OnStage

**The Sign in Sidney Brustein’s Window**

May/June 2016

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**Lorraine Hansberry: Young, Gifted and Black**

By Jonathan L. Green

*“I was born on the South Side of Chicago. I was born black and*

*a female.” —Lorraine Hansberry*

Lorraine Hansberry, the first black woman playwright to have a play produced on Broadway, was born on the South Side of Chicago in 1930. Her father, Carl Hansberry, worked in real estate and eventually ran an unsuccessful bid for Congress as a Republican. Both her parents were leaders in the South Side’s black community, and their home was frequented by such illustrious personalities as Jesse Owens, Duke Ellington, Joe Louis and Paul Robeson. In what served as inspiration for Hansberry’s most famous work, *A Raisin in the Sun*, Carl moved his family into a white neighborhood close to the University of Chicago when Lorraine was a child. Many neighborhoods at the time had real estate covenants barring non-white residents, and after moving into their new house, the family faced violent mobs. Lorraine, at the age of eight, was struck by a brick that was thrown through one of the home’s windows. Her mother, Nannie Hansberry, spent nights in the downstairs living room with a loaded pistol to protect her family from intruders. Carl and the NAACP filed a suit against covenants that went to the US Supreme Court two years later. He won the case, but in practice little changed, at least immediately, in the way Chicago real estate was run. Lorraine believed the stress and heartache of those years caused her father’s death at age 50 in 1946.

After high school, Lorraine studied painting for a time at the Art Institute of Chicago before transferring to the University of Wisconsin. One day, she wandered into a rehearsal of Sean O’Casey’s *Juno and the Paycock*, an experience that she would later credit as her first step on the path to playwriting. In the Irish playwright’s work, she heard pain, a cry of inequality from working class people and a melody and authenticity that she found electrifying. Or, as Hansberry described it, “the genuine heroism which must naturally emerge when you tell the truth about people.” At the age of 20, she left UW and moved to Harlem, where she started working as an editor for *Freedom*, the underground black monthly published by Paul Robeson. By 23, she married Robert Nemiroff, a white civil rights activist, writer and music publisher she met at a protest at New York University. In 1957, Hansberry completed her first draft of *A Raisin in the Sun* and presented it to some of her husband’s colleagues. They quickly signed on to produce the play.

Over the next two years, Hansberry and her director, Lloyd Richards, worked further on the play and presented productions in Pittsburgh, New Haven and Chicago. When *A Raisin in the Sun* transferred to Broadway in 1959, it played over 500 performances to rave reviews, packed houses and received many awards and nominations. Hansberry was recruited to write the screenplay for a film adaptation of *Raisin*. She was forced, however, to rewrite the script twice when Columbia Pictures told her that her first drafts were too controversial. She was also commissioned to write a teleplay for NBC about slavery and the Civil War—the script was titled *The Drinking Gourd*—but Hansberry was again told that her writing was too controversial for the time, and the project was cancelled. In 1961, Hansberry and Nemiroff moved to a house in Croton-on-Hudson, 40 miles north of their Greenwich Village apartment. Hansberry split her time between writing and fighting Southern segregation with the SNCC (Student Nonviolent Coordinating Committee) and many other colleagues including James Baldwin, Lena Horne and Paul Robeson. Two years later, several months after being diagnosed with cancer, Hansberry and Nemiroff quietly divorced. They told almost no one of their separation and remained close collaborators. Despite her illness and frequent hospitalizations, Hansberry plowed ahead with rehearsals for a slightly delayed Broadway production of her newest play, *The Sign in Sidney Brustein’s Window*. *Sidney Brustein* opened on Broadway in October of 1964 to decent reviews, but the lack of “smash hit” status hurt the production at the box office. Through the vigilant support of Hansberry’s colleagues and admirers, the play eventually lasted 101 performances.

On January 12, 1965, three months into the play’s run, Hansberry succumbed to her illness at the age of 34. That evening’s performance of *Sidney Brustein* was canceled due to word of Hansberry’s passing, and the play’s fate remained in limbo until it was ultimately decided the production would close without resuming performances. At her funeral, attended by over 600 people in a small brick-walled church, Robeson spoke, Nina Simone sang, a letter was read from Dr. Martin Luther King, Jr. and a quiet Malcolm X sat in the back pew. Posthumously, Nemiroff published a new edition of *Sidney Brustein*, an edition of Hansberry’s unfinished play *Les Blancs* (written as a response to Jean Genet’s *Les Negres*) and a collection of Hansberry’s writings, speeches and diary entries entitled *To Be Young, Gifted and Black*, which was produced both as a play and a book in 1969. Today her work is promoted by the Lorraine Hansberry Literary Trust, and her complete papers are on display to the public at the Schomburg Center for Research in black Culture in Harlem.

**Entering a New Era: Welcome to Goodman Theatre’s New Alice Rapoport**

**Center for Education and Engagement!**

Opening in May, “the Alice” is the next phase in the Goodman’s 30-year commitment to educating Chicago youth and promoting lifelong learning for audiences of all ages. Named for the late Goodman Trustee Alice Rapoport and accessible via the Goodman’s second floor lobby, the Alice becomes our welcoming new home for public programs, readings, seminars, auditions and workshops.

We believe the arts have the power to serve as a catalyst for positive social change. Theater is more than a play or a place: it is an inspiring, expansive lens on the world that can profoundly engage communities and expand minds. Our arts-based education programs inspire audiences of all ages and promote literacy and learning, build self-confidence and empower some of the city’s most vulnerable populations by surrounding them with emotional support networks and outlets for artistic expressions. Bring your family for a day of creative fun in the Alice on Saturday, May 21, for an open house with free programming for all ages. While onsite, you can visit the space for the Goodman’s pre- and post-performance discussions (PlayTalks and PlayBacks), which will permanently move to the Alice (see page 50). We hope to see you there!

**Join us on Saturday, May 21, for FREE open house events expressly for Subscribers and their families.**

9am and 10:30am | PlayTime Workshop

Join this interactive family program in which 5-12 year-olds and their parents/guardians fashion a theatrical creation together in only 90 minutes.

10am | Insider Access: “How Do Actors Learn All Those Darned Lines?”

Meet acclaimed actor Mary Beth Fisher (star of such Goodman productions as Vanya and Sonia and Masha and Spike and Luna Gale) and learn how actors bring words from the page to the stage by participating in her creative process.

12noon | PlayBuild Workshop

Realize your creative potential in this intergenerational collective workshop! Participants will create performance pieces using personal history and storytelling techniques.

1pm | Insider Access: “Not Acting Our Age”

Enjoy a lively discussion with a handful of Chicago actors age 55+ about their esteemed bodies of work and the thrill of a life in the theater.

1:45pm | Storytelling Workshop

Master the art of storytelling with teaching artists from the Goodman’s GeNarrations program.

In this collaborative ensemble-based workshop, participants learn the basics of writing, editing and performing personal narrative stories.

3pm | Insider Access: “Slap! Kick! Punch!”

Have some energy to burn? Learn the art of stage combat, the technique used to perform physical combats without causing harm to actors, from a professional fight choreographer.

 *\*Please note all events and times are subject to change.*

For more information about the Alice and to RSVP for open house events, please visit GoodmanTheatre.org/Center.

**Between Despair and Joy: The Singularity of Lorraine Hansberry on Broadway in 1964**

By Jonathan L. Green

Nineteen Sixty-Four was not a great year for serious dramas on Broadway. Or rather, it was not a great year for serious drama at the *box office* on Broadway. By Thanksgiving of that year, only five of the then-running 27 Broadway shows were dramas, and three of those had already posted closing notices. Lorraine Hansberry’s *The Sign in Sidney Brustein’s Window,* her first Broadway production following the highly successful *A Raisin in the Sun* in 1959, was one of the two still standing.

*The New York Times* theater section of that Thursday mostly featured ads for star-driven musicals (Carol Channing in *Hello, Dolly!*; Barbra Streisand in *Funny Girl*; Zero Mostel in *Fiddler on the Roof*) and comedies (“The new smash comedy hit” *Any Wednesday*, the “hurricane of hilarity” *Barefoot in the Park*, *The Owl and the Pussycat* in which “the laughs roll on and on”). Smaller advertisements for edgier shows off-Broadway highlighted existential, absurdist pieces like Jean Paul Sartre’s *No Exit* and Harold Pinter’s *The Room* and *A Slight Ache*, which themselves had found a growing audience.

The majority of American theatrical output after World War II, with the country in the midst of the Cold War, walked one of two divergent paths. Widely termed “The Golden Age of Musical Theater,” the 1950s and ‘60s saw an explosion of stories trumpeting grinning, white-toothed affirmations. While not every musical that premiered during this time steered clear of darkness and politicization, most works served as diversions, providing an escape from the horrors of the second World War and upholding the triumph of good over evil in eye-popping, lavish works like *The Music Man*, *Damn Yankees* and *The Pajama Game*.

Meanwhile, French existentialist thought flooded the world of art; Eugène Ionesco, Pinter, Samuel Beckett and Edward Albee flourished on many of America’s avant-garde stages as their worlds, which questioned the existence of God and the meaning of life, started more and more to mirror our own. Hansberry fought back against these ideas wholeheartedly, and while she criticized writers like Richard Wright for romanticizing “black despair” as a term of the absurdity of life, she too was criticized by other thinkers of her time who found her work overly earnest, soap-operatic and purposefully and frustratingly avoiding, as *The Village Voice* put it, “the ever-present (and ever-so-popular) vogue of despair.” Hansberry wrote back, “Attention must be paid in equal and careful measure to the frequent triumph of man, if not nature, over the absurd.”

Hansberry’s views, though, were not based on any sort of naiveté. As an activist in the Civil Rights Movement, working in the midst of mid-century racism and Jim Crow laws, she was all too aware of the surrounding despair. When she wrote the text for a photo journal called *The Movement* for the Student Nonviolent Coordinating Committee in the early ‘60s, she found her words accompanying sobering, unspeakable images of black men lynched and burned alive. In a speech in the late ‘50s, Hansberry recalled a conversation with a Greenwich Village intellectual wherein she was challenged, “Why are you so sure the human race should go on?” Her response was swift, “Man is unique in the universe, the only creature that has in fact the power to transform the universe. Therefore, it did not seem unthinkable to me that man might just do what the apes never will—*impose* the reason for life on life.” This sentiment is echoed in *The Sign in Sidney Brustein’s Window*. In one scene, Sidney impassionedly states, “The ‘why’ of why we are here is an intrigue for adolescents. The ‘how’ is what commands the living.” Just two years before the Broadway premiere of *Sidney Brustein*, Edward Albee’s *Who’s Afraid of Virginia Woolf* enjoyed a successful run as an alternative, sophisticated, avant-garde Broadway hit. Hansberry struck back at what she saw as the spiritual poverty of those marinating in the hip narcissism and malaise of existentialism: many scholars claim that the aloof playwright character of David in *Sidney Brustein* was inspired by Albee and his absurdist work, and, in fact, a 1963 draft of Hansberry’s script was subtitled *Up Yours, Ed Albee.*

Hansberry was battling pancreatic cancer when *Sidney* *Brustein* opened in late 1964 in a production starring Gabriel Dell as the title character and Academy Award winner Rita Moreno (*West Side Story*) as Iris. Despite Hansberry’s health limiting her participation in the rehearsal process, reviews for the play were decent. Broadway audiences (at least those favoring musical comedies) felt no appetite for a work that focused on the real problems facing their country and urged existentialists to move beyond their ennui and *do* something. It was only with the ceaseless backing and funding of other well-known activists that the show was able to stay open for business as long as it did. Daily ads for the show in *The New York Times* featured open letters to the theater-going public, written and signed (and paid for) by famous Hansberry supporters James Baldwin, Lillian Hellman, Mel Brooks, Anne Bancroft, Ossie Davis, Ruby Dee, Marlon Brando, Mike Nichols, Alan Alda, Sammy Davis, Jr. and many more, imploring them to see the show. These testimonials allowed the show to continue past its opening night, with the production eventually reaching 101 performances.

Towards the end of her life, Hansberry wrote, “In the next 10 years I hope that serious American art will re-discover the world around it… [and] render the infinite varieties of the human spirit—which invariably hangs *between* despair and joy.”

**The Lorraine Hansberry Celebration**

Don’t miss these special events honoring the legendary Chicago playwright.

April 30 – June 5

During the run of Lorraine Hansberry’s *The Sign in Sidney Brustein’s Window,* Goodman Theatre will present the citywide Lorraine Hansberry Celebration, a detailed exploration of the life and work of this remarkable Chicago artist.

Best known for her classic *A Raisin in the Sun,* Hansberry was one of American theater’s most crucial artistic forces, creating stage works that captured the seismic political changes in mid-20th century America. The celebration will include free events such as presentations of staged excerpts from each of her plays and discussions with noted Hansberry scholars analyzing her works and their importance. The inaugural Lorraine Hansberry Awards will also be held during the celebration with awards presented to notable African American women who, like Hansberry, grew up in Chicago and went on to distinguished careers in theater. Celebration programs will take place throughout May at Goodman Theatre, the Chicago Cultural Center and other community locations.

Monday, May 2

**Chuck Smith Lecture Series: In Her Own Words: The Lorraine**

**Hansberry/Studs Terkel Interview**

7pm | Owen Theatre

FREE, Reservations Required

Sunday, May 8

**Artist Encounter: *The Sign in Sidney Brustein’s Window***

5pm | Healy Rehearsal Room

$5 for the general public; FREE for Subscribers, Donors and Students

Tuesday, May 10

**Scholar Discussion: *A Raisin in the Sun* and *The Sign in Sidney Brustein’s Window***

7pm | Healy Rehearsal Room

FREE, Reservations Required

Saturday, May 14

**Carl Hansberry: His World and Legacy**

A Bus tour of SOuth Side Chicago

10:30am departure from goodman theatre (tour lasts

approximately two hours) | $15 for the general public;

$10 for subscribers, Donors and students

Monday, May 16

**Scholar Discussion: *The Drinking Gourd* and *What Use Are Flowers?***

With Coya Paz

7pm | Healy Rehearsal Room

FREE, Reservations Required

Tuesday, May 17

**Scholar Discussion: *Les Blancs***

With Ivy Wilson

7pm | Arts Incubator, 301 E. Garfield Blvd.

FREE, Reservations Required

Thursday, May 19

**Lorraine Hansberry Day in Chicago**

The ALice Rapoport Center at Goodman theatre

On what would have been her 86th birthday, Lorraine Hansberry’s legacy is celebrated with a number of special events at the newly-opened Alice Rapoport Center for Education and

Engagement at Goodman Theatre.

Monday, May 23

**Scholar Discussion: *To Be Young, Gifted and Black*: How Much Has Changed?**

6:30pm | Harold Washington Library Pritzker Auditorium,

400 S. State St.

FREE, Reservations Required

Tuesday, May 24

**Lorraine Hansberry Awards**

Hosted by Chuck Smith and Woodie King, Jr.

7pm | Chicago Cultural Center, 78 E. Washington St.

Accessible Entrance at 77 E. Randolph St.

FREE, Reservations Required | LIMITED AVAILABILITY

For Tickets and Information: 312.443.3800 or GoodmanTheatre.org/Hansberry

**Village Intellect Revealed**

By Lorraine Hansberry

The week before *The Sign in Sidney Brustein’s Window* opened at Broadway’s Longacre Theatre in 1964, Lorraine Hansberry penned a column in *The New York Times* about her hopes and intentions for the play. The full article is below.

Some years back a friend of mine called to say she was subjected to mental harassment because she had in her window a certain political poster that exhorted its readers in behalf of the opposition of the then entrenched and powerful regular machine in her district.

Her reaction to this captivated me immediately. She was an utterly apolitical transplanted Westerner with a twanging and seemingly indifferent accent on life whom I took to be the unlikeliest person in the world to be found locked in some pointmaking struggle with big city politics. And I was captivated because I had been brought up on World War movies, and her reaction was exactly what it would have been in a wartime movie: she wasn’t about to be threatened into removing that sign. Her *Mr. Smith Goes to Washington* pioneer marrow had risen to the occasion. Naturally, I sat down to write a rather obvious play about the incident: Oklahoma stubbornness, in conflict with oily New York political conformity, triumphs.

Inevitably, if you know playwrights, the play and my interest in it shifted over the years as I worked at it. It stopped being preoccupied with my friend’s quaint character to a point where she dropped out of the play altogether to be replaced by another character who, more and more, as the play became obsessed with the problem of political commitment in general, came to dominate the work. That character’s name was, through a process of evolution, Sidney Brustein.

Few things are more natural than that the tortures of the engagé should attract me thematically. Being 34 years old at this writing means that I am of the generation that grew up in the swirl and dash of the Sartre-Camus debate of the post-war years. The silhouette of the Western intellectual poised in hesitation before the flames of involvement was an accurate symbolism of some of my closest friends, some of whom crossed each other leaping in an out, for instance, of the Communist Party. Others searched, as agonizingly, for some ultimate justification of their lives in the abstractions flowing out of London or Paris. Still others were contorted into seeking a meaningful repudiation of all justifications of anything and had, accordingly, turned to Zen, action painting or even just Jack Kerouac.

*Play’s Core*

Mine is, after all, the generation that came to maturity drinking in the forebodings of the Silones, Koestlera and Richard Wrights. It had left us ill-prepared for decisions that had to be made in our own time about Algeria, Birmingham or the Bay of Pigs.

By the 1960s, few enough American intellectuals had it within them to be ashamed that their discovery of the “betrayal” of the Cuban Revolution by Castro just happened to coincide with the change of heart of official American government policy. They left it to TV humorists to defend the agrarian reform in the end. It is the climate and mood of such intellectuals, if not those particular events, which constitute the core of a play called *The Sign in Sidney Brustein’s Window*.

It is a play about a nervous, ulcerated, banjo-making young man in whom I see an embodiment of a certain kind of Greenwich Village intellectual as I have known him during the 10 years of my life that I lived in that community.

In fact, it was my hope in the writing of this particular play to “do something” about stage intellectuals (as, indeed I once hoped I might “do something” about stage negroes.) The American theater (and motion picture) concept of “intellectual,” it seems to me, is someone who wears horn-rimmed glasses and exceedingly attractive tweed sports jackets and speaks in stilted phrases until they are shown true life by some earthy mess of a girl in black stockings.

*A Question*

The corduroy-wearing chukka-booted, Bergman film-loving, non-cold water flat-living, New School lecture-attending, Washington Square concert-going, middle class and usually Jewish argument-loving Greenwich Village intellectual has rarely peopled our stage in his full dimension.

It is my belief that *The Sign in Sidney Brustein’s Window* fills in something of a genuine portrait

of the milieu.

Some persons ask how it is that I have “left the negro question” in the writing of this latest play. I hardly know how to answer as it seems to me that I have never written about “the negro question.”

*A Raisin in the Sun*, for instance, was a play about an American family’s conflict with certain of the mercenary values of its society, and its characters were negroes. As indeed are the characters of several of my other plays. But many of the characters in all my plays are also white. I write plays about various matters which have both negro and white characters in them, and there is really nothing else that I can think of to say about the matter.

For more insight into Lorraine Hansberry’s work, including an interview with Joi Gresham, executive director of the Lorraine Hansberry Literary Trust, visit Goodman Theatre’s digital magazine **OnStage+** at **OnStage.GoodmanTheatre.org**.

**A Conversation with Director Anne Kauffman**

By Jonathan L. Green

Anne Kauffman, the director of *The Sign in Sidney Brustein’s Window*, recently sat down with Jonathan L. Green, the production’s dramaturg, to discuss Lorraine Hansberry’s body of work, her personal interest in the play and what it means to be a citizen of the United States at this moment.

**Jonathan L. Green:** What originally drew you to this script, and what makes you want to bring it to the stage right now?

**Anne Kauffman:** When I was mentoring at New York University in the mid-2000s, one of my students wanted to do the play for her thesis. I was so moved by it. At its heart, the play is about the marriage of Sidney and Iris, a couple with an eight-year age gap. Up until now Sidney, who is disenchanted and probably going through a mid-life crisis, has been a hero and father figure to his wife. Iris, meanwhile, is growing up, changing and struggling to discover her own identity, all without her husband even paying attention. I was very taken with that story as I was facing difficulties in my own marriage. Sidney is a charismatic, absolutely compelling, larger-than-life character who has a bracing “come-to-Jesus” moment towards the end of the play, but I think Iris has the more conscious and hard-won journey. Iris ultimately teaches Sidney something about the world. I also love how the play presents a snapshot of a certain time in history—I love the environment of Sidney’s West Village bohemian apartment, which is a meeting place for all sorts of people from different walks of life, backgrounds and political views. Today, it seems like we’ve all collected friends who share the same point of view—everyone is mostly friends with people with whom they are politically and socially aligned. I love this fiery coming together of radically different points of view. The line that strikes to the heart, the clarion call of the play and what makes it so very relevant, is Sidney’s comment to his sister-in-law Mavis, “The world is about crack down the middle. We’ve gotta change, or fall in the crack.” How true that is right at this moment, no?

**JLG:** I read a piece Hansberry wrote about the general public’s reactions to A Raisin in the Sun. She became exasperated when people, over and over, referred to the play as a story only about black characters; she said her play is about “an American family’s conflict with certain of the mercenary values of its society, and its characters were negroes.” She was uncomfortable with the fetishizing of stories of black suffering. From many of her essays and articles, we know Hansberry was a radical feminist even before second-wave feminism really began. So it’s interesting that most of her plays, including this one, feature male protagonists, and this one in particular features mostly white, bohemian characters. How do you see this play fitting into her body of work?

**AK:** The thing that is so interesting about Hansberry is that, yes, she was a playwright, but writing plays was only one mode of her activism. As you point out, she wrote essays and articles, she organized and agitated, she was vocal in the media, etc. In other words, this play needs to be viewed in the context and as a piece of her multifarious writings and activities, not just her plays. And, if viewed this way, we see that she is calling the white liberal to action. She wants white liberals to re-engage themselves by paying attention to what’s truly happening in the world. As far as the women are concerned, this play actually began as *The Sign in Jenny Reed’s Window*. Even though Hansberry swapped Jenny out for Sidney, a male protagonist, it’s the women in the play who spur change. She frequently wrote not only about black people living in the shadow of white people, but how women live in the shadow of men. And we see that very clearly in this play.

**JLG:** A large part of Hansberry’s reason for writing this play was a response to the post-war existentialism and absurdism that was so popular in the late 1950s and early ‘60s, for which she cared little. Ennui and not caring were in vogue. Her humanist nature was on display when she wrote Sidney’s line, “The ‘why’ of why we are here is an intrigue for adolescents. The ‘how’ is what commands the living.” Do you feel like that idea is just as potent or has it taken on new meaning?

**AK:** I do feel like that sentiment is just as potent now, or in any case, I am personally in complete agreement with it at this point in my life. In terms of absurdist and existentialist art vs. realism and art, as Hansberry said, that is “about things,” I believe those opposing, or at least disparate, ideas have become more integrated in our generation. Meaning, the way in which Hansberry mixed the absurd with realism happens with more regularity in contemporary theater. There is an integration suggesting that life, real life, is actually absurd. At times we feel hopeless, but somehow we need to overcome these moments of hopelessness in order to make something happen. Hansberry saw these as opposing forces, and I see them as part of the same cycle.

**JLG:** Hansberry said in a speech about civil rights, “We have to find a way… to encourage the white liberal to stop being a liberal—and become an American radical.” Do you feel that same need for radicalism in our present day?

**AK:** I would say, yes, that’s something that’s always true. Complacency is the rot of a culture. People who are now the age that Sidney and Iris were in the ‘60s have gotten quite comfortable. We’re not coming out of WWII. I feel like there is a certain complacency in which the last 50 years or so have allowed us to live quite comfortably. But now we’re facing a rather frightening political reality, where somebody like Donald Trump can win a presidential nomination. We are in a rather frightening social reality, where there is still an urgent need for a Black Lives Matter movement; what year *is* this? So, yes, I believe there is a need. Do you ever think that need for action goes away?

JLG: To me, it feels like there is so much cultural clutter right now that can distract us from our real social issues, the stark politics of it all. Once again, the bohemian lifestyle is so attractive, and yet it’s so hard to get people to go out and vote.

**AK:** And think about the Greenwich Village of the ‘60s—it was not like the upscale, precious neighborhood it is now. There was not as much distance between people’s consciousness and the realities of what was going on in the country as there is now. I think the best plays take these large political and social themes and manifest them on a more personal level. Everything we’re currently talking about in terms of political and social struggles is articulated through the Brusteins’ marriage: Sidney not only has to be an insurgent politically, he has to make choices, re-engage and work hard for his marriage as well. He is blind to the fact that the most important thing to him in his life, his wife, is changing. It’s easy to ignore change, to avoid facing it both personally and politically. Iris has a great line, “Let’s put up a fight for [our marriage], Sidney! I mean it—let’s fight like hell for it!” And Sidney just walks out. For me, their marriage is a microcosm of our willful ignorance of the pain and suffering that is happening right before our eyes. And their marriage, the activism that needs to happen between two people, is my entrance into the play.

**Why The Sign in Sidney Brustein’s Window?**

*“I think the artist who is creating the realistic work imposes on it not only what is but what is possible…because that is part of reality too.” —Lorraine Hansberry*

Two years after the groundbreaking success of *A Raisin in the Sun*, Lorraine Hansberry began work on another play, one that was in some ways vastly different from her earlier work. Set in the Greenwich Village in which she had made her first New York home, this new work was intended to capture the exhilarating and exhausting whirlwind of political activism to which she was so drawn. Hansberry hoped to explore not just the fevered eruptions that marked the Civil Rights Movement of the early 1960s, but the burgeoning awareness of other ills and the efforts, political and social, to overcome them: anti-Semitism, sexism, homophobia, the inequalities between rich and poor. *The Sign in Sidney Brustein’s Window,* as the play came to be called, would be a chronicle of “the people I know in the Village and not a stagey version of them,” focusing both on their challenges and their hopes, their present disappointments and future possibilities—a microcosm of an America poised on the brink of seismic change.

When *Sidney Brustein* finally opened on Broadway in October, 1964, its reception from both audiences and critics was decidedly mixed. Some viewers were overwhelmed by the torrent of ideas that swept through the play; others felt that an African American writer had no business writing about characters and themes beyond her own ethnicity. The production struggled through a brief three-month run, closing on January 12, 1965—the same day that Hansberry herself lost her struggle with cancer at the age of 34. For decades the play languished in obscurity, even as Hanberry’s first work grew to the stature of contemporary classic. But through the efforts of a new generation of theater artists—among them Anne Kauffman, director of this Goodman Theatre production—*Sidney Brustein* has received a new life, allowing its power and prescience to emerge. Today’s audiences can now experience a work that captures the fervent idealism and determination of a transforming era in our past, created with fiery honesty and poetry by one of our finest writers for the stage.

I am thrilled that Anne has brought this wrongly neglected work to the Goodman stage, imbuing it with the same passion and artistry that she brought to our premiere of Noah Haidle’s haunting *Smokefall* several seasons ago. Working closely with Joi Gresham of the Lorraine Hansberry Literary Trust and a host of talented actors and designers, Anne and her production reveal the brilliance and humanity of what should be regarded as a classic in its own right.

Hansberry ended *Sidney Brustein* with a line that would be used on her gravestone: “Tomorrow, we shall make something strong of this sorrow.” No better words capture the legacy of an artist who, in a life and a career that were tragically brief, taught us to endure—and to hope.

Robert Falls

Artistic Director

GOODMAN THEATRE

ROBERT FALLS, ARTISTIC DIRECTOR | ROCHE SCHULFER, EXECUTIVE DIRECTOR

PRESENTS

**THE SIGN IN SIDNEY BRUSTEIN’S WINDOW**

By LORRAINE HANSBERRY

Directed by ANNE KAUFFMAN

Set Design by KEVIN DEPINET

Costume Design by ALISON SIPLE

Lighting Design by JUSTIN TOWNSEND

Sound Design by MIKHAIL FIKSEL

Casting by ADAM BELCOURE, CSA and ERICA SARTINI-COMBS

New York Casting by DAVID CAPERELLIOTIS

Dramaturgy by JONATHAN L. GREEN

Production Stage Manager: BRIANA J. FAHEY\*

Stage Manager: KIMBERLY ANN MCANN\*

**CAST** (in alphabetical order)

*Iris—*Diane Davis

*Alton—*Travis A. Knight

*Gloria—*Kristen Magee

*Mavis—*Miriam Silverman

*Sidney Brustein—*Chris Stack

*Max Phillip—*Edward Van Lear

*Wally O’Hara—*Guy Van Swearingen

*David Grant—*James Varjas

Additional Staff

Assistant Directors: Ken Matt Martin and Steven Wilson

Assistant Lighting Designer: Jessica Doyle

Understudies never substitute for a listed player unless

an announcement is made at the beginning of the play.

Sara Bues—*Mavis, Iris*; Hayley Burgess—*Gloria*; Brandon Miller—*Alton*; Eric Parks\*—*David, Wally O’Hara*; David Prete—*Sidney Brustein*; Andre Teamer\*—*Max*

*The Sign in Sidney Brustein’s Window* is presented by special arrangement with Samuel French, Inc.

The video and/or audio recording of this performance

by any means whatsoever are strictly prohibited.

Goodman productions are made possible in part by the National Endowment for the Arts; the Illinois Arts Council, a state agency; and a CityArts 4 program grant from the City of Chicago Department of Cultural Affairs and Special Events.

Goodman Theatre is a constituent of the Theatre Communications Group, Inc., the national service organization of nonprofit theaters; the League of Resident Theatres; the Illinois Arts Alliance and the American Arts Alliance; the League of Chicago Theatres; and the Illinois Theatre Association.

Goodman Theatre operates under agreements between the League of Resident Theatres and Actors’ Equity Association, the union of professional actors and stage managers in the United States; the Society of Stage Directors and Choreographers, Inc., an independent national labor union; the Chicago Federation of Musicians, Local No. 10-208, American Federation of Musicians; and the United Scenic Artists of America, Local 829, AFL-CIO. House crew and scene shop employees are represented by the International Alliance of Theatrical Stage Employees, Local No. 2.

\*Denotes member of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

**PROFILES**

**DIANE DAVIS\***(*Iris*) makes her Goodman Theatre debut. In Chicago, she was recently seen in *The Qualms* at Steppenwolf Theatre Company. Broadway credits include *Golden Boy, Festen* and *Old Acquaintance.* Off-Broadway credits include *Nice Girl* (Labyrinth Theater Company), *The Model Apartment* (Primary Stages, Lucille Lortel Award and Drama Desk Award nominations for Outstanding Actress in a Play), *Regrets Only* (Manhattan Theater Club) and *The Young Left* (Cherry Lane Theatre). Her regional credits include *Abigail/1702* (Pittsburgh City Theater), *All My Sons* (Huntington Theatre Company), *Dying City* (Hartford Stage), *Bloody Bloody Andrew Jackson* (Center Theatre Group) and *Mother of Invention* (Williamstown Theater Festival). Television credits include *Person of Interest*, *Blue Bloods, Power, Michael and Michael Have Issues, The Beautiful Life, Fringe, Without a Trace, Law & Order* and *Filthy Gorgeous.* Ms. Davis received her MFA from New York University and BA from Northwestern University.

**TRAVIS A. KNIGHT\***(*Alton*) previously appeared at the Goodman in *A Christmas Carol*, *Measure for Measure* and *Camino Real*. Other Chicago credits include *Camelot* with Drury Lane Theatre. Regional credits include *Vanya and Sonia and Masha and Spike* (Forward Theater Company), *Moon Over the Brewery* (Milwaukee Chamber Theatre), *Jesus Christ Superstar* (In Tandem Theatre), *A Streetcar Named Desire* and *Hoodoo Love* (Uprooted Theatre) and *Persians* (Renaissance Theaterworks). He has also spent five seasons with American Players Theatre, where he appeared in *The Two Gentlemen of Verona, Richard III, Troilus and Cressida, All’s Well That Ends Well, The Glass Menagerie* and *The Tempest*, among many others. Television and film credits include *Chicago P.D.,* *Mind Games* and *Henry Gamble’s Birthday Party*.

**KRISTEN MAGEE** (*Gloria*) makes her Goodman debut. Chicago credits include *Stickfly* directed by Chuck Smith (Windy City Playhouse); *Seven Homeless Mammoths Wander New England* (Theater Wit); *Really Really* (Interrobang Theater Project); *Crumble: Lay Me Down Justin Timberlake* (Jackalope Theatre) and *Breach*, *The Whole World is Watching* and *Dead Letter Office* (Dog & Pony Theatre Company, where she is a company member). She has also worked with American Theater Company, The Hypocrites, Teatro Vista, Collaboraction, The New Colony and About Face Theatre. In New York, she performed in *Pinocchio* (Studio Theatre at Theatre Row). Regional credits include *The Pirates of Penzance* (Berkeley Repertory Theatre/The Hypocrites) and *Seven Homeless Mammoths* *Wander New England* (The Cockroach Theatre). Film and television credits include *Drinking Buddies*, *Chicago Med* and *As the World Turns*. Ms. Magee is a graduate of Ithaca College and has trained at The Second City.

**MIRIAM SILVERMAN\*** (*Mavis*) makes her Goodman Theatre debut. New York credits include *A Delicate Ship* (The Playwrights Realm), *Everything You Touch* (Rattlestick Playwrights Theatre), *You Got Older* (Page 73), *The Hour of All Things* and *Finks* (Ensemble Studio Theatre, Drama Desk Award nomination for Outstanding Actress), *Septimus and Clarissa* (Ripe Time), *The Witch of Edmonton* (Red Bull Theater), *Hamlet* (The Public Theater/NYSF) and *Bone Portraits* (Walkerspace at Soho Repertory Theatre). Regional credits include *The Moors* (Yale Repertory Theatre); *The Dog in The Manger* (Helen Hayes Award nomination), *Measure for Measure*, *All’s Well That Ends Well*, *The* *Two Gentlemen of Verona*, *As You Like It* and the world premiere of David Ives’ *The Liar* (Shakespeare Theatre Company, where she is an affiliated artist); *Extremities* and *Moonchildren*  (Berkshire Theatre Festival); *Peer Gynt* (Guthrie Theater); *Awake and Sing!* (Arena Stage); *As You Like it* (Folger Theatre) and numerous productions with Trinity Repertory Company. Film and television credits include *Elementary,* *Pan Am, Law & Order: Criminal Intent* and *Better Days Ahead.* She received her BA and MFA from Brown University and is a recipient of the 2011 TCG Fox Foundation Fellowship.

**CHRIS STACK\*** (*Sidney Brustein*) Off-Broadway credits include *Ugly Lies the Bone* (Roundabout Theatre Company), *Afghanistan Zimbabwe America Kuwait* and *Killers and Other Family* (Rattlestick Playwrights Theater), *Fidelis* (The Public Theater), *Wayside Motor Inn* (Signature Theater), *Your Mother’s Copy of the Kama Sutra* (Playwrights Horizons), *Gin Baby* (IRT), *Marie Antoinette* (Soho Rep), *Self Portrait in a Blue Room* (Ensemble Studio Theatre), *Joe Fearless* (Atlantic Theater Company), *Vacuum* (New York International Fringe Festival), *The Last Seder* (Workshop Theater Co.) and *Umbrella Plays* (The Tank). Regional credits include *Love in the Wars* (Bard SummerScape) and *Love & Communication* (Passage Theater). Film and television credits include *Law & Order: Special Victims Unit, Blue Bloods, White Collar, One Life to Live, As the World Turns, Damages, Third Watch, Conviction, The Education of Max Bickford, Evening, The Mini, School of Rock, Roger Dodger, Maine Story, New Media, Small Collection* and *Juke*.

**PHILLIP EDWARD VAN LEAR\***(*Max*) returns to the Goodman, where he previously appeared in *Proof, Amen Corner, A Christmas Carol, Blues for an Alabama Sky, Ties That Bind* and *Galileo*. Additional credits include productions at Steppenwolf Theatre Company, Chicago Shakespeare Theater, Congo Square Theatre Company, About Face Theatre, Windy City Playhouse, Victory Gardens Theater, Chicago Theatre Company, Court Theatre, Northlight Theatre, Next Theatre, Lifeline Theatre, TimeLine Theatre, Huntington Theatre Company, The Alley Theatre, New American Theatre, American Heartland Theatre, Organic Touchstone Company, Black Ensemble Theatre and The Riverfront Playhouse. Television credits include *Magic Door, EZ Streets, Missing Persons, Early Edition, Chicago Code, Crisis, Boss, Prison Break, Chicago Fire, Chicago P.D.* and *Empire*, on which he plays Dr. Leo Kippleman. Film credits include *There Are No Children Here, Barbershop 2, Thieves Quartet, A Light Beneath Their Feet, Southside and Me, Heartlock, Mute, The Chosen, Conspiracy on Jekyll Island* and *Meet the Browns*.

**GUY VAN SWEARINGEN\***(*Wally O’Hara*) is the founding artistic director of A Red Orchid Theatre, where he has appeared in over a dozen productions, most recently *Red Handed Otter*, *Simpatico* (Jeff Award nomination), the world premiere of *The Opponent* (also at 59E59 in New York) and *The Sea Horse* (Jeff Award nomination). He appeared in the world premiere of *Taking Care* and *The Time of Your Life* at Steppenwolf Theatre Company (also at Seattle Repertory Theatre and A.C.T.) and *Eleven Rooms of Proust* (Lookingglass Theatre Company, About Face Theatre and Goodman Theatre). Additional credits include work with Defiant Theatre, Plasticene Physical Theatre, Famous Door Theatre Company and Mary-Arrchie Theatre Company. Film credits include *The Dilemma, The Merry Gentleman, Take Shelter, Public Enemies, The Weatherman, Janie Jones* and *The Unborn*. Television credits include *Chicago Fire, Boss, Sirens, Detroit 1-8-7, Gifted Hands: The Ben Carson Story, The Beast, Turks* and *Early Edition*.

**GRANT JAMES VARJAS\*** (*David*) makes his Goodman Theatre debut. His play *Accidentally, Like a Martyr* was produced at A Red Orchid Theatre in 2015. New York credits include *12 Dreams* at Lincoln Center Theater; *The Common Pursuit* at Roundabout Theatre Company; *The Shape Of Something Squashed* and *Accidentally, Like A Martyr* (which he also directed) at Paradise Factory NYC; *Tesla’s Letters* and *Sockdolager* at Ensemble Studio Theatre; *33 To Nothing* (also playwright and composer) and *Franz Kafka’s The Castle*. Regional credits include *33 Variations* at Center Theatre Group. Film and television credits include *The Laramie Project, Peter and Vandy, Territory, Sex and the City* and *Law & Order: Criminal Intent*. He is a board member at Tom Noonan’s Paradise Factory in New York City.

**LORRAINE HANSBERRY** (*Playwright,* *1930 - 1965*) Born in Chicago, Lorraine Hansberry became the first African American female playwright to have a work produced on Broadway with 1959’s *A Raisin in the Sun.* The play’s success led Hansberry, at age 29, tobecome the youngest American playwright, the fifth woman and the only African American to win the New York Drama Critics Circle Award for Best Play of the Year. In addition to earning a Tony Award nomination for the play, Hansberry wrote the screenplay for its 1961 film adaptation, which won a special award at the Cannes Film Festival and earned Hansberry a Writers Guild of America Award. Her second play to be produced on Broadway, *The Sign in Sidney* *Brustein’s Window*, was in its early run when Hansberry died of cancer at age 34 in 1965. *To Be Young, Gifted and Black,* an autobiographical portrait in her own words adapted by her former husband and literary executor Robert Nemiroff, was posthumously produced in 1969. In 1970, *Les Blancs,* her play about African colonization, ran on Broadway to critical acclaim. During her career as a playwright, Hansberry also wrote many articles and essays on literary criticism, racism, sexism, homophobia, world peace and other social and political issues. At her death, she left behind file cabinets holding her public and private correspondence, speeches, journals and various manuscripts including an almost complete novel. Her published writings also include *The* *Drinking Gourd, What Use Are Flowers?* and *The Movement, A Photo History of the Civil Rights Movement*.

**ANNE KAUFFMAN** (*Director*) returns to Goodman Theatre, where she previously directed *Smokefall* in both the 2014/2015 and 2013/2014 Seasons. Ms. Kauffman is an Obie Award–winning director whose production highlights include *You Got Older* with P73; *The Nether* at MCC; *Somewhere Fun* at Vineyard Theatre; *Marjorie Prime*, *Your Mother’s Copy of the Kama Sutra*, *Detroit* and *Maple and Vine* at Playwrights Horizons; *Belleville* at New York Theatre Workshop, Yale Repertory Theatre and Steppenwolf Theatre Company; *Tales from My Parents’ Divorce* at the Williamstown Theatre Festival and The Flea Theater; *Slowgirl* and *Stunning* at LCT3; *Sixty Miles to Silver Lake* with Page 73 Productions at Soho Rep; *God’s Ear* at Vineyard Theatre and New Georges; and the musical *100 Days* at Z Space. Ms. Kauffman is a recipient of the Joan and Joseph F. Cullman Award for Extraordinary Creativity, the Alan Schneider Director Award and several Barrymore Awards. She is a program associate with Sundance Theater Institute, a New York Theatre Workshop Usual Suspect, a member of Soho Rep’s Artistic Council, on the New Georges’ Kitchen Cabinet, an alumna of the Lincoln Center Directors Lab and the Drama League, a founding member of The Civilians, an associate artist with Clubbed Thumb with whom she created the CT Directing Fellowship, and is on the executive board of the SDC.

**KEVIN DEPINET** (*Scenic Designer*) returns to the Goodman, where he recently designed scenery for *Feathers and Teeth*, *Smokefall*, *Brigadoon* and *The Iceman Cometh*. He has designed for Steppenwolf Theatre Company, Chicago Shakespeare Theater, McCarter Theatre, Court Theatre, Writers Theatre, Drury Lane Theatre, Chicago Children’s Theatre, Denver Center Theatre Company, Arden Theatre Company, Milwaukee Repertory Theater, Glimmerglass Opera, Cincinnati Playhouse in the Park, American Players Theatre, Indiana Repertory Theatre, The Old Globe and The Mark Taper Forum. Broadway credits include associate designer for *August: Osage County, The Motherf\*\*ker with the Hat* and *Of Mice and Men*. National tour credits include *Camelot* and *Ragtime*. Mr. Depinet has also designed for the National Theatre of Great Britain in London, the Discovery Channel, Netflix, 21st Century Fox and Disney.

**ALISON SIPLE**(*Costume Designer*) returns to Goodman Theatre, where her previous costume credits include *Ask Aunt Susan* and The Hypocrites’ *The Hairy Ape* for *A Global Exploration: Eugene O’Neill in the 21st Century*. Chicago credits include *The How and the Why* at Timeline Theatre; *The Tennessee Williams Project*, *The Mikado,* *Ivywild, Cabaret* (Jeff Award), *Leonce und Lena* (Jeff Award) and *Sophocles Seven Sicknesses* at The Hypocrites; *The Mystery of Irma Vep* (Jeff Award) at Court Theatre; *Lord of the Flies* at Steppenwolf Theatre for Young Adults; *Time and the Conways* (Jeff Award) at the Griffin Theatre and *Motortown* and *Fallow* at Steep Theatre. New York credits include *Our Town* (Barrow Street Theatre) and *The 4th Graders Present an Unnamed Love Suicide* (The Hypocrites at 59e59). Regionally she has worked on *The Pirates of Penzance* (Actors Theatre of Louisville and American Repertory Theatre) and *Our Town* (Huntington Theatre Company and The Broad Stage). Ms. Siple was one of 12 Chicago artists to receive a 3Arts Grant in 2011. She is a graduate of Northwestern University and a company member of The Hypocrites, an artistic associate with Lookingglass Theatre Company and an associate company member of Steep Theatre. Alisonsiple.com

**JUSTIN TOWNSEND**(*Lighting Designer*) Broadway credits include *American Psycho, The Humans,* *Casa Valentina, A Night with Janis Joplin, Vanya and Sonia and Masha and Spike*, *The Other Place* and *Bloody Bloody Andrew Jackson*. Off-Broadway credits include *Here Lies Love* (Drama Desk Award and Lucille Lortel Award) and *Juan and John* at The Public Theater*;* *A Winter’s Tale* and *Odyssey* at Public Works; *Pretty Filthy*  with The Civilians; *A Man’s a Man, Galileo* and *Unnatural Acts* at Classic Stage Company; *Mr. Burns, a Post Electric Play* (Henry Hewes Award) and *Milk Like Sugar* at Playwrights Horizons; *Luck of the Irish* and *On The Levee* at Lincoln Center Theater; *Opus* at Primary Stages; *Beauty on the Vine* and *Palace of the End* at Epic Theatre and *Invisible Thread* and *Lips Together, Teeth Apart* at Second Stage. Regional credits include work with Arden Theatre Company, Alliance Theatre, American Repertory Theatre, Bard Summerscape, Boston Court, Center Stage, Cincinnati Play House, Cleveland Playhouse, Folger Shakespeare, Hartford Stage, Huntington Theatre Company, Center Theatre Group, Intiman Theatre, La Jolla Playhouse, The Old Globe, Oregon Shakespeare Festival, Playmakers Repertory and Portland Center Stage. Mr. Townsend received an Obie Award in 2014 for sustained excellence in lighting design. He is an assistant professor at Brooklyn College. Justintownsend.com

**MIKHAIL FIKSEL** (*Sound Designer*) returns to the Goodman, where he previously worked on *2666*, *Feathers and Teeth*, *The Upstairs Concierge*, *The World of Extreme Happiness*, *Venus in Fur*, *Buzzer*, *Black n Blue Boys/Broken Men*, *Fish Men*, *Massacre (Sing to Your Children)*, *El Grito del Bronx* and the *New Stages* Festival. Chicago credits include *I Will Kiss These Walls*, *Home/Land* and *Feast* at Albany Park Theater Project; *The Old Man and The Old Moon*, *Hamlet*, *Hesperia*, *The Real Thing* and *Travels with My Aunt* at Writers Theatre; *Death and the Maiden*, *Mojada* and *Oedipus El Rey* at Victory Gardens Theater; *Blood and Gifts* and *Concerning Strange Devices from the Distant West* at TimeLine Theatre Company; *Fulfillment* and *The Royale* at American Theatre Company; *Pirates of Penzance*, *Mikado*, *Woyzcek*, *Frankenstein* and *Oedipus* at The Hypocrites; *Petrified Forest*, *The Master and Margarita* and *Uncle Vanya* at Strawdog Theatre Company; *Exit Disclaimer* and *Power Goes* with The Seldoms and *The Better Half* with Lucky Plush. Mr. Fiksel’s regional and off-Broadway credits include *Stupid F\*#king Bird* and *Midsummer Night’s Dream* at The Pearl Theatre Company; *The Old Man and the Old Moon* at the Williamstown Theatre Festival and the New Victory Theatre; *Fulfillment* at The Flea Theater; *The Elaborate Entrance of Chad Deity* at the Dallas Theater Center, Second Stage and the Geffen Playhouse and *Stuck in the Elevator* at Long Wharf Theatre and American Conservatory Theatre. He has received eight Jeff Awards, a Lucille Lortel Award, an After Dark Award, nominations for the Henry Hewes Design Award and for the LA Drama Critics Circle Award and was recently honored with the Michael Maggio Emerging Designer Award. Mr. Fiksel is a member of 2nd Story; a resident artist with Albany Park Theatre Project; an artistic associate with Timeline Theatre Company, Teatro Vista and WildClaw Theatre and on the faculty at Loyola University Chicago. Mikhailfiksel.com

**JONATHAN L. GREEN** (*Dramaturg*) is the Goodman’s literary management associate. As a dramaturg and director, he has worked with Lookingglass Theatre Company, Steppenwolf Theatre Company, Sideshow Theatre Company, Chicago Dramatists, Theatre Seven

of Chicago and Pavement Group, among others. Mr. Green is also the artistic director of Sideshow Theatre Company, where his recent projects include *Stupid F\*\*king Bird, The Golden Dragon* and *Idomeneus.* He is a graduate of the University of Virginia and serves on the board of directors of the League of Chicago Theatres.

**BRIANA J. FAHEY\*** (*Production* *Stage Manager*) is in her third season with Goodman Theatre. Goodman credits include *Another Word for Beauty*; *Disgraced; The Little Foxes*; *Rapture, Blister, Burn*; *Smokefall; The White Snake; Luna Gale; Pullman Porter Blues* and *Pedro Páramo.* Her regional credits include stage managing at Milwaukee Repertory Theater, California Shakespeare Theater, Magic Theatre, Center REP Theatre and the Utah Shakespeare Festival.

**KIMBERLY ANN MCCANN\*** (*Stage Manager*) returns to Goodman Theatre for her second season. Chicago credits include *You Can’t Take It With You* at Northlight Theatre and *Million Dollar Quartet.* Broadway credits include *Curtains.* Off-Broadway credits include *Bill W. and Dr. Bob*, *How to Save the World* and *John Ferguson.* Regional credits include work with Milwaukee Repertory

Theater, Skylight Music Theatre, Tuacahn Center of the Arts and the Juilliard School. Ms. McCann is a graduate of Illinois State University.

**ROBERT FALLS** (*Goodman Theatre Artistic Director*) Most recently, Mr. Falls partnered with Goodman Playwright-in-Residence Seth Bockley to direct their world premiere adaptation of Roberto Bolaño’s *2666*. Last season, he reprised his critically acclaimed production of *The Iceman Cometh* at the Brooklyn Academy of Music, directed Rebecca Gilman’s *Luna Gale* at the Kirk Douglas Theatre in Los Angeles, and directed a new production of Mozart’s *Don Giovanni* for the Lyric Opera of Chicago. Other recent productions include *Measure for Measure* and the world and off-Broadway premieres of Beth Henley’s *The Jacksonian*. This spring at the Goodman, Mr. Falls will direct the Chicago premiere of Rebecca Gilman’s *Soups, Stews, and Casseroles: 1976*. Next season at the Goodman, he will direct *Ah, Wilderness!* and Annie Baker’s adaptation of *Uncle Vanya*. Among his other credits are *The Seagull*, *King Lear,* *Desire Under the Elms,* John Logan’s *Red*, Jon Robin Baitz’s *Three Hotels*, Eric Bogosian’s *Talk Radio* and Conor McPherson’s *Shining City;* the world premieres of Richard Nelson’s *Frank’s Home*, Arthur Miller’s *Finishing the Picture* (his last play), Eric Bogosian’s *Griller*, Steve Tesich’s *The Speed of Darkness* and *On the Open Road*, John Logan’s *Riverview: A Melodrama with Music* and Rebecca Gilman’s *A True History of the Johnstown Flood*, *Blue Surge* and *Dollhouse*; the American premiere of Alan Ayckbourn’s *House and Garden* and the Broadway premiere of Elton John and Tim Rice’s *Aida*. Mr. Falls’ honors for directing include, among others, a Tony Award (*Death of a Salesman*)*,* a Drama Desk Award (*Long Day’s Journey into Night*), an Obie Award (*subUrbia*), a Helen Hayes Award (*King Lear*) and multiple Jeff Awards (including a 2012 Jeff Award for *The Iceman Cometh*). For “outstanding contributions to theater,” Mr. Falls has also been recognized with such prestigious honors as the Savva Morozov Diamond Award (Moscow Art Theatre), the O’Neill Medallion (Eugene O’Neill Society), the Distinguished Service to the Arts Award (Lawyers for the Creative Arts) and the Illinois Arts Council Governor’s Award. Earlier this season, he was inducted into the Theater Hall of Fame.

**ROCHE EDWARD SCHULFER** (*Goodman Theatre Executive Director*) is in his 36th season as executive director. On May 18, 2015, he received the Lifetime Achievement Award from the League of Chicago Theatres. In 2014, he received the Visionary Leadership Award from Theatre Communications Group. To honor his 40th anniversary with the theater, Mr. Schulfer was honored with a star on the Goodman’s “Walkway of Stars.” During his tenure he has overseen more than 335 productions, including close to 130 world premieres. He launched the Goodman’s annual production of *A Christmas Carol*, which celebrated 38 years as Chicago’s leading holiday arts tradition this season. In partnership with Artistic Director Robert Falls, Mr. Schulfer led the establishment of quality, diversity and community engagement as the core values of Goodman Theatre. Under their tenure, the Goodman has received numerous awards for excellence, including the Tony Award for Outstanding Regional Theater, recognition by *Time* magazine as the “Best Regional Theatre” in the US, the Pulitzer Prize for Lynn Nottage’s *Ruined* and many Jeff Awards for outstanding achievement in Chicago area theater. Mr. Schulfer has negotiated the presentation of numerous Goodman Theatre productions to many national and international venues. From 1988 to 2000, he coordinated the relocation of the Goodman to Chicago’s Theatre District. He is a founder and two-time chair of the League of Chicago Theatres, the trade association of more than 200 Chicago area theater companies and producers. Mr. Schulfer has been privileged to serve in leadership roles with Arts Alliance Illinois (the statewide advocacy coalition); Theatre Communications Group (the national service organization for more than 450 not-for-profit theaters); the Performing Arts Alliance (the national advocacy consortium of more than 18,000 organizations and individuals); the League of Resident Theatres (the management association of 65 leading US theater companies); Lifeline Theatre in Rogers Park and the Arts & Business Council. He is honored to have been recognized by Actors’ Equity Association for his work promoting diversity and equal opportunity in Chicago theater; the American Arts Alliance; the Arts & Business Council for distinguished contributions to Chicago’s artistic vitality for more than 25 years; *Chicago* magazine and the *Chicago Tribune* as a “Chicagoan of the Year”; the City of Chicago; Columbia College Chicago for entrepreneurial leadership; Arts Alliance Illinois; the Joseph Jefferson Awards Committee for his partnership with Robert Falls; North Central College with an Honorary Doctor of Fine Arts degree; Lawyers for the Creative Arts; Lifeline Theatre’s Raymond R. Snyder Award for Commitment to the Arts; Season of Concern for support of direct care for those living with HIV/AIDS; and the Vision 2020 Equality in Action Medal for promoting gender equality and diversity in the workplace. Mr. Schulfer is a member of the adjunct faculty of the Theatre School at DePaul University and a graduate of the University of Notre Dame, where he managed the cultural arts commission.

**HISTORY**

**Called America’s “Best Regional Theatre” by *Time* magazine,** Goodman Theatre has won international recognition for its artists, productions and programs, and is a major cultural, educational and economic pillar in Chicago. Founded in 1925 by William O. Goodman and his family in honor of their son Kenneth (an important figure in Chicago’s cultural renaissance in the early 1900s), Goodman Theatre has garnered hundreds of awards for artistic achievement and community engagement, including Tony Awards and two Pulitzer Prizes. Under the leadership of Artistic Director Robert Falls and Executive Director Roche Schulfer, the Goodman’s priorities include new plays (over 100 world or American premieres in the past 30 years), reimagined classics (including Falls’ nationally and internationally celebrated productions of *Death of a Salesman*, *Long Day’s Journey into Night, King Lear* and *The Iceman Cometh,* many in collaboration with actor Brian Dennehy), culturally specific work, musical theater (26 major productions in 20 years, including 10 world premieres) and international collaborations. Diversity and inclusion are primary cornerstones of the Goodman’s mission; over the past 25 years, more than one-third of Goodman productions (including 31 world premieres) have featured artists of color, and the Goodman was the first theater in the world to produce all 10 plays in August Wilson’s “American Century Cycle.” Each year the Goodman’s numerous education and community engagement programs, including the innovative Student Subscription Series, serve thousands of students, teachers, life-long learners and special constituencies. In addition, for nearly four decades the annual holiday tradition of *A Christmas Carol* has led to the creation of a new generation of theatregoers in Chicago.

Goodman Theatre’s leadership includes the distinguished members of the Artistic Collective: Brian Dennehy, Rebecca Gilman, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, Henry Wishcamper and Mary Zimmerman. The Chairman of Goodman Theatre’s Board of Trustees is Joan E. Clifford; Swati Mehta is President of the Woman’s Board.

**From the Goodman Archives:** *A Raisin in the Sun* (2000)

Although Lorraine Hansberry is perhaps the most celebrated Chicago-bred playwright of the mid-20th century, her work was not seen on the Goodman Theatre stage until 1974, with director Patrick Henry’s production of *To Be Young, Gifted and Black*. Nearly a decade later, the Goodman’s first production of *A Raisin in the Sun* (1983) featured powerhouse performances by Brent Jennings, Melva Williams, Nancy Giles and Jackie Taylor. Resident Director Chuck Smith staged a much-lauded revival of the play in 2000, with an all-Chicago cast that included Irma P. Hall (who won a Jeff Award for her portrayal of the Younger family’s matriarch) and future film and television star Harry Lennix, whose charismatic turn as Walter Lee Younger remains one of the most memorable performances in Goodman Theatre history.

**THE THEATER**

GOODMAN THEATRE | 170 North Dearborn Street | Chicago, Illinois 60601 | 312.443.3800 | GoodmanTheatre.org

Box Office Hours: Daily 12–5pm

SUBSCRIPTION AND TICKET INFORMATION

Subscriptions and tickets for Goodman productions are available at the Goodman Box Office. Call 312.443.3800 or stop by the box office. All major credit cards are accepted: American Express, Discover, Mastercard and Visa. Tickets are available online: GoodmanTheatre.org

GROUP DISCOUNTS

Discounts are available for your group of 10 or more for most Goodman productions, except A Christmas Carol, for which the minimum is 15. Call Kim Furganson at 312.443.3820 or email Groups@GoodmanTheatre.org and ask about discounts, full-house sales, dinners and receptions for your group event.

GREAT GIFTS FROM THE GOODMAN

You’ll find a number of popular items related to the Goodman and Goodman productions—from posters, T-shirts, pins and mugs to published scripts—at the Goodman Gift Shop in the theater’s lobby. Gift certificates are available in any denomination and can be exchanged for tickets to any production at the Goodman. To order Goodman Gift Certificates, call the Goodman Box Office at 312.443.3800, or stop by the next time you attend a show.

PARKING

DON’T MISS OUT ON THE NEW $16.50 PARKING RATE!

On your next visit you can receive a discounted pre-paid rate of $16.50\* for Government Center Self Park by purchasing passes at InterParkOnline.com/GoodmanTheatre. If you do not purchase a pre-paid parking pass and park in Government Center Self Park, you can still receive a discounted rate of $22\* with a garage coupon available at Guest Services. Government Center Self Park is located directly adjacent to the theater on the southeast corner of Clark and Lake Streets. Learn more at GoodmanTheatre.org/Parking. \*Parking rates subject to change.

USHERING

We are looking for people who love theater and would like to share their time by volunteer ushering at the Goodman. Ushering duties include stuffing and handing out programs, taking tickets at the door and seating patrons. If you are interested in becoming a volunteer usher, please call the ushering hotline at 312.443.3808.

ACCOMMODATIONS FOR THE DISABLED

The Goodman is accessible to the disabled. Listening assistance devices are available at Guest Services at no charge to patrons. Information on additional services available at GoodmanTheatre.org/Access.

MEZZTIX

On the day of the performance, all remaining mezzanine level seats are available at half-price with code MEZZTIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. All MezzTix purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

10TIX

On the day of the performance, all remaining mezzanine seats in the last three rows in the Albert Theatre are available for $10 with the code 10TIX. Tickets are available online beginning at 10am at GoodmanTheatre.org or in person beginning at noon. $10 student tickets are available in the balcony of the Owen Theatre for purchase anytime with code 10TIX. Limit four tickets per student ID. A student ID must be presented when picking up tickets at will call. All 10TIX purchases are subject to availability; not available on Goodman’s mobile site or by phone; handling fees apply.

GOODMAN PREFERRED PARTNERS HOTEL

Chicago Kimpton Hotels are the exclusive hotels of Goodman Theatre. The Kimpton Hotels are an acknowledged industry pioneer and the first to bring the boutique hotel concept to America. They are offering Goodman patrons special discounted rates at Hotel Allegro, Hotel Burnham and Hotel Monaco. All rates are based on availability. These rates are not applicable at the Hotel Palomar.

Rooms must be booked through the Chicago VIP reservations desk based at the Hotel Allegro at 312.325.7211. You must mention the code GMT to access the rates.

RESTAURANTS

Petterino’s | 150 North Dearborn Street, next to the Goodman | 312.422.0150

Bella Bacino’s | 75 East Wacker Drive | 312.263.2350

Blackfinn Ameripub | 65 West Kinzie Street | 312.836.0290

Catch Thirty Five | 35 West Wacker Drive | 312.346.3500

Chuck’s: A Kerry Simon Kitchen | 224 North Michigan Avenue

312.334.6700

Cochon Volant | 100 West Monroe Street | 312.754.6560

Howells and Hood | 435 North Michigan Avenue | 312.262.5310

Latinicity | 108 North State St. 3rd floor Block 37 | 312.795.4444

Noodles & Company | 47 South Clark Street | 312.263.1927

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IN CONSIDERATION OF OTHER PATRONS

Latecomers are seated at the discretion of management. Babes-in-arms are not permitted. Please refrain from taking video or audio recordings inside the theater. Please turn off all electronic devices such as cellular phones and watches. Smoking is not permitted.

EMERGENCIES

In case of an emergency during a performance, please call Guest Services at 312.443.5555.

**ON STAGE NOW**

Now through May 1 | Owen Theatre

***Carlyle***

By Thomas Bradshaw

Directed by Benjamin Kamine

Thomas Bradshaw presents a bold and daring political satire just in time for election year.

“A fresh night of theater that takes some genuine risks.”

“Actively exciting to watch...engaged with the moment.”

*—Chicago Tribune*

Tickets start at just $10!

**COMING SOON**

May 21– June 19 | Owen Theatre

***Soups, Stews, and Casseroles: 1976***

By Rebecca Gilman

Directed by Robert Falls

The powerful team of Playwright and Artistic Associate Rebecca Gilman and Goodman Artistic Director Robert Falls (*Blue Surge, Dollhouse, Luna Gale*) reunites for a new drama about the heart and soul of a small town and its citizens. Tickets start at just $10!

June 28 – August 14 | Albert Theatre

Extended by popular demand!

***War Paint***

Book by Doug Wright | Music by Scott Frankel

Lyrics by Michael Korie | Directed by Michael Greif

Patti LuPone and Christine Ebersole star in a World Premiere musical about two business titans—and their infamous rivalry.

**Public Events**

Want to learn more about what inspires the work on our stages? Take advantage of these events to enrich your Goodman Theatre experience.

Playtalks: *The Sign in Sidney Brustein’s Window*

May 13 | Goodman Theatre Upper Lobby

May 20 and 27, June 3 | The Alice Rapoport Center

One hour prior to select performances,

members of the Goodman’s artistic staff present interactive talks to give patrons a deeper understanding of the work they are about to see. FREE.

Playbacks: *The Sign in Sidney Brustein’s Window*

May 4, 5, 11 and 12 | Albert Theatre

May 18, 19, 20, 21, 25, 26, June 1 and 2 | The Alice Rapoport Center

Following each Wednesday and Thursday

evening performance of *The Sign in Sidney Brustein’s Window,* patrons are invited to join us for a post-show discussion about the play with members of the Goodman’s artistic staff. FREE.

Artist Encounter: *The Sign in Sidney Brustein’s Window*

Sunday, May 8 | 5pm

Healy Rehearsal Room

Join Anne Kauffman, director of *The Sign*

*in Sidney Brustein’s Window,* and Joi Gresham, executive director of the Lorraine Hansberry Literary Trust, for an in-depth discussion of the play. Moderated by Willa Taylor, director of Education and Community Engagement at Goodman Theatre. $5 for the public, FREE for Subscribers, Donors and students.

Accessible performances of *The Sign in Sidney Brustein’s Window*

*ASL-Signed Performance*

May 18 | 7:30pm

*Audio-Described Performance*

May 28 | 2pm

Touch tour at 12:30pm

*Open-Captioned Performance*

June 4 | 2pm

GoodmanTheatre.org/Access

Let us know what you thought of the play!

Use the hashtag #TheSignCHI to connect with the Goodman on Facebook, Twitter and Instagram.

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