Announcing the 2012/13 Season

A HOPELESS HOPE: EUGENE O’NEILL
AND THE ICEMAN COMETH

TACKLING O’NEILL: A CONVERSATION
WITH NATHAN LANE, BRIAN DENNEHY
AND ROBERT FALLS
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FROM THE ARTISTIC DIRECTOR

Why *The Iceman Cometh*?

It is no secret that I regard Eugene O’Neill as the greatest playwright that America has produced so far. His massive body of work embraces nearly every theatrical style, from gritty realism to nightmarish expressionism. His language can soar to the heights of poetic lyricism or capture the guttural mutterings of a barely coherent Skid Row derelict. He steeps himself in the essential tragedy of human existence, but often does so via boisterous humor and irony. Above all, he focuses a laser beam on the truth of his characters and their plight, revealing both the resilience and fragility that is a part of all of us.

No playwright is as complex, unwieldy and daunting to confront, and none of his plays are as challenging as *The Iceman Cometh*, which, along with *Long Day’s Journey into Night*, I regard as one of O’Neill’s masterworks. Set in a bar in New York’s Bowery, *Iceman* is peopled with a microcosm of the world, a varied group of former soldiers of fortune, entrepreneurs, political dissidents and social outcasts bound together by two things: their dreams of the glories that could be found just outside the doors of Harry Hope’s saloon, and their excitement at the impending arrival of Theodore Hickman, “Hickey” to his friends, a gregarious salesman who is the biggest dreamer of them all. Hickey does come, but his infectious optimism is now tempered by a newly acquired—and sobering—realism. His visit, and the discoveries that he reveals, leads to a series of dramatic events that are at once comically absurd, savagely heartbreaking and utterly profound. Mammoth in structure and epic in ambition, *The Iceman Cometh* is both an absorbing theatrical journey and an X-ray of the human condition, replete with all of its ambitions, joys and inexorable terrors.

I am thrilled to take on this monumental play with a distinguished company of actors that includes Brian Dennehy, Nathan Lane, Stephen Ouimette, and such outstanding local stage veterans as John Judd, Marc Grapey, James Harms and Kate Arrington. Directing *The Iceman Cometh* is a formidable a challenge that I relish—and a production that I am very proud to bring to you.

Robert Falls
Artistic Director
A Hopeless Hope:
Eugene O’Neill and The Iceman Cometh
By Neena Arndt
A MAN CALLS UP THE STAIRS TO HIS WIFE: “HONEY, HAS THE IČEMAN COME YET?” SHE HOLLERS BACK, “NO, BUT HE’S BREATHIN’ REAL HARD!”

Eugene O’Neill was probably familiar with this ribald chestnut, which graced vaudeville stages in the early twentieth century. But while most audiences merely chuckled at the bawdy humor, O’Neill penned his own interpretation of what the iceman’s “coming” might mean. While a pun that relies on infidelity as its punchline is certainly dark, O’Neill’s iceman looms bleaker still. He inverts the joke, and the iceman—in addition to being a casual lothario—becomes a harbinger of death, bringing with him the chill of the morgue.

O’Neill’s masterful play centers around a group of drunken misfits who live at Harry Hope’s rooming house. Each day they promise themselves that they will return to their once-productive lives—Joe Mott will once again run a casino, Ed Mosher will work in a circus, and Chuck Morello will marry his girlfriend, Cora, and move to a farm in New Jersey. Harry Hope himself has been a shut-in since his wife’s death 20 years earlier, and speaks wistfully of the day he will take a walk outside. The men all know, however, that these are only pipe dreams, as fear, complacency and inertia obstruct their desires. One of the characters describes Harry Hope’s as “the No Chance Saloon. It’s Bedrock Bar, the End of the Line Cafe, the Bottom of the Sea Rathskeller!...it’s the last harbor. No one here has to worry about where they’re going next, because there is no farther they can go.”

Once a year, the men are visited by their friend Theodore “Hickey” Hickman, a salesman who treats them all to a party on Harry Hope’s birthday and often jokes about how his wife, Evelyn, is “in the hay with the iceman.” As the play opens, the men eagerly await Hickey’s arrival, anticipating the drinks he’ll buy them. When Hickey finally arrives, however, his demeanor is different from usual, and his intentions ambiguous. He makes no joking mention of Evelyn’s trysts, leading the inebriated men to conclude that, this time, she really has cheated on Hickey. He encourages the men to do the things they always dreamed of—but secretly believes they will fail and return to Harry Hope’s. He entreats them to cast off their pipe dreams, which, according to him, only hold them back from happiness. Yet the men cannot and will not give up their illusions, and Hickey’s instructions and pleas become shrill and desperate. As the plot unfurls, the details of Hickey and Evelyn’s situation become clearer—and what has happened between them is bleaker and more terrifying than any roll in the hay.

Even at the time of its writing, The Ićeman Cometh was a period piece—when O’Neill penned the play in 1939, he placed the action 27 years earlier, in 1912. By 1939, O’Neill had entered a premature old age—he suffered from a Parkinsons-like disease which caused his hands to tremble, and had retreated to a quiet house in Danville, California. As the year progressed and France and Great Britain declared war on Germany, O’Neill fretted over the state of the world, suffering from what he called “the Hitler jitters.” The 51-year-old had experienced extraordinary success as a playwright, revolutionizing the American
In 1912, 24-year-old O’Neill had hit bottom. Divorced from his first wife and estranged from his son, O’Neill spent part of the year working as a sailor before returning home to face his rapidly disintegrating relationship with his family.

stage with such works as *Anna Christie*, *Desire Under the Elms* and *Mourning Becomes Electra*; he had won the Nobel Prize for Literature in 1936, not to mention the Pulitzer Prize for Drama in three separate years. But these achievements provided little cheer to O’Neill. Sequestered in Danville and increasingly worried and ill, he was unable to focus on his successes; instead he recalled and analyzed the bleak hours and months in which he frequented saloons in New York.

In 1912, 24-year-old O’Neill had hit bottom. Divorced from his first wife and estranged from his son, O’Neill spent part of the year working as a sailor before returning home to face his rapidly disintegrating relationship with his family. His drug-addicted mother made it clear to him that his birth had caused her downfall (this conflict would become central in one of O’Neill’s other great dramas, *Long Day’s Journey into Night*), and he quarreled often with his father. He had long idolized his older brother Jamie, but had recently come to despise him as a deluded, smooth-talking salesman type, devoid of the deeper thinking which O’Neill himself valued. Depressed and cynical, the young O’Neill found companionship, if no real solace, at a saloon/roominghouse on New York’s Fulton Street called Jimmy-the-Priest’s. There, in 1912, he attempted suicide by overdosing on alcohol and barbiturates. His fellow drinkers thwarted his half-hearted effort, though for some time afterward O’Neill wavered between a desire to live and an impulse to die. Later in the year, he contracted tuberculosis—in that era, a near-certain death sentence. But rather than succumbing to the disease, O’Neill recovered. His spirits rallied by this close encounter, he decided he was destined to live and resolved to pursue playwriting. It is no surprise, then, that two of his greatest works—*Long Day’s Journey into Night* and *The Iceman Cometh*—are set in 1912, a pivotal year in O’Neill’s life that spurred him, despite and because of his misery, to create some of the greatest masterpieces of the twentieth century stage.

*The Iceman Cometh* is not as overtly autobiographical as *Long Day’s Journey into Night*. But so closely are the events of 1912 tied with *The Iceman Cometh* that O’Neill, in letters to friends, explained how he based places and characters on his real life experiences. Harry Hope’s saloon, O’Neill explained, was based on “no one place but a combination of three in which I once hung out.” One was Jimmy-the-Priest’s, another was a Greenwich Village dive ironically called The Golden Swan (its nickname, “The Hell Hole” was more accurately descriptive), and the third was a bar at the Garden Hotel. At these establishments, O’Neill fraternized with a motley, down-and-out crew. These friends became the foundations for the characters in Harry Hope’s saloon. Harry Hope himself was based loosely on Tom Wallace, the proprietor of The Golden Swan: Tom never left his establishment and often blotted out life’s miseries by raising a glass with his whiskey-soaked clientele. The regular clients at Jimmy-the-Priest’s, O’Neill explained, “were a hard lot, at first glance, every type—sailors on shore leave or stranded; longshoremen, waterfront riffraff, gangsters, down-and-outers, drifters from the ends of the earth.”

O’Neill was much younger than most of these weary, hardened men, and as the son of a relatively well-off actor he belonged to a different socioeconomic class. Nonetheless, he felt at home in their company. “I lived with them, got to know them,” he said. “In some queer way they carried on. I learned at Jimmy-the-Priest’s not to sit in judgment on people.” Indeed, O’Neill portrays the characters in *The Iceman Cometh* without criticizing them, just as he learned not to judge his real-life companions.

The habitués of these bars were not the only people haunting O’Neill while he wrote *Iceman*. Among the most signifi-
cantal of the real-life parallels in the play is that between O’Neill’s brother Jamie and the charismatic, unhinged Hickey. A fast talker and smooth salesman, Hickey is the most outwardly successful of the characters in *The Iceman Cometh*. He holds a job, has a wife, and provides the funds for a birthday party while the others are broke. Yet, ultimately, his attempts at saving the other men arise from a lunacy that far outstrips any of the problems suffered by the others. His smoothness serves as a cover, while the other men wear their failures on their sleeves. Like Hickey, Jamie was a smooth operator and a sharp contrast to his introverted brother; he died at 46 of the effects of alcoholism long before O’Neill penned *The Iceman Cometh*. Their complex relationship would come to the fore again in both *Long Day’s Journey into Night* and *A Moon for the Misbegotten*, both written in the early 1940s.

While O’Neill was writing those masterpieces, *The Iceman Cometh* went unproduced, though it was published soon after it was written. Because of the war and O’Neill’s own reservations, it wasn’t until 1946 that a production was mounted. O’Neill traveled to New York to attend rehearsals and by all accounts he had a grand time there, visiting old friends, attending concerts and sporting events, and enjoying his celebrity. On one notable day, O’Neill went out to lunch with director Eddie Dowling and the cast, who hadn’t changed out of their costumes. As the actors trailed down the street, dressed as impoverished alcoholics and prostitutes, several actual down-and-out New Yorkers tagged along assuming they were among peers. The restaurant’s owner at first refused service to the whole group, but O’Neill, perhaps remembering his old friends from 1912, convinced the owner to serve everyone, and treated the vagrants to lunch.

This generous behavior appears at odds with the misanthropic, difficult personality for which O’Neill is often known; anecdotes like these demonstrate that O’Neill could not easily be pigeonholed as an isolated depressive. His plays, too, resist categorization. During the time he was writing *The Iceman Cometh*, he spoke about the script in detail with writer Dudley Nichols, who was then working on the film adaptation of O’Neill’s earlier play *Long Voyage Home*. Nichols later spoke about how O’Neill envisioned *The Iceman Cometh*. “It’s surely not a gloomy play,” he said. “O’Neill himself delighted in its laughter. He’d chuckle over the tarts and the others—he loved them all. He didn’t feel that the fact that we live largely by illusion is sad. The important thing is to see that we do. The quality of a man is merely the quality of his illusions. We like illusioned people. No happy person lives on good terms with reality. No one has even penetrated what reality is.”

For O’Neill, then, optimism and pessimism coexisted easily; he lived in a state of “hopeless hope.” And it’s this state which allowed him to write a play that has its basis partly in an old bawdy joke, and partly in one of the most vexing questions a human can ask: is it better to create a life based on illusions, or face the truth each morning?
Tackling O’Neill: A Conversation with Nathan Lane, Brian Dennehy and Robert Falls

By Tanya Palmer

It is not surprising that the work of playwright Eugene O’Neill continues to attract admirers from among the best and brightest of the theatrical profession. O’Neill is considered by many to be the father of serious American drama, and his plays, with their monumental characters, rich language and bold theatricality, represent a kind of endurance test for actors and directors, an Everest that they dream of one day scaling. As they prepared for the Goodman’s production of O’Neill’s masterpiece, *The Iceman Cometh*, three theatrical heavyweights—actors Nathan Lane and Brian Dennehy and director Robert Falls—spoke about how this particular production came to be, and their shared passion for “America’s Shakespeare.”

Tanya Palmer: I know that Bob and Brian have worked together on a number of O’Neill plays, including a production of *The Iceman Cometh* more than 20 years ago, in which Brian played the role of Theodore “Hickey” Hickman. And Nathan, I understand you and Brian have known each other for many years but haven’t yet worked together. How did this particular collaboration come about?

Nathan Lane: It’s all my fault. It was a combination of my love for the play and a desire to work with Bob and Brian who, as you said, I’ve known for over 30 years but have never worked with. And having watched a lot of their collaborations from the sidelines, especially *Death of a Salesman*, which I thought was incredible. The impetus was an interview I read with Bob and Brian in which they were discussing the notion of revisiting *The Iceman Cometh* with Brian playing Larry Slade, and I thought, “This is a sign! It’s a sign from God that I should contact Mr. Falls!” Even though we didn’t know each other very well, we had met a couple of times, so I reached out through email and suggested myself for the role of Hickey. And then I didn’t hear from him for a while!

Robert Falls: Is that true?

Nathan Lane: Yes, I didn’t hear from you for… oh, over a couple of months and I thought, “Oh well, he…”

Brian Dennehy: No, come on, I find that very hard to believe, you mean Bob Falls wasn’t on the phone the same day?

Nathan Lane: No, time did pass! Let’s start this interview with an argument, that’s good! That’s appropriate for this play!

Robert Falls: Okay, but that’s not how I remember it.

Nathan Lane: Alright, let’s play out our little Rashomon here! As the punch line goes, let me finish! So, I didn’t hear from him, let’s say, just not right away.

Brian Dennehy: For the record.

Nathan Lane: For the record. And I thought to myself, “Oh, you idiot. He’s probably thinking, ‘What the hell is this poor slob thinking?’” So I was feeling weird, but then I finally did hear from him, and he said, “We were just talking off the top of our heads and there really is no production planned.” But all the same he said he thought it was a wonderful idea and that we should get together and talk about it. Which we did, because I was in Chicago working on *The Addams Family*.

“I had to grow up quickly and I had a sort of delayed adolescence, so I understand self-loathing and self-destruction. I just happened to channel a lot of it into comedy for a long time.”

—Nathan Lane
After that it took about two years for this all to come to fruition.

**TP:** What is it about the role of Hickey that attracted you? Why this role now?

**NL:** It’s a great play and a tremendous role. When I was a kid, I was a voracious reader and I was given books by my uncle and my oldest brother, who also introduced me to the theater. I joined what was called The Fireside Theatre; it was a play-of-the-month club, and I’ve talked about what a huge influence it was on my life and career. One of the plays of the month was a collection of Eugene O’Neill plays. I made my way through *The Hairy Ape* and *Desire Under the Elms* and some of it I understood and some of it I didn’t. Then I got to *The Iceman Cometh* and I thought “this is the one that I love.” It’s often forgotten how funny the play can be, especially in the beginning. And there was something about the description of Hickey in the play—O’Neill’s character descriptions are always very elaborate; he has a whole vision in his head of what these people look like. And I thought, except for the bald head, it sounded like me! So the play was stuck in my head. But a lot of my desire to do the play also has to do with Brian and Bob’s work; they’ve certainly done a huge amount of O’Neill, and I thought, “These are the people I would like to do it with!” Not only because they have a history, but because I just have such respect for both of them. There is something very emotional about playing this part with Brian, who played it to great success when he did it. I also thought that it was time for me, as an actor, to challenge myself in this way. The actor Kenneth Branagh is a friend of mine and he said to me, “You’ll never find out about these great parts unless you take them on. You just have to do it and not worry about what anyone is going to say. You will learn a tremendous amount and it’ll be life changing.” I’m looking for a life-changing experience at this point in my life! I thought it was time to jump in the deep end.

And God knows, I relate to all of these characters. I’m Irish Catholic, and I have the scars to prove it. I come from a long line of alcoholics. My father was an alcoholic; he drank himself to death. On my mother’s side, every one of her siblings was an alcoholic. So I have a lot of understanding of what goes on in this play. I had to grow up quickly and had a sort of delayed adolescence, so I understand self-loathing and self-destruction. I just happened to channel a lot of it into comedy for a long time. But many of these scenes have been planted in my life.

**BD:** The interesting thing is that all three of us have very similar backgrounds.

**NL:** Can we do one of those, “Oh, you think you had an unhappy childhood?”

**BD:** “We were so poor we couldn’t afford sneakers, I had to paint my feet black!”

**TP:** Brian, Nathan was saying his impetus for approaching Bob about playing the role of Hickey was reading about your interest in revisiting this play and taking on the role of Larry Slade. Many critics have described Larry Slade as something of a stand-in for O’Neill himself. What drew you to this character now?

**BD:** Like Nathan, the main attraction for me is the play and the author, who, over the years I’ve grown to love and hate in almost equal measure. Bob and I have virtually built careers doing this stuff and trying to do it in as profound and as serious a way as possible. At the same time, I know that in this play—in fact, in all O’Neill plays—there’s always a great deal of fun to be had. Not a word you would normally associate with O’Neill, but it’s true. It’s interesting, because I’ve been asked repeatedly “Why would...
you want to play Larry Slade after you played Hickey?” And I always say the same thing: “Because I want to be in the room.” Larry Slade is also a great part, it’s a very essentially O’Neill role. It’s a great opportunity—to be on stage with Nathan, who I have tremendous affection and respect for, and who was born and bred to play O’Neill. And to a great extent, Bob Falls is responsible for building whatever career I have, or certainly he was on the design team. So in addition to the affection I have for him and the respect I have for him, the opportunity to work with him again on this play, which is arguably the pinnacle of serious American dramatic literature, was something I couldn’t refuse.

TP: Bob, since you’ve worked on this play before, how are you approaching it differently now? Has your vision of the play changed over that time?

RF: The only play I’ve ever directed twice was Shakespeare’s The Tempest when I was very young; I did a production in college and then another one maybe 10 years later. So this is the first time I’ve revisited a play in a long time. It reminds me of British directors who are constantly coming back to the repertoire. It’s almost expected that a British director is going to do Hamlet three times or two productions of King Lear, or that they’ll keep coming back to A Midsummer Night’s Dream. And when they’re working on it, it’s not necessarily that they’ve changed or evolved a new reading of that play, but it’s often because they’re drawn to a particular actor that they want to do it with. I look at O’Neill as the American Shakespeare; he created serious American theater. Like Shakespeare, he leaves a huge body of work which actors can move through. Jason Robards really broke through as an actor by playing Hickey; he marked himself as hugely as Brando did with his performance of Stanley Kowalski in Elia Kazan’s production of Tennessee Williams’ A Streetcar Named Desire. But then Robards played all the other O’Neill roles. He moved into Jamie Tyrone in Long Day’s Journey into Night, and then into Jamie in A Moon for the Misbegotten and eventually he returned to Long Day’s Journey to play James Tyrone Sr. You saw him go through this set of roles, the same way you’d see a young actor play Romeo, and then Hamlet, and then Coriolanus, and then Prospero and then eventually, at the end of his career, Lear. I think there is a group of actors, two of whom we’re talking to right now, who similarly can see themselves moving through these roles. And I think there is something both heroic and generous about these two guys who’ve known each other for decades, who are both serious artists, tackling this play together. I consider Nathan among the very greatest of American actors. I’m always incredibly moved by his work because, you know, dying is easy, but comedy is hard. So returning to this play, with Nathan in the role of Hickey—it was a no-brainer. Which is why I responded overnight, like a bolt of lightning, when he emailed me. I said, “Yes, my God, yes, this is what I’ve been looking for!” and called him first thing in the morning! Because I knew it was absolutely right.

TP: Obviously this is a challenging play in a number of ways for the actors, and for the audience. It’s large, it’s epic, and while it’s often very funny, it’s also undeniably dark. What do you think this play, set in 1912 and written in 1939, has to say to contemporary theater audiences?

BD: Any great play—and this is a great play, it may be the greatest American play—is always going to have, when done properly, an effect on an audience which only they can really understand. It causes people to listen in such a profound way; to listen for resonance in their own lives. Entertainment, obviously, has changed. It’s moved from being this kind of work, this kind of study, to being diversion and now largely distraction. But this play is not a distraction. It is diverting, it is entertaining, but mostly

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“Entertainment, obviously, has changed. It’s moved from being this kind of work, this kind of study, to being diversion and now largely distraction. But this play is not a distraction. It is diverting, it is entertaining, but mostly, it is profound.”

—Brian Dennehy

in 1939, but held off sharing it until 1946, until after the war, because he thought it was too dark. It is a challenging play and yet it is, as Bob said, an incredibly active play and a lot happens. People always talk about how long it is but I think, as Jason Robards said, when it’s being played right, it flies by.

All of humanity is in that room. From every part of the world. It’s an extraordinary thing he’s talking about; the notion that we can’t live without our illusions. Then Hickey walks in and says, “You can and you have to.” And he destroys them, until he destroys himself. It’s a monumental story, and each time you see it, you see something new because different actors are doing it. It does take you to a very dark place, but I think it’s cathartic and if people are up for the challenge, it’s well worth it.

RF: As Nathan said, it’s an incredibly personal play—as all of O’Neill’s plays are, in terms of reflecting on his family and his experience—but it’s also a political play about America in a sort of denial. As Nathan said, he couldn’t put this play on until after the war because it was too threatening; and then, of course, it failed! It wasn’t until the 1950s when director José Quintero and actor Jason Robards reintroduced and reevaluated this play that it found success, because America rejected it during that time of post-war optimism.

BD: It demands something from the audience. Like any great play. The audience needs come prepared to be a part of it. They’ve got to listen.
A Voice for the Lowly Masses

By Julie Massey

The year in which Eugene O’Neill set The Iceman Cometh, 1912, is perhaps best remembered for the sinking of the Titanic. But it was also an unusually contentious election year in the United States, involving bitter intra-party rivalries, the attempted assassination of one presidential candidate by a saloonkeeper and, just a few days before voters went to the polls, the death of another’s running mate. Among the more than six declared candidates in the presidential race were William Howard Taft (Republican Party and the incumbent president), Theodore Roosevelt (Progressive or “Bull Moose” Party), Woodrow Wilson (Democratic Party) and Eugene V. Debs (Socialist Party of America). Although Wilson eventually won the election by a sizeable margin, it was only after William Jennings Bryan and his fellow liberals switched their allegiance from Tammany Hall and Wall Street favorite Champ Clark to Wilson that he was able to secure his party’s nomination—on the 46th ballot of the Democratic convention in Baltimore.

At the heart of the political debate in 1912 were sharply contrasting visions of America’s future as a capitalist nation. Fueling the debate were dramatic changes in the working class population that included an influx of millions of poor and illiterate immigrants from eastern and southern Europe. Beginning in the nineteenth century, industrialization had transformed the American economy and created new job opportunities for unskilled and semi-skilled workers who streamed across the Atlantic seeking a better life. As happened in Europe, however, abysmal working conditions in the US, coupled with a widening gap between haves and have-nots, provoked widespread and often violent strikes, boycotts and demonstrations. This backlash was orchestrated, on the one hand, by union organizers and, on the other, by activists on the political left. While these “movements” were highly factionalized in terms of their notions about ends and means, they were in general agreement that capitalism was the sinister root of social inequality and political corruption, and that the so-called “American Dream” was a lie for all but the most affluent and powerful members of society.

There is an abundance of historical evidence that members of the American working class were, in fact, victims of institutional exploitation and neglect in 1912. Factory jobs offered meager wages of $400 to $500 per year for jobs that required 50 to 60 (or more) hours per week of backbreaking labor, and workers who were injured on the job as a result of managerial negligence had little if any recourse. In an average year, job-related deaths in the United States exceeded 25,000, injuries numbered in the hundreds of thousands, and respiratory ailments caused by unprotected exposure to dust, toxic fumes, industrial waste materials and extreme temperatures were epidemic. Even at a pittance, the cost of renting a tiny apartment in an overcrowded, rat-infested tenement was prohibitive for families earning less than $10 per week; the slightest loss of income could spell disaster, and many families found themselves moving frequently due to eviction or the threat of it. But with the law disproportionately stacked in favor of the wealthy and with the support of political cronies and nativist Americans who were suspicious of the “swarthy” foreigners swarming into their country, captains of American business and industry were able to mount a formidable campaign against demands for reform. Many went so far as to describe themselves as guardians of America’s most cherished values, while representing advocates of reform—whether union leaders like the AFL's Samuel Gompers or political rabble-rousers like Socialist Eugene V. Debs and anarchist Emma Goldman—as dangerous enemies of the state.

Although there is no mention of an impending presidential election in The Iceman Cometh, one can easily surmise from biographical accounts and the play itself that O’Neill was well acquainted with issues of the day. Much of his childhood was spent touring the country with his father, actor James O’Neill. Trains the family traveled in, as well as cheap hotels where they stayed, were early windows into the social stratum of misfits and ne’er-do-wells whom the American Dream had eluded. Young Eugene often heard his father—an Irish immigrant and child of grinding poverty—rail against privilege and the sting of ethnic slurs and stereotypes. Later, during the year he was a student at Princeton, O’Neill was introduced to Benjamin Tucker, publisher of the
anarchist journal Liberty and owner of the Unique Book Shop, a Greenwich Village mecca for the political left and, for O’Neill, a place to school himself politically. After being expelled from Princeton in 1908, O’Neill abandoned attempts at settling down and spent the next several years immersed in a sort of double-life that alternated between serving as a lowly merchant seaman in the South Atlantic and, upon his returns to land, crashing in seedy Lower Manhattan boarding houses and dismal saloons with names like Jimmy-the-Priest’s and The Hell Hole. Plagued by recurring bouts of illness, intoxication and suicidal despondence, O’Neill narrowly escaped death; nevertheless, the people he met during these years, together with what he observed of the struggle to survive at the fragile margins of American society, provided rich source material for both his evolving political views and his plays.

Virtually all of the characters in The Iceman Cometh bear some resemblance to O’Neill’s bohemian circle of Greenwich Village friends and acquaintances, which included not only well-known writers, artists and journalists, but also small-time gamblers and gangsters, pimps and prostitutes, barkeeps and drunks, bomb-throwing radicals and immigrants with nowhere to call home. O’Neill scholars point out that Larry Slade, the play’s world-weary “old foolosopher” is largely based on Terry Carlin, who was one of O’Neill’s favorite drinking companions and a veteran of the anarchist movement. Similarly, Hugo Kalmar, Slade’s political soulmate in the play, has been compared to O’Neill’s friend Hippolyte Havel, a Czech anarchist and close associate of Emma Goldman. While there are no recordings or transcripts of O’Neill’s private conversations with Carlin, Havel or other leftists, portions of dialogue between Larry, Hugo and the other denizens of Harry Hope’s bar that touch on politics and the plight of the masses were no doubt informed by O’Neill’s recollection of those conversations when he sat down to write The Iceman Cometh in 1939.

O’Neill voted for Eugene Debs in 1912, revealing that—at barely 24 years of age—he was already at least philosophically inclined toward the left. But however much O’Neill may have sympathized with the impulse to take up arms, neither then nor later in life did he advocate bombings, assassinations or the violent overthrow of the government. Instead, he allowed his plays—and characters such as the pipe-dreamers in The Iceman Cometh—to give voice to depths of yearning, frustration and hopelessness that can produce revolutionary political movements and, sometimes, desperate acts of violence.

“Telling the world about our American Dream! I don’t know what they mean. If it exists, as we tell the whole world, why don’t we make it work in one small hamlet in the United States....If we taught history and told the truth, we’d teach school children that the United States has followed the same greedy rut as every other country.”

—Eugene O’Neill
The Iceman Cometh in Production

By Steve Scott

The Iceman Cometh is often regarded as a modern masterpiece, but like many great works of art it was eschewed by audiences before eventually achieving popular and critical acclaim. Even its progression from page to stage got off to a slow start: although Eugene O’Neill had completed the initial draft of The Iceman Cometh by late 1939, the play wouldn’t make its official premiere for nearly seven years, due both to the author’s failing health and his reluctance to produce anything during the “damned world debacle” of World War II. But by the winter of 1946, O’Neill’s spirits had revived to the point that he once again looked forward to the rigors of rehearsal and production; by the spring, plans for the New York debut of Iceman were under way. The playwright had initially championed actor/director Eddie Dowling to both direct the production and play the central role of Theodore “Hickey” Hickman, after viewing Dowling’s triumphant work in staging and starring in William Saroyan’s The Time of Your Life. Soon after work on O’Neill’s play began, however, Dowling realized that he couldn’t do both, and he engaged former vaudevillian and film character actor James Barton (formerly hired for the role of Harry Hope) for the daunting role. By all reports, Barton was overwhelmed by the demands of the part, and had difficulties both learning and delivering Hickey’s mammoth confessional monologue in act four. On opening night, October 9, he also spent the dinner intermission entertaining friends in his dressing room, leaving him exhausted and nearly voiceless by the play’s climax. Perhaps as a result, opening night notices were mixed, and the production ran for a disappointingly short run of 136 performances.

A decade later Iceman returned, via a muscular revival off Broadway at Circle in the Square Theatre. Vibrantly directed by José Quintero (a graduate of the Goodman School of Drama), the new production featured the nearly unknown 33-year-old actor Jason Robards, Jr., as Hickey, and his towering performance soon became the stuff of legend. Critics, who 10 years earlier had been put off by the play’s absurdist blend of boisterous comedy and stark tragedy, now hailed The Iceman Cometh as O’Neill’s masterpiece, and helped restore the playwright’s somewhat faltering reputation as America’s greatest dramatist. Quintero and Robards became widely acknowledged as O’Neill’s master interpreters, and the production was one of the bona fide hits of the 1956 theater season. A somewhat truncated version of the production was telecast on CBS’s Play of the Week in 1960; Robards would again assay the role of Hickey in a 1985 revival, again under Quintero’s direction.

Since then a handful of productions have further established The Iceman Cometh as one of the greatest of American dramas. In 1973, producer Ely Landau chose the play as the initial offering in his American Film Theatre (AFT) series, an attempt to bring classic plays to the screen; the AFT version was directed by John Frankenheimer and featured such screen notables as Robert Ryan, Fredric March, a 23-year-old Jeff Bridges and Lee Marvin, whose cynical, world-weary take on Hickey proved to be critically controversial. The following year, another Circle in the Square production (this time at the theater’s uptown Broadway space) featured James Earl Jones as the first African American Hickey (Jones’ father had played the character Joe Mott in the 1956 incarnation of Iceman). Brian Dennehy brought both an infectious bonhomie and a terrifying rage to his portrayal of the doomed salesman in Robert Falls’ 1990 Goodman Theatre production, which also featured Jerome Kilty, James Cromwell, and future theater notables Denis O’Hare and Hope Davis. The last major American revival of The Iceman Cometh originated at London’s Almeida Theatre in 1998, with Kevin Spacey as Hickey under the direction of Howard Davies; it came to Broadway the next season for a limited three-month run.
Introducing the Cast of *The Iceman Cometh*

*The Iceman Cometh* features a cast of 18 stellar actors—one of the largest ensembles on the Goodman stage in recent years. While playwrights today often strive to make their plays more financially viable by requiring only a few actors, Eugene O’Neill worked under no such constraints. In *The Iceman Cometh*, he populates Harry Hope’s saloon with a motley assortment of drunkards and misfits, each of whom has a unique life story and idiosyncracies. The cast—a mix of local actors and out-of-towners—is an outstanding ensemble that will work together to bring O’Neill’s dynamic characters to life.

**Check out our website for full bios at GoodmanTheatre.org.**
The Goodman’s Youth Arts Council Grows in 2012

By Teresa Rende

In 2009, a group of students from the Goodman’s popular summer intensive theater program, General Theater Studies (GTS), wanted to create an outlet with which to explore performance, playwriting, outreach, leadership and social justice through theater year-round. So with these goals in mind, the Goodman Youth Arts Council (GYAC) was born.

The council members began meeting regularly to discuss topics in theater and engage peers who may be interested in learning more about the art form. They volunteered to assist the Goodman education staff at various events, and even helped run Community Day, the now-annual celebration centered around our final performance of *A Christmas Carol*. By the summer of 2010, the council was invited to speak at the Theatre Communications Group Conference with student councils from Berkeley Repertory Theatre and Chicago’s Steppenwolf Theatre Company.

By the 2010/2011 school year the council wanted more responsibility and structure. They increased meetings and developed their own mission statement: “We promote the magic of theater to teens through diversity, relatability and outreach.” They hosted their own matinee event, inviting 50 high school students to the Goodman to see a performance of *God of Carnage* and attend a post-show party with cast members Keith Kupferer and Mary Beth Fisher. Response was so overwhelming that some GYAC members gave up their own ticket on the day of the performance so peers from their high school could see the show instead.

This year the council grew to 26 members, including former students from GTS as well as students from the Cindy Bandle Young Critics, the Goodman’s program that introduces young women to the world of theater criticism and professional writing. This season’s event was built around *Race*, and featured not only a viewing of the play but also a discussion with the cast focusing on issues of race, identity and sexual violence in America. When I asked a few GYACs why they choose to come out to the theater every other Saturday at 10am, they responded with enthusiasm.

Vicki Giannini: I’ve been involved in GYAC because I have wholeheartedly learned so much about the theater industry. I was always interested in the acting aspect, and GYAC gave me a lot of opportunities to see everything, from marketing to backstage—how the theater really works. It’s been a great experience. I’ve worked with some really wonderful people on staff at the Goodman, and with some really wonderful young adults.

Rebecca Cao Romero: I would say the same; GYAC has provided me with a very good learning experience, and it’s a wonderful place to get that experience. Everybody can’t say that they’ve gone to the Goodman and been backstage or talked to certain people. It’s good to say you’ve been part of the education program at the Goodman. You learn so much in so little time. And you make friendships that last for a long time. It’s a learning experience and I love it; you just have to experience it yourself.

To learn more about GYAC, visit the Goodman’s YouTube page and watch a video of these wonderful theater artists in the making!

GOODMAN THEATRE WOULD LIKE TO THANK ALL EDUCATION AND COMMUNITY ENGAGEMENT DONORS FOR THEIR HELP IN MAKING THIS PROGRAM POSSIBLE.

JPMORGAN CHASE COMMITMENT REFLECTED ON AND OFF THE STAGE

Goodman Theatre proudly salutes JPMorgan Chase & Co. for its generous support of the 2011/2012 Season as Principal Corporate Sponsor of the theater’s signature Student Subscription Series and Corporate Sponsor Partner for *Crowns*. The bank’s renewed partnership reflects a shared commitment to celebrating Chicago’s rich cultural heritage and bringing diverse productions to the stage that provide a basis for enhanced learning opportunities in the classroom.

“JPMorgan Chase is committed to building vibrant communities, focusing on community development, education and the arts. We are honored to have been a partner with Goodman Theatre for many years. This year, we proudly support the 2011/2012 Student Subscription Series, as well as the revival of Regina Taylor’s gospel musical, *Crowns*,” said Elizabeth Hartigan Connelly, Regional Director, JPMorgan Chase & Co.

The Goodman thanks JPMorgan Chase for its dedication to making a positive difference in the city it serves by investing in arts and culture and making quality arts programming available to all.

CHASE  |  J.P.Morgan
EXPLORE THE ICEMAN COMETH ON THE GOODMAN’S NEW WEB HOME!

It’s the next best thing to being there. The new Goodman website gets you closer than ever to the art and artists who bring *The Iceman Cometh* to life, with interactive features and new ways to experience this monumental theatrical event—wherever the internet may find you!

ON THE NEW GOODMAN WEBSITE YOU’LL BE ABLE TO:

- Watch exclusive behind-the-scenes footage of *The Iceman Cometh*—both in rehearsal and on stage,
- Flip through candid rehearsal photos of the cast of *The Iceman Cometh*,
- Learn about the artists who bring this explosive work to life in our bio library,
- Explore the work of Brian Dennehy and Robert Falls at the Goodman from 2000 to today in our extensive archives,
- Send a postcard inviting someone to join you for a Goodman production,
- Connect on our blog.

GoodmanTheatre.org
THE 2012/13 SEASON EXPLORES LIFE’S WILDER SIDE. FROM THE SPELLBINDING NEW MUSICAL THE JUNGLE BOOK TO BROADWAY’S OTHER DESERT CITIES—AN ADVENTURE AWAITS YOU AT EVERY TURN. In the Albert Theatre, you’ll be riveted by Tennessee Williams’ classic Southern Gothic Sweet Bird of Youth; challenged by fresh dispatches from two of America’s most heralded playwrights, Jon Robin Baitz (Other Desert Cities) and Lynn Nottage (By the Way, Meet Vera Stark); and immersed in the world premiere of Mary Zimmerman’s colorfully exotic new musical reimagining of Rudyard Kipling’s The Jungle Book.

THE OWEN THEATRE BRINGS YOU INSPIRING NEW WORK FROM THREE OF THE MOST GROUND-BREAKING PLAYWRIGHTS WORKING IN AMERICAN THEATER: Dael Orlandersmith’s ferocious one-woman powerhouse, Black n Blue Boys/Broken Men; Christopher Shinn’s explosive Teddy Ferrara; and Quiara Alegría Hudes’ ode to hope and possibility, The Happiest Song Plays Last.

RENEW BY MAY 11 TO KEEP YOUR SAME GREAT SEATS!
312.443.3800 or GoodmanTheatre.org
SWEET BIRD OF YOUTH
BY TENNESSEE WILLIAMS
DIRECTED BY DAVID CROMER
SEPTEMBER 15 – OCTOBER 25, 2012
This stunning American classic takes on new life under the direction of David Cromer, hailed by The New York Times as “a visionary wunderkind, a genius in a black cape with secrets up his billowing sleeves.” Laced with humor and Williams’ “characteristically gorgeous lyricism” (The New York Times), Sweet Bird of Youth is a sensual, haunting theatrical journey that will captivate and seduce you.

OTHER DESERT CITIES
BY JON ROBIN BAITZ
DIRECTED BY HENRY WISHCAMPER
JANUARY 12 – FEBRUARY 17, 2013
When Brooke Wyeth arrives at her parents’ Palm Springs mansion on Christmas Eve with the manuscript of her tell-all memoir in tow she unearths a devastating family secret, throwing her parents into a panic that threatens to rip the clan apart. Dubbed the “best new play on Broadway” by The New York Times, Other Desert Cities is not to be missed!

BY THE WAY, MEET VERA STARK
BY LYNN NOTTAGE
DIRECTED BY CHUCK SMITH
APRIL 27 – JUNE 2, 2013
Pulitzer Prize winner Lynn Nottage (Ruined) pulls the curtain back on old Hollywood in this “sharp-toothed comedy” (The Wall Street Journal) and offers a glimpse into the life of Vera Stark, a headstrong African American actress who begins a career in the 1930s when her only shot at success lay in stealing small scenes in big Hollywood blockbusters.

THE JUNGLE BOOK
A NEW MUSICAL BASED ON THE DISNEY ANIMATED FILM AND THE STORIES BY RUDYARD KIPLING
ADAPTED AND DIRECTED BY MARY ZIMMERMAN
JUNE 21 – JULY 28, 2013
From the imagination of Tony Award winner Mary Zimmerman comes a dazzling song-and-dance-filled event that chronicles young Mowgli’s adventures growing up in the animal kingdom. Based on Rudyard Kipling’s time-honored children’s tales and featuring music from the classic Disney film, this spellbinding world premiere is the theatrical event of the season.

PLUS, ONE MORE PLAY IN THE ALBERT FROM ARTISTIC DIRECTOR ROBERT FALLS TO BE ANNOUNCED!

THE HAPPIEST SONG PLAYS LAST
BY QUIARA ALEGRIA HUDES
DIRECTED BY EDWARD TORRES
APRIL 13 – MAY 12, 2013
This poignant new play from Tony Award nominee Quiara Alegría Hudes (In the Heights) chronicles a year in the life of two kindred souls as they search for love, meaning and a sense of home in a quickly changing world.

BLACK N BLUE BOYS/ BROKEN MEN
WRITTEN AND PERFORMED BY DAEL ORLANDERSMITH
DIRECTED BY CHAY YEW
SEPTEMBER 29 – OCTOBER 28, 2012
In an arresting one-woman show, Pulitzer Prize finalist Dael Orlandersmith seamlessly transforms into five unforgettable male characters whose outward dissimilarities belie their inescapable link: a traumatic past plagued by a cycle of violence and abuse. At once powerful and heart-breakingly poetic, Black n Blue Boys/ Broken Men will leave you breathless.

TEDDY FERRARA
BY CHRISTOPHER SHINN
DIRECTED BY EVAN CABNET
FEBRUARY 2 — MARCH 3, 2013
It’s Gabe’s senior year of college and his future looks bright, but when a campus tragedy occurs that makes national headlines it ignites a firestorm and throws Gabe’s world into disorder. From Pulitzer Prize finalist Christopher Shinn comes a gripping new drama that explores what happens when a tragedy sparks a movement—and the truth gets lost along the way.
Fame, Fantasy, Food, Adventure Auction

The Fame, Fantasy, Food, Adventure Auction, held on February 7, was a huge success that raised more than $360,000 for Goodman Theatre! A sold-out crowd attended the soiree at The Peninsula Chicago, which featured both a silent and live auction led by Christie’s auctioneer Steven J. Zick. The evening would not have been possible without the leadership and dedication of Auction Co-Chairs Jane K. Gardner, Cynthia Scholl and Trustee Chair Patrick Wood-Prince. Special thanks to Event Sponsor American Airlines, the Exclusive Airline of Goodman Theatre, and Contributing Sponsor The PrivateBank.

The Goodman Goes to Cuba

In February 2012, members of the Goodman family joined Artistic Associate Henry Godinez and Executive Director Roche Schulfer in Havana, Cuba, for an unforgettable cultural exchange. The trip strengthened ties between the Goodman and renowned Cuban theatrical group Teatro Buendia and set the stage for a future theatrical collaboration with the company, which made its US debut in the Goodman’s 2010 Latino Theatre Festival. In addition to an exclusive workshop performed by Teatro Buendia, travelers met with celebrated visual and performing artists, scholars and academics, and visited important Cuban cultural sites.

RIGHT: Executive Director Roche Schulfer with actress Ivanesa Cabrera, playwright Raquel Carrio, Resident Artistic Associate Henry Godinez and Teatro Buendia Artistic Director Flora Lauten. BELOW (left to right): Susan Annable and Immediate Past Chairman Patricia Cox. Trustee Sunny Chico, Women’s Board member Amalia Mahoney and Life Trustee María Bechily. Havana, Cuba.
The Convert Opening Night

On Monday, March 5, guests gathered at Petterino’s to celebrate the world premiere of Danai Gurira’s gripping new play, The Convert. This production would not have been possible without the support of our generous sponsors: Owen Season Sponsor Sara Lee Foundation; Season Sponsors The Edith-Marie Appleton Foundation, Julie and Roger Baskes, Patricia Cox, Andrew “Flip” Filipowski and Melissa Oliver, Ruth Ann M. Gillis and Michael J. McGuinnis, Sonda and Denis Healy/Turtle Wax, Inc., Carol Prins and John H. Hart, Alice Rapoport and Michael Sachs/Sg2 and Merle Reskin; New Work Season Sponsors Roger and Julie Baskes, Andrew and Cindy Kalnow, Eva Losacco, Catherine Mouly and LeRoy T. Carlson, Jr., Neil Ross and Lynn Hauser, Shaw Family Supporting Organization, Beth and Alan Singer and Orli and Bill Staley; and Director’s Society Sponsors Mary Jo and Doug Basler and Harry and Marcy Harczak.

RIGHT (top to bottom): Tom Barrat, Goodman Vice President Sherry S. Barrat (Northern Trust), Associate Director of The Convert Adam Immerwahr, and Season Sponsor and Life Trustee Carol Prins with her husband John Hart. New Work Season Sponsors Robert and Charlene Shaw, Goodman Resident Director Chuck Smith, The Convert playwright Danai Gurira and Deputy Director at Illinois Arts Council Eliud Hernandez. Sarah Freeman and Director’s Society Sponsor Mary Jo Basler (on left). Goodman Assistant Treasurer Roger Baskes with his wife Julie. Photos by Violet Dominek.

Camino Real Opening Night

On Monday, March 12, sponsors and guests celebrated the opening of Tennessee Williams’ Camino Real. Following cocktails and dinner, generously underwritten by Event Sponsor Petterino’s, attendees enjoyed Calixto Bieito’s imaginative production. Special thanks to everyone whose support made this production possible—Major Production Sponsor Goodman Theatre Women’s Board; Sponsor Partner National Endowment for the Arts; Season Sponsors (listed above); Education and Community Engagement Programs Sponsors Katherine A. Abelson and Robert J. Cornell; and Director’s Society Sponsors M. Ann O’Brien, Orli and Bill Staley, Randy and Lisa White and Sallyan Windt.

RIGHT (clockwise from top left): Director’s Society Sponsors Sallyan Windt and Trustee Randy White. Director of Camino Real Calixto Bieito and Board Chairman Ruth Ann M. Gillis. Women’s Board President Joan Clifford, Resident Director Chuck Smith and Season Sponsor and Trustee Alice Rapoport. The Goodman Theatre Women’s Board is the Major Production Sponsor of Camino Real. Photos by Julia Nash.
A Special Offer for Goodman Subscribers

Goodman Theatre is proud to partner with The Chicago Council on Global Affairs for a NATO public program series this spring. The Council will host a series titled *In Jeopardy? Europe and the Transatlantic Alliance*, which will bring prominent thought leaders to Chicago to address key Summit issues, including the future of international institutions, the global economy, conflict and security strategies and other pressing global issues.

The Goodman and The Chicago Council would like to offer a special discount to Goodman Subscribers interested in attending these programs. To register, visit TheChicagoCouncil.org, select a program and use promo code JEOPARDY at the end of the registration process.

The Taxman Cometh

On Tuesday, May 8, the Goodman is hosting its eighth annual Estate Planning Seminar, dubbed “The Taxman Cometh.” Join fellow Goodman Subscribers and devotees to learn basic tools and techniques needed to prepare your estate plan, get a rundown on current estate tax laws and brush-up on new laws under consideration and how they might affect you.

“The Taxman Cometh” is presented by the Goodman’s Advisory Council, a group of prominent estate planning professionals who serve as volunteer advisers for the Goodman’s Spotlight Society. This special event will include the seminar, a buffet lunch and artistic conversation featuring *The Iceman Cometh*.

For more information about the Eighth Annual Estate Planning Seminar or the Spotlight Society, please contact Jenny Seidelman at 312.443.3811 ext. 220 or email JennySeidelman@GoodmanTheatre.org.

Exclusive Subscriber Discount for *Immediate Family*

HALF OFF TICKETS TO ALL PERFORMANCES OF *IMMEDIATE FAMILY* THROUGH JULY 8

Paul Boskind | Ruth Hendel | Stephen Hendel
By Special Arrangement with Goodman Theatre
In Association with About Face Theatre
PRESENT
*MARRIAGE, A New American Play*
By Paul Oakley Stovall | Directed By Phylicia Rashâd
**June 2 – August 5** | Owen Theatre

In the Bryant family’s Hyde Park home, keeping a secret is next to impossible...

When the entire clan comes together for the first time in more than five years, family secrets are exposed in a hilarious, emotional family reunion. Evi can’t comprehend why her younger brothers are so mysterious and distant; Jesse is afraid to be true to himself and honest with his family; and no one can understand why Tony is so eager to get married. This hilarious new play is like *Modern Family* meets *The Cosby Show*, as these siblings try to bridge their differences with a little help from God, card games and their *Immediate Family*.

Tickets on sale starting April 23. Special half-off discount for Goodman Theatre Subscribers for performances through July 8. Call 312.443.3800 for tickets.
THE ICEMAN COMETH

In the Albert
APRIL/MAY/JUNE 2011

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PETTERINO’S—MONDAY NIGHT LIVE

For the past five years, Petterino’s Monday Night Live has been a hit with singers, guests and critics alike. This “open mic” evening of talent has showcased some of Chicago’s most prominent cabaret and musical theater artists, including some from Goodman Theatre’s stages.

You don’t have to be a professional singer to participate, and those who prefer to watch can enjoy the performances while sipping on theater-inspired cocktails or nibbling light Petterino’s favorites or fare from the full dinner menu. For reservations and information on how you can participate, call 312.422.0150. Petterino’s is located next door to Goodman Theatre at 150 North Dearborn Street. For more information, visit Petterinos.com.

N9NE STEAKHOUSE

N9NE Steakhouse has been described as “one of the best places to eat in the entire world” by Condé Nast Traveler. The Michelin-recommended eatery serves savory steak and seafood dishes alongside other innovative fare, and boasts a number of options and spaces for group dining including its ultra hip upstairs Ghostbar.

Goodman patrons who show their tickets for that evening’s performance receive a 25 percent discount on dinner in the main dining room. This offer is valid Monday through Saturday evenings only, and is not valid with any other promotion.

For more information on group sales contact Julianne Zerega at JulieZ@9GroupChicago.com. For reservations call 312.575.9900 or visit N9NE.com. N9NE Steakhouse is located at 440 West Randolph Street.

NAME A SEAT

Naming a seat is a wonderful way to celebrate your love of the Goodman, and makes a lasting tribute to a special person in your life as a unique birthday or anniversary gift. For more information on naming a seat, please contact Brittany Montgomery at 312.443.3811 ext. 192 or email BrittanyMontgomery@GoodmanTheatre.org.

CENTER STAGE

Subscriber and annual donor Mary Blackwell recently named a seat in the Albert Theatre. She shares why she supports the Goodman.

How long have you been involved with the Goodman?
A long time; I saw plays back at the old theater at the Art Institute, and I’ve been a donor for more than 10 years.

With all the options in Chicago, why do you support Goodman Theatre?
I thought you staged good plays at a price that I could afford. When I was in high school I was always in plays because I had a good memory. We did a lot of Shakespeare. In the late ‘40s or early ‘50s, I came to Chicago from Mississippi and I started to go to the Goodman. I recently attended an event that was about the Goodman’s education programs and I was so impressed! I didn’t know about all the educational programs you do; they’re just wonderful.

Do you support other arts and cultural organizations in Chicago?
I support the Art Institute and I used to go to the orchestra and the opera.

You just recently named a seat in the Albert Theatre. How did that come about?
A few months ago, I received a call from the Goodman. The person I talked to told me about naming a seat. It seemed like a nice idea and they made it easy to do.

How would you describe the Goodman to others?
I would say it’s a very nice place to enjoy a good play and not spend a fortune.

N9NE STEAKHOUSE

N9NE Steakhouse has been described as “one of the best places to eat in the entire world” by Condé Nast Traveler. The Michelin-recommended eatery serves savory steak and seafood dishes alongside other innovative fare, and boasts a number of options and spaces for group dining including its ultra hip upstairs Ghostbar.

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WHAT GREAT THEATER SHOULD BE
170 NORTH DEARBORN
CHICAGO, ILLINOIS 60601

Friday, May 11, 2012
The Fairmont Chicago
6:30pm Cocktail Reception
7:30pm Performance by Laura Benanti
8:30pm Dinner
Followed by dancing to
The Bill Pollock Orchestra
Black Tie
Proceeds from the Gala will benefit Goodman Theatre’s Education and Community Engagement programs

To purchase tickets contact Katie Frient at 312.443.3811 ext. 586 or email KatieFrient@GoodmanTheatre.org.