The Trip to Bountiful
By Horton Foote
Directed by Harris Yulin

Student Guide published by Education and Community Programs Department
Willa J. Taylor, Director
Misty DeBerry, Education and Community Programs Coordinator
Caitlin Hansen, Education and Community Programs Intern

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Welcome to the Study Guide
A useful key for what’s inside

All of the pages have a title and subtitle. Not all of them rhyme (we’re not that clever), but they’ll give you a general idea of what type of information is on the page.

Whenever you see a black or gray box with text, read it before anything else! It contains the background information you need to understand the rest of the material on that page. You won’t see one of these on every page, but keep an eye out for them.

Text in bold throughout the guide highlights key words, phrases and ideas. Make sure you read it!

Think About It:
Dashed circles surround questions for you to consider as you discuss the play and other topics. Rather than focusing directly on the text, most questions will encourage you to relate ideas from the play to your own personal experiences.

A happy computer symbol means the content on that page is expanded upon or included in full in our Knowledge Nucleus online at goodmanecp.typepad.com/knowledge. Things like videos, the full text of articles, interviews, etc. will be posted there along with other educational resources.

Activity (Name of activity)
Stars like this are activities for you and your classmates: everything from group contests to individual acting exercises.

All quotations are in cursive writing inside boxes. The quote below doesn’t have anything to do with the rest of the guide—it’s just Caitlin’s favorite. However, all other quotes will relate to the topics of the pages on which they appear.

“Life moves pretty fast. If you don’t stop and look around once in awhile, you could miss it.”

- Ferris Bueller, Ferris Bueller’s Day Off
Exploring the Production
Trips to Bountiful:
The Evolution of a Story

The Trip to Bountiful has had an incredible journey itself, beginning first in the relatively new medium of television, then going from stage to film and back again.

As a young playwright trying to support himself financially in the 1940’s, Horton Foote found the small screen, then in its infancy, waiting. Because videotape had not been invented yet, almost all television was broadcast live, and this similarity to the stage made it a fertile ground for dramas. The rapid expansion of the television industry, sponsor-controlled programming and the inexhaustible demand for new shows, demanded a constant supply of actors, writers, directors, and producers. Series like the Kraft Television Theater, Playhouse 90 and Texaco Star Theater became the gold standard for original dramas and works adapted from the stage.

While the classics and some contemporary popular writers provided material for the teleplays, they were not enough for the networks' demanding weekly program schedules. Television programmers were also thwarted by Hollywood's practice of buying the rights to popular works and refusing to grant a rival medium access to them. In response, the networks began cultivating original scripts from young writers. These new scripts, the high caliber of talent on both sides of the camera, and the experience of viewing quality drama in the comfort of suburban living rooms ushered in what is considered the “Golden Age” of television. Foote soon found himself writing hour-long dramas for some of the legendary series of the period.

Foote’s third project for The Philco/Goodyear Television Playhouse was based on what his daughter, Hallie, describes as a family memory. The story told of the relationship between two young lovers who were never allowed to marry. Even after they had married other people, the woman would sit on the porch every day at the same time, just to catch a glimpse of her true love passing by. From this, Foote created a teleplay about Carrie Watts, an elderly woman who looks back with longing on her past and the town where she grew up.

Continues on the following page...

Carried Away

Above: Lillian Gish and Eva Saint Marie in The Trip to Bountiful, teleplay, 1953.

Lillian Gish portrays Carrie Watts in the 1953 telemovie.
Geraldine Page portrays Carrie Watts in the 1984 film.
Lois Smith portrays Carrie Watts in the 2008 Goodman production.

Each of the actors above has performed the role of Carrie Watts in The Trip To Bountiful. Although the lines and stage directions are the same, each brings her own interpretation to the role. To see clips from the film version of The Trip to Bountiful, check out the links online.

Think About It!

What do you think are some of the challenges actors face when portraying a character already interpreted by someone else?

Do you feel this would be more challenging than portraying a character for the first time?

Think about characters like Batman or James Bond that have been played by numerous actors. What subtle differences are there in each actor’s performance?
Who’s Who? Meet the Cast

Lois Smith: Although this is Lois Smith’s first time appearing on-stage at the Goodman, she has been acting here in Chicago for nearly 15 years as a member of the ensemble at Steppenwolf Theatre Company. Smith’s talent has garnered numerous awards. She most recently received an Obie Award and a Drama Desk Award for her role as Carrie Watts in the Signature Theatre Company production of The Trip to Bountiful.

Hallie Foote: Besides being a distinguished actress, Hallie Foote is also Horton Foote’s daughter. It has been said that Hallie is the best interpreter of her father’s work. She has performed in many of his plays and recently won the Lucille Lortel Award for Best Supporting Actress for The Trip to Bountiful.

Devon Abner: Horton’s son-in-law and husband of Hallie, Devon’s credits include many other Horton Foote plays. He was most recently in Dividing the Estate at Primary Stages in New York. He has also appeared in episodes of NBC’s The Office.

Meghan Andrews: Meghan makes her Goodman debut as Thelma. She received a 2006 Lucille Lortel Nomination for her work in Signature Theatre Company’s production of The Trip to Bountiful. Broadway credits include Frost/Nixon and The Grapes of Wrath (with Lois Smith).

The Trip to Bountiful aired on March 1, 1953, and was an immediate success. Starring legendary actress Lillian Gish as Carrie Watts, and introducing a young Eva Marie Saint as Thelma, the drama was hailed as a classic and spurred immediate interest in a theatrical version. Expanded from its original one-hour into a two-act play, the stage script further developed the characters of Ludie and Jessie Mae, more fully exploring the tensions that were only alluded to in the teleplay. Her “trip” as well became a more resonant journey, the expanded length of the play allowing time for more fully-realized reminiscences with Thelma about the parties of her youth. The production debuted on Broadway in November, 1953, closing after only 39 performances, and eventually fading into memory.

Though several film producers expressed interest in Bountiful throughout the next decades, it wasn’t until Foote’s cousin, actor-director Peter Masterson, approached the author in 1984 that Foote gave his permission for a big-screen version. Serving as co-producer, Foote suggested Geraldine Page, with whom he had worked during his days in television, for the pivotal role of Mrs. Watts.

Filmed entirely on location in Texas, The Trip to Bountiful was released in the fall of 1985 and once again was hailed as a triumph. Horton Foote received his third Academy-Award nomination (he won his first Oscar in 1962 for his adaptation of Harper Lee’s To Kill a Mockingbird; he took home his second for his original screenplay for Tender Mercies in 1983). Geraldine Page won the Best Actress Oscar for her searing performance as Carrie Watts.

The popularity of the film brought renewed interest in the stage version and in the ensuing years, it has become a staple of regional, community and educational theaters.

A critically-praised revival at New York’s Signature Theatre Company in 2006 featured Lois Smith as Carrie, and Hallie Foote, his daughter, as Jessie Mae. Directed by Harris Yulin, this production has been lovingly remounted in the Goodman’s Albert Theater, and confirms the play’s status as a true classic by one of our most cherished and prolific playwrights.
Born November 5, 1937, in Los Angeles, CA, Harris Yulin is an American actor who has appeared in dozens of Hollywood films and made-for-TV movies, including "Clear and Present Danger," "Training Day," "Buffy the Vampire Slayer" and "24." But, while Yulin's acting career spans almost 40 years, these days he's focusing more on directing.

Just two years ago at the Goodman, Yulin impressed Chicago audiences as architect Louis Sullivan in Frank's Home. He has returned to direct The Trip to Bountiful and is impressing Chicago audiences again.

Ironically enough it was during rehearsals for Frank's Home that Yulin mentioned to Robert Falls that a reprise of Bountiful would be a good idea. Needless to say, Falls agreed. As a matter of fact, the suggestion was expanded upon as Falls thought it would be a great idea to feature it as the focus for the Horton Foote Festival. “Luckily”, says Yulin, “Horton was all for it too.”

More interesting is that this is not the first time the solemn-faced actor has directed the play. In 2006, with the same exquisite care displayed during the current production, Yulin directed A Trip to Bountiful at New York’s Signature Theatre Company.

While the Goodman production features many of the same performers who starred in the Broadway show, the ultimate presentation is not the same. “You can never do the same show in the exact same way as you did the first time,” the director explained.

"We have some new actors and we had to take into account the difference in the size and shape of the theater. The basic idea of the play is the same, but it is executed a little differently."

It’s a common occurrence for actors to direct or for directors to act. In fact, understanding multi-sides of any craft greatly impacts effectiveness, quality, and quite often adds another dimension of perception. Indeed, trying several roles as an artist can ultimately inform both an overarching and deep-seated identity.

While Yulin loves acting, especially when he has a passion to play a particular part, he shares that he liked acting and directing pretty equally.

“Lately I'm beginning to like directing more. Staging a play is very rigorous. I don't have to identify just with the character I'm playing but with all the characters of the play I'm directing. But once the show is up, I don't have to go to the theater eight times a week as I do when I'm acting in a show.”

Though with this production in particular, at the end of the day “what I love most of all is that it allows me to bring into being the world of Bountiful.”
In his notes for the Playbill, Artistic Director Robert Falls explains Foote's legacy.

“There are very few playwrights in the American theater who write with the depth, sensitivity and honesty of Horton Foote. Now beginning his seventh decade as a writer for the stage, Horton has been a veritable quiet giant of the stage and screen, unsentimentally capturing the thoughts, hearts and everyday activities of small-town America with a signature delicacy and understated intensity.”

This year’s Horton Foote Festival continues a burgeoning tradition here at Goodman Theatre of exploring the work of the most important, influential and moving writers for the stage. Nestled in among the new works and classics the theater is known for, each season honors a playwright who has made prodigious contributions to the American stage. The Goodman's festivals have honored playwrights August Wilson (2007), David Mamet (2006), and Edward Albee (2005).

The 10-week Horton Foote Festival began with a staging of *Talking Pictures*, and includes two seldom-seen one-act productions performed in repertory: *Blind Date* and *The Actor*. The celebration is augmented by a series of special one-night-only events taking place on Monday evenings during the month of March, including a look at Foote’s film work and a conversation with the playwright himself. His Oscar-winning screenplay for *To Kill a Mockingbird* is examined through the lens of real-life examples of Southern “justice” for the Scottsboro Boys, the murderers of Emmett Till and the recent prosecution of the Jena 6.

Academy-Award winner and playwright, Horton Foote's realistic portrayal of locales and characters of southeastern Texas has been his signature for more than five decades of writing for the stage, television and film.

He was born in 1916 in Wharton, Texas, the town he would subsequently use as the setting for many of his plays under the pseudonym Harrison. His first play, *Wharton Dance*, was produced in New York in 1941 and was followed by *Texas Town* (1942), *Only the Heart* (1944), *Celebration* (1948), *The Chase* (1952) and *The Traveling Lady* (1954). He wrote *The Trip to Bountiful* for NBC television in 1953 and adapted it for Broadway later that year. He achieved prominence writing for television and film during the 1950’s and 1960’s for such works as *The Dancers* (1954), *A Young Lady of Property* (1956), *Flight* (1957), *Storm Fear* (1955) and *Baby, The Rain Must Fall* (1964).

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Activity

“When you’ve lived as long as I have, you see the beginnings and the ends of so many stories.”
- Horton Foote

Can You Relate?
What world events have you seen the beginning and the end of? How can world events affect the work of writers and other artists?

---

Horton Foote and Robert Falls
Talking Pictures takes place on the eve of the Depression. The residents of a small boarding house in the fictional Texas town of Harrison are dealing with a myriad of crises both small and large. The quarrels between estranged husbands and wives, the uncertain future of a railroad engineer, and the coming of the “talkies” to the local movie theater all project the changing times. But for the woman who plays the live music at the picture show, these potentially cataclysmic events signal not only the end of a job but the end of an era. First produced at New York’s Signature Theater as part of a season-long tribute to Foote, the play chronicles a cultural turning point in 1929 American society.

In Blind Date, which Foote wrote in 1985 as part of a series of one-acts, Sarah Nancy just cannot make it past the first date with a boy, much to the great disappointment of her Aunt Dolores. Determined that her niece will not die a spinster, Aunt Dolores finds a suitable young man to come calling on Sarah Nancy. The rules of etiquette have changed since Aunt Dolores charmed her way onto the yearbook beauty pages, and Sarah Nancy finds it impossible to fit herself into her aunt’s mold.

Foote penned The Actor in 2002 for the American Conservatory Theatre in San Francisco. Fifteen-year-old Horace Robedaux receives his calling to become an actor but in 1932, during the heart of the Great Depression, Horace’s father worries that sending his son to acting school would be a waste of their limited funds. Meanwhile, the conservative Texas town is anything but supportive of Horace’s dream.

AWARDS

Throughout his career, Horton Foote has received numerous honors and awards.

The National Medal of Arts is the highest honor given to an artist or arts patron by the United States Government. Honorees are selected by the President; they are individuals who in his opinion deserve special recognition for their contributions to art in the United States. President Clinton awarded Horton Foote the National Medal of Arts in 2000.

The Pulitzer Prize for drama is awarded to an American playwright who has achieved excellence with a specific play. Horton Foote was awarded the Pulitzer in 1995 for his play The Young Man from Atlanta. The play was produced at Goodman in 1997, directed by Robert Falls.

Each year, members of the Academy of Motion Picture Art and Sciences nominate and vote for recipients of the Academy Award, more commonly known as “the Oscar.” Trophies are awarded to winners who have achieved excellence in specific categories with a theatrical film during that previous year. Horton Foote has been nominated for an Academy Award three times and won twice. Horton received the award for Best Screenplay for Tender Mercies in 1983, and Best Adapted Screenplay for To Kill A Mockingbird in 1962.

The American Theatre Wing’s Tony Awards got their start in 1947 as a way of honoring excellence in theatre. In 1997, Horton Foote’s The Young Man from Atlanta was nominated for Best Play.

Think About It!
Which of these awards would be the biggest honor for you to receive?
Since his first play was produced in 1941, there have been very few years when Horton Foote’s work hasn’t been in the public eye. Films, teleplays, stage plays and books are all mediums for this most prolific of American writers. Below is a graphic illustration of Foote’s creative constancy and the turbulent times through which his work has endured.

The images on the left side of these pages are production photos from the plays featured in The Horton Foote Festival.

**The Life**

- *Texas Town* is first produced by American Actors Company in New York City.
- *Only The Heart* opens at The American Actors Company starring Mildred Dunnock and June Walker.
- *Celebration* opens at Anta Theatre in New York City.
- *The Trip To Bountiful* airs on The Philco/Goodyear Television Playhouse and is produced by The Theatre Guild. Both star Lillian Gish.
- *The Traveling Lady* opens at The Playwrights Producing Company in New York.
- *The Midnight Caller* and *John Turner Davis* play at Sheridan Square Playhouse in New York City.
- *The Trip To Bountiful* runs at Greenwich Mews Theatre in New York.
- *To Kill a Mockingbird*, with screenplay written by Horton Foote, wins the Academy Award for Best Adapted Screenplay.

**The Times**

- **1941**
  - Japanese surprise attack on the U.S. fleet at Pearl Harbor brings the United States into World War II.
  - The Allied forces invade Europe. The D-Day landings occur in Normandy, France.
  - Korean War begins when North Korean Communist forces invade South Korea.
  - New Zealander Edmund Hillary and Nepalese Tenzing Norgay are the first to reach the top of Mount Everest.
  - First reports linking cigarettes to cancer emerge.
  - Rosa Parks refuses to give up her seat on a bus. Dr. Martin Luther King, Jr. leads bus boycott in Montgomery, Alabama.
  - Marilyn Monroe is found dead in her Hollywood home.

- **1945**
  - President John F. Kennedy is assassinated by sniper Lee Harvey Oswald while in Dallas, Texas.
<table>
<thead>
<tr>
<th><strong>Year</strong></th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1969</td>
<td>Apollo 11 astronauts take man’s first walk on the moon.</td>
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<tr>
<td>1969</td>
<td>Neil Armstrong walks on the moon.</td>
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<tr>
<td>1969</td>
<td>Valentine’s Day opens at HB Playwrights Foundation.</td>
</tr>
<tr>
<td>1969</td>
<td>The Chase is adapted for film by Lillian Hellman.</td>
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<tr>
<td>1969</td>
<td>Baby, the Rain Must Fall, a film based on Foote’s play, The Traveling Lady, is made by Columbia Pictures.</td>
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<tr>
<td>1969</td>
<td>Foote writes the screenplay for Tomorrow, based on a story by William Faulkner.</td>
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<tr>
<td>1969</td>
<td>Night Seasons opens at HB Playwrights Foundation.</td>
</tr>
<tr>
<td>1969</td>
<td>Nineteen-Eighteen opens at HB Playwrights Foundation.</td>
</tr>
<tr>
<td>1969</td>
<td>Star Wars is released.</td>
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<tr>
<td>1973</td>
<td>Roe v. Wade overturns ban on abortion.</td>
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<tr>
<td>1973</td>
<td>Sony introduces the Walkman.</td>
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<tr>
<td>1979</td>
<td>First cases of AIDS identified among gay men in the United States. Awareness and activism are promoted by groups like ACTUP (AIDS Coalition to Unleash Power).</td>
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<tr>
<td>1979</td>
<td>John Lennon is assassinated in New York City by Mark David Chapman.</td>
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<tr>
<td>1980</td>
<td>The hole in the ozone layer is discovered, leading to new social awareness and environmental conservationism.</td>
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<tr>
<td>1981</td>
<td>PG-13 movie rating created.</td>
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<tr>
<td>1981</td>
<td>First Apple Mac goes on sale.</td>
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<tr>
<td>1983</td>
<td>Astronaut Sally Ride becomes first American woman in space.</td>
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<tr>
<td>1983</td>
<td>Horton Foote wins the Academy Award for Best Original Screenplay for Tender Mercies.</td>
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<td>1983</td>
<td>Film version of 1918, based on the play of the same title, is shown at the Taormina Festival in Italy.</td>
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<tr>
<td>1983</td>
<td>Courtship opens at Actors Theatre of Louisville.</td>
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<tr>
<td>1984</td>
<td>The Trip to Bountiful film starring Geraldine Page is released. Page wins Oscar for her portrayal of Carrie Watts.</td>
</tr>
<tr>
<td>1984</td>
<td>The hole in the ozone layer is discovered, leading to new social awareness and environmental conservationism.</td>
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<tr>
<td>1984</td>
<td>Road to The Graveyard, a one-act play, opens at Ensemble Studio Theatre in New York.</td>
</tr>
</tbody>
</table>
1990

Years of ethnic tension between Hutus and Tutsis results in genocide in Rwanda.

1991

Ronald Reagan denies secretly exchanging arms with Iran in return for the release of hostages. A week later he admits to his involvement in the scandal.

Additionally, the administration is discovered using funds from arms sales to support a Nicaraguan insurgent group, the Contras. This becomes known as the Iran-Contras affair.

1993

Talking Pictures opens at the Asolo Performing Arts Center in Sarasota, Florida.

Dividing The Estate is part of Great Lakes Playhouse’s Horton Foote Festival.

The Trip To Bountiful opens at Actors Theatre of Louisville.

Talking Pictures opens at Stages Theatre in Houston.

Dividing The Estate opens at Roger Stevens Theatre in Winston Salem, North Carolina.

The Trip To Bountiful opens at the Theatre Festival in Perth, Australia.

The Roads To Home opens at Lambs Theatre, New York City.

Convicts, Courtship, and Nineteen-Eighteen are performed as part of A.C.T. Theatre’s A Great Day With Horton Foote.

Night Seasons opens at American Stage Company in Teaneck, New Jersey.

The Trip To Bountiful is produced at Theatrefest in Upper Montclair, New Jersey.

Four Plays: Talking Pictures, Night Seasons, The Young Man From Atlanta, and Laura Dennis, are produced at Signature Theatre Company in New York.

1986

Rwandan refugees

1987

Harold Washington re-elected as Chicago mayor.

1988

Anti-apartheid activist Nelson Mandela freed after 28 years as a political prisoner. A year later, he becomes the first democratically-elected President of South Africa.

1990

Operation Desert Storm, America’s response to Iraq’s invasion of Kuwait, takes place.

Acquittal of LAPD officers, who were videotaped beating African-American motorist Rodney King, spark Los Angeles riots.

1992

Internet use becomes mainstream.

1994

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Convicts, Courtship, and Nineteen-Eighteen are performed as part of A.C.T. Theatre’s A Great Day With Horton Foote.

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Four Plays: Talking Pictures, Night Seasons, The Young Man From Atlanta, and Laura Dennis, are produced at Signature Theatre Company in New York.
The Death of Papa opens at Hartford Stage in Connecticut.

The Last Of The Thorntons opens at Signature Theater Company.

The Carpetbagger's Children opens at the Alley Theatre, the Guthrie Theater in Minneapolis, and Hartford Stage.


The Carpetbagger's Children opens at Lincoln Center in New York City.

Getting Frankie Married-And Afterwards opens at South Coast Repertory in California.

The Prisoner's Song opens at Ensemble Studio directed by Harris Yulin.

The Trip To Bountiful runs at Hartford Stage.

The Trip To Bountiful runs at Alley Theater.

The Day Emily Married opens at Primary Stages in New York City.

The Trip To Bountiful opens at Signature Theatre Company starring Lois Smith, Hallie Foote, and Devon Abner and directed by Harris Yulin.

The Goodman Theatre celebrates Horton Foote’s career with the Horton Foote Festival featuring: The Trip To Bountiful, Talking Pictures, Blind Date and The Actor.

The Deaths of Papa, 1996

Diana, Princess of Wales, is killed in car crash.

Scientists clone sheep.

Chicago Bulls win sixth NBA championship.

Columbine High School massacre kills 13.

George W. Bush becomes President.

Terrorists attack the United States on September 11th.

Hi-jacked planes fly into the World Trade Center in New York.

Underwater earthquake in Indian Ocean triggers tsunami that kills more than 225,000 people in Indonesia, Sri Lanka, India, and Thailand.

Media reports U.S involvement in Iraq is failing. Civil war heightens between Sunnis and Shiites resulting in thousands of deaths.

Iraqi Sunni insurgents celebrate in front of a burning US convoy.
Exploring the Text
**Straight from the World of the Play**

The following words can be found in this student guide for *The Trip to Bountiful*. How a word is used in the text—its context—can often help you figure out what the word means, even if you don’t know its exact definition. Hint: familiar words and phrases near the unknown word in a sentence can help!

<table>
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<tr>
<td>Constancy</td>
<td>Filial</td>
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<td>Ephemeral</td>
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**Activity**

**The Dictionary Game**

**Instructions**

- Break into several groups with your classmates.
- Your teacher selects a word from the list to the left.
- Each group writes its own made-up definition of the word, making it sound like a “real” dictionary definition. (Hint: try to sound as “professional” as you can.) Don’t let the other groups see!
- Turn your definitions in to your teacher, who also has a copy of the actual definition. S/he reads all of the definitions aloud once so everyone can hear them, then on the second reading each group votes on which definition is actually from the dictionary. (This is why you want your definition to sound “real,” even if you don’t know what the word really means.)
- Your group scores one point for every group that votes for your definition, and two points if your group chooses the actual dictionary definition.
- The group with the most points at the end of several rounds wins!

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**Think About It!**

How do you express yourself? Are any of the words above part of your everyday vocabulary? Where did you first hear them? What sources inform the way you speak: television, relatives, books, peers?
Activity

There’s No Place Like Home

“I’ve waited a long time, just to get to Bountiful. Twenty years I’ve been walkin’ the streets of the city, lost and grieving. And as I’ve grown older and my time approaches, I’ve made one promise to myself, to see my home again….before I die…”

Carrie Watts, scene Six

“Home” can have different meanings to different people. Is home always a specific place? Can home be represented by a feeling? Is it possible to have more than one home? In the space provided below, write about what home means to you. This can be in the form of a short essay, a poem or even a song.
Exploring the Context
Don’t Mess With...

Texas

Wharton, Texas
Birthplace of Horton Foote

Many of Horton Foote’s plays take place in the small town of Harrison. Harrison is in fact a fictional place inspired by Foote’s home town of Wharton. Bountiful is also a fictional town that seems to be an homage to the small town Texas life that Foote so cherishes.

Located about an hour outside of Houston, Wharton is nestled along the Colorado River.

The pride of the town is their newly renovated courthouse (shown below) which was originally build in 1889. The town also features the historic Plaza Theatre (below) which was originally built in 1904 as a hotel and later turned into a movie theatre.

Horton Foote’s seemingly endless supply of small town stories all take place in fictional and real-life towns in southeast Texas.

Known as the Lone Star State because of the design of its state flag, Texas is the country’s second-largest state in land mass and third largest in population. It is almost five times larger in area than Illinois with cities as large as Houston, Dallas and San

Six Flags Over Texas (not just a theme park in Illinois)

Texas has a long and complex history and is the only state in the union that was once a republic. Six flags have flown over the state since it was “discovered” by Cortez in the 1500’s.

The Spanish were the first to claim Texas in 1519, and established the first mission settlement at Ysleta (present day El Paso). Refugees from the area now known as New Mexico flocked to the area after the Pueblo revolt of 1680, and several missions, forts and settlements were established in the area. But the Comanche, Apache, and other Native American tribes resented their encroachment, and the settlements did not flourish.

In 1685, the French expanded their base from French Louisiana to the east into Texas and planted its flag near the Gulf Coast. Though this land was already claimed by Spain, the nearest Spanish settlements were hundreds of miles away. French nobleman Rene Robert Cavelier, Sieur de la Salle founded a colony called Fort St. Louis, but disease and famine, among other things, resulted in La Salle’s murder and the dissolution of the colony in 1690. This incursion forced the Spanish to establish missions across the territory and the first mission in the area, founded in 1690 near Neches, was named Francisco de los Tejas, the origin of the state’s name. Again the indigenous populations in the territory fought back against the encroachment of the Spanish and their attempts to convert the Native Americans were unsuccessful.

After the Louisiana Purchase in 1803 extended the U.S. border west to Neches, attempts were made to free Texas from Spanish control. It was not until 1821 however, when Stephen F. Austin led 300 settlers across the Sabine River to the shores of the Brazos and Colorado rivers, that the first American settlement was established in Texas. Americans from all over the Union flocked to the new land, encouraged by land grants offered by the government of Mexico. In less than 10 years, the American population outnumbered Mexican settlers by more than three to one. This new American society caused the Mexican government to tighten control over Texas and try to stop the influx of Americans. When troops were sent to police the border and close seaports, Texans grew alarmed and sent Austin, considered the Father of Texas, to Mexico to petition for statehood. But political unrest had toppled the government there and General Antonio Lopez de Santa Ana, who had become the military dictator of Mexico, had Austin arrested and imprisoned and Texas re-garrisoned.

Continues on following page...
When the Mexican troops tried to disarm the American settlers at Gonzales in 1835, the Americans routed them and drove all Mexican troops out of the state. On March 2, 1836, Texas declared its independence from Mexico, adopted a constitution, and named David Burnet the interim president.

The arrival of Santa Anna with a large army that sought to crush the rebellion resulted in the famous defense of the Alamo and the massacre of several hundred Texans captured at Goliad. Santa Anna then divided his huge force to cover as much territory as possible. The small Texas army, commanded by Samuel Houston, protected their rear, retreating strategically until Houston finally maneuvered Santa Anna into a cul-de-sac formed by heavy rains and flooding bayous, near the site of present-day Houston. In the battle of San Jacinto (Apr. 21, 1836), Houston surprised the larger Mexican force and scored a resounding victory. Santa Anna was captured and compelled to recognize the independence of Texas.

Texas remained an independent republic under its Lone Star flag for almost 10 years. But a combination of factors—confusion in the land system, insufficient credit abroad, and the expense of maintaining the Texas Rangers and protecting Texas from marauding Mexican forces—contributed to impoverishing the republic and increasing the urgency for its annexation to the United States. In 1845, Texas joined the Union.

Sixteen years later, the American Civil War erupted and Gov. Sam Houston, who urged Texans to stay aloof or re-establish a neutral republic, was driven from office. Texas cast its lot with the doomed southerners, reaping devastation and economic collapse as the South was defeated and the Confederacy fell.

But two events spared Texas the debilitating devastation of loss and made it somehow different in the nation's eyes. First, Texas troops on Texas soil won the final battle of the Civil War, not knowing the south had capitulated a month earlier. Second, returning Texans found a population explosion of wild Longhorns, sparking the great cattle-trail drives that became American legends. So when the country was reunited, Texas again became a state and the 28th star on the U.S. flag. Shrugging aside defeat and bitter reconstruction after the Civil War, the offspring of Texas pioneers marshaled their strengths to secure a future based on determined self-reliance. First was the fabled Texas Longhorn, providing beef for a burgeoning nation. Newly turned topsoil on vast farm acreage yielded bountiful crops. The 20th century dawned with the discovery of fabulous sources—gushers roaring in at a place called Spindletop near Beaumont. By mid-century, modern Texas industries were sprouting in a fertile climate of advanced technology. Today under the magnificent star spangled banner, Texas horizons continue to expand, thrusting up to the limitless reaches of outer space.
Houston, Texas is the fourth most populated city in America. Coming in slightly ahead, is our windy home itself Chicago, Illinois. Although they are both highly populated urban communities, both of these cities have their own unique culture and style.

### Houston...

- Houston is the fourth most populous city in the nation and is the largest in the southern U.S. and Texas.
- Houston has a theater district second only to New York City with its concentration of seats in one geographic area. Located downtown, the 17-block district is home to eight performing arts organizations with more than 12,000 seats.
- More than 90 languages are spoken throughout the Houston area.
- Houston has among the youngest populations in the nation. The city has the third-largest Hispanic and third-largest Mexican population in the United States.
- Houston boasts more than 40 colleges, universities, and academic institutions.
- Famous Texans include: Beyonce Knowles, Janis Joplin, Howard Hughes, and Walter Cronkite.

### Chicago...

- Chicago is the third most populous city in the nation and is the largest in the Midwest.
- The name "Chicago" comes from a Native American word meaning "wild onions."
- The Great Chicago Fire of 1871 destroyed a third of the city.
- The Sears Tower was the world's tallest building from 1973 until 1996. The Sears Tower is still the tallest building in North America. It covers two city blocks and rises one-quarter mile above the ground. It still leads in being tallest building to the top of the roof (1,450 feet) as well as having the highest occupied floor (1,431 feet).
- The city is also known as the birthplace of improvisational theatre.
- Famous Chicagoans include: Jane Addams, Ernest Hemingway, Walt Disney, and Miles Davis.
If you could go anywhere, where would you go? How would you get there?

When things get to be too much and you find you need an escape, but cannot leave physically—what do you do?

Find a map of Texas that shows city names and major roads. Calculate how long it would take to travel from Houston to Wharton by car, by bus and by bike. Use the space below (and scratch paper if needed) to work out your answer.

Have you ever had to play the role of mediator in your family? When two family members aren’t getting along, who is usually the peacemaker? What attributes are needed to play this role?
The American teenager became a unique class at the end of World War II, and blossomed into a social and economic force by the 1950’s. Traditionally, adolescents in America had gone to work to support their families - or to start their own - as soon as they were old enough. However, the years of post-war prosperity and the expansion of suburbia provided teenagers (who were too young to remember the scarcities of the Depression and the war effort) with plenty of leisure time. The identity of the American teenager would go on to cut across the entire American cultural spectrum and become the primary driving force behind the music business, television, radio, and Hollywood films. Still, glancing through any magazines, commercials or films today, it becomes obvious that our youth-obsessed culture leaves little quarter for aging gracefully, the desire to be young surpassing the welcoming wisdom of experience and longevity.

The experience of aging is not the same today as it was in earlier historical times. When it comes to attitudes towards aging, society has neither been consistent historically nor culturally. From age discrimination to gerontophobia (the fear of aging and the aged), attitudes toward the elderly are wide and varied. As far back as colonial times the social, political and economic roles of older people differed greatly from our modern-day contemporary expectations. In colonial America, there was a common tendency to revere older people; by the mid-19th century, common reverence plateaued giving way to a general disrespect and disregard.

Change in age relations can be traced back to the half century between 1770 and 1820, roughly the period of the American Revolution. Evidence indicates that the reaction against the elderly was part of the general revolutionary spirit of the times. Since elders largely controlled society in terms of politics, religion and property ownership, it was natural for a revolt against the "establishment" to carry with it a reaction against age itself. The revolution in age relations grew vigorously through the 19th and 20th centuries into a cult of youth. As a result, new attitudes toward age and the aged were manifested in many ways resulting in the disguising of aging altogether.

Instead of powdered hair or wigs, toupees and dyed hair became fashionable ways to disguise one's age. Clothing, previously tailored to make one look older now was tailored to create a youthful appearance. With those sartorial changes came an interpersonal shift as well, as terms of respect for older people became brazen expressions of disrespect - old goat, codger, fuddy-duddy, geezer, galoot, baldy. Elders held once as coveted members of the group became distractive eccentrics worthy of unabashed shaming.

These attitudes appeared in the arts as well. Literature no longer assigned active and attractive roles to older characters. When older characters did appear in stories of the time, they often were treated as objects of pity or contempt. Finally, by the end of the 19th century there were old-age homes, or "poor houses." With the growth of the factory system came too the growth of retirement, meaning increased poverty among the aging.
Despite a rise in education since the 19th century, a vicious underlining sentiment towards the elderly can still be felt today. We can pinpoint the sentiments of shame, fear and denial of aging through common expressions such as: "You're only as old as you feel," or "I'm 60 years young." We can also garner general negative views on aging through the media, the most ubiquitous wholesalers of social roles in industrial societies. Television, in particular, forms the common mainstream of contemporary culture. It presents a steady, repetitive, and compelling system of images and messages. The world of aging portrayed in media is not an enjoyable or positive one. Indeed, elderly populations suffer from negative stereotyping more than any other identifiable social group, and elderly women more often bear the brunt of scorn.

But in thinking about ageism from various cultural perspectives, it must first be acknowledged that by and large there is a significant under representation of elderly women in proportion to elderly men. A medium like television, known for its emphasis on youth and beauty, fast motion and quick edits, condensed time and simplistic portrayals, is bound to exacerbate a potentially negative or even non-existent image of the elderly.

The images of the elderly on culturally-focused networks such as Telemundo, Univision, and BET highlight other cultural distinctions towards representation and identity.

Here, at the foundation of experience and identity, is the assertion that the family is the most important social context where identity is not only maintained but where health is maintained as well. Naturally, as family identity differs per culture, so too will their choices regarding long-term care for elderly members; decisions on the caring for each family’s elderly are steeped in complicated societal infrastructures (such as language barriers or socio-economic disparities) as well as cultural expectations, traditions and identity.

For African Americans in particular, family is of primary importance. Family networks provide the main source of needed assistance later in life for many black elderly. In the southern/Black tradition, elderly people are highly valued because of their longevity. Their longevity represents the culmination of a lifelong process of obtaining wisdom, knowledge and appreciation of universal biblical truths. Since African-American elders maintain substantial status in their families, churches and communities, family caregiving is highly socially valued and strongly encouraged." In fact, when black elderly live with their children, the possibility of being institutionalized for disabilities decreases.

Analogous to African-American elderly experience, the Hispanic/Latino and Asian/Pacific Islander elderly who tend to live with family as well. At the core of the Hispanic/Latino identity is a tradition or expectation to provide childcare, cooking and other services. Other expectations include lifelong commitments of care with mutual assistance and reciprocity among family members. Mexican-American families in particular take a much more active role in the medical care of family members; medical decisions are not made without relatives assisting in the process.

However, family solidarity may be more strained between the immigrant generation and their children due to acculturative stresses. In addition, although a strong sense of filial responsibility may exist among Asian families, this does not necessarily translate into mutually satisfying close family relationships in the home.

The arc of aging is filled with certain cultural multiplicities and a common emotional undertow to boot. From the adolescent to the aged, at the heart of the individual experience rather steeped in familial expectation, societal pressures, personal choices or cultural traditions is a personal identity which extends well the ephemeral, well past age into what is most intangible and radically sound.

Think About It!

How is society’s view of the elderly similar or different to its view of teenagers?
Movies are a minor character in many of Horton Foote’s plays. From the organist who is about to lose her job in *Talking Pictures*, to Jessie Mae’s obsession with movie fan magazines in *The Trip to Bountiful*, motion pictures are referenced often in his work. In 1916 when Horton Foote was born, the motion picture industry was just beginning.

**Pre-1920:**
Although the Frenchman Louis Lumière is often credited with inventing the first motion picture camera in 1895, several others had made similar inventions around the same time. But from the time Lumière released his film of a train arriving at a station, people all around the world crammed into cinemas to watch short silent movies often accompanied by a piano.

**1920’s**
Films blossomed in the 1920’s. Silent films were the predominant product of the film industry. Films were becoming more polished and being manufactured assembly-line style in Hollywood's 'entertainment factories,' in which production was broken down and organized into its various components (writing, costuming, makeup, directing, etc.).

**1930’s and 1940’s**
The 1930’s and 1940’s have been nostalgically labeled "The Golden Age of Hollywood." The 30’s was the decade of the sound and color revolutions and the advance of the 'talkies.' Also the world's first drive-in theatre opened in Camden, N.J.

**1950’s**
The 50’s also ushered in the age of rock and roll and a new younger market of teenagers. Drive-in theaters peaked with over 4,000 outdoor screens (where teenaged couples could find privacy in their hot-rods). James Dean, Paul Newman and Marlon Brando became anti-heroes for a generation.

**1960’s**
Socially-conscious films that focused on the economic and social problems appealed to the younger film-going demographic. In 1963, Ampex offered the first consumer version of a videotape recorder at an exorbitant price of $30,000; other iterations would follow and the age of consumer video recording began.

**1970’s**
The first pay/premium television channel, Home Box Office (HBO), was founded in 1972, and the proliferation of multi-screen chain theaters in suburban areas meant that more movies could be shown to smaller audiences.

**Oh, and Star Wars opened!**
1980’s
- Raiders of the Lost Ark
- The Return of the Jedi
- ET: The Extraterrestrial

1990’s
Although the VCR was still popular, signs of a new digital age portended revolutionary change. In 1990, Kodak introduced the Photo CD player. The first DVDs emerged in stores, and a number of films also used special-effects CGI in more subtle, innovative ways. Foretelling new methods of Internet-based marketing, *The Blair Witch Project* (1999) reaped a greater audience (and box-office receipts) from Internet exposure and astute promotion and marketing. Many believed that the story was true, rather than the ingenious marketing hoax that it was.

21st Century
With the proliferation of sites like YouTube, movie making has become much more democratic. And with the ability now to digitally download full-length movies to your iPod, laptop or cell phone, distribution systems are being reinvented. The future is limitless.

**Activity**
Here are four exercises that will test both your knowledge of movies and your research abilities.

1. List these films in order of when they opened in movie theaters.

   - Star Wars
   - ET
   - Casablanca
   - The Wizard of Oz
   - Save the Last Dance
   - Flashdance
   - Rocky II
   - The Godfather
   - Ghostbusters
   - Shrek 2

2. Horton Foote has written many screenplays, several of them are mentioned in this guide. Do you recognize which ones he wrote from the list below?

   - To Kill a Mockingbird
   - Enchanted
   - No Country for Old Men
   - The Spiderwick Chronicles
   - Akeelah and the Bee
   - Tender Mercies
   - The Trip to Bountiful

3. Many movies come from other sources – TV, theater, books, videogames. Can you name the original source of each of these movies?

   - Sweeney Todd: The Demon Barber of Fleet Street
   - Casablanca
   - Tomb Raider
   - The Trip to Bountiful
   - The Lord of the Rings
   - Transformers
   - Horton Hears a Who
   - The Simpsons Movie

4. Many jobs in film have a counterpart in theater. How many can you name?

   - 
   - 
   - 
   - 
   - 
   - 
   - 

Answers can be found on the last page of the guide.
The Fourth Floor
Most of you have been coming to the Goodman for some time now. We know from your responses that you have enjoyed the shows you’ve seen, but how much do you really know about us?

This new section of the guide is about the business of theater, the work that goes on behind the scenes to ensure that the curtain goes up and the audiences have a deeply rich experience. We’re calling this section The Fourth Floor, a tribute to the administrative wing of our theater where most of us work, and where all the productions on our stages first take wing.

We thought we would begin by introducing you to the Goodman Theatre itself.

The Goodman Theatre was established in July, 1922, by a gift of $250,000 from William and Erna Goodman to the Art Institute of Chicago for the purpose of building a theater to memorialize their son, Kenneth Sawyer Goodman. Before he died, Goodman had expressed his vision of an ideal theater, one that would combine professional training with the highest possible performance standards. The Art Institute began construction of the new theater four months after the gift was received. The new theater, encompassing a drama school and a professional acting company, opened its doors on October 20, 1925.

Although the Art Institute disbanded the professional acting company for financial reasons in 1930, the drama school continued and built a formidable reputation over the following decades, graduating many stellar theater artists including Karl Malden, Sam Wanamaker, Geraldine Page, Shelley Berman, Harvey Korman, Jose Quintero, Linda Hunt, and Joe Mantegna. The school was also noted for its children’s theater whose many adaptations of children's stories introduced thousands of Chicagoans to their first taste of theater at weekend matinees.

By the late 1950’s, audience interest in the Goodman was dwindling and the School program was facing declining enrollment. The Art Institute hired John Reich as the new director and he came with innovative ideas. He immediately set about to re-establish the Goodman’s place in the Chicago cultural landscape, and in the fall of 1969, the Goodman opened the new season featuring the first fully professional acting company at the theater in nearly forty years.

Continues on the next page…
In 1976, the Goodman separated itself from the Artistic Institute, incorporating as the Chicago Theatre Group, Inc. This allowed it to pursue fundraising independently. In 1978, the theater divested itself of The Goodman School, which was acquired by DePaul University and became its School of Drama.

Our current Artistic Director, Robert Falls, took the helm of the theater in 1985. A young director who was a product of the Off-Loop theater boom of the 1970s, Falls brought with him to the Goodman two colleagues from the Off-Loop theater scene, Frank Galati and Michael Maggio, to serve as associates, and a young director from New York, David Petrarca. In the 1990’s, Falls added to this "college" of directors, naming such theater artists as Mary Zimmerman, Chuck Smith, Henry Godinez, and Regina Taylor to the Goodman's artistic staff.

Concerned about the adequacy of its aging theater behind the Art Institute, the Goodman committed to building its own theater space. A major gift was received from Albert Ivar Goodman, a distant cousin of Kenneth Sawyer Goodman, and from his mother, Edie Appleton, which ensured that the theater would keep the Goodman name and allowed construction to begin. The new Goodman Theatre opened in December, 2000 with August Wilson's play, King Hedley II. To this day, Goodman is the only theater in the world that has done the complete August Wilson cycle of plays.

Goodman Theatre, Chicago’s oldest and largest not-for-profit theater, has won international renown for the quality of productions, the depth and diversity of artistic leadership, and the excellence of its many community and educational programs. Named the country’s Best Regional Theatre by Time magazine (2003), Artistic Director Robert Falls and Executive Director Roche Schulfer's forward-thinking leadership has earned the Goodman unparalleled artistic distinction, garnered hundreds of awards—including the Tony Award for Outstanding Regional Theatre (1992)—and moved dozens of plays from Chicago to stages in New York and abroad. The Goodman is committed to producing both classic and contemporary works, giving full voice to a wide range of artists and visions.

By dedicating itself to three guiding principles—quality, diversity, and community—Goodman Theatre seeks to be the premier cultural organization in Chicago, providing productions and programs that make an essential contribution to the quality of life in our city.
Now that we are ticketing each student matinee, it becomes important where you sit. Although in the past you could sit in any seat open in the theater, as long as you stayed in your school group, now all seats are ASSIGNED. The ticket your teacher gives you indicates exactly what seat is yours.

Below is a seating chart – a map of all the seats in the Albert Theater – and an explanation of how to read your ticket. If you have any problems, just see an usher. That is why they are there.
After you have seen the show and discussed your responses in the classroom, it’s time to let us know what you thought! Your response letter plays an important role at Goodman Theatre. All of the letters we receive are forwarded to our artists, and you may get a response!

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

Your teacher will send us your letter, and we’ll forward it on to that artist!

Important information to include:
- Your name, age and grade
- Your teacher’s name, school and the school’s address

Including these things will make it easier for our artists to respond!

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

Dear Ms. Noonan, (Village Idiot and Violet)

The Passion Play was one of the most fascinating, and brilliant plays I’ve ever attended in my life. It was full of action and drama that allowed me as an audience member to engage myself within the play and become one with the characters. The character that I was most intrigued by was the village idiot played by Polly Noonan. In my opinion the village idiot had the biggest role and really took a lot of courage and focus in not only one’s self but also the character in order to bring the character to life.

I was able to develop not only a very strong claim but also gather a very powerful message from the Passion Play. The claim [is] that the passions you have within your life inevitably shape your religious beliefs. If you believe in pre-marital sex and feel that abortions should be legal chances are that your religious beliefs will be branched far away from the views of Christianity. Pontius Pilate is a good example of this claim. Pontius believed in killing and gutting the bellies of fish and he also believe din pre-marital sex. He felt as though he needed nothing or no one to help him find what he believed in religiously. He killed fish because he feels as though fish are Christ leading him into the direction of Christian views. […]

The village idiot in this play seems to be the character that everyone is afraid of hearing out because she speaks the truth that no one is ready to hear. She carries along with her this jack in the box that seems to talk to her and almost gives her direction on how she should properly live her life. This jack in the box to me represents religion because before taking even the slightest step forward the village idiot consults with the jack in the box for direction. The village idiot was the most cunning and cultivating character throughout the Passion.

[...] Overall this was a great play. The cast really worked hard on bringing the characters to life and pulling the audience in along for the journey throughout the Passion Play.

Dear Allen Moyer, (Set Designer)

I must say, when I walked into Goodman Theatre I was very surprised by the set. Most of the theatres I have been to had elaborate sets, with detailed props and complicated environments. However, upon seeing the simple design on the stage, I became very curious as to how the show would go, concerning the set. I must say, my doubts were very short-lived. I really loved the way the simple design worked with the play. The actors were able to interact with it easily and efficiently. For instance, in Act 1, there was a lot of running and jumping around, and I think if it weren't for the design this would not have been possible.

Despite the fact that I enjoyed the set’s initial design, I also liked when it started to become more and more elaborate without becoming tacky. Sometimes a show has way too many things in one scene that it confuses and distracts the audience, and I liked how you avoided that. One thing I wasn’t sure about was that period after Act 2 when a lot of the actual walls of the theatre were visible. I was wondering if this was intentional, and what kind of effect you were hoping for in doing this if it was.

My favorite aspect of the set was the way it worked with the parallelism of the play. A lot of situations and scenes repeated throughout the play, and I thought it was interesting how the facets of each play (like the repeated scene of the actors and director rehearsing for a show) were shown in a unique way each time.

In short, the play’s amazing set greatly contributed to its success, and it could not have worked out so smoothly without your deeply beneficial design.

A student from Whitney Young
Movie Magic Activity Answers:

1. List these films in order of when they opened in movie theaters from oldest to the most recent.

   - The Wizard of Oz
   - Casablanca
   - Star Wars
   - Rocky II
   - ET
   - Flashdance
   - Ghostbusters
   - Aliens
   - Save the Last Dance
   - Shrek 2

2. Horton Foote has written many screenplays, several of them are mentioned in this guide. Do you recognize which ones he wrote from the list below?

   - To Kill a Mockingbird
   - Enchanted
   - No Place for Old Men
   - The Lord of the Rings
   - Akeelah and the Bee
   - Tender Mercies
   - The Trip to Bountiful
   - Of Mice and Men

3. Many movies come from other sources – TV, theater, books, videogames. Can you name the original source of each of these movies?

   - Sweeney Todd: The Demon Barber of Fleet Street (theater)
   - Casablanca (theater)
   - Tomb Raider (videogame)
   - The Trip to Bountiful (TV)
   - The Lord of the Rings (book)
   - The Simpsons Movie (TV)
   - Transformers (videogame)
   - Of Mice and Men (book)
   - The Simpsons Movie (TV)
   - The Lord of the Rings (book)

4. Many jobs in film have a counterpart in theater. How many can you name?

   - Actor, director, costume designer, music director, producer, associate producer, sound engineer.