable of providing for themselves or their families, creating a new peasantry. The feudal system had made each lordship its own economy, preventing the natural growth of a market, but the collapse of this system allowed a quantity of tenant-farmers to grow, and as such, helped a free market evolve. Those evicted from their land were likely to leave rural communities and seek work in a city, another key element in the move toward capitalism. The growing market encouraged the improvement
of agricultural and transport technologies, strengthening the foundation for a competitive market.

Before we arrived at modern capitalism, though, there was mercantilism, which in its various forms governed much of Europe’s economic practice in the 16th, 17th and 18th centuries. Merchants are people whose job it is to trade the commodities made or produced by others for a profit. Similarly, mercantilism is the system by which trade generates revenue for a country or central power. In mercantilism, the central power collects taxes and tariffs, fees levied on sales of imported and exported goods. Mercantilist policies benefited central nation-states as they transitioned out of feudalism, discouraging imports, encouraging exports, and ensuring those in power had monetary reserves as a result. Mercantilism was supported by the increase in foreign trade, which in turn supported the increase in colonial expansion (for as a power amassed more colonial territories, so did they amass more goods to trade on the quickly developing international market). More trade led to an increase in monetary exchange and resulting issues like inflation and territorial conflict, as powers attempted to amass more of anything and everything that could create wealth.

Enter Adam Smith and An Inquiry into the Nature and Causes of the Wealth of Nations. Adam Smith is claimed by many to be the father of modern economics, largely due to his authorship of this seminal work, the first analysis of its kind. As we know from our brief reading of Aristotle, previous philosophers had already considered concepts and consequences of ownership, trade and gift exchange, and indeed many other philosophers and scholars continued to write about and debate these matters in relation to their space in history and the economy it accompanied. But it was Adam Smith that first insisted a free market was the only market that would truly benefit the masses. As mentioned earlier, both feudalism and mercantilism focused profits back to a powerful aristocratic class. Mercantilist policies focused on import restriction, export promotion. Protectionism and military force (mostly via colonialism) was the primary method of obtaining raw materials and resources abroad. Smith lived through a period of heavy trade restrictions in Scotland, and later saw the benefits the nation reaped when such restrictions were lessened by England. Lifting the barriers to trade revived the country’s economy, and at the same time came growth in academia, culture, and general mood—a period now known as the Scottish Enlightenment. Furthermore, Smith pioneered concepts in The Wealth of Nations we now recognize as the basics of economic analysis, the concepts of free trade, division of labor and supply and demand.

Of course, it is the conflation of many elements we’ve described that led to industrial capitalism, and eventually the global world economy we now know. These elements include the creation of a laboring class, the development of nation-states, the advance of technology (for both transport and production) and the increase international money exchange. Robert David Sack provides a lovely summarization of the transition from the feudal system into merchant capitalism and then industrial capitalism, and what shifts in the concept of ownership were required for this to occur, in his 1986 book Human Territory: Its Theory and History:

“It is generally agreed that an important requirement for the rise of capitalism is an extensive market for buying and selling commodities. But this can hardly be sufficient, for traditional societies contain both merchants and markets and yet, in these pre-modern cases, trade does not fundamentally alter and displace subsistence household economies. Rather, merchants are grafted onto them. In addition, then, to a commercial segment, capitalism needs to make labor and capital dependent on commerce. This dependence transforms the role of the merchant for a person supplying conveniences to the one supplying necessities, and it transforms the role of the peasant from one relying on himself and his community for subsistence to one relying on the market and the merchant. These are the characteristics of what we will term merchant capitalism...

One way for merchant capital to take hold is to ‘free’ peasants from the land so that they can enter into the market while making sure they cannot have the option of returning to subsistence or traditional livelihood if commerce fails. The sale of their labor or their products must become essential to their livelihood. Traditional economic obligations and community relationship must be severed, and the land of the typical freed peasant, if he has any, must be insufficient to provide him with the alternative of subsistence. He must engage in market-related work either by leaving the land or by working in
or nearby his cottage to supplement his meager produce from his small fields and gardening. If he has the option of ignoring the market by living off his own land or by finding enough support for communal land then his connection to the market would be only voluntary. The market would provide only a commercial trapping to a peasant livelihood.

The alternative of subsistence must also be taken away from the major land holders. This means they need to be prevented, by social convention, and by more lucrative alternatives, from working their own lands and thus becoming peasants, and from attracting peasant workers to work their lands within the older customary relationships of feudalism and serfdom. The landlord must be placed in a position such that his ‘rational’ choice is to purchase “free” labor, and this means that his land must be producing for the market...

In merchant capitalism... the individual household remains a unit of production. Work occurs in the household and most often on tools or instruments that the household owns. The key difference between what occurred before in pre-capitalism modes and now in capitalist ones is that the dependence on the market severs the household’s connection to a local subsistence community. The household often has to purchase raw materials form the market, bring them home to work on, and then sell the finished product back to the market in order to receive money to purchase the household necessities. The merchant, often serving as the intermediary between household producer and market, makes his living by buying cheap and selling dear. He does not normally own, organize or supervise the production process... He simply distributes raw materials and finished products.

In industrial capitalism, however, the worker no longer owns his own tools or works in his own home. Now he has to work on the tools and in a work place, such as a factory or office, owned by a capitalist who organizes, supervises and controls every facet of work. No longer does the worker sell his own product to the market. Now he sells his labor time to the factory owner. The uses to which that time is put are determined by the owner. Work and home often become physically separate and territorially segmented. There arise schools to care for and educate the children, and hospitals to care for the sick...

Adam Smith insisted that the market functions most successfully when not inhabited by taxes and tariffs. When market forces are allowed to function freely, and a nation focuses on the gross instead of the net, it is better positioned for long-term wealth. Smith anticipated, simultaneously, that the free market could bear
many injustices to the individual. Again referring to Michael Lewis’ introduction to The Wealth of Nations:

“He realized that division of labor could lead to an uneducated, underage, and dispirited workforce and advocated that governments establish public schools in every community as a preventative. Smith foresaw how his policies could tempt powerful countries to colonize and exploit weaker countries for their raw materials and labor. He advised that such efforts would not be worth the trouble, a lesson nations continue to learn from terrible experience to this day. Smith recognized the temptation for the successful to horde their money, so he lobbied for them to invest it back into productive capacities that would create more jobs and more wealth for themselves and others. He knew all too well how the rich and powerful in his new economy could conspire themselves into monopolies and political blocs that would mimic that devastating mercantilists antics of his day. Smith railed against such practices longer and harder than he did against any other. Indeed, the very essence of Smith’s philosophy and writings deplore the greed, elitism, materialism and excess that his critics attribute to him and that his so-called disciples use to justify their vices and confusions.

The decline in public education. An increase in monopolistic practices by large corporations. A decrease in worker wages, job security, and sense of engagement. The widening gap between the rich and the poor. Upper managers hoarding profits instead of reinvesting them back into the productive capacities of the companies they lead. Wars over diminishing natural resources. Such problems present a stern challenge to the future of free market economics and humankind…”

It should be noted that the summary provided does not include any analysis of pre-historic economies, nor does it include historic and indigenous economies or economic activities from other parts of the globe. Social science scholars have studied numerous economies, outside of those in Western history, that share comparable features with Western economic systems but have their own unique guiding principles and historic arcs. Kinship studies have revealed many forms of reciprocity—the non-market exchange of goods or services—of which the primary forms are redistribution and delayed reciprocity. Whether or not these comparisons are useful has been fiercely debated among economic scholars, sociologists and anthropologists alike, but we will also explore these concepts in contrast to Western economics throughout the season.

Adam Smith wrote An Inquiry into the Nature and Causes of the Wealth of Nations in 1776; only 67 years later we arrive at the modern London that encouraged Dickens to pen A Christmas Carol. An industrial London plagued by rampant child labor, terrible living conditions, excessive work hours and mass poverty. Hellman’s The Little Foxes moves us to 1900, in which most of a family’s wealth was built on the use of free labor, theft of land and the deception of loved ones for potential future financial gains. The 1969 Pittsburgh of Two Trains Running is a world in which Memphis must fight endlessly to retain what’s rightfully his. All this after an entire nation built their wealth on the fruits of black slaves, only to later “free” them to a labor market that functioned on their remaining impoverished, in need and willing to work for nearly nothing. Much like prehistoric and historic texts warned of usury, Smith acknowledged the potential of a disenfranchised and impoverished workface and unchecked greed via the free market and division of labor. All of these warnings are realities in each play in this year’s Student Subscription Series as well as the world in which we live today.

Now that we have laid a very introductory base to discuss capitalism and ownership, we can further investigate the economic circumstances specific to each time period, community and class depicted in the 2014/2015 Student Subscription Series, as well as the economic disparity—of audiences, performers, and writers—present in theater as a whole. We’ll further analyze technological advancements in various decades, specific legislation and government actions (like eminent domain laws, interest rates and financial regulation), as well as more general concepts like globalization, income inequality and the fallacy of meritocracy, to assess effects on the market, household and individual. This wide-reaching and simultaneously play-specific investigation into wealth and ownership will provide us a new lens by which we can analyze the content, issues and conclusions brought to bear in A Christmas Carol, The Little Foxes and Two Trains Running.
The concept of “family” and its structure has evolved throughout history. Traditionally, families are tied together by blood, but increasingly families are defined only by their simplest ingredient: love. We are now seeing more representation of different family structures, including multigenerational families, LGBT parenting and grandparent-led families. Though these types of families have historically been criticized and seen unfit by traditional American standards, we are learning the benefits of diversity within and without family structures. Definitions of a standard family are clearly changing, but stereotypes, social norms and tradition continue to inhibit growth.

Only 20% of Americans live in a “nuclear family” (a heterosexual married couple with offspring living in the same household) but it continues to be depicted as the most socially acceptable and traditional family unit. The idea of the nuclear family grew most prominently during the 1950s to 1970s, known as the Baby Boom. Suburbanization spread like wildfire amongst new post-war families, causing the suburban population to nearly double. At the time, anyone who didn’t fit into the ideal of a white suburban family was marginalized. Often these were people of color in single-parent households. They were blamed for their circumstances while at the same time denied services that would help better their situations. Though the nuclear family is glorified and ingrained in mainstream American culture, this type of family structure was actually born out of wealthy British society and enforced by church and state. Puritan immigrants arriving in New England felt that they were God’s people and structured their families after the families they observed in the Bible, most importantly the covenant made between God and Abraham. Some of the families of colonial New England later became a part of wealthy British society, spreading their ideas of family to the lower class. The enforcement of rules and regulations on families still happens today and promotes conformity within communities. Even now, single-parent, grandparent-led, multigenerational and same-sex families are criticized for not fitting into familial social norms, even though their outcome of the family can be just the same as a nuclear one. Many question whether we are intended to live in a nuclear society, as representations of non-traditional family structures dominate the theater arts because of their uniqueness, honesty and love of one another. In A Christmas Carol, The Little Foxes and Two Trains Running, we see how societal norms constantly affect families throughout time. Each family proves that the ideal is not always what it seems, and the abstract can be just as beautiful.

1800: A Christmas Carol
Financial support is always big part of family life. The question of how much money you need for a
thriving and successful family, or whether money is even necessary, constantly looms. In A Christmas Carol, we see the highs and lows of families living in poverty and of someone obsessing over money but lacking in family. Ebenezer Scrooge is an outcast by choice, who believes that focusing on the material things in life is more important than love and family.

Though London was a global financial and trading capital in the 19th century, poverty, extreme overcrowding, and slums also plagued the city. Disease was widespread in many areas and especially affected children. In the play, Tiny Tim suffers from a birth defect, which is just a glimpse of what many youth struggled with their entire lives. Children suffered from illnesses like smallpox, measles, influenza and even the bubonic plague. Because people at the time had no real knowledge of bacteria or antibiotics, these illnesses often became fatal. However, the great suffering felt by many characters in the play is always nullified by the great love that they share with their friends and families, like Tiny Tim and his family. Only Scrooge is left out of this sharing, though constantly invited by other characters in the play. Scrooge continues to dismiss the suffering of others, including his own. Only with the ghosts’ visits does he really learn about the suffering of others and begins to consider that money may not be the sole purpose of life. The townspeople and their families expand the definition of family; practicing forgiveness, they accept Scrooge into their loving community. Though Scrooge was living a more lush life than those around him, he proved that being financially stable is not always enough when it comes to happiness, family and love.

1900: The Little Foxes
In The Little Foxes, we see characters struggle with the controversial social dynamics of race, gender, and money between families. The Hubbard and Giddens families live in the Deep South in the early 1900s, where society has begun to deal with the historical changes of the end of the Confederate state government and the beginning of the Reconstruction period. Family members interact with the servants Addie and Cal in different ways, displaying the remains of slavery and the thin line that sits between it and servitude. While Addie’s family doesn’t appear in the play, historical research can give us a look at what her familial life might have looked like. It was common for mothers of color working in white households to be so consumed by work that time with their own families was limited. Maids during this time often raised two families, their own and their employer’s. They were expected to act as a nurse, cook, and at times counselor and confidant for the entire family. Families often contained two people taking the role of “mother” in one household: the southern black women playing the never-ending and ever changing roles in domestic life, and the southern white woman whose sole responsibility was to maintain social order and tradition within the household. Sometimes bonds and connections between servants and family members ran deep, deep enough to include them in financial decisions, like Horace leaving Addie money for all her dedication and admirable work in The Little Foxes.

On the outside, the Giddens family fits into the definition of a nuclear family, but characters like Regina Giddens turn the traditional idea
of a married southern woman upside down. As in any time period, gender roles play a big part in societal functions. At this time, sons were considered the only legal heirs to a father’s property and wealth. Regina’s understanding of that social norm is extremely clear in the play. Due to Horace’s convenient heart condition, Regina feels bold enough to attempt to obtain property and wealth after or, in this case, before Horace’s death. While women mourned the loss of their husbands, often the role of a widow gave women newfound freedoms. As long as they stayed within the social boundaries of grieving, and if there was no heir to their husband’s property, they were able to make decisions and manage whatever was left by the husband. Unlike today, women were never given the chance to live alone or work outside their familial duties. They simply moved from their biological family to their husband’s, tasked with creating a family on their own. Regina’s uniqueness in expressing her dissatisfaction openly throughout the play makes her out to be a villain, but we can interpret this as an effect of the toll oppression women took on during this period.

Throughout the play, characters try to fit into the traditional family mold even though it often contrasts against their needs as humans. Oscar and Birdie’s relationship, along with Regina’s relationship with her brothers, are proof of that. Birdie continues to struggle with the oppression of marriage, which Regina openly names, but handles it very differently than Regina and for that, Oscar often scolds her. From the outside, the Giddens and the Hubbards seem to be an excellent traditional family, but on further investigation, Horace’s brothers-in-law are devious and conniving. Along with attempting to cheat Horace, they often degrade and chide their sister, Regina. Whether because of gender or their own personal greed, we see the bonds of blood in family do not always spark the same loyalty usually expected in such relationships.

The Goodman Theatre’s 35th production of A Christmas Carol featured a diverse Cratchit Family, reflective of many families today. Photograph by Liz Lauren.
While there is only deceit and betrayal within the family, love and trust exists between the most unexpected characters. Horace, Alexandra, Addie and Birdie create their own safe haven together, later in the play. Birdie talks of the memories she shared with Horace and how those made her happy, along with Addie and Alexandra sharing their appreciation for Horace. This shows that the family that is given to you is not always what you wish for, but people in your life can fulfill those needs even if they aren’t always blood relatives.

1969: *Two Trains Running*

Though none of the characters in *Two Trains Running* are related biologically, they all work together as chosen family. A chosen family is a group of people who play significant roles in one another’s lives through choice rather than obligation. These roles can include the same sort of emotional and financial support you see in a traditional family. This type of support occurs constantly throughout the play, especially in the interactions between Risa, Stanley and Hambone. Hambone suffers from a mental condition, and the staff and regulars at Memphis’s restaurant have adopted Hambone and provide for him the best they can. When Memphis speaks about his failed marriage, we see again how familial societal norms can be dangerous and detrimental. He tried to enforce typical gender roles on his wife, telling her she needed to keep the house clean, and continuously mentioning that as the man of the house, he had done his job by working non-stop. Risa also finds herself trapped by stereotypical gender roles when the folks at Memphis’s restaurant wonder why she hasn’t started a family of her own and instead spends her time helping characters like Hambone and the late Prophet Samuel. 

Suburbanization also appears in *Two Trains Running* and affects the members of the community. Many Black people moved into the inner cities after the Great Migration, causing whites to move out to the suburbs and taking away their investment in the community, in what is often known as “white flight.” In 1969, Black people made up nearly 65 percent of Pittsburgh’s population. The rapid change and crowding in they caused an increase in poverty and a rise in crime in many neighborhoods. Though Black people traveled North to escape the prejudices of the South, there was no denying that racism was still alive and thriving, especially when it came to jobs and owning property. During this time, Pittsburgh was under urban renewal, where land would be seized in order to make way for public housing. Memphis struggles with this as the city tries to buy out his property, giving him what he considers an unfair price for his building.

The struggles and reality these characters lived in does not add up or hold all the necessary pieces to create and have a traditional family. Yet we see strong bonds and support constantly throughout the play. Even if they are living in a place full of poverty and racism, and heavily burdened by gender roles and oppression, these characters still take risks for the ones they love, proving again that the simple ingredient of love is the only thing needed to tie any family together.

August Wilson’s family was non-traditional, in that his mother raised her six children alone in this two-room apartment above a grocery store at 1727 Bedford Avenue; his father was mostly absent from his childhood and his mother remarried in the 1950s. Image courtesy of Wikimedia Commons.
Born in 1883, Kenneth Sawyer Goodman was a major patron of the arts in Chicago. The Director of Prints at The Art Institute of Chicago and a member of the Cliff Dwellers Club—a social elite group who were patrons of the arts—Goodman was also a lover of theater. His artistic pursuits had flourished during his time at Princeton University, creating cartoons for the Princeton Tiger and winning the school’s poetry prize. Princeton Dean, Christian Gauss, though, commented to Goodman that he “should write plays, and not poetry, because [his] poems [were] more dramatic in feeling.” Once returned to Chicago, he worked with a variety of artists and writers—including Ben Hecht before he was famous for his Hollywood work—to write and produce plays. Goodman was one of the Chicago supporters of what was known as the “little theater” movement. New artistic work was filtering in from Europe; however, American producers didn’t feel they would hold up to the commercial model. Theater enthusiasts would meet together in parlors to read these new experimental works. In 1915, Goodman approached the Art Institute about the creation of a university dramatic arts program which would be funded by private donors rather than box office sales, allowing for experimental works to flourish. Kenneth Sawyer Goodman was one of the first producers to envision the basis for a nonprofit theater. Unfortunately, the outbreak of WWI stalled his idea and in 1918, Goodman passed away during an influenza epidemic.

Aware of their son’s love of the arts and theatrical idea, William and Erna Goodman decided to donate $250,000, later $350,000, to the Art Institute to create the Kenneth Sawyer Goodman Memorial Theatre and Goodman School of Drama. Howard Van Doren Shaw, the architect behind the Goodman mausoleum in Graceland Cemetery, was selected to design the new theater space behind the museum at Columbus and Monroe. Much of the lakefront had once been swampland, and Shaw had to deal with a high water table and low building height restrictions. Thus, the final design was plagued by flaws from the onset, including a lack of fly tower and acoustic inconsistencies. At the turn of the millennium, these flaws would eventually force the Goodman to move to a new space.

The Kenneth Sawyer Goodman Memorial Theatre opened on October 22nd, 1925 with John Galsworthy’s The Forest. It had been dedicated two days prior with three of Goodman’s one-act plays. In his early years, Kenneth Sawyer Goodman often worked with Thomas Woods Stevens, a fellow member of the Cliff Dwellers Club who helped him secure his role at the Art Institute. Together, they produced pageants and shows across Chicago as part of the “little theater” movement. Thus, it was to Stevens that the Art Institute board of directors turned to as the first director of the theater and school.

Even before the theater opened, the first class of 19 students began to attend the Goodman School of Drama in January of 1925 to learn every facet of the dramatic arts. Stevens also planned out and hired the first season of the Goodman repertory company. While students initially performed in Fullerton Hall in the museum, they would soon find themselves rubbing elbows with professional actors on the stage of the new theater. Filled with a mix of classics and new works, establishing Goodman Theatre’s artistic legacy, Chicago received the first two seasons of Goodman Theatre quite well. However, with the stock market crash in 1929, audiences declined enormously. Stevens resigned as director in 1930 and his former student Hubert Osborne took over.

In 1932, the board of directors of the Art Institute decided to discontinue the professional repertory company, which stopped critics from reviewing the theater’s productions. This, however, allowed for the school to flourish, with sometimes as many as 176 students enrolled. Over the years, many famous actors began their career at the Goodman, including: Harvey Korman, Joe Mantegna, Geraldine Page and Sam Wanamaker. By 1934, the Goodman School had become accredited for the Dramatic Arts through the University of Chicago. Throughout the next 30 years, students would perform on the Goodman’s main stage and studio space often for Art Institute members and as part of the children’s theater. In 1925, Thomas Woods Stevens hired Muriel Brown, a playwriting student at Carnegie Institute, as his secretary. Knowing her interest in children’s theater, he recruited her to begin a children’s program. The first production
company and the diminishing number of student enrollment to the school brought both the theater’s relationship with the Art Institute and its position as an educational institution into question. After long debate, Goodman Theatre divested itself of the drama school in 1976. Despite failed attempts to move the school to the University of Chicago and the University of Illinois in Chicago, the Goodman School of Drama was acquired by DePaul University and is still part of their curriculum today as the DePaul Theatre School. Many past and current employees still teach there, including our Executive Director Roche Schulfer. Schulfer has been at the Goodman for over 40 years, starting as a box office employee fresh out of college in 1973. His history is as much a part of the Goodman’s story as the Goodman is a part of Chicago’s. Schulfer began producing and managing student works while studying at Notre Dame. Finding a post in the Goodman’s box office after graduation, he quickly rose through the ranks, first as box office manager, then taking on the Producer role for the Goodman’s Studio space with Assistant Director Gregory Mosher. Together, they presented a variety of new and experimental works as part of Chicago’s theater boom in the 1970s and 80s. This included world premieres of David Mamet’s most well-known plays, Glengarry Glen Ross and American Buffalo. This period also saw yet unknown actors William H. Macy, Cynthia Nixon and Sigourney Weaver grace the Goodman stages.

The Schulfer/Mosher duo also orchestrated the Goodman and Chicago legacy of A Christmas Carol. Trying to optimize the dark theater during the holidays, Schulfer suggested presenting A Christmas Carol to draw audiences. A success in its first year, the Goodman quickly decided to remount the show on an annual basis. After 37 years, audiences have seen eight actors play the iconic Ebenezer Scrooge on the Goodman’s stages.

The successes Mosher and Schulfer had in the Studio space catapulted them into the respective roles of Artistic and Managing Directors of the theater. Mosher’s tenure at the Goodman included an increase of new artists and works along with variations in theatrical acts. He brought in the Flying Karamazov Brothers for shows like The Comedy of Errors.
and *The Three Moscowteers*. He also included international works, such as that of Nigerian Nobel prize winner Wole Soyinka and Trinidadian playwright Mustapha Matura. Mosher also named David Mamet as an associate director to help cultivate his theatrical aesthetic. The intrigue and interest that Mosher brought to the Goodman stage did not go unnoticed by the rest of the nation. In 1984, Lincoln Center in New York offered him the role of Artistic Director.

With the exit of Mosher, the Goodman was left with a large space to fill, needing someone to helm the future of the theater. As they already had Schulfer, a strong pillar on the production and financial side of the theater’s operations, the Goodman’s board of directors identified the young 20-something Artistic Director of Wisdom Bridge as the top candidate to take over the reins. Robert Falls had already begun directing in the city before graduating from the University of Illinois at Urbana-Champaign. By age 23, he was appointed the Artistic Director of the now defunct Wisdom Bridge Theatre on Chicago’s north side. Impressed by his ability to revitalize the worn out company during his tenure there, the Board chose Robert Falls as the Artistic Director of Goodman Theatre, making him the youngest Artistic Director of a theater its size.

Over the past 28 years, Falls and Schulfer have brought innovations and notoriety to the theater, accomplishing as much as the 70-plus years prior. Beginning with his initial artistic cohorts Frank Galati and Michael Maggio, Falls developed an artistic collective to help him plan each season. As the theater’s identity has expanded with the city, this collective has grown to include Henry Godinez, Chuck Smith, Mary Zimmerman and Henry Wishcamper. The collective is not just comprised of directors, but also playwrights, producers and actors including Rebecca Gilman, Regina Taylor, Steve Scott and Brian Dennehy.

For continuously pushing the boundaries of art and story on stage, Schulfer and Falls accepted the Tony award for Outstanding Regional Theater in 1992. More Tonys would follow suit when Fall’s productions of *Death of a Salesman* and *A Long Day’s Journey Into Night* transferred to Broadway, in 1999 and 2003 respectively. Perhaps an even greater accolade came from Arthur Miller, who came to see *Death of a Salesman* at the Goodman and proclaimed it one of the best renditions of his play. In 2003, Goodman Theatre would also top the list of best theaters in the country, according to *Time* magazine.

One of the greatest achievements of the company, however, was the move from the old theater space behind the Art Institute of Chicago at Columbus and Monroe to its current home at Dearborn and Randolph. This feat took nearly a decade to accomplish. As the old theater was plagued with design failures, Falls and Schulfer hired Theatre Projects Consultants to inspect and ascertain the needs of the theater. In addition to the acoustic problems, the old Art Institute building was rapidly deteriorating. They suggested that the most cost-effective option was to search for a new home.

At the same time, the city put out a call for proposals to revitalize the space at Dearborn and Randolph, where the old Harris and Selwyn Theaters were located. Mayor Daley wanted to build a community arts center in the space and was looking for arts organizations up for the task. In a moment of kismet, Chicago and the Goodman Theatre needed the same thing. However, after first inspection, the Goodman found that the old movie palaces did not contain enough space for the necessary expansion of the theater. Thus, the Goodman proposed to take over the parking structure next door that sat on the space of another two historic theaters, the Garrick and the Woods. The city accepted this proposal and on April 28th, 1998, the theater broke ground. The Goodman officially moved over to the new site at Dearborn and Randolph on October 20, 2000, almost 75 years to the day since the theater first opened. With the final production of *A Christmas Carol*, the Kenneth Sawyer Goodman Memorial Theater at Columbus and Monroe closed its door forever, and in the first decade of the new millennium, was razed to make way for the Art Institute’s Modern Wing.

Over the years, the Goodman has continuously brought varied and interesting works to Chicago audiences, following the initial hopes of Kenneth Sawyer Goodman. As the theater celebrates its 90th Anniversary Season, we can say with pride that the Goodman Theatre is not just a Chicago theater but a true Chicago institution.
Some Basic Theater Etiquette
BY GOODMAN EDUCATION

What should I wear?

Definitely dress nicely but comfortably; try business casual. No tank tops, ripped jeans, etc. Baseball caps or hats must be moved once you enter the theatre. The Goodman is air-conditioned, so be sure to bring an extra sweater or dress warmly.

What should I bring?

Only what you really need. Electronic devices such as PSP, Nintendo DS, smart phones, and laser pointers are not permitted during the show. If it makes noise or is distracting, please refrain from having it out in the theater. A purse, bag or backpack is fine. School supplies are not necessary. Remember that you are here to sit back, watch and enjoy, so don’t bring anything you don’t need.

(Please remember):
No smoking, and
no eating or drinking
while inside the theater.

What if I need to leave the theater during the show?

Only if it is an emergency. Otherwise, it’s very disrespectful. Make sure to use restrooms before the show, or wait until intermission.

Have respect for other audience members. This means no talking during the performance, no feet on seats and no kicking. (For your safety and others’!)
How should I respond to what’s going on on the stage?

Honestly but appropriately. If you find something funny, then laugh—but don’t laugh for five minutes straight or laugh so hard that you need to leave the theater. Theater is very different from watching a movie at home. Always remember that you are in a room full of people who are there to watch the performance. They can hear your responses just as well as you can hear theirs. Most important, the actors can hear and see you. They will appreciate any appropriate feedback but might be extremely offended if it is inappropriate. Whether you enjoy the play or not, you owe respect to the actors for having given it a try.

What to do before the show:

When your class arrives, your teacher will let the Education staff know how many people are in your group. It is a good idea to arrive at least 15-20 minutes before the performance. 

If you are late, often you will not be allowed to enter the show until after intermission. Once your group is called, an usher will lead you to your seats and hand you a program.

Please promptly sit where you have been assigned. Remember that the show needs to begin on time and everyone needs to be seated.

What to do during intermission:

Most plays have a 15 minute intermission. This gives you time to stretch your legs, walk, use the restroom, get water and discuss the play with your friends.

We do ask that if you are sitting on the main floor that you remain downstairs and if you are sitting in the mezzanine that you remain upstairs. There are restrooms on both floors. When intermission is over, the lights in the lobby will flash several times; that is your cue to get back to your seat because the performance is about to begin!

What to do after the show:

There will be a post-show discussion immediately following the performance. Members of the cast will come out on stage and answer your questions. Feel free to ask anything that’s on your mind about the show, but please remember to be respectful.

And remember the Golden Rule of Theatergoing:

Theater artists are paid professionals.

When you enter a theater, you are entering their work space. Respect their work as you would have them respect yours.

Enjoy the Show!
Goodman’s Albert Theatre

Reading a Goodman Theatre Ticket
BY GOODMAN EDUCATION

As a patron of the theater, it is important to know how to read your ticket and find your seat. Generally, seats for performances in the Goodman’s Albert Theatre are assigned seating, so it’s good to know how to find your seat. When you come with your school, though, you will not have an assigned seat and instead be ushered to a section where you and your classmates can sit and enjoy the play together.

Below is a seating chart—a map of all the seats in the Albert Theater—and an explanation of how to read a theater ticket. If you have any problems, ask an usher for help. They’re there for you!

This will guide you to the lobby door closest to your seat—aisle numbers are on plaques that hang above the doors to the theater.

Play you are seeing and its author

The section of the theatre you will be sitting in: Main Floor or Mezzanine

This is your seat number, located on the edge of the bottom seat cushion

The row where your seat is located, noted in a letter on the side of the end seat of each row

Day and date of performance

Curtain time

Goodman’s Albert Theatre
After you have seen the show and discussed your responses in the classroom, it’s time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

Pick one of the artists involved with the play you saw, whose work was particularly memorable to you—an actor, designer, the playwright or the director—and write that artist a letter describing your experience at the show and your feedback about his or her work. Be honest and ask any questions that are on your mind.

Send us your letter within one month of seeing the show, and we’ll forward it on to that artist!

Here is an example, a great student letter we received in response to Animal Crackers:

Dear Cast and Crew,

I would have to say that every single one of you have done a superb job in this play. All the effort you have put forth into this play has resulted in a memorable experience for all of us. I thought it was clever that the actors, actresses and the orchestra interacted with the audience. From viewing the original film of Animal Crackers, I think the cast played in the play and the original cast of Animal Crackers very similar! This play might have been the first encounter of the Marx brothers for many teenagers and children and I believe that the crew and cast of Animal Crackers proved that early comedy can also be entertaining and memorable!

The director’s vision of the play was a rather conscious one. Exposing the Marx brothers to the vast majority of people who never knew about them and bringing back nostalgic memories to the older audience was a great idea. This play was actually my first play and a first trip to Goodman Theatre. I myself, as a young adult, finally realized that plays are enjoyable and gratifying. The play had all the elements of emotion and slapstick comedy which made it a great one. The technical aspects as well as the props were amazingly set to follow each scene. My favorite scene had to be the scene where Harpo and Rivelli tried to clear up the misunderstanding of “The Flash.” I though the script was very flowing and comfortable. Was there any improv involved? I did not find any negative aspects of this play. I have found the play and the ambiance of Goodman Theatre very positive. I give Animal Crackers two thumbs up.

Sincerely,
A CPS student

Send your letters to:
Education and Community Engagement
Goodman Theatre
170 North Dearborn Street
Chicago, IL 60601

Or email us at:
education@goodmantheatre.org

Goodman Theatre Education & Community Engagement is also online!

Check us out on Facebook:
http://www.facebook.com/goodmanended

Or Twitter:
http://twitter.com/GoodmanEd

We love hearing your thoughts, so don’t be afraid to drop us a line, comment, tag us in a note, @reply or retweet us. Also check out our online educational resources for more information regarding the play you’ve seen, or anything else you’d like to know about how our programs (and theater) work!

Keep checking in for updates online!
GOODMAN THEATRE IS GRATEFUL TO THE FOLLOWING DONORS
FOR THEIR GENEROUS SUPPORT OF THE STUDENT SUBSCRIPTION SERIES

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<td>Linda and Peter Krivkovich</td>
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<tr>
<td>Joan and Rik Lewis</td>
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<tr>
<td>Catherine Moul and LeRoy T. Carlson, Jr.</td>
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<tr>
<td>Abby O’Neil and Mr. Carroll Joynes</td>
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<tr>
<td>Carol Prins and John Hart</td>
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<tr>
<td>Troy Ratliff</td>
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<tr>
<td>Michael Sachs in Memory of Alice Rapoport</td>
</tr>
<tr>
<td>Shaw Family Supporting Organization</td>
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<tr>
<td>Orli and Bill Staley</td>
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<tr>
<td>Kimbra and Mark Walter</td>
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**Endowing Excellence**

The Education and Community Engagement Endowment supports the Goodman’s efforts to nurture the next generation of theater-goers, provide professional development for teachers, conduct nationally recognized student education and community access programs and fulfill its commitment to our community.

<table>
<thead>
<tr>
<th>Anonymously Supported</th>
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<tbody>
<tr>
<td>Anonymous</td>
</tr>
<tr>
<td>Christine and Paul Branstad</td>
</tr>
<tr>
<td>Deborah Ann Bricker and Kelly Ann Rosen</td>
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<tr>
<td>Drs. Robert and Frances Del Boca</td>
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<tr>
<td>Marcy and Harry Harczak</td>
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<tr>
<td>Louis R. Lurie Foundation</td>
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<td>Swati and Siddharth Mehta</td>
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<td>M. Ann O’Brien</td>
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<td>Michael and Kay O’Halleran</td>
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<tr>
<td>Alice Rapoport and Michael Sachs</td>
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<td>Kraft Foods</td>
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<td>Make It Better Foundation</td>
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<tr>
<td>Northern Trust</td>
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<td>Peoples Gas</td>
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**Production Sponsors**

<table>
<thead>
<tr>
<th>Sponsor Name</th>
<th>Role and Event</th>
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<tbody>
<tr>
<td><strong>Fifth Third Bank</strong></td>
<td>Major Corporate Sponsor for <em>A Christmas Carol</em></td>
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<tr>
<td><strong>PEPSICO</strong></td>
<td>Official Beverage Sponsor for <em>A Christmas Carol</em></td>
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<tr>
<td><strong>AON</strong></td>
<td>Corporate Sponsor Partners for <em>A Christmas Carol</em></td>
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<tr>
<td><strong>PepsiCo</strong></td>
<td>Media Partner for <em>A Christmas Carol</em></td>
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<td><strong>Allstate</strong></td>
<td>Major Corporate Sponsor for <em>Two Trains Running</em></td>
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<td><strong>ITW</strong></td>
<td>Major Supporter for <em>Two Trains Running</em></td>
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<td><strong>The Chicago Tribune</strong></td>
<td>Major Supporter of the August Wilson Celebration</td>
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<td><strong>EBONY</strong></td>
<td>Media Partners for <em>Two Trains Running</em></td>
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<tr>
<td><strong>WBEZ 91.5</strong></td>
<td>Major Production Sponsor for <em>The Little Foxes</em></td>
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<tr>
<td><strong>Goodman Women’s Board</strong></td>
<td><strong>EY</strong> Building a better working world</td>
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<tr>
<td><strong>Interactive Health</strong></td>
<td>Corporate Sponsor Partners for <em>The Little Foxes</em></td>
</tr>
<tr>
<td><strong>The Joyce Foundation</strong></td>
<td><strong>American Airlines</strong> Exclusive Airline of Goodman Theatre</td>
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