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Why Measure for Measure?

A once-great city is mired in economic and moral decay, its “strict statutes and biting laws” largely ignored by a populace who would rather explore the raunchier side of urban life. The city’s leader, admitting his own culpability in the overly permissive atmosphere, goes on a personal mission, leaving the job of law enforcement to his pious, ascetic aide—whose response to the crisis is to levy draconian punishments upon a seemingly innocent man, then attempt to exact an unholy settlement from the man’s sister, a young nun who desperately pleads his case. This is the unsettled, chaotic world of Measure for Measure, long one of Shakespeare’s most controversial “problem” plays, a virtuosic blend of low comedy, incipient tragedy and moral ambiguity.

First presented in 1604, the play’s classically comic structure (ending, as all good romantic comedies of the era did, with a series of weddings) belied the very serious questions it posed: In a world beset by crisis, what kinds of authority should be given to our political leaders, and what exactly is a “just” punishment? What is the balance between justice and mercy? Between sensuality and rationality? Between duty to God and duty to family? Between religion and government?

This hybrid of dramatic styles was deemed unseemly by generations of critics after Measure for Measure’s premiere; but modern audiences have found the play disturbingly prescient in its questioning of society’s values and the conflicts among them. It is a play that I have read and re-read many times, fascinated and challenged by its juxtaposition of ribald satire, intense tragedy and freewheeling morality—and as our world becomes increasingly polarized both socially and politically, I feel that its themes are more timely than ever.

Although set in Vienna, Shakespeare obviously intended the play to reflect conditions in the London of his time, a fact immediately recognizable to his audience. I have chosen to set my production in a time and place that is similarly familiar to many of us: New York City in the 1970s, an era in which economic challenges, urban flight and the sexual revolution transformed what had been arguably the greatest city in the world to one of the most troubled. The images of that time—of 42nd Street grind houses and peep shows, of graffiti-laden walls and garbage-filled streets—provide a visceral backdrop to a tale of corrupting power, moral excess and religious zeal. And a multicultural cast of 25 will bring to life an assortment of Shakespeare’s most vivid dramatic creations.

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

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

Rather than implying that the plays themselves are problematic, the term “problem plays” refers to a type of drama that was popular at the time of Boas’ writing: the nineteenth century problem play deals with contemporary social issues. One prominent example is Henrik Ibsen’s *A Doll’s House*, in which the protagonist is trapped by the strictures of middle-class life. For Boas, Shakespeare’s problem plays were also characterized by an ambiguity of tone. While comedies like *A Midsummer Night’s Dream* offer their audiences straight frivolity and fun, and tragedies like *Romeo and Juliet* focus on the catastrophic trajectories of their characters, the problem plays alternate between comic and tragic elements. Boas writes:

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

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

As citizens of the twenty-first century, we are accustomed to entertainments which take us to sorrowful depths at one moment and peaks of joy the next. The Goodman’s production of A Christmas Carol exposes us to the societal ills of nineteenth-century England while also delivering hearty humor and hijinks. Countless television shows, from All in the Family to Weeds, balance humor and pathos. And even the most “serious” playwrights of the twentieth century—Samuel Beckett, Tennessee Williams, and the often morose Eugene O’Neill—had funny bones.

But a Shakespearean audience would not have been as accustomed to such genre-blending. For them, a comedy meant a play that ended happily, usually with marriage. In Elizabethan comedies, plots often overshadow characters; the audience delights in keeping up with the story’s twists. They are treated to witty banter, slapstick, deceptions, mix-ups and clever servants. Often, in Elizabethan comedy, young lovers must overcome obstacles placed in their path by their elders. When they finally outwit their parents, they chassé off to their marriage bed to make the next generation: indeed, a happy ending for all. A tragedy, by contrast, ends with death. Many scholars link Elizabethan tragedy with the ancient Greek concept laid out by Aristotle in his treatise on dramatic theory, Poetics. Aristotle writes about the tragic hero, a character with enough admirable traits that the audience will sympathize with him, but who possesses a flaw which brings about his downfall. Elizabethan tragedies, including Shakespeare’s, generally adhere to Aristotle’s concept. Another common genre in Shakespeare’s day was the history play—that is, a play based on historical events that occurred decades or centuries before the playwright’s birth. Sometimes considered a subset of tragedy, the history play has little classical precedence; it was not until Elizabethan times that the genre became commonplace.

One reason Elizabethans conceived their plays in the image of Greek and Roman theater is that few great English playwrights had yet existed. For many years preceding the mid-sixteenth century, England had seen an abundance of morality plays—religious dramas that often lacked thematic heft and literary merit. By the late sixteenth century, even these were out of style. Fortunately, the English Renaissance, a period during which many art forms flourished, was underway. Now, writers like Christopher Marlowe wrote secular tragedies, and authors such as Thomas Dekker and Ben Jonson penned comedies with tightly woven plots. Though few playwrights of the age were university-educated, most had learned the classics in grammar school. Shakespeare, who probably spent most of his school years perfecting his Latin, had almost certainly read Terence, Plautus and Seneca, among many others, and took his cues from these Roman writers.
Shakespeare probably began writing in the 1590s, and for much of that decade alternated between writing comedies (early works include Love’s Labour’s Lost and All’s Well That Ends Well), and history plays (King John, Henry VI Parts I, II, and III, Richard II, Richard III), with the occasional tragedy (Titus Andronicus, Romeo and Juliet). These plays were performed by a troupe of actors called the Lord Chamberlain’s Men, an ensemble that included Shakespeare himself, and which, as its name suggests, excluded women. The men not only acted but also co-owned their company, sharing in all profits and debts. They also relied on the patronage of the Lord Chamberlain; their success, and that of the theater in general, was bolstered by financial support from major political figures. During the first five years of his career as a playwright, Shakespeare’s writing style was decidedly influenced by other writers of his day; many scholars consider his early poetry inferior to his later work, and his plots entirely derivative of other plays. His characters, such as the twin Dromios in The Comedy of Errors, tended toward one-dimensionality. By the middle of the 1590s, however, he had begun to deviate slightly from his source texts, and his voice emerged. In 1595, he wrote A Midsummer Night’s Dream, and in 1600 produced Hamlet; both are now considered among the finest works in the English language.

Though evidence suggests that Measure for Measure premiered on St. Stephen’s Night, December 26, 1604, Shakespeare may have begun writing it in 1603. That year—approximately the midpoint of Shakespeare’s career—represents a pivotal moment in English history. Queen Elizabeth I died after a 44-year reign, ending the monarchical stability the British had enjoyed through the latter half of the sixteenth century. Although the “Virgin Queen” was the last of the Tudor line, her godson, James VI of Scotland, was rapidly appointed James I of England. When James came to power, he offered to patronize Shakespeare’s theater company, which was by then among the most respected and popular companies in London. Accordingly, the Lord Chamberlain’s Men changed their name to The King’s Men. Over the next several years, while enjoying frequent theatrical performances, James settled into his dual role as king of both Scotland and England. Elizabeth’s chief minister, Robert Cecil, advised James through the first years of his reign, and aside from an occasional death plot, the transition went smoothly (especially in comparison to the bloody fights and riots which so often accompanied major political events). Still, it was the only transfer of the crown Shakespeare would see in his lifetime, and it no doubt provoked in him questions about power and politics.

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

While we know that Shakespeare was admired as a writer in his own time, in most cases we have little sense of whether his individual plays were popular successes when they

Shakespeare left us not only great poetry, gripping plots and his bottomless understanding of the human psyche; from him we also inherit a genre—tragicomedy—that dominates much of our entertainment today.
premiered. Seventeenth century criticism of Measure for Measure is largely negative, focusing on its uneven tone. English literary critic John Dryden commented in 1672:

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

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

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

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

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

Problem play, masterpiece, or both, Measure for Measure represents an important period in Shakespeare’s work.

Over the course of his career, the dramatist proved himself equally skilled at writing comedies and tragedies—a rare feat among his peers. But perhaps just as importantly, with his problem plays he proved an agile experimenter, an inventor of form. Shakespeare left us not only great poetry, gripping plots and his bottomless understanding of the human psyche; from him we also inherit a genre—tragicomedy—that dominates much of our entertainment today. When Ben Jonson, a contemporary of Shakespeare’s, referred to him as “not of an age, but a man for all time,” he probably didn’t count Measure for Measure among Shakespeare’s greatest contributions. But 400 years later, we look at Shakespeare through the lens of our own life and times—and from the twenty-first century, the view is different.
Goodman Theatre Artistic Director Robert Falls is among the most intrepid interpreters of Shakespeare’s work in contemporary America. Throughout his career—from his 1985 production of Hamlet, starring Aidan Quinn, Del Close and Deanna Dunagan, to his visually stunning 1987 Tempest, to his unflinchingly maximalist 2006 production of King Lear—Falls has shown his dexterity with the work of the English language’s most famous playwright. In King Lear, the characters inhabited a Tarantiniano dystopia, a nonspecific Eastern European kingdom saturated with vodka and violence. Rather than portraying the downfall of a single tragic hero, Falls’ apocalyptic production suggested a larger collapse. King Lear demonstrated Falls’ singular directorial vision, leading many audience members and critics to ask an important question: is this what Shakespeare intended?

For theater practitioners—Falls himself included—staging a text by a long-dead playwright provokes different questions and presents different challenges than do contemporary plays. How can we, in our own place and time, make sense of words written 400 years ago?

Theater in its many forms—storytelling, dance, religious ceremony—has found its way into all human societies since prehistory. Before the advent of film, these transitory performances could not be recorded, leaving historians to speculate about them from limited evidence. While cave paintings in Europe suggest ancient dancing rituals, for example, we lack the requisite knowledge to recreate these dances. But in certain civilizations, economic, social and artistic forces combine to create an abundance of scripted theatrical works—what we might call “plays.” A printed script, however ancient, provides a tangible record of one important aspect of these theatrical works: the text. In Athens in the fifth century BCE, a flourishing democratic society gave citizens the time and resources to focus on artistic pursuits; Greek dramas such as Oedipus Rex and Antigone are now staples of high school and college curricula. During the Yuan Dynasty in China, several theatrical traditions melded to create sophisticated dance-dramas, texts of which survive today. In Spain, the seventeenth century is often referred to as el siglo de oro or “the golden century,” in part because it gave rise to playwrights like Pedro Calderón de la Barca and Lope de Vega. But perhaps the most celebrated theatrical era is Elizabethan and Jacobean England: the stomping grounds of Ben Jonson, Christopher Marlowe, Thomas Kyd and the indomitable William Shakespeare.

Although at least a few of his works are lost, Shakespeare’s legacy includes 38 plays in which he examines a diverse array of topics, from love to war, from lust to reason, from monarchical minutiae to overarching political doctrines. These texts afford us a glimpse, however heightened and poetic, of his era, and demonstrate myriad ways in which human experience stays constant over time. Because we can read Shakespeare’s texts, we rightly feel that we know him much better than we know those ancient cave dancers. But beyond the texts themselves, much about Shakespeare and his work remains mysterious to the twenty-first century viewer. His biography is full of gaps that historians fill with educated guesses, and without a time machine we can only speculate about what his plays looked like on stage. The prologue to Romeo and Juliet, for example, mentions that the young lovers’ story takes “two hours traffic of our stage.” Since performing the play at a normal pace by twenty-first century standards results in a much longer “traffic of our stage,” historians wonder if Shakespeare’s actors delivered their lines at a rate that
“Shakespeare is so full-blooded, why not present the work in modern imagery and let there be a dialogue between the language and the imagery?”
—Robert Falls

Contemporary by Jan Kott, Martin Esslin addresses the phenomenon of revisiting classics from new vantage points:

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

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

Despite this, some artists have made forceful attempts at historical accuracy; in 1997 a reconstructed version of Shakespeare’s theater opened in London, only about 750 feet from its...
Like the most radical theater director, the most casual audience member reads Shakespeare from his or her own vantage point.

original position. This theater, called Shakespeare’s Globe, often uses period staging techniques and costuming, recreating the original productions as closely as possible. But even if they were able to restore the productions exactly, twenty-first century audiences bring their own mindsets to the theater, viewing the plays not as new works native to their own city, as an Elizabethan audience did, but as historical pieces—so they understand the plays differently. They may consider Shakespeare’s work from angles the playwright could not have imagined—it might strike them as sexist, for example, that Shakespeare’s plays were performed entirely by men. Like the most radical theater director, the most casual audience member reads Shakespeare from his or her own vantage point.

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


New York in the 1970s

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

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

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

Since its inception in 2003, the Goodman’s Latino Theatre Festival has brought audiences a wide array of exciting work created by local, national and international theater companies and artists. Highlights have included productions from theatrical innovators from such far reaches as Spain, Cuba and Brazil; presentations by esteemed local Latino-run ensembles; and new works by celebrated playwrights like Karen Zacarías and Luis Alfaro. Curated by Resident Artistic Associate Henry Godinez, the festival is now one of the major events of its kind in the country, providing an important and vibrant showcase of the best in Latino theater.

From March through June, this year’s festival includes the world premiere of a groundbreaking American/Cuban co-production, the latest work by a Pulitzer Prize–winning playwright and the presentation of one of last season’s most acclaimed local productions. Plus, we’ll host a wide variety of readings, concerts and special events throughout Chicago’s Latino community. Here’s a brief run-down of this year’s offerings:

PEDRO PÁRAMO
March 22 - 31, 2013 | Owen Theatre
By Raquel Carrió
Inspired by the novel by Juan Rulfo
Directed by Flora Lautén
Music Direction by Victor Pichardo and Jomary Hechavarría
The celebrated Cuban theater company Teatro Buendía returns this spring with the world premiere of a new work developed through a unique partnership with the Goodman, in association with Northwestern University and the Museum of Contemporary Art Chicago. Pedro Páramo will feature actors and musicians from the Buendía company as well as some of Chicago’s finest performers, in a compelling tale of a young man’s struggle to confront the tormented spirits of his family’s past. Featuring Buendía’s highly physical style of theatrical storytelling and a captivating musical score, Pedro Páramo promises to be an enthralling theatrical experience.

NOTE: IN SPANISH WITH ENGLISH SURTITLES

THE HAPPIEST SONG PLAYS LAST
April 13 - May 12, 2013 | Owen Theatre
By Quiara Alegría Hudes
Directed by Edward Torres
Commissioned by the Goodman, Quiara Alegría Hudes’ The Happiest Song Plays Last is the third in a trilogy of plays centered around the character of Elliot, a young soldier from a Puerto Rican neighborhood in North Philadelphia. In The Happiest Song Plays Last, Elliot embarks on a new, improbable career as technical advisor (and eventual star) of a film based on the Iraq War, which allows him the possibility of forgiveness and transformation. As in the previous plays in the trilogy, Elliot’s story is juxtaposed with that of his family in Philadelphia—in particular his cousin Yaz, a music professor whose role as the unofficial mother of the neighborhood leads her to her own unexpected transformation. Infused with jíbaro music, the traditional music of Puerto Rico, The Happiest Song Plays Last explores the tragedies and unexpected joys that can forever alter a life.

HOME/LAND
Devised and performed by Albany Park Theater Project
July 18 - 28, 2013 | Owen Theatre
Greeted by critical acclaim and a sold-out three-month run in its initial 2012 premiere, Home/Land is an insightful, multi-layered view of the complex issues surrounding immigration. Based on two years of research and interviews by the 32 student members of Albany Park Theater Project, the play captures dozens of dramatic snapshots that shed light on the immigrant experience. Funny, poignant, inspiring and activating, Home/Land is an exhilarating theater experience, dubbed by one critic “a work that should be mandatory viewing for every current and/or wannabe government official.”

LATINO THEATRE FESTIVAL SPECIAL EVENTS:
• Staged readings of the first two plays in Quiara Alegría Hudes’ trilogy of “Elliot” plays: Elliot, A Soldier’s Fugue and Water by the Spoonful
• Spanish-language storytime sessions for young audiences in selected Chicago public library branches
• A bilingual discussion with members of Teatro Buendía at the National Museum of Mexican Art, to be simulcast on WBEZ’s Vocalo
• A ten-minute play contest for high school authors, with winning scripts to be read by professional actors
• A concert of Latino music by the famed Sones de México
• Performances of new solo pieces by acclaimed Chicago actress/writer Sandra Delgado

For further information concerning these and other Festival events, visit the Goodman’s website at GoodmanTheatre.org/LatinoTheatreFest, or call the Box Office at 312.443.3800.

FEATURED SPONSOR: BOEING

“At Boeing, we value multiple perspectives and experiences, so much so that we drive the integration of diversity into all our practices—globally and locally. Here in Chicago, we proudly invest in the Latino Theatre Festival, knowing that engaging in the community is more than just presence, it is a commitment to the diversity it reflects.”

-Karen C. Forté, Communications Director, The Boeing Company, Goodman Trustee

Festival Partner
During the summer of 2010, Cuba’s Teatro Buendía captivated Chicago audiences in their Goodman debut in the Latino Theatre Festival. Over their brief two-week run, the troupe dazzled in two riveting productions: La Visita de la Vieja Dama, an adaptation of Swiss playwright Friedrich Dürenmatt’s The Visit, and Charenton, inspired by Peter Weiss’ Marat/Sade. The artists, who had previously toured much of the world, raked in critical and audience praise, and this March they return to the Goodman in the culmination of an exciting collaboration with some of Chicago’s foremost theatrical minds to kick off the 2013 Latino Theatre Festival.

Teatro Buendía was founded in 1986 by actress and educator Flora Lautén, with graduates from Havana’s Instituto Superior de Arte. What began as a vehicle for collaborative learning evolved into an ongoing theatrical investigation—over the next 27 years, the artists of Teatro Buendía worked together to explore, experiment and stretch the boundaries of traditional theater techniques. Although their shows are helmed by a director, the process of bringing each production to fruition is a group effort, and the artists come together to test the movement, music and staging in an open and collaborative process.

The result is a visceral and physical theatrical style of a heightened emotional pitch, similar to commedia dell’arte. They almost exclusively stage adaptations of classic Western texts transformed into performances that both directly and metaphorically examine contemporary Cuban political issues with thrilling, inspiring and sometimes shocking boldness. Because of the company’s limited resources, productions are presented in a stripped-down visual style, with props and costumes scraped together from wherever they can find them—sometimes literally scrounged from the street or dumpsters. Musicians often roam the stage weaving in and out of the action, and the rustic styling allows the actors’ words, movements and emotions to emerge as the point of focus, resulting in captivating work that rests somewhere between realism and abstraction, and is always brutally emotionally resonant.

Though the company’s process is grounded in collaboration, Pedro Páramo marks their first collaboration with an outside group of international artists. The project was conceived during the troupe’s initial trip to the Goodman in 2010, when Artistic Director Flora Lautén visited The National Museum of Mexican Art and walked into the Day of the Dead exhibit, an experience that evoked memories of Juan Rulfo’s Pedro Páramo—a novella about a young man who returns to the village his father grew up in, only to find it run-down and deserted, populated by the ghosts of the people his father once knew and had harmed. Pedro Páramo is widely considered a masterpiece of Mexican literature, and its magical realistic style was a natural fit for the troupe of avid adapters. The timing of the inspiration sparked an international collaboration, helmed by Lautén, playwright Raquel Carrió and Goodman Theatre Resident Artistic Associate and Latino Festival Curator Henry Godinez.

The development of Pedro Páramo has brought together Teatro Buendía actors and musicians and some of Chicago’s best theater artists—including co-musical director Victor Pichardo of Sones de México, and actors Laura Crote, Sandra Delgado and Charín Álvarez—in an original creation developed in both Havana and Chicago, in association with the Goodman, Northwestern University and the Museum of Contemporary Art Chicago (MCA). In the spring of 2012, the Cuban artists flew to Chicago to flesh out the piece with local actors and theater students at Northwestern, which culminated in a workshop production presented at the MCA; last December, Henry Godinez and the Chicago-based actors spent three weeks in Havana working with Teatro Buendía, polishing the production in preparation for its debut. And for just 10 days this March, Chicago audiences will finally get to experience the world premiere of this historic collaboration, when Pedro Páramo takes to the Owen stage.

PEDRO PÁRAMO WILL BE PRESENTED IN SPANISH WITH ENGLISH SURTITLES.
Quiara Alegría Hudes and the Making of a Trilogy

By Tanya Palmer

In writing The Happiest Song Plays Last, playwright Quiara Alegría Hudes fulfilled a promise she made to herself in the years following the 2006 premiere of her play Elliot, A Soldier’s Fugue: to write a trilogy of interconnected plays building on the characters, themes and style she had established in that work. A finalist for the Pulitzer Prize in 2007, Elliot, A Soldier’s Fugue is based on the experiences of Hudes’ cousin Elliot Ruiz, an Iraq War veteran from North Philadelphia, where most of Hudes’ plays are set. The trilogy, which now includes Water by the Spoonful—the winner of the Pulitzer Prize for Drama in 2012—and The Happiest Song Plays Last, follows Elliot as he struggles to adapt to civilian life and come to terms with his past, and then tracks his unlikely turn as an actor portraying a soldier in a Hollywood film.

In a recent New York Times article, written in the wake of her Pulitzer Prize win for Water by the Spoonful, Hudes described how she merges fact and fiction in her work—interviewing members of her family to gather their stories, taking notes by hand on a legal pad and then filtering those stories and emotional truths through her own particular sensibility and the dramatic necessity of a play. What emerges, she explains, is more interpretive than literal—focusing more on “why their stories matter than what the particulars of the stories are.”

Those stories—often of characters haunted by the ghosts of their past, struggling with poverty and addiction but trying heroically to build and sustain a healthy community in the midst of it all—are as defined by Hudes’ deep lyricism and love of music as they are by the real events that inspired them. Trained as a composer and musician, Hudes eventually turned to writing in part because her mother reminded her of the power of language to transform the world. But music remains a critical part of how her stories are told. With Elliot, A Soldier’s Fugue, Hudes imagined it first as a musical composition—in this case one inspired by a Bach fugue. “As I was visualizing the play,” she explained, “before I even started writing it, I just imagined three characters and their lives happening, their stories happening, on top of each other. It just visually felt like a fugue to me.” What emerged from that image was a play that weaves together the stories of three generations of Latino men who served respectively in the Korean, Vietnam and Iraq wars. For each generation, war brings fear, loneliness and possible death. But as Hudes shows, each man has kept those experiences to himself, and so each generation must, as one critic described, “come of age through the war again.”

In the years following the success of that play, Hudes collaborated with composer and lyricist Lin-Manuel Miranda on what would become the Tony Award-winning musical In the Heights, and she wrote 26 Miles, a striking jewel of a play about a teenage girl’s relationship with her estranged mother. That play premiered at the Alliance Theatre in Atlanta and went on to receive subsequent productions around the country—including a critically acclaimed production in Chicago co-produced by Teatro Vista and Rivendell Theatre Ensemble, and starring frequent Goodman collaborator Sandra Marquez, who will also appear in The Happiest Song Plays Last.

Hudes, however, continued to look back on Elliot as the play that “felt like my most distinctive and ‘me’ work yet. . . . I wanted to live in that writing world a little more. I had a good time writing that piece. It was different. I thought ‘I’m the only writer who could have written that.’ What I found, though, was that I couldn’t go back, couldn’t retrace my footsteps. I wanted to do something new. So how to do that? You can’t retreat, you must move forward. So I thought about working with music in the same way but using a different type of music so that I would be experiencing the same type of process writing-wise but would be moving forward with a new play.”

Instead of using western classical music as the inspiration for her next play, she turned to jazz, specifically the compositions of John Coltrane. That form became the guiding principle for Water by the Spoonful, an exploration of addiction, recovery and forgiveness that takes the audience from a cybercafé in Japan to a waterfall in Puerto Rico to a funeral home in Philadelphia. The play reintroduces us to Elliot—now home from the war, injured and struggling to come to terms with the violent memories that haunt him. He’s scraping together a living working at Subway and is caring for his critically ill aunt with the help of his cousin Yaz, a music professor whose lectures on Coltrane bring the musical underpinnings of the play to the fore.

Their family’s story is woven together with that of the eclectic denizens of an online chat forum for recovering crack addicts. The play exists in both the real
and the online world and is populated with people from very different backgrounds, each of whom brings a distinct cadence to the play. For Hudes, the surprising, improvisational nature of jazz inspired the play’s rhythms. “I definitely wanted Water by the Spoonful to feel like the language was thick and gnarly because I feel like people online use language that is most surprising. And jazz is surprising; there is improvisation.” The play premiered at Hartford Stage in 2011 to strong reviews and went on to become one of only a handful of plays in history to win a Pulitzer Prize prior to its New York debut. It opened off Broadway in December at Second Stage Theatre to glowing reviews; The New York Times critic Charles Isherwood wrote:

Almost all the characters in this moving collage of lives in crisis have a grim history—and maybe a grimmer future—of substance abuse. Often their addictions have cost them dearly, leading to poverty, isolation and unbridgeable chasms between once loving parents and children.

And yet for a drama peopled by characters who have traveled a long way in the dark, Water by the Spoonful gives off a shimmering, sustaining warmth. Ms. Hudes writes with such empathy and vibrant humor about people helping one another to face down their demons that regeneration and renewal always seem to be just around the corner.

For the third and final play in the trilogy, Hudes turned to a very different musical form: Puerto Rican folk music, also known as jíbaro music. The Jíbaros are the rural people from the Puerto Rican countryside. Jíbaro music is still very popular on the island; it is the music that is sung and played at weddings and during the holidays—and it plays a critical role in Puerto Rican enclaves in cities like Philadelphia, New York and Chicago, where it serves to connect people back to their homeland. Our production will feature a live cuatro player; the cuatro is a member of the guitar family and the national instrument of Puerto Rico. The Goodman has the great good fortune of collaborating with musician Nelson Gonzalez on this upcoming production; Gonzalez is a legendary cuatro player who has been involved with the development of the play since its conception. For Hudes, this traditional music created a very different tone and spirit from the thorny, dissonant quality of Water by the Spoonful. “The language in The Happiest Song Plays Last is definitely straightforward and conversational. And the folk music is akin in that way. It is honest, heartfelt.”

Set in two wildly different worlds—the crumbling North Philadelphia neighborhood of Elliot’s youth and a movie set in Jordan—the play incorporates a stranger-than-fiction detail from the real Elliot Ruiz’s life: he served as a consultant and then ultimately starred in director Nick Broomfield’s feature film about Iraq, Battle for Haditha. In the play, the film serves as both a painful reminder of events Elliot would rather forget—and a remarkable second chance for him to seek forgiveness for his actions in war. In an interesting twist of fate, Hudes was writing these sections in the midst of the Arab Spring, so the protests in Cairo and the events leading up to the fall of longtime dictator Hosni Mubarak also figure into the play.

Back in Philadelphia, cousin Yaz has moved into the home of their now deceased aunt Ginny and has taken over the role of den mother for a neighborhood desperately in need of nurturing. Jíbaro music is introduced through the character of Joaquin, a 60-something musician and pillar of the community who befriends...
“The language in *The Happiest Song Plays Last* is definitely straightforward and conversational. And the folk music is akin in that way. It is honest, heartfelt.”

—Quiara Alegría Hudes

Yaz—a friendship which promises to change her life in ways she never could have expected. Yaz and Elliot stay connected over Skype and G-chat; through their parallel stories we see two people alive to the possibility of transformation.

The play begins with a literal merging of the play’s two worlds: in darkness, we hear the sounds of voices raised in protest. But this is not just one protest, but many. We hear voices shouting out for immigration reform, we hear voices protesting Mubarak’s oppressive regime, we hear voices demanding investment in underserved neighborhoods. In this moment we hear what is shared across boundaries of time and space—a desire for change, a desire for justice and a willingness to fight to ensure it will come.

*The Happiest Song Plays Last* is infused with a spirit of activism, and it asks important questions about how we can bring about change—in our own lives, in our neighborhoods, in our country and around the world. Like the two plays that precede it in the trilogy, it is also infused with great sadness—many of the struggles that have haunted Elliot, his family and his community are not easily overcome. But as the title suggests, this is a play that is also suffused with vibrancy and hope. “I have to come to terms with the fact that I write dramas” says Hudes. “I wish I could write comedies. I play this game with myself. I'm like 'Dear God, how dark can it get?' And you know I get sad and miserable, but *The Happiest Song* is a little bit about joy. And the Puerto Rican folk music is a lot about joy. And there is a lot of joy in *The Happiest Song* even though it is quite dark. It was fun to be writing about joy.”

On Saturday, April 27 the Goodman will present FREE staged readings of the first two plays in Quiara Alegría Hudes’ “Elliot” trilogy—*Elliot, A Soldier’s Fugue* and *Water by the Spoonful*—at the Claudia Cassidy Theater in the Chicago Cultural Center. For more information, see page 16.

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**NEW WORK FAST FACT**

Goodman Theatre currently has 15 artists under commission, including the four members of the Goodman’s Playwrights Unit, a group dedicated to fostering Chicago-area talent.

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**GOODMAN THEATRE WOULD LIKE TO THANK ALL NEW WORK DONORS FOR HELPING RAISE $50,000 THROUGH THE NEW WORK CHALLENGE, AND FOR MAKING THIS WORLD PREMIERE POSSIBLE.**

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The tradition of *jíbaro* music referred to in *The Happiest Song Plays Last* comes from the rural inhabitants of Puerto Rico (the *Jíbaros*), and the songs that are sung at holiday and communal gatherings. Until the mid-twentieth century they were the majority of the island’s population, descendants of seventeenth century Spanish settlers who were mostly from the Andalusian region of southern Spain. Their musical traditions reflect those Spanish roots; chief among those musical forms is the seis (literally, “six” in Spanish), a type of dance music that initially involved six couples performing the dance. The melodies and harmonies of the seis are simple and infectious, and are performed on the guitar, the guiro (a notched gourd, scraped with a stick or tines to produce a ratchet-like sound), and the cuatro, a stringed instrument native to Puerto Rico, whose five double strings produce a unique, hollow sound. (“Cuatro” is the Spanish word for “fourth,” and refers to the tuning of the strings which are each half an octave, or a fourth, apart.) Lyrics to the seis are either composed or improvised, and are usually in the decima form, a poetic construction that originated in sixteenth-century Spain and survives today principally in Puerto Rico and Cuba. A second kind of *jíbaro* music is the aguinaldo, traditional Christmas songs sung in church or as part of a *parranda*, a group of celebrants moving from house to house.

Urbanization and the growth of large-scale corporate farms have reduced the numbers of rural farmers, and *musica jíbaro* retains a valued place in Puerto Rican culture, capturing the soul of the true *Puertorriqueno*. 

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The Music of the *Jíbaro*
INTRODUCING THE 2013/14 SEASON.
It’s a lineup of daring firsts, enchanting fables and a towering musical. Please join us.

RENEW BY MAY 10, 2013
312.443.3800 OR GOODMANTHEATRE.ORG
PULLMAN PORTER BLUES
BY CHERYL L. WEST
DIRECTED BY CHUCK SMITH
SEPTEMBER 14 – OCTOBER 20, 2013
IN THE ALBERT

This rollicking, Blues-fueled trip back in time takes us into the luxurious Pullman trains of the 1930s, where the hidden lives of African American porters emerge to take center stage. Set to the tunes of classic Blues favorites performed by a live, on-stage band, Pullman Porter Blues is a spirited ride you won’t soon forget!

VENUS IN FUR
BY DAVID IVES
MARCH 8 – APRIL 13, 2014
IN THE ALBERT

When Vanda arrives several hours late to her audition for a play based on a nineteenth-century erotic novel, the director, Thomas, is less-than-impressed. But Vanda’s masterful performance flips the script on Thomas’ expectations and turns the session into a tango for dominance between actress and director, woman and man.

BRIGADOON
BOOK AND LYRICS BY ALAN JAY LERNER
MUSIC BY FREDERICK LOEWE
DIRECTED AND CHOREOGRAPHED BY RACHEL ROCKWELL
JUNE 28 – AUGUST 3, 2014
IN THE ALBERT

When American tourists Tommy and Jeff get lost on vacation in Scotland they stumble into Brigadoon, a mythical eighteenth-century village that appears for only one day every 100 years. This unforgettable musical adventure will sweep you off your feet.

BUZZER
BY TRACEY SCOTT WILSON
FEBRUARY 8 – MARCH 9, 2014
IN THE OWEN

Jackson is a young, successful African American attorney determined to build a life in the rapidly gentrifying neighborhood of his youth. When he returns with his idealistic girlfriend and troubled best friend—both Caucasian—in tow, the trio are soon forced to confront the racial and sexual tensions simmering both inside and outside the apartment.

ALBERT 2
A NEW PLAY BY REBECCA GILMAN
DIRECTED BY ROBERT FALLS
JANUARY 18 – FEBRUARY 23, 2014
IN THE ALBERT

Caroline, a veteran social worker, thinks she has a typical case on her hands when she meets Peter and Karlie, two teenaged drug addicts accused of neglecting their baby. Powerful and arresting, this new work is an unflinching examination of the reverberating effects of denial and betrayal.

THE WHITE SNAKE
ADAPTED AND DIRECTED BY MARY ZIMMERMANN
MAY 3 – JUNE 8, 2014
IN THE ALBERT

This ancient and beloved Chinese fable chronicles the tale of a gentle serpent spirit who transforms herself into a beautiful young woman to find love in the human world. Funny, moving and stunningly staged, The White Snake is a ravishing theatrical spectacle that will enchant and delight.

SMOKEFALL
BY NOAH HAIDLE
DIRECTED BY ANNE KAUFFMAN
OCTOBER 1 – OCTOBER 27, 2013
IN THE OWEN

In this lyrical fantasia, change is in the air as Violet prepares to bring twin sons into the world. Smokefall spans the lives of this family in an expansive poetic treatise on the fragility of life and the power of love.

ASK AUNT SUSAN
BY SETH BOCKLEY
APRIL 12 – MAY 11, 2014
IN THE OWEN

This irreverent new comedy introduces us to Aunt Susan, a twenty-something man who moonlights as an online advice guru. As her online reputation mushrooms, so does Aunt Susan’s web of deceit—and soon the phenomenon is much bigger than Aunt Susan could have ever imagined.

THE 2013/14 SEASON
Want to Learn More About What Inspires the Work on Our Stages? Discover the *Insider Access* Series.

*Insider Access* is a series of public programs that provide insight into the Goodman’s artistic process. Take advantage of these events to enrich your Goodman experience.

**MEASURE FOR MEASURE**

**ARTIST ENCOUNTER: MEASURE FOR MEASURE**
A Discussion with Director Robert Falls  
Sunday, March 17 | 5 – 6PM  
Owen Theatre  
Hear about the making of *Measure for Measure* from the director himself in this intimate discussion preceding a 7:30pm performance.  
$5 for Subscribers, Donors and students with ID; $10 for the general public. Reservations are required. Call 312.443.3800 to reserve your seats.

**PLAYBACK: MEASURE FOR MEASURE**  
Following each Wednesday and Thursday performance of *Measure for Measure*, Albert Theatre audiences are invited to attend free PlayBacks, post-show discussions with members of the artistic team.  
**FREE**

**MEASURE FOR MEASURE PRE-SHOW DISCUSSIONS**  
Members of the Goodman’s artistic staff will host pre-show discussions before select performances of *Measure for Measure*. Pre-show discussions begin at 7pm in the upper lobby on March 22, March 29, April 5 and April 12.  
**FREE**

**@ROBERT FALLS TWEETS!** The director will take your questions about *Measure for Measure* on Twitter on Wednesday, March 13 from 12noon – 1pm. Tweet questions during this hour to @GoodmanTheatre using hashtag #MforM and Falls will respond.

**THE HAPPIEST SONG PLAYS LAST**

**ARTIST ENCOUNTER: THE HAPPIEST SONG PLAYS LAST**  
A Discussion with Playwright Quiara Alegría Hudes and Director Edward Torres  
Sunday, April 21 | 5 – 6PM  
Polk Rehearsal Room  
Join us for a behind-the-scenes look at the creation of this world premiere before a 7:30pm performance.  
$5 for Subscribers, Donors and students with ID; $10 for the general public. Reservations are required. Call 312.443.3800 to reserve your seats.

**FREE STAGED READINGS: ELLIOT, A SOLDIER’S FUGUE AND WATER BY THE SPOONFUL**

**THE HAPPIEST SONG PLAYS LAST**  
Saturday, April 27  
11AM: *Elliot, A Soldier’s Fugue*  
2PM: *Water by the Spoonful*  
Claudia Cassidy Theater, Chicago Cultural Center  
78 East Randolph Street  
Join us for staged readings of the first two plays in Quiara Alegría Hudes’ “Elliot” trilogy, followed by an 8pm performance of *The Happiest Song Plays Last* at the Goodman. Reservations are required. Visit GoodmanTheatre.org or call 312.443.3800.

**PLAYBACK: THE HAPPIEST SONG PLAYS LAST**  
Following each Wednesday performance of *The Happiest Song Plays Last*, Owen Theatre audiences are invited to attend free post-show discussions.  
**FREE**

**SUPPORT FOR THE LATINO THEATRE FESTIVAL**  
Goodman Theatre is grateful to the following additional institutional donors for their generous support of *The Happiest Song Plays Last* and the 2013 Latino Theatre Festival:

- **Baxter**  
  Contributing Sponsors of The Happiest Song Plays Last
- **StateFarm**  
  Major Production Support for The Happiest Song Plays Last
- **The Chicago Community Trust**  
  Foundation Partner for Albany Park Theatre Project’s Home/Land
- **Hoy**  
  Spanish Print Media Sponsor for the Latino Theatre Festival
- **UNIVISION**  
  Broadcast Sponsor for the Latino Theatre Festival

Commitments as of February 13, 2013
Goodman Youth Arts Council Partners with Illinois Safe Schools Alliance

Many OnStage readers know of the great work the Goodman Youth Arts Council (GYAC), the theater’s youth advisory council, does in their schools and communities. This year, GYAC was offered the unique opportunity to partner with the Illinois Safe Schools Alliance (ISSA). ISSA is comprised of students who work with Gay Straight Alliances in Illinois high schools, as well as school administrators and staff, to ensure schools abide by district policies regarding the treatment of LGBTQ students and LGBTQ topics in curricula. ISSA is also the primary organizer of the Day of Silence and Night of Noise rallies in partner high schools. The Day of Silence is a student-led, nationwide initiative, meant to bring attention to LGBTQ harassment in schools. Students take a vow of silence for one day to illustrate the silencing effect of harassment and bullying. The Night of Noise follows Day of Silence and offers a space for discussion, reflection and celebration by Day of Silence participants and supporters.

In years past, the GYAC has invited peers from their schools and neighborhoods to see a show at the Goodman, and followed each performance with a post-show event. One of these events, around Teddy Ferrara, was the basis for ISSA and GYAC’s initial meeting, at which both groups realized the larger potential for their impact and ISSA invited the GYAC to participate in their March 23, 2013 Day of Silence Summit. GYAC members will lend their filmmaking and devising skills to help ISSA craft an original, short performance piece which will be performed live at the Day of Silence Summit by members of the GYAC and ISSA. The piece will also be recorded and used as a promotional video for the summit. In addition, GYAC members will lead a workshop at the Day of Silence Summit rooted in forum theater, a pedagogical and theater-of-the-oppressed technique. The workshop will introduce participants to forum theater so other students, teachers and administrators might use this technique when devising work, or creating safe discussion spaces, around LGBTQ issues in their high schools.

We hope this is just the first of many partnerships for the Goodman Youth Arts Council.

For more information on the Goodman Youth Arts Council, email Education@GoodmanTheatre.org.

The March on Washington Project

Goodman Theatre’s Education and Community Engagement department has established an ongoing partnership with Chicago’s Kartemquin Films. Known for documentaries that examine and critique society through stories of real people, Kartemquin has produced the award-winning films Hoop Dreams (1994), The New Americans (2004) and 2011’s The Interrupters.

The first project in this collaboration will expose school students to the city’s historic connections to the 1963 March on Washington and the rich legacy of student involvement in social justice movements. In the fall of 1963, just less than two months after the historic DC march, more than 200,000 students walked out of Chicago classrooms demanding better education across the city and an end to segregated schools. The climax of what became known as Freedom Day was a march by nearly 10,000 students, parents, teachers and supporters to the downtown office of the Chicago Board of Education.

To build classroom resources as part of the theater’s year-long commemoration of the March’s 50th anniversary, the Goodman’s Education department will have access to Kartemquin’s catalogue of films as well as its collection of unedited footage and photographs from the 1963 student boycotts. Kartemquin is also providing films and support materials for the Latino Theatre Festival and as part of next season’s teacher resources.
A Christmas Carol

Sponsor Dinner

On Thursday, November 29, guests celebrated the 35th anniversary production of A Christmas Carol with cocktails and dinner at Petterino’s followed by the performance. Special thanks to BMO Private Bank for its continued support as Major Corporate Sponsor. Additional thanks to Corporate Sponsor Partners Aon and KPMG; Media Sponsor Splash; Principal and Leadership Sponsors listed on page 5; Artistic Collective Season Sponsors Nancy Lauter McDougal and Alfred L. McDougal; and Director’s Society Sponsors Kimbra and Mark Walter.

A Christmas Carol

Endowment Celebrations

In celebration of the 35th anniversary of the production, several events were held to garner support for the A Christmas Carol Endowment and to thank Donors for their tremendous generosity. On November 15, guests joined Executive Director Roche Schulfer, A Christmas Carol Director Steve Scott and Assistant Director Henry Wischcamper for a reception and a sneak peek into a technical rehearsal. A special “tree lighting” ceremony was held on November 29, to celebrate progress made in the campaign. In December, Donors and longtime fans were invited to celebrate with the cast at Club Petterino’s. It truly was a festive holiday season. Thank you to everyone who contributed!

RIGHT (top to bottom): A Christmas Carol Endowment supporter Geneva Calloway with Gloria Rozier, cast member Demetrios Troy, Ursula Anderson and Venita Jones at the A Christmas Carol Endowment cast party. Life Trustee Les Coney, Executive Director Roche Schulfer, Life Trustee and Immediate Past Chairman Patricia Cox, Trustee and Endowing Excellence Chair Joan Clifford with husband Robert Clifford, Director of A Christmas Carol and Associate Producer Steve Scott and Trustee Joe Calabrese.

FEATURED SPONSOR: BMO PRIVATE BANK

“Partnering with the Goodman to host the annual performance of A Christmas Carol has been an important part of our commitment to the cultural vitality of Chicago, and one that is a cornerstone of what we and our clients value most.”

-Joe Calabrese, President, Harris myCFO, Inc., a part of BMO Financial Group, and President of the Goodman Theatre Board of Trustees

BMO Private Bank

FEATURED SPONSOR: AON

“Aon is proud to continue its support of Goodman Theatre. We believe the performing arts make Chicago a vibrant city, and we are happy to be a partner in such an important endeavor.”

-Philip B. Clement, Global Chief Marketing and Communications Officer, Aon Corporation, and Goodman Trustee

AON

FEATURED SPONSOR: KPMG

“KPMG is working hard to be a civic champion for the youth and families of our community, and to support the cultural institutions they enjoy. As active members of the Chicago community for more than a century, we are proud to sponsor this family classic in the spirit of the season.”

-Pat Canning, Managing Partner, Chicago, KPMG LLP

KPMG
Other Desert Cities Opening

Sponsors and guests celebrated the opening of Jon Robin Baitz’s scintillating new drama *Other Desert Cities* on Tuesday, January 22. Attendees enjoyed cocktails and dinner at Petterino’s, followed by a performance of the play. Our thanks to the generous sponsors who made this production possible—Major Corporate Sponsor Northern Trust; Corporate Sponsor Partner Mayer Brown; Principal, Leadership and Artistic Collective Sponsors listed previously; Director’s Society Sponsors Marcia S. Cohn, the Doris and Howard Conant Family Foundation, Cynthia and Michael R. Scholl and Randy and Lisa White, and Event Sponsor Petterino’s.

RIGHT (left to right): Rick Shepro (Mayer Brown, LLP), Artistic Associate Henry Wishcamper, Trustee Elizabeth Raymond (Mayer Brown, LLP), Trustee Linda Hutson and Executive Director Roche Schuller. Mayor Brown, LLP is the Corporate Sponsor Partner of *Other Desert Cities*. Trustee David Fox (Northern Trust) and Alexandra Fox. Northern Trust is the Major Corporate Sponsor of *Other Desert Cities*. Director’s Society Sponsors Michael and Cynthia Scholl (Women’s Board) with Jennifer and Brian Salerno.

The Stark Truth About Estate Planning

You are invited to attend the Goodman’s ninth annual Estate Planning Seminar, The Stark Truth. Join fellow Goodman devotees in learning basic tools and techniques needed to prepare your estate plan, current estate tax laws, new laws under consideration and how these might affect you.

The Stark Truth is presented by the Goodman’s Spotlight Advisory Council—a group of prominent estate planning professionals who serve as volunteer advisors for the Goodman’s Spotlight Society.

This event is scheduled for April 30 at 11:30am and will include the seminar, lunch and artistic conversation featuring *By the Way, Meet Vera Stark*.

For more information about the ninth annual Estate Planning Seminar or the Spotlight Society, contact Amber Bel’cher at 312.443.3811 ext. 220 or AmberBelCher@GoodmanTheatre.org.

NEW TRUSTEES

**LAUREN BLAIR**, a native Chicagoan, has been a member of the Scenemakers Board since the summer of 2004. Lauren became the President of the Scenemakers Board in July 2012. Prior to becoming the President, Lauren served as the Secretary and was heavily involved in implementing the new strategic vision for the Scenemakers over the past few years. Lauren is a partner and member in the Litigation and Alternative Dispute Resolution Practice Group for the downtown Chicago-based law firm Pedersen & Houpt. She focuses in the areas of commercial litigation, family law, employment counseling and litigation, and local siting and environmental litigation. Lauren obtained her JD from Chicago-Kent College of Law, after having earned her BA from Cornell University.

**DAVID FOX** is Executive Vice President, Head of Americas Region, Corporate & Institutional Services, with responsibility for all of Northern Trust’s institutional businesses in North and South America. Dave is Chairman of Northern Trust Company, Canada, Chairman of the Americas Business Oversight Committee, and the Americas Executive Management Committee. He is also a member of the Corporation’s Operating Group and Corporate Asset and Liability Committee. Dave joined Northern Trust in May 2012. He serves on the Board of the YMCA, Children’s Memorial, and The Executives’ Club.

**MARIA GREEN** is Senior Vice President, General Counsel and Secretary at Illinois Tool Works, Inc. (ITW). Ms. Green joined ITW’s legal department in 1997. She is a member of the Economic Club of Chicago, the International Women’s Forum and the Executive Leadership Council. She is a Board Member of the DuSable Museum and the Chicago Urban League. Maria has been married to Greg Lewis for 30 years and is the proud mother of two sons, Brian, age 26, and Jordan, age 20.
Goodman Business Council Launch

On Thursday, January 24, Goodman Business Council members, Trustees and guests gathered to celebrate the launch of this newly formed group. Council Co-Chairs Sherry Barrat, Northern Trust (retired), and Bob Wislow, U.S. Equities Realty, joined Goodman Executive Director Roche Schulfer and Associate Producer Steve Scott in welcoming its newest members, including Anna Budnik, Towers Watson; Sidney Dillard, Loop Capital; Therese Fauerbach, The Northwestern Group, Inc.; Joe Learner, Studley, Inc.; Heather Polk, Baxter Healthcare; and Michelle Ringold, Ringold Financial Management Services, Inc. Following the cocktail reception in the Goodman Lounge, guests attended a performance of Other Desert Cities in the Albert Theatre.

The Goodman Business Council is a dynamic business network in Chicago that will offer an insider’s view to the Goodman, terrific theater experiences for client entertainment and opportunities to make and deepen professional connections.

What are some of the Donor benefits that you enjoy most?
The Donor benefits I enjoy most are the Scene Nights, the post-show cast parties, the Scene Soirée, and access to excellent tickets and experiences like A Christmas Carol. I also appreciated the chance to win a silent auction item—a casting call—which gave me the chance to experience the backstage process and dinner with Director of Casting Adam Belcuore.

Which Goodman Theatre productions have been favorites in our recent history? Why?
My favorite Goodman Theatre productions have been Sweet Bird of Youth, Chinglish, God of Carnage and A Christmas Carol. They have been my favorites for a wide range of reasons, including meeting the actors, creative scripts and amazing performances.

How would you describe the Goodman to others?
I would describe the Goodman to others as a perfect blend of mind-expanding art with down-to-earth access to talent and creativity. The Goodman is a beacon in the arts and theater community nationally and is a crown jewel in Chicago.

Is there a special Goodman experience that you would like to share?
My most special Goodman experience to date was a combination of the endowment event for A Christmas Carol and the attendance of the Christmas Carol production and post-show cast party with my wife and two daughters. This experience planted a wonderful seed of “love for theater” in the hearts of my girls that I hope will carry them well into their adult years.
### MEASURE FOR MEASURE

**MARCH/APRIL 2013**

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### THE TEATRO BUENDÍA PRODUCTION OF PEDRO PÁRAMO

**MARCH 2013**

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### THE HAPPIEST SONG PLAYS LAST

**APRIL/MAY 2013**

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### ALBANY PARK THEATER PROJECT’S HOME/LAND

**JULY 2013**

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**PREFERRED PARTNER: PETTERINO’S**

Join Petterino’s before or after your show for deliciously classic dishes and cocktails. Need last-minute dining accommodations? The recently expanded Petterino’s bar does not require reservations. As a special offer from March 9 through April 14, 2013, Goodman Theatre patrons who have a drink of any kind in Petterino’s bar before or after the show will receive one complimentary appetizer off of the bar menu. Simply present your ticket upon ordering. The entire Petterino’s menu is available online. We look forward to serving you!

Petterino’s is located next door to Goodman Theatre at 150 North Dearborn Street. Visit Petterinos.com or call 312.422.0150 for more information.

**GOODMAN THEATRE PREFERRED CATERER: TRUE CUISINE/SWEET BABY RAY’S**

The summer season is just around the corner, so get ready to celebrate creatively!

Chicago’s premier catering and event planning company, True Cuisine, offers elevated takes on the classic barbecue tastes of summer. Here in Chicago, a crossroads for some of barbecue’s most esteemed styles and techniques, True Cuisine takes pride in sharing the love of the craft and the most authentic—and creative—barbecue with you and your guests. Plus, with innovative décor and entertainment offerings, True Cuisine’s professional service takes care of every detail.

For information on catering contact 630.238.8261.
The World Travel Raffle

Where you choose your destination

On Saturday, May 18, 2013, at Goodman Theatre’s annual Gala, five lucky winners will be selected to win some exciting prizes.

Don’t miss out. Look for the World Travel brochure inside this issue of OnStage.

Special thanks to American Airlines, Exclusive Airline of Goodman Theatre

Win the trip of a lifetime!

Purchase raffle tickets before APRIL 19 to double your chances