GONE, IN A FLUTTER OF WINGS: TENNESSEE WILLIAMS AND SWEET BIRD OF YOUTH

PASSING TIME: SWEET BIRD OF YOUTH
DIRECTOR DAVID CROMER

A CONVERSATION WITH PLAYWRIGHT DAEL ORLANDERSMITH

NEW STAGES AMPLIFIED
ONSTAGE

Goodman Theatre Artistic Director | ROBERT FALLS
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FROM THE ARTISTIC DIRECTOR

Why *Sweet Bird of Youth*?

Although some critics might disagree, I have always thought of Tennessee Williams as one of the most radical, if not subversive writers in the American theater. Writing in the 1940s and '50s, a time in which normalcy and conformity were celebrated in popular culture, Williams, in the words of fellow writer Lanford Wilson, “allowed, demanded, that the truth about what and who we are be discussed openly.” That truth often involved incidents of violence, sexual behavior and other forms of human conduct that made mid-century censors blanch. Though the era he wrote in was bound in theatrical realism, his plays constantly broke the conventions of logic and the fourth wall, creating dream-like worlds that exposed the basic desires and needs of his characters. And in a culture that prized physical perfection and beauty above all else, Tennessee focused instead on the cracks beneath that perfect façade, the fears and jealousies and longings that we experience as youth and beauty slowly fade away.

There are few finer examples of Williams’ subversive nature than *Sweet Bird of Youth*. Written in the late 1950s after the monumental successes of *The Glass Menagerie*, *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*, *Sweet Bird* examines (in terms that are both hauntingly poetic and raucously funny) the world of the formerly beautiful: an aging screen siren fleeing the premiere of what she believes is an ignominious flop; and her companion, an ambitious gigolo whose youth and promise have begun to curdle. The shared journey of these unlikely soul mates—one running from a present truth that she can't accept, the other struggling to reclaim the bright future that was formerly his—forms the center of one of Williams’ most complex and uncompromising portraits of a time and a place where corruption, hypocrisy, disappointment and brutality lie just beneath the sun-drenched surface.

Bringing this play to the stage is a formidable task, and there is no director more qualified to meet this challenge than David Cromer. Long recognized as one of Chicago’s most gifted directors, his work has recently won a much wider audience, in large part due to his breathtaking revival of *Our Town*, which was rapturously received by critics in both New York and Los Angeles after its initial Chicago run. A multiple Jeff Award winner and the recipient of a 2010 MacArthur “Genius” Grant, Cromer has an affinity for the works of Williams that was demonstrated in his much-lauded revival of *A Streetcar Named Desire* several seasons ago at Writers’ Theatre (and which he directed again at the Williamstown Theatre Festival). *Sweet Bird of Youth* has long been one of his favorite plays, and he has assembled an expert cast headed by Diane Lane and Finn Wittrock for this production.

In *The Glass Menagerie*, Williams’ most autobiographical play, the narrator Tom says at one point, “I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.” No statement better describes the genius of Tennessee Williams—or the potent effects of his *Sweet Bird of Youth*.

Robert Falls
Artistic Director
Gone, in a Flutter of Wings:
Tennessee Williams and Sweet Bird of Youth
By Neena Arndt
If Marilyn Monroe had not died half a century ago at 36, she would now be a frail 86-year-old who bears little resemblance to the flaxen temptress who widened the eyes of Americans in the 1950s. Her tragic death, ironically, spared her from the incremental and torturous loss of the very assets with which she had made her name and her living—her youth and beauty. But countless other movie stars—not to mention other people—live on to endure this loss, reexamining and reformulating themselves with each passing year. Tennessee Williams’ play *Sweet Bird of Youth*, which premiered on Broadway in 1959, introduces two unforgettable characters struggling with the inevitable loss of their youth: Chance Wayne, a 29-year-old gigolo and would-be actor whose hair is beginning to thin, and the Hollywood actress Alexandra Del Lago, who is sure she’s past her prime but can’t fathom how to fill the decades between “not being young anymore” and old age. The play begins after Chance picks up Alexandra and brings her back to his hometown, where he hopes to coerce her into giving him a shot in Hollywood so he can win back his girl, Heavenly. Meanwhile, Heavenly copes with the damage that time and her overbearing father have already heaped on her, though at 27, she hasn’t lost her youthful appearance.

Tennessee Williams, who balanced his career between playwriting and screenwriting for much of the ‘40s and ‘50s, was familiar the challenges of aging starlets, wannabes and aspiring artists. Williams first arrived in Hollywood in 1943 when he received a six-month commission from MGM, but soon discovered that writers were often looked on as lesser artists than actors and directors, and that the original project he was slated to write, a star vehicle for Clark Gable, was shelved. Still, the paycheck of $250 per week proved irresistible to the 32-year-old Williams, who had not yet had a major success on stage. MGM assigned him to write a film to showcase Lana Turner, and instructed him to keep the script “simple.” Unaccustomed to rigid guidelines in his writing, Williams commented to his agent, “I feel like an obstetrician required to successfully deliver a mastodon from a beaver.” His screenplay, *The Gentleman Caller*, was never produced.

Williams reworked *The Gentleman Caller* into a play called *The Glass Menagerie*, and in 1944 this work skyrocketed him to fame, fortune and the annals of theater history. He struck theater gold again with *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*. His plays—often psychologically realistic, yet dripping with lyricism—depict women and men as flawed, needy creatures, constantly desiring but rarely achieving happiness. Acutely aware of his own shortcomings and struggles, Williams was unafraid of showing people at their worst, yet also poeticized the pain of being human, revealing a twisted beauty in even his most flawed characters. Along with writers such as Eugene O’Neill and Arthur Miller, Williams is often credited with “inventing” the serious American theater, supplanting the melodrama of the nineteenth and early twentieth centuries. His work was so well received that after his plays finished their Broadway runs Hollywood came calling again, and his stage work was adapted for the screen; Williams rapidly became one of the nation’s most popular and influential writers of the post-war era. Other successes during this period included *Summer and Smoke*, *The Rose Tattoo* and *Orpheus Descending*. (*Camino Real*, an adapted version of which the Goodman produced in the 2011/2012 Season, premiered in 1953 to less success than much of Williams’ other work, and no film was made.)

During this period Williams also observed the difficulties that Hollywood bestowed on its actors—or, more pointedly, its actresses. Vivien Leigh, who won an Oscar and popular acclaim in...
“In fact, I can’t expose a human weakness on stage unless I know it through having it myself.”

—Tennessee Williams

1939 for her portrayal of Scarlett O’Hara in Gone with the Wind and remained popular throughout the 1940s, played Blanche DuBois in the 1951 film of Williams’ play A Streetcar Named Desire. She won her second Oscar for the role, but it proved a last hurrah for the 38-year-old actress, who never again reached that zenith, and often took a backseat to younger performers as the 1950s wore on. Countless other glamour girls of the 1930s and 1940s—Hedy Lamarr, Ava Gardner, Rita Hayworth—began to work less as well. Though Hollywood itself was only a few decades old, it had already embraced the ideal of the young woman—an ideal which continues to dominate today.

By the late 1950s, Williams was middle-aged, and had already won the second of his two Pulitzer Prizes and his only Tony Award. Having come to terms with his homosexuality, both in his own mind and in the less-than-hospitable environment of mid-century America, Williams had begun the only long-term, stable relationship of his life in the late 1940s. But now, infidelity and drug abuse, both by Williams and his partner, Frank Merlo, were straining it. After 1955’s Cat on a Hot Tin Roof Williams had more trouble writing, and was obliged to fuel his efforts with caffeine, cigarettes, alcohol and drugs; like an aging starlet, Williams sensed the finiteness of his own success. Laboriously, he penned Sweet Bird of Youth over the course of several years in the late 1950s. It opened on Broadway in 1959 under the direction of Elia Kazan, Williams’ longtime collaborator, and starred Geraldine Page as Alexandra Del Lago and Paul Newman as Chance Wayne. Declaring the play one of Williams’ “finest dramas,” New York Times critic Brooks Atkinson wrote, “Knowing his subject with chilling intimacy, Mr. Williams daintily peels off layer after layer of the skin, body and spirit of his characters and leaves their nature exposed in the hideous humor and pathos of the truth. As a writer of prose drama, Mr. Williams has the genius of a poet.”

Despite this rave review, the play proved only a moderate box office success by the standards set by previous Williams plays, running for 375 performances—far less than Streetcar’s 855 or Cat on a Hot Tin Roof’s 694. Its content, which includes frank discussion of sex and venereal disease, and onstage drug use, was risqué by 1959 standards, but Williams had never shied away from such topics, and audiences had come to expect candidness from his work. The play’s content didn’t bother Brooks Atkinson, “because of the nature of Mr. Williams’ artistry as a writer. It is a play that ranges wide through the lower depths, touching on political violence, as well as diseases of mind and body.” Writing in 1959, Atkinson could not have foreseen the social and political changes that would sweep America in the coming decade. But the general acceptance of writers like Williams, and the rising tide of artists such as Jack Kerouac and Allen Ginsberg, provide, at least in hindsight, a hint that change was afoot. In an introduction to Sweet Bird of Youth in 2008, playwright Lanford Wilson wrote, “I’ve always considered Tennessee as one of the main influences on the sexual revolution of the ’60s. He said he ‘slept through the ’60s,’ but whether or not that was true, he helped pave the way with the frank public airings about sensuality and sexuality provoked by his major plays.” In person, Williams was sometimes equally forthright; a hotel manager once refused him and Frank Merlo a room with a king-size bed, saying he couldn’t see why two men would want a king-size rather than two single beds. “So they can fuck!” Williams shouted, then stalked out.
Some of *Sweet Bird of Youth*’s original cast, including Paul Newman and Geraldine Page, were immortalized in a version adapted for the screen and directed by Richard Brooks. Ed Begley shouted and strutted as Heavenly’s domineering, corrupt father in a performance that garnered him an Academy Award for Best Supporting Actor; a young Shirley Knight played the primly rebellious Heavenly. By the time the film premiered in 1962, Williams had received his last major Broadway success, *The Night of the Iguana*, and had broken up with Frank Merlo, but returned to him when Frank fell ill. That same year, Marilyn Monroe died in an apparent suicide, enshrining herself forever as a symbol of the 1950s. In the following year, 1963, the nation reeled as Martin Luther King, Jr. made his famous “I Have a Dream” speech, John F. Kennedy was assassinated, and the 1960s were launched; and Williams’ world was turned upside down when his one great love, Frank Merlo, died at age 41 of inoperable lung cancer. In only a few years Williams’ greatest hits would seem quaint next to such fare as 1967’s *Hair*, in which young actors unabashedly bared their bodies and their drugs. The dramatist, it seemed, was past his prime.

Though he kept writing up until his death in 1983, Williams never had another big hit. After Frank’s death, he spiraled into a severe depression. Along with several stints in mental hospitals, Williams also submitted to the care of Dr. Max Jacobson, popularly known as Dr. Feelgood. Dr. Jacobson, who specialized in celebrity clients, prescribed his patients high doses of amphetamines; along with other drugs, these were the likely reason for Williams’ increasingly erratic behavior. Adrift and addled, Williams searched for ways to stay afloat: he converted to Catholicism in 1968, and made his professional acting debut in 1972. Most of his plays from the ’60s and ’70s, such as *The Milk Train Doesn’t Stop Here*, *Slapstick Tragedy* and *Out Cry*, fared poorly and are today scarcely remembered by anyone other than Williams scholars. In 1982, Williams’ last play, *A House Not Meant to Stand*, premiered at the Goodman. While in Chicago, Williams viewed Robert Falls’ production of *A Streetcar Named Desire* at the Goodman Theatre, where Falls served as artistic director for nearly a decade before taking the reins of the Goodman in 1986. The playwright met with Falls and expressed interest in working with the young director, but the relationship never came to fruition. Instead, Williams died, choking on a bottle cap in a New York City hotel room on February 25, 1983.

Ravaged by the loss of his youth, his love and his success, Williams in his later years showed his flaws and frailties as much as his best-loved characters showed theirs. And though he could not have known, writing in 1959, how the ensuing decades would play out, he knew already that success and youth are precarious commodities, and sensed, perhaps, that his were slipping from him. As he wrote in his foreword to *Sweet Bird of Youth*: “Since I am a member of the human race, when I attack its behavior toward fellow members I am obviously including myself in the attack, unless I regard myself as not human but superior to humanity. I don’t. In fact, I can’t expose a human weakness on stage unless I know it through having it myself.”

Nearly three decades after his death, we remember Williams at his best—as a theatrical innovator and a creator of unforgettable characters—and as a human being subject to the same devastations as others. The masterful *Sweet Bird of Youth*, penned after his greatest successes, and before his greatest failures, represents a writer and a man on a precipice.
Passing Time: A Conversation with Director David Cromer

Chicago native David Cromer, long familiar to local audiences for his emotionally resonant productions of modern classics at theaters like Steppenwolf, Northlight and a host of smaller houses, exploded onto the national scene several years ago with New York transfers of his Chicago hits *Adding Machine* (first seen at Evanston’s Next Theatre) and *Our Town* (originally produced for The Hypocrites). Cromer, the recent recipient of a MacArthur “Genius” Grant, returns to the Goodman—where he appeared as Edmund in Robert Falls’ production of *Long Day’s Journey into Night* in 2003—to direct the 2012/2013 Season opener, Tennessee Williams’ *Sweet Bird of Youth*. In a conversation with the Goodman’s Lori Kleinerman, he discussed his long-time love of the works of Williams and the special world that the playwright conjured up for *Sweet Bird*.

**Lori Kleinerman**: Why *Sweet Bird of Youth*?

**David Cromer**: I’ve always loved Tennessee Williams. The summer after my freshman year in college, I looked at myself and said, “OK, if you’re going to do this—‘this’ being theater—you have to learn something about it. So you’re going to pick a writer, and you’re going to spend the summer reading everything this writer ever wrote.” I picked Tennessee Williams. Now, I couldn’t possibly read everything he wrote—he wrote all the time; he wrote all day, every day. But I tried. I probably read 15 of the plays. And I got this understanding of what the modern play was and what the great human themes were from Williams. His plays are both incredibly poetic and incredibly prosaic at the same time—mundane human agony or triumph turned into beautiful poetry. So I always, always, always wanted to do Tennessee Williams. I just think that’s an exciting night in the theater.

**LK**: How would you classify the genre of this piece? Would you describe it as a tragedy? A comedy? Somewhere in between?

**DC**: I believe that Williams saw an incredibly thin line between those two things. He famously would go to productions of his plays, like *A Streetcar Named Desire*, and cackle louder than anyone in the theater. There’s a quote in his introduction to *Sweet Bird of Youth*: “We are all civilized people, which means that we are all savages at heart but observing a few amenities of civilized behavior.” He felt like there was a brutality and horror under the surface all the time, and then on the surface there were amenities, and often he found the amenities, the civilized behaviors, very funny. So to call this play a tragedy would suggest to people that they have to come see something very solemn, and it’s not. It’s this wild, vibrant, undulating play—just wind and palm trees swaying and seagulls flapping past, and you can hear the sound of the ocean throughout it—and then there’s this sort of horror. These characters are holed up in a hotel room, smoking hash and taking amphetamines and drinking vodka. It’s a giant crashing of all these things, of tragedy...
and comedy and horror. We spend about the first hour of the play with people who are wasted. But instead of sitting back in judgment, I want to kind of “Stockholm Syndrome” the audience—make them bond with these characters they’re in the theater with, in a sense—so they start to empathize with them.

**LK:** You’re from Chicago, but you’ve been living and working in New York for the last few years—what’s it like coming back to work in Chicago?

**DC:** Well, first of all it smells great here. Every time I come home, I’m like, “Oh my God, it’s so quiet and it smells so good here!” And I know everybody here. And the things that are important to me about how to do a play are the same things that are important to most everyone I’ve worked with here and what I was taught here. But also you go where there’s work and where there are excellent opportunities. It would be difficult to do *Sweet Bird of Youth* any place but at the Goodman because you need resources, commitment, space and time. It’s one of the great luxuries—the great glories—of working at the Goodman. The Goodman is a big beautiful theater that will just do a great play and do it beautifully. The thing that I learned the first time I worked at the Goodman was that people seemed to like working here. And they seemed to want to do a very, very good job all the time. Which sounds like it should be the case everywhere, but it just isn’t necessarily.

**LK:** What kind of work are you most drawn to as a director?

**DC:** You know, you just are drawn to the things you’re drawn to. Tennessee Williams was formative, Chekhov was formative and John Guare was formative for me. Plays that you can’t peg as comedies or tragedies, plays that look right at brutal and private and vulnerable human qualities without being self-important about them; those are the kinds of things I’m drawn to. And even though none of those writers are Midwesterners, I feel like that’s sort of a Midwestern thing—something that’s theatrical and human, and something that has a sense of humor about itself.

I was an actor for a long time—I was not a great actor, but I was good enough to understand what was involved, what some of the vulnerabilities and compromises are, and what some of the mistakes in communication might be between actors and directors. So I think I bring that knowledge in with me. I like actors, and it’s important to me that the actors are truthful and simple and specific. The cast has to feel safe and has to be allowed to be wrong without fear of getting fired or screamed at. What’s important is that the actors as their characters are able to talk to each other, and that the audience is watching real communication between them, rather than watching everyone take their turn to act.

I was taught how to think about set design by a very brilliant designer named Jane Galt, who has since passed away. Jane would ask me all these questions about what was in the room and where the door was and how the people would move in and out and I finally started thinking about a play as an environment that people had to occupy. So then you start to create circumstances in which people can react—the actors can react truthfully, and then the play sort of starts to happen by itself. The acting teacher Sanford Meisner said, “Acting is the art of living truthfully in imaginary circumstances.” So the director’s job is to construct those imaginary circumstances.

**LK:** What kind of experience would you like audiences to take away from this?

**DC:** That every one of us has a very complicated relationship with time passing. And it’s something we don’t talk about, with each other. The play’s also going to be very sexy, sort of shamefully beautiful, you know? Like, you’re going to feel kind of guilty and dirty afterwards—but in a good way.
Giving Voice to the Voiceless: An Interview with Dael Orlandersmith

Playwright, performer and poet Dael Orlandersmith is not afraid to tackle the darker side of human nature. With influences as far ranging as Arthur Rimbaud, Eugene O’Neill and Lou Reed, Orlandersmith’s raw, often violent but always beautiful writing shines a light on the painful realities of being alive. From her early solo pieces to her play Yellowman, a finalist for the Pulitzer Prize for Drama, to this most recent work, Orlandersmith courageously tackles issues of poverty, internalized racism, and the cycle of violence. Her plays are filled with flawed but heroic characters struggling to set themselves free from the circumstances of their birth. Black n Blue Boys/Broken Men, a Goodman co-commission with Berkeley Repertory Theatre, grew out of Orlandersmith’s own experiences working in an emergency shelter for at-risk youth in New York. Rendered in her distinct poetic voice, this latest work features Orlandersmith performing a series of male characters all coming to terms with their histories of abuse. In a recent conversation with Madeleine Oldham, Berkeley Repertory Theatre’s literary manager and resident dramaturg, Orlandersmith talks about how this piece evolved and what drew her to these men’s stories.

Madeleine Oldham: Can you say a little bit about where the project came from, and how you came to want to do this one?

Dael Orlandersmith: Years ago I used to work as a social worker, and I was working in this house for runaway kids. It was hard, because it was actually an emergency shelter, which meant there was a high turnover. And those people had interesting stories. I would hear a lot from boys about them being molested and abused by women, not just men. It was understood that, “Well, naw man, you’re not supposed to say anything.” It made me question manhood, womanhood. As a writer, an actor and a rock fan, gender stuff always comes up for me. I came across a quote that said some of the best actors are people who are androgynous. If you think about it, lots of the ones who are part of the collective unconscious, like Brando and James Dean, really are. These are the people who shake your senses, when they challenge what all that [gender role] stuff means. I’m friends with Stewart Stern who wrote Rebel Without a Cause. Back in the 1940s he was studying Jung, the whole thing about anima/animus—anima being the feminine within the man and animus being the masculine within the woman. In Rebel Without a Cause, James Dean’s character says, “What does it mean to be a man, what kind of guys do girls like?” And then Natalie Wood says, “A guy who can be a guy but can also cry and be gentle.” The film was released in 1955, but it was written in the late ’40s! That’s mad, you know.

It has always interested me how we treat boys and how we treat girls—the conditioning of both the sexes. We never really think about men being abused; we think about the penis being a weapon. And even beyond the sexual abuse, we just tend to think in terms of abuse in general, that it’s masculine. I think this is where sexual stereotypes come in, when people automatically assume that if a woman can give birth, she becomes nurturing. And there are certain women who have no business having kids. Like there are certain men who have no business having kids. How do we as women play into the macho culture that a lot of people despise? Because a behavior can only survive if it’s fed into.

MO: You have a real fearlessness about going to dark places in your work. Is that natural for you or did you have to cultivate that skill?

DO: I’ve always been like that.

MO: And you’re like that as a person as well as an artist?

DO: Yeah. You can’t have one without the other. There is beauty within the other. There is a dark sexuality. People automatically assume that it’s going to be violent and destructive. But sometimes you’re put in touch with a certain kind of darkness that brings you to a light—when you’re faced, say, with your own egomania, or your own bias, and

“All of us are supposed to be mental and emotional travelers, we’re all supposed to acquaint ourselves with ourselves, and that includes the dark.”

—Dael Orlandersmith
you may have to figuratively and literally throw that up by acknowledging that it’s there. And then you come into a light. Or, again, the dark richness.

It took me a long time to really understand Billie Holiday, for instance. I grew up around her music. It wasn’t until I heard Lester Young’s music coming from another room, and I realized, “Oh wow, it’s not Lester Young playing, that’s Billie Holiday singing.” So I began to sit down and listen, particularly to the later work. She did many versions of “My Man,” for instance, a song that came out in the ’40s. It’s what she brings to it—when she said, “he beats me too” and stuff like that.

You know, whether people care to admit it or not, they listen to that. You’re not going to put on “A-Tisket, A-Tasket.” You’re going to light your cigarette, pour your drink and maybe sit in the dark with your cigarette and your drink and you’re going to listen to that, because that’s somebody being honest with you. That’s what the darkness is about. All of us are supposed to be mental and emotional travelers, we’re all supposed to acquaint ourselves with ourselves, and that includes the dark. You can really learn from the dark. It’s a rite of passage, yeah?

**MO:** What is your favorite thing an audience member has ever said to you?

**DO:** “You gave me permission to feel.” That came from an 11-year-old kid. That’s the best memory, yeah. That’s really nice.

**MO:** Do people make assumptions that your work is autobiographical?

**DO:** All the time. But see, people don’t realize, even if somebody’s writing something insipid, that’s autobiographical too. Most people have an interesting life, it doesn’t necessarily mean it’s a piece of theater, because theater’s about a beginning, a middle, an end, a story, a conflict, a resolution—it’s about language and imagination. So, when people get up there and want to tell their life stories, you feel bad because there are a lot of unemployed actors, but I can’t help thinking, “What the hell are you telling me this for?” There’s got to be a reason besides just the facts. And what pisses me off about a lot of autobiographical one-person stuff is that people make themselves the victim. But if you’ve lived on the planet for a certain amount of years, you’ve also hurt people. I want to hear about that. That’s interesting to me.

One of the hardest things in the world, I think, is to take responsibility for your own actions. The hardest thing in the world is to really be in a room with yourself and not have an “if,” “and,” “but,” or “because.” You did it, where are you going to go now? That’s where you find your strength, right?
In the Owen

Profile of a Playmaker: Director Chay Yew

By Lesley Gibson

When Dael Orlandersmith takes to the Goodman stage to perform her new play, Black n Blue Boys/Broken Men, she’ll be giving voice to a demographic that rarely has its stories told on stage: male victims of abuse. She’ll also be presenting the culmination of a collaboration with one of the country’s premier directors of new work and a recent transplant to the Chicago theater scene, director Chay Yew.

Yew’s journey to Chicago began in Singapore, where he was raised by Chinese parents. He arrived in Los Angeles in the 1980s for college and studied acting, but when he was repeatedly passed over for roles due to his “look” he quickly realized that a future in performance held limited opportunities. (“You think I’m going to be playing The King and I for the rest of my life?” he said to one professor.) During a brief return to Singapore for military service after college he worked with a local theater company that produced English and American plays, when a production of The Elephant Man sparked a revelation: “I saw that we were all a bunch of Asian people running around with English accents.” Yew realized it was time to start writing his own work.

He returned to the US and has spent the last 20 years championing new plays and diversity in the American theater. He has continued to pen his own work, writing plays that explore national and sexual identity through myriad perspectives. And he pushes beyond popular stereotypes to reveal the complexities and contradictions in his characters. He has worked to develop new plays by writers from communities traditionally underrepresented in American theater—gay and lesbian writers, immigrants and writers of color—to bring contemporary stories and experiences to the stage. For 10 years he was the director of the Mark Taper Forum’s Asian Theater Workshop in Los Angeles, and in theaters and workshops throughout the country he has collaborated with established playwrights, up-and-coming writers and form-bending collectives like the New York–based Universes, a multidisciplinary company of performers that blend poetry, music and movement to create performances that push the boundaries of traditional theater.

Yew planted roots in the Chicago theater scene last summer when he was named artistic director of Victory Gardens Theater. But Goodman audiences may remember him from his previous collaborations here over the last decade on memorable projects like Universes’ Blue Sweat in the 2006 Latino Theatre Festival; last season’s workshop production of Carlyle Brown’s Dartmoor Prison as part of New Stages Amplified; and a staged reading of an earlier version of Black n Blue Boys/Broken Men at the Goodman’s New Stages festival in January, 2011.

Since that reading, he has worked with Dael Orlandersmith to shape Black n Blue Boys/Broken Men into a theatrical powerhouse. The subject matter is brutal, as Orlandersmith brings to life unflinching portraits of abuse onstage. But Yew, who has built a career bringing underrepresented stories to the surface, was drawn to Orlandersmith’s powerful writing and the prospect of illuminating a subject matter that is still stigmatized and rarely discussed. “Dael has a wonderful history as a poet and a performer,” he has said, “and every word she writes is a cut, it’s a bruise, it’s a punch. After you see Black n Blue Boys, whether you’re walking in the Loop or on the CTA, you will give the person next to you a second look because they could be a victim of abuse, whether you know it or not. And abuse is cyclical, it does not discriminate. If we don’t address or stop abuse it will always manifest into something destructive.”

LEFT: Chay Yew in rehearsal for Dartmoor Prison.
Photo by Michael Brosilow.
This December in the Owen Theatre, we’re celebrating new work with our annual New Stages Amplified festival, which this year will feature two workshop productions and three staged readings—all free of charge. Since its first incarnation in 2004, the Goodman’s New Stages Series has given audiences a first look at over 50 new plays in development via staged readings; more than half of those plays have gone on to receive full productions at the Goodman and other theaters around the country. Last year the Goodman built upon its commitment to new work by expanding the series to offer fully staged workshop productions—shows with short, two-week runs and scaled down design elements. The resulting festival, New Stages Amplified, gave audiences unique access into the process of bringing a new play to life—and it offered the playwrights, who often find themselves stuck at the gate awaiting the opportunity to fully realize their work, an invaluable opportunity to see their plays brought to life in three dimensions. This year, New Stages Amplified returns to the Owen Theatre as a special event in the midst of an Owen season entirely dedicated to new work: two of the plays receiving world premiere productions in the Owen this year—Black n Blue Boys/Broken Men by Dael Orlandersmith and Teddy Ferrara by Christopher Shinn—were featured in past New Stages festivals, and the third, The Happiest Song Plays Last by Pulitzer Prize winner Quiara Alegría Hudes, is a Goodman Theatre commission.

The two plays that will receive workshop productions this year, Song for the Disappeared by Chicago’s own Tanya Saracho and The World of Extreme Happiness by newcomer Frances Ya-Chu Cowhig, will benefit from three weeks of rehearsal, a team of talented directors, designers and actors, and the opportunity to take shape over nine performances in front of our passionate and dedicated audience—whom we are thanking for their support by offering these remarkable performances for free. The festival will run from December 8 through December 23 with the two workshop productions performing in repertory on alternating days throughout. And it will feature three additional staged readings over the weekend of December 15, offering dedicated theatergoers the opportunity to experience five brand-new plays over 48 hours.
In *Song for the Disappeared*, Chicago playwright Tanya Saracho continues the examination of life on the Mexican border that she began with *El Nogalar*, a reimagining of Chekhov's *The Cherry Orchard* set in present-day northern Mexico. *El Nogalar* was co-produced by the Goodman and Teatro Vista in 2011 and centered around a wealthy Mexican family that had fallen on hard times and were facing the loss of their beloved pecan orchard to gangsters and drug dealers. In her new play Saracho travels north of the border, introducing us to the Cantú family of McAllen, Texas. Patriarch Leo Cantú is a successful businessman with a young trophy wife. Leo has two daughters from his former marriage: the strong-willed Adriana, a writer who fled South Texas for Chicago, and Nena, a fragile shut-away holed up in the family's ranch who spends her time playing video games and nursing injured animals back to health. Neither daughter has recovered from their mother’s recent death, and the family has not all been together since her funeral. But a new crisis forces a reunion: the kidnapping of their baby brother, Javi.

In a recent *New York Times* article on worsening crime in Mexico, journalist Damien Cave notes that reported abductions in Mexico have jumped 300 percent since 2005. Meanwhile, the justice system has weakened, with 14 out of 31 of Mexico’s states reporting that the chance of a crime leading to trial and sentencing is less than one percent. In the same article, Cave describes the case of one Mexican family, the Cazares, who suffered 18 abductions in one day. The Cazares live in Matamoros, a border town across from Brownsville, Texas, a town “run according to rules defined less by government than by gangs that exhibit both sophistication and heedlessness born of committing crimes in a void, when the chances of getting caught can barely be measured.” In *Song for the Disappeared*, these sobering statistics take on a distinctly human form when Javi, the carefree (and sometimes careless) baby of the Cantú family—weakened already from past sorrows—is gone, and no one, not the headstrong older sister nor the larger-than-life patriarch, is quite sure how to get him back.

**NEW WORK FAST FACT**

In the past three decades, Goodman Theatre has produced more than 100 premieres, approximately one third of which have been premieres by playwrights of color.

**TANYA SARACHO** was born in Sinaloa, México and writes for upcoming Lifetime series *Devious Maids*. She was named “Best New Playwright of 2010” by *Chicago* magazine, is a new ensemble member at Victory Gardens Theater, a resident playwright emerita at Chicago Dramatists, a Goodman Theatre Fellow at the Ellen Stone Belic Institute for the Study of Women and Gender in the Arts and Media at Columbia College Chicago, the founder of the N Project, the producer and director of ALTA and founder and former Artistic Director of Teatro Luna, Chicago’s all-Latina theater. Her plays have been produced at the Goodman, Steppenwolf Theatre Company, Teatro Vista, Teatro Luna, Fountain Theater, Clubbed Thumb, Next Theatre Company and 16th Street Theater. Plays include *Enfrascada*; *El Nogalar* (inspired by *The Cherry Orchard* and produced at Goodman Theatre); an adaptation of *The House on Mango Street* for Steppenwolf Theatre Company; *Our Lady of the Underpass*; *Surface Day*; *Jarred (A Hoodoo Comedy)*; *Kita y Fernanda* and *Quita Mitos*. Ms. Saracho is a winner of the Goodman’s Ofner Prize, a recipient of an NEA Distinguished New Play Development Project Grant with About Face Theatre and a 3Arts Artists Award.
Since the implementation of economic reforms in the late 1970s, China has seen massive urbanization that has transformed the country from a primarily rural, agrarian society into a nation of rapidly expanding cities designed to meet the insatiable global demand for Chinese goods. Responding to the increasing demand for labor, millions of migrant workers have embarked on the long trek from the rural west to the cities of China’s southern coast where, in spite of long hours and low wages (young Chinese migrant workers earn an average of 1,747 Chinese Yuan or $277 per month), they can earn more than three times what they’re able to make back home. Some of those cities—like Shenzhen, where much of The World of Extreme Happiness is set—have grown from small towns to bustling metropolises in less than three decades. In Shenzhen, more than 85 percent of the city’s total population of 14 million are migrants. But the country’s laws have lagged far behind its changing demographics, resulting in a two-tiered system that grants rights and benefits to city dwellers that are denied to migrant workers.

The household registration system, or “hukou,” was first created in 1958 and was designed to aid in the distribution of welfare and resources to control migration. Each citizen is assigned to live in either a rural or urban household (hukou). Residents are not allowed to work or live outside their hukous without approval from authorities; otherwise, they forfeit all rights and benefits including education and medical care. Despite the massive migrations within China, the hukou system persists today. Hukou reform has become a crucial political issue, but many migrant workers lack the political voice to fight for their rights.

In The World of Extreme Happiness, playwright Frances Ya-Chu Cowhig tackles these issues head on, creating a character, Sunny, who embarks on the long trek from the country to the city in hopes of transforming her and her family’s lives. The play begins in 1992 with Sunny’s birth in a rural village on the Yangtze River. Her parents dump her in a slop bucket and leave her to die because she isn’t a boy. Sunny survives, and at 14 leaves home for a Shenzhen factory to fund her brother’s education. There, she works grueling shifts cleaning toilets and dreams of a promotion. Desperate to maximize her only capital—her youth—Sunny attends self-help classes and learns ways to improve her chances at securing a coveted office position. But when her dogged attempts to pull herself out of poverty hurt a fellow worker, Sunny begins to question the design of a system she has spent her life trying to master, and starts to fight for an alternative. Savage, tragic and desperately funny, The World of Extreme Happiness is a stirring examination of a country in the midst of rapid change, and the courageous individuals struggling to shape their own destiny.


FRANCES YA-CHU COWHIG’s play Lidless received the Yale Drama Series Award, the Scotsman Fringe First Award, the Keene Prize for Literature and the David Calicchio Emerging American Playwright Prize. In 2011 she was awarded the Wasserstein Prize. Her plays have been produced by Trafalgar Studios 2 in the West End, Page 73 Productions in New York, InterAct Theatre Company in Philadelphia and the Contemporary American Theater Festival in West Virginia. Her work has been developed at the Hedgebrook Women Playwrights Festival, Seattle Repertory Theatre, PlayPenn, the Alley Theatre, Marin Theatre Company, Ojai Playwrights Conference, the Playwrights Foundation and Yale Repertory Theatre. Ms. Cowhig received an MFA from the James A. Michener Center for Writers at The University of Texas at Austin, a BA in sociology from Brown University and a certificate in ensemble-created physical theater from the Dell’Arte International School of Physical Theatre. She was born in Philadelphia, and was raised in Northern Virginia, Okinawa, Taipei and Beijing.
New Stages Amplified Staged Readings

For one weekend only, we’re offering Subscribers and fans of new work a chance to experience five new plays—all totally free of charge. On December 15 and 16, we’ll stage three readings of plays-in-development in addition to the two New Stages Amplified workshop productions, creating a weekend-long festival of entirely new work. All three of the writers featured in the reading series have strong ties to the Goodman: two are by Chicago-based writers whose plays were developed through our annual residency program, the Playwrights Unit; and the third, award–winning playwright and actor Keith Reddin, had numerous plays produced at the Goodman in the late 1980s and early 1990s under the guidance of the late Michael Maggio.

These readings are free, but tickets are required. To reserve your seat call the Box Office at 312.443.3800.

STUTTER
By Philip Dawkins
Saturday, December 15, 11am
Owen Theatre

Rosemary leads a quiet, unassuming life teaching piano in a small Iowa town. But her world is turned upside down when she discovers she was involved in a terrible childhood injustice that happened not only to her, but to other vulnerable children. When she’s asked to join a class action lawsuit, Rosemary must decide where her responsibilities lie—and whether to let the past invade her present.

ACQUAIANTED WITH THE NIGHT
By Keith Reddin
Saturday, December 15, 3pm
Owen Theatre

At the height of the modern economic and environmental crises, a group of disparate people find themselves at a research facility in the South Pole. They’re there for different reasons—blackmail, escape, a job—but all are struggling to connect with themselves and each other in a place where the sun doesn’t rise for months on end. Acquainted with the Night examines devastation, both personal and global, with imagination, compassion and superheroes.

THE SOLID SAND BELOW
By Martín Zimmerman
Sunday, December 16, 2pm
Owen Theatre

After Julian Flores narrowly escapes a prison sentence he lands in Iraq—where he’s anything but a model soldier. But a close call with an IED leaves Julian forever altered, and soon the adrenaline, clarity and intimacy of battle become something he can’t live without—even after he returns home.

THE 2012/2013 “SOMETHING WILD” SEASON—MADE POSSIBLE BY YOU

Want to help make your favorite artist’s vision a reality? Become a 2012/2013 sponsor and play a key role in bringing our “Something Wild” season to life. Sponsorship packages are available at all giving levels, and come with a variety of benefits designed to bring you closer to the art and artists. Call Molly McKenzie at 312.443.3811 ext. 597 or email MollyMcKenzie@GoodmanTheatre.org for information on sponsorship packages.
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 insightful events to enrich your Goodman experience.

**SWEET BIRD OF YOUTH**

**ARTIST ENCOUNTER: SWEET BIRD OF YOUTH**
A discussion with Director David Cromer | Moderated by Steven Edwards
Wednesday, September 19 | 6 – 7pm
Healy Rehearsal Room

Hear about the process of staging Tennessee Williams’ mesmerizing classic, *Sweet Bird of Youth*, from director David Cromer himself, prior to a 7:30 performance.
FREE for Subscribers, donors and students with ID; $5 for the general public. Reservations are required. Call 312.443.3800 to reserve your seats.

**PLAYBACK: SWEET BIRD OF YOUTH**
Following each Wednesday and Thursday performance of *Sweet Bird of Youth*, Albert Theatre audiences are invited to attend free “PlayBacks”—post-show discussions with members of the artistic team.
FREE

**SWEET BIRD OF YOUTH PRE-SHOW DISCUSSIONS**
Before select performances of *Sweet Bird of Youth*, members of the Goodman’s artistic staff will host pre-show discussions 45 minutes prior to curtain, in the upper lobby. Join us for these free interactive conversations on September 28, October 5, October 12 and October 19.
FREE

**BLACK N BLUE BOYS/BROKEN MEN**

**PLAYBACK: BLACK N BLUE BOYS/BROKEN MEN**
Following each performance of *Black n Blue Boys/Broken Men*, Owen Theatre audience members are invited to attend free “PlayBacks”—post show discussions with members of the Goodman’s artistic staff.

**BLACK N BLUE BOYS/BROKEN MEN PRE-SHOW DISCUSSION**
Join members of the Goodman artistic staff in the upper lobby for an interactive discussion 45 minutes prior to curtain on Friday, October 26.
FREE

**NEW STAGES AMPLIFIED**

**ARTIST ENCOUNTER: NEW STAGES AMPLIFIED**
Featuring the playwrights of New Stages Amplified | Moderated by Tanya Palmer
Friday, December 14 | 6:30 – 7:30pm
Polk Rehearsal Room

Get to know the writers and the work behind this season’s *New Stages Amplified* series in an intimate conversation in the Goodman’s Polk Rehearsal Room.
FREE for Subscribers, donors and students with ID; $5 for the general public. Reservations are required. Call 312.443.3800 to reserve your seats.

**COMMEMORATING THE MARCH**

August 28, 2013 will mark the 50th anniversary of the March on Washington for Jobs and Freedom, a moment that changed the course of this country and is often remembered for Martin Luther King, Jr.’s famous “I Have a Dream” speech. And that March, conceived of by Chicagoan A. Philip Randolph, has many connections to our city.

Goodman Theatre is commemorating this anniversary with a season-long series of readings, discussions, performances and screenings. We will be part of a national conversation on the legacy of that historic event, not just in its singular momentousness but also as a progenitor of other movements for equality and justice both in the US and internationally.

Because we believe in the power of stories to teach, the Goodman’s Education and Community Engagement department is looking for people who attended the 1963 March in Washington, DC, and who have stories they are willing to share with us about the incredible experience of being a witness to history. Email Education@GoodmanTheatre.org to share your stories, memories and experiences from that time.

For information on upcoming events visit GoodmanTheatre.org.
Celebrating 35 Years of *A Christmas Carol*: The Men Who Were Scrooge

This season marks the 35th anniversary production of *A Christmas Carol*, a now beloved holiday tradition that kicked-off at the old Goodman Theatre back in 1978. In its 35-year history, more than 400 different actors have appeared in Charles Dickens’ timeless tale, but just eight men have ever donned the nightcap as the central character, Christmas curmudgeon Ebenezer Scrooge. Here’s a look back at those unforgettable eight.

**WILLIAM J. NORRIS**
The first Goodman Scrooge and the longest-lasting (he played the role for 10 seasons), Norris appeared in a variety of roles in subsequent Goodman *Carols*, including Jacob Marley, Mr. Fezziwig, Old Joe and each of the two businessmen.

**FRANK GALATI**
(1984)
This Tony Award–winning director/actor played the legendary miser just once, when the production moved to the Auditorium Theatre for the 1984 holiday season.

**TOM MULA**
Essaying the role for seven years, Mula subsequently wrote *Jacob Marley’s Christmas Carol*, a best-selling version of the story told from Marley’s point of view; his one-man theatrical adaptation premiered at the Goodman in 1998, and has since been seen around the country.

**RICK SNYDER**
(1998 – 2001)
After having played Bob Cratchit for several seasons, this Steppenwolf Theatre Company ensemble member donned Scrooge’s nightcap for four years; he later returned to the Goodman as a director, most notably for the hit production of *God of Carnage*.

**WILLIAM BROWN**
Seen first by Carol audiences as Fred in the mid-1980s, Brown became the memorable curmudgeon for four seasons, then proved his versatility by directing the next five productions. He most recently staged the much lauded revival of *A Little Night Music* at Writers’ Theatre.

**JONATHAN WEIR**
(2006)
Well known by local audiences for his appearances at dozens of Chicago theaters, Weir played Scrooge for a single season before joining the national tour of the Broadway hit *Jersey Boys*; he returned to the Goodman for *Candide* four seasons later.

**JOHN JUDD**
(2010)
One of Chicago’s most distinguished actors, Judd took the role of Scrooge in 2010; his resume includes some of the Goodman’s most storied productions, most recently including the 2012 productions of *The Iceman Cometh* and *Sweet Bird of Youth*.

**LARRY YANDO**
The current inhabitant of Scrooge’s iconic nightshirt, Yando’s Scrooge has delighted audiences since 2007, excluding a brief time-out in 2010 to play the optimistic Dr. Pangloss in Mary Zimmerman’s hit Goodman staging of *Candide*.

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**GET YOUR TICKETS TODAY: 312.443.3800 | GoodmanTheatre.org**
A Tool for Learning: EDUCATING AND ENGAGING WITH A CHRISTMAS CAROL

The Goodman’s annual production of A Christmas Carol has become a cherished holiday tradition for many Chicagoans throughout its 35-year history. But the Christmastime classic also serves as an invaluable learning tool for Chicago-area students who participate in the Goodman’s many Education and Community Engagement programs. Each year, special A Christmas Carol curricula are designed to enrich essential community partnerships, give youngsters an introduction to the art and science of theater and foster critical thinking skills in and outside the classroom.

THE STUDENT SUBSCRIPTION SERIES
The Student Subscription Series is the Goodman’s oldest education program, and provides partnering Chicago Public School classes with scripts, study guides, tickets and professional development workshops around Goodman productions—entirely free of charge. Students from schools newly accepted into the program attend A Christmas Carol as their first offering in the Series. Each autumn the Goodman’s education staff hosts a fall dramatic integration workshop for teachers new to the Series that focuses on A Christmas Carol and its application across the high school curriculum. Because every newly admitted school attends A Christmas Carol in its first year in the program, the play has served as an important entry point to the world of theater for countless teachers and students across Chicago.

THE GIRL SCOUTS OF AMERICA
Each November the Girl Scouts of America kick off A Christmas Carol season with the Goodman Education department. What started as a simple group viewing of the show has blossomed into an annual day of theater immersion that begins before the show, when the Girl Scouts attend a behind-the-scenes presentation complete with flight demonstrations, the mechanics of traveling set pieces and the secrets of onstage weather effects like snow and fog. Following this presentation, the young women are invited to the rehearsal rooms to participate in a theater workshop with Goodman teaching artists. They play theater games, learn actors’ exercises and explore characterization and story building. That afternoon, after they’ve learned these technical and artistic aspects of theater, they experience both in action by attending a live production of A Christmas Carol. Each attendee earns her “Drama Badge” for her hard work throughout the day. To learn more about special group rates for A Christmas Carol, email Groups@GoodmanTheatre.org or call 312.443.3820.

COMMUNITY DAY AND THE GOODMAN YOUTH ARTS COUNCIL
For the final performance of A Christmas Carol each year the Goodman Education department partners with charitable organizations to donate tickets to the entire house. Last year Community Day celebrated the USO, and hundreds of service men and women spent the day with their families at A Christmas Carol. The event is spearheaded by the Goodman Youth Arts Council, a group of 14- to 19-year-olds who volunteer annually to support the Education department, and serve as liaisons between the artists and audiences to ensure a rich theatergoing experience for all!

A Christmas Carol Endowment
HELP ENSURE CHICAGO’S HOLIDAY TRADITION FOR GENERATIONS TO COME!
Goodman Theatre’s joyous annual production of Charles Dickens’ A Christmas Carol has enchanted millions of theatergoers with its heartwarming story of redemption, charity and goodwill. Throughout its 35-year history, the holiday tradition has featured six directors, eight Scrooges, 31 Tiny Tims and over 20,000 “Bah, Humbugs!”

As the Goodman prepares to celebrate the 35th anniversary of A Christmas Carol we’ve launched a special initiative, the A Christmas Carol Endowment, to preserve this beloved Chicago treasure.

Donations made toward the endowment will ensure that this classic will continue to delight for generations to come. Donations of all sizes are welcomed and appreciated.

Go to GoodmanTheatre.org/Christmas or call 312.443.3811 ext. 220 for more information on how you can be a part of this special tradition.
The Goodman Honors Polk Bros. Foundation’s Sandra Guthman and Nikki Will Stein

At the upcoming Season Opening Celebration on September 24, Goodman Theatre will commemorate the retirement of Polk Bros. Foundation Chairman and CEO Sandra Guthman and Executive Director Nikki Will Stein. Under their direction, Polk Bros. has been a major supporter at the highest level of the Goodman’s Education and Community Engagement programs for more than 20 years. The Foundation was also the first to step forward in the Goodman’s Campaign for the New Goodman Theatre, underwriting a major rehearsal hall which bears the Polk Bros. name. Without this important vote of confidence, the theater’s home on Dearborn Street would not have been built.

“Through great collaboration and partnership, Polk Bros. Foundation embodies its mission to improve the quality of life for the people of Chicago,” said Executive Director Roche Schulfer. “Sandy and Nikki have played an instrumental role in our own efforts to promote quality, diversity and community and their passion and dedication has allowed us to impact the lives of a generation of theatergoers over the past two decades.” The Goodman gratefully acknowledges the long-standing support of Polk Bros. Foundation and celebrates its impact on the city’s cultural landscape.

RIGHT (left to right): Polk Bros. Foundation Chairman and CEO Sandra Guthman and Executive Director Nikki Will Stein.

Regina Taylor’s Crowns Opening Night

On July 9, guests donned their best hats to celebrate the opening of Crowns. Cocktails and dinner were served at Petterino’s before the opening performance on the Albert stage. Special thanks to Major Corporate Sponsor, Target; Corporate Sponsor Partners, JPMorgan Chase and PwC LLP; and Media Partner, Chicago Tribune. Additional thanks to the individual sponsors who made this production possible: 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, Sondra and Denis Healy/Turtle Wax, Inc., Carol Prins and John H. Hart, Alice Rapoport and Michael Sachs/Sg2 and Merle Reskin; Alto Sponsor the Sage Foundation; and Director’s Society Sponsors Bill and Linda Aylesworth, Mr. and Mrs. James Grzenia, Wayne and Margaret Janus, Linda and Peter Krivkovich, Linda and Mitchell Saranow, Sara F. Szold, Don and Rebecca Ford Terry Family Fund and Kimbra and Mark Walter.

RIGHT (left to right): Season Sponsor and Goodman Trustee Alice Rapoport, Maggie Rock (PwC), Regina Taylor, Amy Newkirk (PwC) and Season Sponsor and Board Chairman Ruth Ann M. Gillis. Season Sponsor and Life Trustee Sondra Healy with Regina Taylor. Randy Thrall and Judi Gorman (American Airlines) with Past Chairman Les Coney. American Airlines is the Exclusive Airline of Goodman Theatre. Photo by Julia Nash.
Women’s Night 2012

On July 11, the Goodman hosted its highly anticipated Women’s Night. A dynamic group of almost 300 women from across Chicago—many in fabulous hats—enjoyed a festive evening of camaraderie and networking at Club Petterino’s. Following the cocktail reception, guests took in a performance of Regina Taylor’s gospel musical sensation, *Crowns*.

We would like to recognize all who made this evening possible—Principal Support of Artistic Development and Diversity Initiatives, The Joyce Foundation; Diversity Initiatives Leader, Charter One; Diversity Initiatives Partners Accenture, Allstate Insurance Company, Ernst & Young, Exelon Corporation, Fifth Third Bank, Loop Capital Markets, LLC, Macy’s, McDonald’s Corporation and Mesirow Financial; and Women’s Night Event Sponsors Ingredion, INTREN, Jenner & Block, Leo Burnett, Motorola Mobility, Towers Watson, United Scrap Metal and Waiglreens. Also a special thanks to Kathy L. Brock, Joan Clifford, Harry and Marcy Harczak, Vicki V. Hood, Elizabeth Raymond and Beth Bronner Singer for their personal support of Women’s Night. We were honored to have Goodman Trustee Rebecca Ford—in partnership with the Chicago Chapter of the LINKS and Young Women’s Leadership Charter School—present guests with a special video, one of the many community projects in concert with this production of *Crowns*.

RIGHT (top to bottom): Goodman Trustee and Women’s Board member Joan Clifford (front) and guests. Artistic Associate Regina Taylor and Goodman Trustee Rebecca Ford with members of the Chicago Chapter of the LINKS. Photos by Julia Nash.

Freehling Star Unveiling on the Goodman Walkway of Stars

Stanley M. Freehling was honored with the unveiling of a star dedicated to him and his beloved late wife, Joan, on the Goodman’s Walkway of Stars on June 4. In celebration, Mayor Rahm Emanuel issued a proclamation declaring June 4 as Stan Freehling Day in the City of Chicago.

Stan and Joan are iconic figures in the history of Goodman Theatre, the arts in Chicago and throughout the state of Illinois. The Goodman was proud to honor Stan for his passion, tremendous guidance and visionary leadership as the Founding Chairman of the Goodman Theatre Board of Trustees.

RIGHT (left to right): Back Row: Trustee Suki Dewey; Life Trustee and Past Chairman James Annable; Life Trustee and Honorary President Lewis Manilow; Life Trustee Jim Oates; Life Trustee and Past President Paul Dyskstra; Trustee Randy White; Life Trustee and Honorary Chairman Albert Goodman; Past Chairman Shawn Donnelley. Front Row: Vice Chairman Joan Clifford; Vice President Dia Weil; Immediate Past Chairman Patricia Cox; Life Trustee and Past Chairman Carol Prins; Life Trustee and Past Chairman Debbie Bricker; Seated: Life Trustee and Founding Chairman Stanley M. Freehling. The Joan and Stanley M. Freehling star on the Goodman Walkway of Stars. Paul Dyskstra with Stan Freehling. Photos by Julia Nash.
Center Stage

Jeanne Towns (right), Goodman Theatre Premiere Society member and Subscriber.

With all the options in Chicago, why do you subscribe to the Goodman?
I always love the Goodman’s sets. Especially in plays like Chinglish the set can take you out of your own world and let you inhabit another. It inspires me. It helps jog the imagination. I’m also impressed by the variety of the plays. As a poet and a playwright, I respect the quality of the writing. Goodman plays always find a way to balance painful stories with humor. Specifically, I’m big fan of Chuck Smith’s work. Everything he does is just great.

Is there a perk to donating that influences your giving?
I love OnStage magazine and your Noon Salon events. They really expand your understanding of the play and get you closer access to the artists. I feel like I’m more involved with the amazing work I see on your stages.

What has been your favorite production in recent history?
Most recently, I really enjoyed Fish Men. I just thought it was a really good play. But as I mentioned, I also love Chuck Smith’s work, especially Race and The Good Negro. They really get you thinking; they promote dialogue.

For more information about Noon Salon and other perks of donating, please contact Scott Podraza at ScottPodraza@GoodmanTheatre.org.

Celebrating General Theater Studies

A group of 30 Goodman volunteers, donors and supporters joined Goodman Trustee and Education Chair Sunny Chico and members of the Goodman’s Education and Community Engagement Committee for a reception preceding the August 6 performance by the students of General Theater Studies (GTS). Guests enjoyed refreshments and a program featuring four teaching assistants involved from the 2012 GTS class, as well as remarks by Education Director Willa Taylor.

The First Annual Scene Soiree

On June 9, the Goodman Scenemakers Board, in association with AKIRA Chicago and John Allan’s, hosted the first annual Scene Soiree, an evening of fun and fashion in support of the Goodman’s General Theater Studies (GTS) program. More than 200 guests were treated to a fashion show of AKIRA wares—as presented by Ford models—and got an exclusive sneak peek at the sartorial inspiration behind the costume designs for Regina Taylor’s Crowns. This fantastic evening featured a fabulous silent auction and raised more than $15,000 in support of GTS.

The Scenemakers Board gratefully acknowledges event sponsor Social Media Makers; in-kind sponsors Cold Steel Vodka, Ford Models, Isla Filipino Restaurant, Charles Krug, Stone Brewing Company, Union Sushi and Barbeque, Hubbard Inn and media sponsor Time Out Chicago.

ABOVE (left to right): Goodman Trustee and Education Chair Sunny Chico with Chairman of the Board Ruth Ann M. Gillis, Sharon Butler and daughter with Goodman Women’s Board member Lorraine Weiss.

ABOVE (left to right): Scenemakers Board Immediate Past President Aaron Davidson and Scenemakers Board member Justin Kulovesek. Scenemakers Board Vice President Gordon Liao and wife Guia Villaluna. Photos by Julia Nash.
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.

Save Big with Goodman E-News!

Want special savings, insider access, breaking news and exclusive offers to downtown eateries and events? Sign up for Goodman e-newsletters! When you opt-in to e-news you receive:

- Special savings on select Goodman performances and programs
- Up-to-the-minute news and information
- Invitations to behind-the-scenes events available only to insiders
- Deep discounts at Loop-area eateries and hotels
- Exclusive ticket offers at downtown arts organizations

And much more, delivered directly to your inbox! Email Enews@GoodmanTheatre.org to sign up today.

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<table>
<thead>
<tr>
<th>A CHRISTMAS CAROL</th>
<th>In the Albert</th>
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<tbody>
<tr>
<td>Sun</td>
<td>Mon</td>
</tr>
<tr>
<td>2:00pm</td>
<td>6:30pm</td>
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<td>11/15</td>
<td>11/26</td>
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