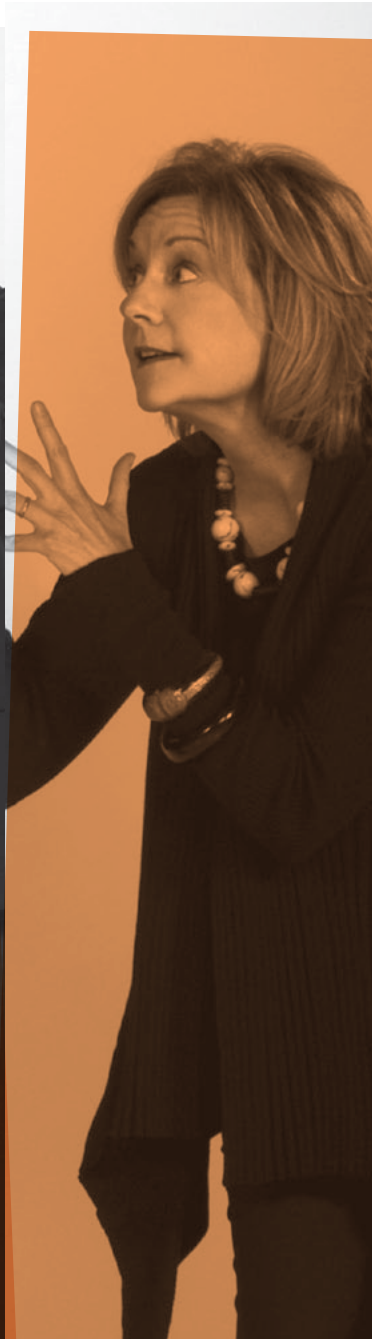


THEATRE  
**GOODMAN**

# ONSTAGE

March – April 2011



**A DECADE ON DEARBORN**  
Issue III

**THE UNEXPECTED WOMAN:**  
PLAYWRIGHT YASMINA REZA

**BREAKING DOWN**  
THE FACADE

**A CONVERSATION WITH**  
PLAYWRIGHT TANYA SARACHO

# ONSTAGE

Goodman Theatre Artistic Director | ROBERT FALLS Goodman Theatre Executive Director | ROCHE SCHULFER

March – April 2011

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### VOLUME 26 #3

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*OnStage* is published in conjunction with Goodman Theatre productions. It is designed to serve as an information source for Goodman Theatre Subscribers. For ticket and subscription information call 312.443.3810. Cover: Photo of David Pasquesi, Beth Lacke, Keith Kupferer and Mary Beth Fisher by Dean LaPrarie. Image design and direction by Kelly Rickert.

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 the Leading National Theatres Program, a joint initiative of the Doris Duke Charitable Foundation and the Andrew W. Mellon Foundation.

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## FROM THE ARTISTIC DIRECTOR



Photo by Liz Lauren.

## Why *God of Carnage*?

Two boys get into a scuffle at school. In an attempt to find a resolution to this minor conflict, the parents of each get together for a summit meeting of sorts—but their brokering soon devolves into a series of fractious confrontations which do more to reveal the fissures in their own relationships than to solve the problem at hand. By the end of the evening, the fears and neuroses of each parent are on display with hilarious results—and the childish behavior of their offspring is more than matched by the vituperative jousting of the parents in question.

This is a bare-bones description of Yasmina Reza’s remarkable play *God of Carnage*, a searingly comic dissection of what is perhaps the most daunting activity on earth: parenting. Outwardly, Reza’s two couples seem more than capable for the challenge: sensitive, concerned, loving, and intelligent, the Novaks and the Raleighs would seem to be ideal mothers and fathers. But, as Reza reveals with her incisive wit, logic is often trumped by emotion and the parent can become the child in surprisingly short order. As one admirer of the play has written, “Boys will be boys, but adults are usually worse—much worse.”

*God of Carnage* is a theatrical rarity—a comedy that translates easily to a variety of cultures and countries. A runaway hit when it premiered in Berlin, it was equally successful in its Paris and London incarnations, and the Broadway production (in which Reza and adapter Christopher Hampton changed the original Parisian setting to an upscale home in Brooklyn) ran for more than two years, winning a bevy of Tony Awards (including Best Play) and legions of admirers. It was a play that I knew would appeal to Goodman audiences, and I am thrilled that our production is under the superlative direction of Rick Snyder on loan from his post as an ensemble member at Steppenwolf Theatre Company. Rick found great success with his production of Reza’s previous smash hit *Art* at Steppenwolf, and he has assembled a first-rate company of some of Chicago’s finest comic actors to bring Reza’s indelible characters to life—with uproarious results.

Ultimately, *God of Carnage* is much more than a clever look at situations that may be all too recognizable to those of us who battle daily to do what’s best for our kids. Reza provides insights into human nature and behavior that are both wise and ruefully true, revealing the very serious bases that are at the heart of some of our most outlandishly comic responses. It is, I believe, a masterful work—and one that I am certain you will enjoy.

A stylized, handwritten signature of Robert Falls in orange ink. The letters are bold and interconnected, with a distinctive 'R' and 'F'.

Robert Falls  
Artistic Director



## The Unexpected Woman: The Life and Work of Yasmina Reza

BY LESLEY GIBSON

successful writer who has continued to defy categorization, carefully eluding label with her every creation.

Reza was born in Paris in 1959, the daughter of two Eastern European Jews—her father was an Iranian-Russian Holocaust survivor, and her mother, a former violinist exiled to France from an opulent life among the Budapest elite during World War II. Reza, who enjoyed a comfortable, upper-middle-class upbringing surrounded by art and music, began her career as an actress; but while she was an adept physical performer, she felt she lacked the beauty required to obtain the marquee roles she desired. Furthermore, she felt that the reality of an actor's lifestyle was "intolerable." "You are at the mercy of others," she told *The New Yorker*, "and you spend your life waiting." Armed with a thorough knowledge of the ins and outs of the theater, she turned to writing.

Reza the playwright made her professional debut in 1987 with *Conversations After a Burial*—a snapshot of a small

group of mourners, centered around a trio of defeated middle-aged siblings on the evening of their father's funeral—that won her France's most prestigious dramatic prize, a Molière Award for Best Playwright. Two years later her next play, *Winter Crossing*, won her a second Molière. At the time, Reza was 30. After the success of *Winter Crossing* she took on a translation of a stage adaptation of Kafka's *Metamorphosis* for director Roman Polanski and penned *Art*, which premiered in Paris in late 1994—and permanently altered the course of her career.

*Art* chronicles an episode in the friendship of three middle-aged men who have a violent falling-out over a minimalist, white-on-white painting that cost one of them a fortune. The Paris production of *Art* won Reza two Molières. In late 1996 an English-language production opened in London's West End. Reza was the first French author to have had her work produced at a commercial West End theater in more than 40 years, and the production—which featured a stellar cast headlined by Albert Finney—created

In 2006, Yasmina Reza spent eight months on the campaign trail with then-candidate for French president Nicolas Sarkozy, chronicling his every move. Reza—who was by then France's most successful contemporary playwright and arguably its preeminent woman of letters—observed Sarkozy with painstaking attention to detail as he traversed France. Shortly after his 2007 victory she presented the world with her candid portrait of a very public man—a dreamy 188-page memoir titled *Dawn, Dusk or Night*. On the book's first page Reza declared, "Without doubt, within their territory, men can be predatory. Elsewhere, they are tame."

Around that time Reza completed a commission from the German Berliner Ensemble to write what would eventually become *God of Carnage*, an explosive four-character play in which Reza delves deeper into man's predatory nature via two well-to-do couples who meet to resolve a playground conflict—one couple's son has knocked the other's teeth out with a stick—and rapidly descend from civility into barbarism, with both shocking and comedic results. *God of Carnage*, which premiered in 2006, quickly became an international smash hit, another success for an astoundingly

...with *Art*, Reza established a distinct and wildly popular comic voice that would become her trademark and make her one of the most successful and widely performed playwrights of modern times.

nothing less than a cultural sensation. *Art* won Reza a Laurence Olivier Award for Best Comedy and played to sold-out houses for six years in London. The ripple of excitement that the play caused in the London theater scene spread quickly around the globe, and when *Art* (which has since been translated into more than 30 languages) opened on Broadway in 1998 it won Reza her first Tony Award for Best Play.

While her first two plays dabbled in a more melancholy landscape—dubbed “Chekhovian” by some—with *Art*, Reza

established a distinct and wildly popular comic voice that would become her trademark and make her one of the most successful and widely performed playwrights of modern times. The comedy, like most of her subsequent work, is compact—about 90 minutes in performance with no intermission—and draws laughs as the haute bourgeois characters’ relationship rapidly descends from cordial to chaotic. *Art* enticed the best stage actors of a generation (the London production cycled through 20 different casts of eager British stars) who were seduced by its roles, which are simultaneously challenging and loads of fun. “Reza serves actors great parts, saucy lines and crunchy monologues on a platter,” wrote Agnès Poirier in *The Independent*. “And they come back asking for more.”

But success often breeds backlash, and after the enormous wave of praise that washed over *Art* Reza’s critics surfaced in great numbers—particularly in her native country. “In France,” *The Independent* noted, “amusement is regarded almost as badly as commercial success.” The French theater crowd took note of both her absence from the local theater scene and her publicly stated preference for producing work abroad, and Reza became a mostly voluntary outcast from the French theater elite. “When you have a popular success,” she told *The New Yorker*, “there’s automatically the suspicion that because what you’ve done is commercial it’s not very good.”

After the extraordinary success of *Art*, which she found “destabilizing,” Reza—by then in her mid-thirties and raising two small children—retreated from the spotlight. She wrote *The Unexpected Man*, a play about two travelers who share a train compartment and fantasize about one another but don’t speak until the end; her first novel *Desolation*, a slim, end-of-life monologue in the voice of an aging curmudgeon; and the memoir *Hammerklavier*, a collection of bittersweet sketches of her family told in present tense. She developed a fixation on being taken seriously as an artist—perhaps in response to drama critics who dubbed her the queen of “big ideas, lite”—that propelled her further into her prose writing, which tends to traverse a darker thematic landscape than her dramatic work. She spent much of the early twenty-first century writing novels and moderately successful plays—including

OPPOSITE: Yasmina Reza. BELOW: The Broadway opening of *Art* at the Royale Theatre in 1998. Photo courtesy of the New York Public Library for the Performing Arts/Billy Rose Theatre Division.



## All told, *God of Carnage* won Reza another Molière, another Olivier, and her second Tony. Like *Art*, it was a smash hit, a comedic sensation.

*Life x3* and *A Spanish Play*—and lived a modest existence out of the spotlight, until inspiration propelled her into a high-profile professional relationship with one of the most powerful men in France.

In 2006, Reza asked Nicolas Sarkozy for permission to join him and his entourage for a year on the campaign trail. Reza made clear to Sarkozy that she was not a reporter, was uninterested in traditional reportage, and would be under no obligation to portray him in any particular light. Such a request from France's most successful dramatist appealed to Sarkozy's sense of vanity, and she told *Le Nouvel Observateur* that he proudly

declared, "Even if you demolish me, you will elevate me," before engulfing her into his inner circle.

"My central subject," Reza said, "is how men of action, above all these huge political beasts, use their time." *Dawn, Dusk or Night*, which was released shortly after Sarkozy's victory in 2007, is a loose collection of snapshots of her day-to-day life with the politician and his entourage, composed in a slippery style of prose that borders on prose poetry. Reza's portrait is of a man who is at once a narcissist, a desperate flirt, a sometimes-friend, and a child-like egoist with an insecure need to be elevated constantly by those around him ("How you doin', Yasmina, happy? You saw that crowd, huh?"). But the central character of *Dawn, Dusk or Night* is not Sarkozy but Reza herself, and the book offers readers a revealing portrait of Reza as an artist, a fly on the wall shadowing the candidate as he canvassed his home country and traveled abroad,

allowing her to sit in on official meetings with such powerful foreign dignitaries as then-Senator Barack Obama and former British Prime Minister Tony Blair (upon whose introduction Reza, in a moment of nervousness, forgot all her English). Reza portrays herself as an artist gripping her pen, silently observing and creating one of her characters. The text is woven with her hidden thoughts (often disdainful), scribbled notes, and observations of the nuances of her subject's personality at the most seemingly insignificant moments ("On the way out of Lolo's butcher shop, he says, pointing at a remarkably banal donkey poster, Nice ass.").

Following the success of *Dawn, Dusk or Night*—which sold upwards of 300,000 copies in France to a public with a fervent hunger for their charismatic new president—Reza returned her focus to the stage and her newest play, *God of Carnage*. By then, according to estimates Reza's plays had grossed more than \$300 million, were translated into more than 35 languages, and had been performed in more than 170 productions in the United States alone. Reza has said that the premise of *God of Carnage* was inspired by a true story, and once she started writing the play she finished it in just three months. She directed the Paris production (her directorial debut),



### IN GOOD HANDS WITH ALLSTATE

Thanks to its long-standing corporate partnership, the Goodman has been "in good hands with Allstate" for years and is pleased to recognize the company as the Lead Corporate Sponsor of *God of Carnage*. Allstate's continued generous support is an endorsement of the shared values of quality, diversity, and community that connect Allstate and Goodman Theatre.

"Allstate is proud of our strong partnerships with local non-profit organizations that nurture the cultural richness of our hometown of Chicago. We applaud Goodman Theatre for its long-term commit-

ment to diversity, world-class performances, and the many community and educational programs that enrich the lives of so many people in our city" said Patty VanLammeren, Vice President/Chief Customer Experience Officer for Allstate Insurance Company and a Goodman trustee.

Goodman Theatre salutes Allstate's hometown commitment to the city of Chicago!



OPPOSITE: Nicolas Sarkozy. Image by Aleph, <http://commons.wikimedia.org>. RIGHT: Hope Davis and Jeff Daniels in the Broadway production of *God of Carnage*. Sara Krulwich/*The New York Times*/Redux.

and *God of Carnage* became her most critically successful stage work since *Art*. The London production was headlined by Ralph Fiennes, and the Broadway production featured the explosive ensemble of Jeff Daniels, Hope Davis, James Gandolfini, and Marcia Gay Harden. All told, *God of Carnage* won Reza another Molière, another Olivier, and her second Tony. Like *Art*, it was a smash hit, a comedic sensation.

In spite of her reputation as a comedic playwright, Reza insists that she doesn't write comedies, but rather, tragedies that happen to be funny. "Maybe it's a new genre," she has said. Most of her plays do involve plotlines that chronicle a tragic (and rapid) descent from civility into mayhem, and often, the sudden and disastrous breakdown of long-standing personal relationships. To British and American audiences alike, the resulting fracas usually translates into laughs. English-speaking critics have classified Reza's brand of humor as "sophisticated," "cruel," "derisive," "vicious," and "stinging" (all compliments), and often presume that she takes pleasure in picking apart her characters, who are primarily of the self-involved and upper-middle-class variety. Reza herself calls her style of humor Jewish, but remains adamant that any laughs her plays evoke are only the result of the tragedy inherent in her work. She told the *Los Angeles Times*, "I would like to see [audiences] laugh at the right moments."

Regardless of, audiences are laughing—and Reza's enormous success is a credit to a combination of elements in her work that entice actors, producers, and audiences alike. Her plays are widely performed, partly because they appeal to theater producers on a practical level—most call for small casts of six



## KATTEN TAKES A COMEDIC TURN

Katten Muchin Rosenman LLP, a national law firm headquartered in Chicago, continues its long-standing partnership with Goodman Theatre as Corporate Sponsor Partner of *God of Carnage*. The play makes its regional debut after a successful presentation on Broadway, and Katten is delighted to help support what is sure to be one of the funniest shows of the season.

"We're pleased to be a part of Chicago's own production of the Tony Award-winning *God of Carnage*,"

said Vincent A. F. Sergi, National Managing Partner of Katten and a Goodman trustee. "The Goodman has once again shown that it knows what a hit is and how to deliver it—this is a real treat for the city's theatergoers."

The Goodman salutes Katten and its commitment to Chicago's vibrant cultural scene.

**Katten**  
KattenMuchinRosenman LLP

actors or fewer and are usually staged on a single, simple set, which her notes often instruct to be minimalistic and bare. Stage directions like "as stripped-down and neutral as possible" (*Art*) or "Nothing realistic. A single open space" (*The Unexpected Man*) are typical. The simple sets allow her work to thrive in the budget-conscious landscape of non-profit theaters and universities, and create a flexible setting for performances in many different cultures. On Broadway, where casting a marquee star can make or break a production, actors line up to play Reza's characters—bold, fragile, feral, unpredictable—and she gives them crystalline, unwavering dialogue which, in English language productions, is partly a result of her insistence on employing Christopher Hampton—himself a

respected playwright and an Academy Award-winning screenwriter (*Dangerous Liaisons*)—as her translator (he has translated six of her seven plays).

In spite of her penchant for creating wildly popular works based on the goings-on of the elite, Reza herself remains an elusive figure in the arts world, an elegantly dressed fly on the wall who seems to tiptoe into the spotlight just long enough to nab her loot—the most prestigious awards available to writers—before slipping away again, burrowing into the writer's room of her Paris apartment and quietly crafting her award-winning works.

# Breaking Down the Facade: Yasmina Reza's Exploration of Human Nature

BY NEENA ARNDT

In 1989, anthropologist Donald E. Brown compiled a list of human universals—traits or activities that are observed in all cultures. Along with such encouraging entries as tickling, dance, and poetry, Brown's list also contains entries like weapon making, rape, and nepotism. Anthropological evidence, including skeletal remains with ax-shaped dents, suggests that humans have been gouging, gashing, and otherwise torturing one another since prehistory. And for almost as long, humans have pondered whether such behavior is innate, and if so, whether we can learn to behave better. In *God of Carnage*, playwright Yasmina Reza explores the idea that civilization is merely a fragile facade that conceals our true bestial nature. Two couples get together to discuss their children's playground spat, but as the plot unfurls it becomes clear that the 11-year-olds in question aren't the only ones with the capacity to behave abominably. With surprising humor and inimitable wit, Reza provides a fresh take on a question that has occupied philosophers, scientists, and writers for millennia.

Fyodor Dostoevsky's character Ivan Karamazov declares, "No animal could ever be so cruel as a man, so artfully, so artistically cruel." Dostoevsky isn't the only author to investigate this notion: Western literature is replete with the idea that human nature isn't all sugar and spice, or even, for that matter, a blank slate on which society and culture make their mark. Perhaps the most overt literary example is William Golding's 1954 classic, *Lord of the Flies*, in which a group of schoolboys are the sole survivors of a plane crash on a deserted island. At first, the young Britons establish rules and assign tasks, modeling their tiny society after the larger society in which they were raised. But their flimsy civilization soon collapses, and the boys give up hunting wild pigs in favor of hunting each

other. Although a few of the children arguably remain civilized throughout, it's clear that Golding views civilization as a facade liable to crumble at any moment, exposing the true nature of human beings: dark impulses, and a tendency towards violence and destruction.

For the last half century, *Lord of the Flies* has introduced countless high school students to its unsettling ideas. But those ideas date back much further. In his 1651 book *Leviathan*, Thomas Hobbes postulated what life would be like without government: humans would find themselves in a "state of nature," an anarchical situation in which everyone would have a right to everything. This would result in what Hobbes termed a *bellum omnium contra omnes*—a war of all against all—and in lives that are "nasty, brutish and short." According to Hobbes, people can avoid this insalubrious fate by entering into a social contract which entails relinquishing their sovereignty in exchange for the protection and civility that a government and organized society offer. A century after Hobbes, Jean-Jacques Rousseau offered up a revised version of the social contract; in his view, people are born good but are corrupted because society is built on a faulty social contract that fosters inequality and servitude. While Hobbes proposed that the social contract was an

immutable pact established sometime in the distant past, Rousseau viewed it as an agreement that could be overturned if it was determined to be flawed.

With the rise of psychology over the last century, scientists have joined philosophers and writers in exploring the fundamental characteristics of human beings. Psychological experiments conducted in the 1960s and '70s build a strong case for the idea that most ordinary people are capable of atrocious acts of violence, even when they are not acting in self-defense. In 1961, Yale psychologist Stanley Milgram conducted an experiment that demonstrated most people's willingness to administer lethal shocks to a person in an adjacent room. Milgram told his subjects that they were participating in an experiment about memory. When the subjects arrived, they were told to teach word pairings to another subject (actually an actor). If the learner failed to remember a word pairing, the subject was instructed to administer electric shocks, increasing the voltage with each succeeding mistake. The subjects could not see their victims (who did not, of course, actually exist) but could hear them crying out in pain. Eventually, the electric volts reached a lethal level, but the experimenters insisted that the subjects continue. Although many subjects were

## FIFTH THIRD BANK CONTINUES A GREAT TRADITION

In 1948, Fifth Third Bank became the nation's first financial institution to make a charitable donation. Today, it continues its rich tradition by once again partnering with the Goodman as Corporate Sponsor Partner of *God of Carnage*. The bank is thrilled to support this triple-Tony-Award-winning Broadway sensation and hopes that Chicago audiences will enjoy the show!

"Fifth Third Bank is honored to sponsor such a high quality production as *God of Carnage*, and the wonderful work done by Goodman Theatre,"

said Johnathan Choe, Executive Vice President of retail banking for Fifth Third Chicago and a Goodman trustee. "The bank remains committed to the education and promotion of our diverse city and the wide array of arts it has to offer."

Goodman Theatre is proud to team up with Fifth Third Bank during this memorable season.





visibly uncomfortable, 66 percent of them complied with the experimenter's instructions, delivering what they believed was a deadly shock. In writing about his experiment, Milgram discussed how people obey authority even when they are asked to execute tasks in direct opposition to their moral codes. His experiment reveals the fragility of our principles and how, in the course of a few minutes, an ordinary citizen can transform into a killer.

A decade after Milgram's experiment, Stanford psychologist Philip G. Zimbardo conducted an experiment that reinforced Milgram's findings. For the well-known Stanford Prison Experiment, Zimbardo advertised for healthy, psychologically stable male college students to act as subjects. He divided the men randomly into two groups: prisoners and guards. He then transformed the basement of Stanford's psychology building into a "prison," where the prisoners would live for two weeks and where the guards would work eight-hour shifts each day. Zimbardo gave the guards the power to determine how to keep their charges in line—either via gentle treatment or harsh punishments. Meanwhile, the prisoners were stripped of their clothing and personal items. As the days wore on, each group seemed to forget that their situation was an experiment and the men increasingly embodied the role—prisoner or guard—that Zimbardo had assigned them. Punishments grew harsher as the guards became increasingly excited by their power. Soon, they were disallowing toilet privileges and banishing prisoners to "solitary confinement" (a closet) for hours at a time. Some prisoners exhibited such acute psychological distress that Zimbardo was obliged to release them. Six days into the experiment, an observer convinced Zimbardo that the conditions of the prison were inhumane.



## [Milgram's] experiment reveals the fragility of our principles and how, in the course of a few minutes, an ordinary citizen can transform into a killer.

Zimbardo scrapped his plan to continue the experiment for another eight days, and liberated the prison.

Although the results remain controversial for many reasons, and moral concerns have prevented further experimentation, the Stanford Prison Experiment stands as an example of situational brutality. The young men designated as guards were no different at the beginning than the men designated as prisoners. None had criminal or violent histories; none had measurable psychological problems. And yet, when the men were given nearly unlimited power over other human beings, the morals that kept them civil on the streets failed them.

Taken together, Milgram's and Zimbardo's experiments, Hobbes' and Rousseau's theories and Golding's book present a distinctly cheerless viewpoint. Alternatively, Yasmina Reza pinpoints the hilarity in human beings' darkest moments. In her much-lauded breakout play *Art*, Reza depicts the longstanding friendship of three men, one of whom has recently purchased a pricey work of art that consists of a blank white canvas. Conflict erupts when the men disagree over the painting's validity, and escalates

as their attacks grow increasingly personal. Like *God of Carnage*, *Art* begins with characters who appear friendly and gracious; by play's end, that civility has disintegrated, but not without a lot of laughs along the way. In *God of Carnage*, Reza puts her unique comic skills to use again, showing us that the most polite folks can also be the most savage. *God of Carnage*, while it bears the heavy weight of thinkers past and present, entertains with a distinctly light touch.

### CELEBRATING A DECADE ON DEARBORN

The Goodman is proud to recognize the following 2010/2011 Season Sponsors, individuals who are supporting the Goodman's first decade on Dearborn and 85th year as a major cultural institution.

**The Edith-Marie Appleton Foundation**  
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Commitments as of February 7, 2011

# On Playing *God of Carnage*

Yasmina Reza's *God of Carnage*, which was initially commissioned for performance in Germany, has found enthusiastic receptions in Paris, London, and New York since its 2008 premiere and is now one of the most eagerly anticipated shows of the current Chicago season. Among its many delights, *God of Carnage* offers actors and directors the chance to bring memorably off-balance characters to life. The play chronicles two sets of parents whose outward poise and dignity erodes, hilariously, as the events of one afternoon unfold. Prior to the start of rehearsals, some of the artists who will bring the Goodman's production of *God of Carnage* to life commented on the challenges and rewards of the play.



**RICK SNYDER**, *Director*

I am fascinated with *God of Carnage* because of the way it slowly reveals a basic truth about human interaction. As human beings we try very hard to do right, to be nonviolent, to be appropriate, and to do the socially acceptable thing. But, in reality, our true instincts and feelings are always

right beneath the surface, and they sometimes emerge violently. The parents in this play try to deal with a child's very honest human reaction to an emotional hurt, which is with physical violence, and what's most fascinating to me is that, in the end, the child's voice can make us see ourselves for what we truly are—and thus puts us back in touch with our own humanity.



**MARY BETH FISHER**, *Veronica*

I love Reza's wicked humor in this play—the unraveling of “civilized” people. I can totally relate to Veronica's desire to be socially “appropriate” while trying to manage her more primitive, emotional urges. Personally, I think I spend a good deal of time behaving like an adult on the outside,

but thinking and feeling like a 25-year-old on most days, and maybe a 13-year-old on bad days (please tell me everyone does this...). I think the playwright is sort of screwing the tops off of these characters' heads and letting the ids out—what could be more deliciously fun?



**KEITH KUPFERER**, *Michael*

I'm really looking forward to digging into a role that will allow me to tap into my basest nature; a role that not only encourages but actually demands that I release those behavioral responses that I spend so much time in my everyday life trying to keep under wraps. Michael, at the end of the day,

just doesn't bother with social restraint or concern himself with being polite. He is completely uninhibited by his rage. And that is what makes him so refreshing, so recognizable, and so damn human. Who wouldn't revel in playing this guy?



**BETH LACKE**, *Annette*

As a mother who's been both silently outraged at being judged for her child-rearing abilities, and silently a tad outraged at another's seeming lack of such abilities, I think the play speaks to the thinly veiled civility among parents who simultaneously believe that they're better than others at

parenting, yet fear that they haven't a clue as to how to raise their own children at all. What's wonderful about the play—and I think why it's been so popular—is that civility goes out the window as clafouti and rum are digested, and the audience gets to watch four people speak in a way we wish we all could. As a person who sometimes secretly wishes she could give others a piece of her mind, I am going to thoroughly enjoy Annette's ability to really let it all come out—first in defense of her son and then in defense of herself.



**DAVID PASQUESI**, *Alan*

What I like about this show is that each of the characters is flawed or despicable at one time or another. And, unfortunately, they are recognizable; we all know people like this. It's fun to see them squirm, and get their comeuppance. Except for my character, who is always right.

## SPECIAL SUPPORT FOR *GOD OF CARNAGE*

Goodman Theatre recognizes the following individuals for their generous support of Yasmina Reza's Tony Award-winning play *God of Carnage*.

**Julie M. Danis and Paul F. Donahue  
Leon and Joy Dreimann  
Sara F. Szold**

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Lorrayne and Steven Weiss**

*God of Carnage* Director's Society Sponsors

Commitments as of February 7, 2011

## A Conversation with Playwright Tanya Saracho



When Tanya Saracho was commissioned to adapt Anton Chekhov's *The Cherry Orchard* to a Latin American setting, she found herself grappling with how to stay true to the Russian masterpiece while honestly representing life on the border of contemporary Mexico, where her play was set. The result of that commission, *El Nogalar*—a play that is inspired by Chekhov but deeply grounded in the violence that currently dominates the US/Mexico border—marks the first production in a three-year collaboration between the Goodman and Teatro Vista, where Saracho is a resident playwright. In a recent conversation between Saracho and the Goodman's Director of New Play Development, Tanya Palmer, Saracho explains her initial attraction to Chekhov's work, and how she found a way to make his world her own.

**Tanya Palmer:** What inspired you to write *El Nogalar*?

**Tanya Saracho:** About 10 years ago, when I was in school, I felt like the most Latino playwright I came across was Chekhov. I was like, "I know this dude. I know these people. These women? They're my aunts. They're my cousins." Especially the women. I remember saying back then, "This guy's Latino! This is like pre-revolutionary Cuba, pre-revolutionary Chile, Argentina, Mexico." And also his characters' behavior—they're so emotional yet so passive-aggressive at the same time, and that's so Latino to me. Then when I co-founded Teatro Luna I had a thing called a brown sheet, which was our manifesto. It was a list of things we were going to do—none of which we ended up doing—and we wrote down that we were going to do an all-female *Taming of the Shrew* and a version of *The Cherry Orchard* set in pre-Castro Cuba. But then I started to doubt myself because I'm not a Chekhov scholar; I'm not a scholar at all.

Then, years later I was sitting around talking smack with Cecilie [Keenan] from Teatro Vista. I'm a resident playwright at Teatro Vista, along with Kristoffer Diaz, and they were asking both of us to think about adapting a classic to a Latin American setting. I said, "You know, I've always dreamed of adapting *The Cherry Orchard*." Then she showed up one day and said, "I want to apply for these grants. Let's commission you." This was Teatro Vista's first commission. So then, here we are! But the seed was planted back in school when Mr. Chekhov seemed Latino to me.

**TP:** Once you started delving into your adaptation of *The Cherry Orchard*, how were you able to ground your interpretation of the Russian classic in contemporary Mexico?

**TS:** I was scared of the Chekhov at first and was really loyal to the text. I wanted to translate it to this new setting, but I was being too literal. And I was ignoring this big thing that's happening now, which is the violence and crime and drug cartels in Mexico. So the first draft didn't have any of that, even though my first instinct every time I would sit down would be to add something about it, but I would slap it away, which is the wrong thing to do. I could feel it missing. I claimed that I was writing about Mexico in 2010, but if I didn't include what's been happening on the border, how could I claim that? Because I realized that is why I was writing this now—this violence is happening to people I know. My father had to move for two months for his security. My mom can't go to the doctor the same way she always did—she has to leave in the early hours when she thinks the *capos* are asleep. I mean, it has changed



LEFT: Charin Alvarez in *Our Lady of the Underpass* at Teatro Vista. Photo by Art Carrillo.

I hate going back home and being told that I'm not authentic. Yet here, I don't feel authentic either. We have a saying: *Ni de aqui, ni de alla*. Not from here, not from there.

their lives. It's scary right now, you know? And going back as an ex-pat, they don't want my opinion. I'm too far away. I can look at it with binoculars, but they have to deal with it every day. So, instead of sharing my opinion with my family, I wrote this play. It takes the temperature of what's happening on the border, on the Mexican side.

**TP:** One of the other big issues in this play, and in a lot of your plays, is class. What interests you about that dynamic between these different classes within the Mexican community?

**TS:** I look back now and pretty much everything I've written deals with class. I didn't think about it before—but now it makes so much sense and I'm embracing it. When I came to the United States and starting trying to be an artist, the representation of Mexicans here was so simple and two-dimensional. It's true

that the main Mexican population in the US is here because they need work; I get it. But it's more complex. Especially now that a lot of us have been here for so long—the markers of Latinidad are not what they used to be. They used to be religion and language—Catholicism and Spanish. I feel like we need to complicate that. And I became a little obsessed with class because I did grow up privileged in Mexico. So when I came here I wanted that experience counted too, because Mexico is a complex place. There's a lot more diversity—religiously, economically, culturally—than we see represented here. What I really want to do is add dimension to the image of Mexicans in general, and of Mexican women in particular.

**TP:** One of the characters in the play, Anita, is a Mexican-born girl who has lived in the States for many years and feels very torn about her identity. Does

her struggle represent some of your experience?

**TS:** Yes; I'm going to be working this out for a while. Because I hate going back home and being told that I'm not authentic. Yet here, I don't feel authentic either. We have a saying: *Ni de aqui, ni de alla*. Not from here, not from there. You're from nowhere, you know? It's so complicated because we've been here in the United States for generations. We go there, we come back. There's this hybrid nationality—and when you go to Mexico you can get fooled because it's very Americanized. But there's a national culture that you can't foment from here. I have all the Mexican channels I can buy, and I try to keep up with all the pop culture that I can. I read Mexican playwrights. I try, but I'm not there. I'm not living it day-to-day. So there is that kind of imposter thing, but I feel so Mexican. I am a Mexican citizen. I'm not an American citizen. But my accent has gotten fainter. I am American.

I'm going to be working that out for a long time, that hybridity, because hybridity means you're not pure. And purity is the desired thing. But then what is purity?

**TP:** But while Anita is struggling specifically with her national identity, all the characters are struggling with their relationship to their land. It seems like they're all asking, "Who does this land belong to? Who does the culture belong to?"

**TS:** Yes. And hopefully audiences will be able to see this through the way I play with language—the different usage of English, Spanish, Spanglish and Espanglés. Espanglés has a Spanish base and Spanglish has an English base. So Valeria speaks Espanglés because her base is Spanish, whereas Anita speaks Spanglish because her base is English. I'm using language as a way to note hybridity in this way.

**TP:** Since this was a commission from Teatro Vista, you were writing with specific members of their acting ensemble in mind. Did that impact the way that you were thinking about the characters or the story?

**TS:** For 10 years I wrote for my own ensemble—Teatro Luna. So it's something that I'm used to. But this year I've been writing for ensembles that are not my own, that I didn't put together. So that's new for me. But the good thing about Teatro Vista is that I've worked with a lot of them before—particularly the women.

Charin Alvarez is an actor who has been in almost all of my plays outside of Teatro Luna and even one in Teatro Luna. And she was the first person

I thought of for the role inspired by Chekhov's character Lyubov. I was starting to think about this play while we were doing the remount of my play *Our Lady of the Underpass* with Teatro Vista which Charin was in, and she was playing such a completely different character—a meek factory worker. I thought, “I really want to see Charin play a balls-out diva.” Then I thought of Sandra Delgado for the role of the oldest daughter, Valeria, because she has this very earthy, centered essence. Those two I've worked with so much, in all capacities. I've directed them, they've directed me. And then I initially thought of Christina Nieves for the role of the servant, Dunia, but when she auditioned for the part of Anita I really liked it. It is exciting to have the core group of women that I was writing for—dedicating these roles

to—in the play. That doesn't happen often because of actors' schedules. So I'm very happy with the cast. I've been on the stage with them, or like we say in Spanish, I've been on *las tablas* with them. So I'm excited to be able to give them this.

## HELPING EL NOGALAR GROW

Goodman Theatre thanks the following sponsors of Tanya Saracho's new play *El Nogalar*.

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## Battleground: Mexico

*El Nogalar* charts a Mexican family's experience as their way of life is threatened by encroaching drug cartels, violence, and economic upheaval. Although the Galvan family is fictitious, the drug war that the play depicts is all too real. While drug trafficking is not new to Mexico, the rapid decline of several Colombian cartels—which had controlled the trade for much of the twentieth century—in the 1990s gave rise to more powerful Mexican cartels. Since then, violence has escalated and cartel leaders compete for the best trafficking routes to the United States, as America's demand for drugs fuels much of Mexico's drug wars. Meanwhile, previously peaceful neighborhoods reel as kidnappings and shootings shatter daily life.

A prime example of a community that has undergone rapid changes is San Pedro Garza Garcia, a town that lies just southwest of the city of Monterrey. Until

the 1990s, it was an idyllic suburb that often went years without homicides. In 2001, San Pedro was blindsided when two residents were arrested after a shootout with the police—it was reported that the couple had \$7 million in cash hidden in suitcases in their home, all from drug sales. Residents hoped this was an isolated event, but it proved to be only the beginning of a deadly pattern. In 2006, the police chief was gunned down. Since then, five more police officers have been killed—and other officers, lured by the promise of financial reward, have quit the force and joined the cartel. Today, the town is largely controlled by the Sinaloa cartel—some of its henchmen have moved there and more of the town's residents have begun trafficking drugs. There is no end to the violence in sight, and real-life families that resemble the fictitious Galvans often must make difficult choices in order to preserve not only their lifestyles, but their very lives.



A special forces soldier guarding the US/Mexico border in Ciudad Juarez, Mexico, the center of drug-related violence and smuggling.

# THE 2011/12 SEASON IS **R**

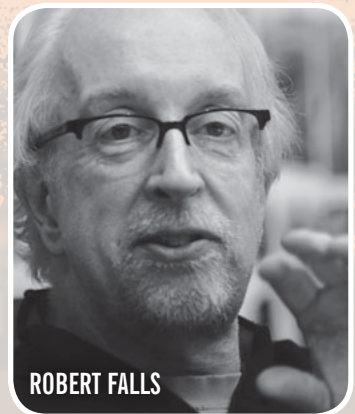
Creating much excitement, demand or discussion; character

“RED HOT” is the very definition of the Goodman’s 2011/12 Season. Featuring two brilliant Broadway hits (*Red* and *Race*); Tennessee Williams’ fiery *Camino Real*; Regina Taylor’s incandescent musical, *Crowns*; Danai Gurira’s ardent world premiere, *The Convert*—and more! It’s a sizzling combination of hits, classics and new works, from artists that set the theater world on fire.

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## IN THE ALBERT



ROBERT FALLS

## RED

BY JOHN LOGAN

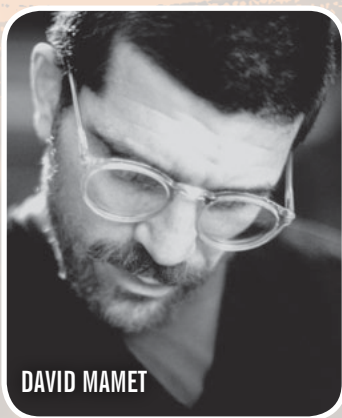
DIRECTED BY ROBERT FALLS

### SEPTEMBER 2011

Full-blooded and visceral, the Tony Award-winning *Red* takes you into the mind of abstract expressionist Mark Rothko, for whom paintings are “pulsating” life forces and art is intended to stop the heart. *Red* chronicles the tormented painter’s two-year struggle to complete a lucrative set of murals for Manhattan’s exclusive Four Seasons restaurant, and his fraught relationship with a seemingly naïve young assistant, who must choose between appeasing his mentor—and changing the course of art history. Set amid the swiftly changing cultural tide of the early 1960s, *Red* is a startling snapshot of a brilliant artist at the height of his fame, a play hailed as “intense and exciting” by *The New York Times*.

# RED HOT

(*adj.* red-hot):  
rized by intense enthusiasm or *passion*; very fresh or new.



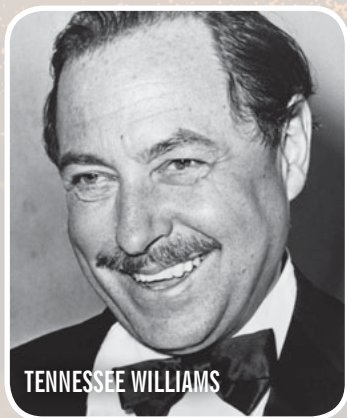
DAVID MAMET

## RACE

BY DAVID MAMET  
DIRECTED BY CHUCK SMITH

JANUARY 2012

This latest work by Pulitzer Prize winner David Mamet ruthlessly examines guilt and oppression, via a compelling crime mystery. Two high-profile lawyers—one black, one white—are called to defend a wealthy white client charged with the rape of an African American woman, but soon find themselves embroiled in a complex case where blatant prejudice is as disturbing as the evidence at hand. With characteristic bluntness, Mamet leaves nothing unsaid in this no-holds-barred suspense story which the *Chicago Tribune* declared “intellectually salacious.”



TENNESSEE WILLIAMS

## CAMINO REAL

BY TENNESSEE WILLIAMS  
DIRECTED BY CALIXTO BIEITO

MARCH 2012

Tennessee Williams’ hauntingly poetic allegory takes us to the mysterious *Camino Real*, a surreal netherworld populated by a colorful collection of lost souls anxious to escape but terrified of the unknown wasteland lurking beyond the city’s walls. When Kilroy, an American traveler and former boxer inadvertently lands in *Camino Real*, he sets off on a phantasmagoric venture through illusion and temptation in an attempt to flee its confines—and defy his grim destiny. Called “one of Williams’ most imaginative plays” by *The New York Times*, *Camino Real* is a sensual carnival of desire and desperation.



REGINA TAYLOR

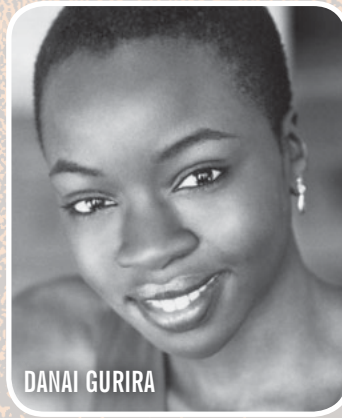
## CROWNS

ADAPTED AND DIRECTED  
BY REGINA TAYLOR

JUNE 2012

Regina Taylor’s gospel musical sensation returns to the Goodman, promising audiences a rollicking good time. When Brooklyn-born Yolanda relocates to the South after the death of her brother, she finds strength in the tales of the wise women who surround her—and the powerful rituals connected to their dazzling hats. Fusing the music of the South with rich storytelling and abundant “hattitude,” *Crowns* is a jubilant celebration of song, dance, cultural history—and glamorous headwear.

## IN THE OWEN



DANAI GURIRA

## THE CONVERT

BY DANAI GURIRA  
DIRECTED BY EMILY MANN

FEBRUARY 2012

Set amid the colonial scramble for southern Africa in 1895, *The Convert* tells the tale of Jekesai, a young girl who escapes a forced marriage arrangement with the help of a stalwart black African catechist, Chilford Ndlovu. Caught between her loyalties to her family and culture but indebted to this new Christian god, she becomes Chilford’s protégé; but when an anti-colonial uprising erupts she is forced to decide which side of the conflict she will choose—and where her heart truly belongs. *The Convert* explores the untold cultural and religious collisions caused by the British colonists in this section of southern Africa (now Zimbabwe) with wit and compassion, and the reverberating effects still felt in the region today.

**PLUS ONE MORE ALBERT AND TWO MORE OWEN THEATRE PLAYS STILL TO COME!**

# Theater for Everyone: Engaging the Community

BY JONATHAN ABARBANEL



The United States boasts hundreds of thousands of citizens who attended live theater for the first time at a Saturday morning kids' show at the old Goodman Theatre. I am one of them. Graying though I may be, I distinctly remember my Aunt Anne bustling my sister and me across the Monroe Street bridge after stopping at Mrs. Snyder's Candy Shop. That morning we saw *Peter Pumpkin Eater*, and it featured a pumpkin as big as a house. In fact, it was a house for several of the characters. I was four and I was hooked.

It didn't take much to "educate" me to the fact that live theater was something enchanting, special, and worthy of further pursuit. Mere exposure to the performance was enough, and it frequently

remains so—not only for children, but also for those adults who may have little live theater experience. The point is, once upon a time (to summon a phrase right out of *Peter Pumpkin Eater*) the children's show was the beginning and the end of what theaters called educational outreach.

Once upon a time; but not anymore. At least not at the Goodman. Today, the Goodman boasts a dedicated Education and Community Engagement Department. Its comprehensive programs—most of them free—are many, varied, and designed "for theater lovers of all ages," as its webpage proclaims. For the past four years, the Goodman's growing network of educational and community programs has been under the direction of the ebullient Willa J. Taylor who, along with academic and practical theater training, boasts credentials as a professional chef. She's what we need: a woman who can feed our souls and our stomachs!

You can go to the Goodman website ([GoodmanTheatre.org](http://GoodmanTheatre.org)) yourself and hit the "education" tab, which will deliver two main tabs to you: "programs" and "educational resources." Follow the "programs" tab and you'll find information

and updates on the Goodman's myriad educational events, or follow the "resources" tab to find materials that support the Goodman's seven major programs of education and engagement (although the website lists only six at present). According to Taylor, these seven programs fulfill a three-fold purpose.

"Our first purpose is to open up theater in general to people who may feel disenfranchised, or feel theater is too elitist, too expensive or simply non-relevant to them." The list of disengaged communities may be defined by age, ethnicity, economic class, or language barriers, among other possible factors.

The second purpose for the Education and Community Engagement Department is, said Taylor, "to get those who do see theater to understand it in terms of contemporary cultural relevance." Theater mirrors the society that creates it (and mirrors it closely, I might add in my capacity as a theater critic). We continue to value great classic plays, some over 2,000 years old, as long as they continue to speak to our contemporary understanding of the physical and meta-physical worlds.

The third purpose, as Taylor explains, is, "to develop new generations of theater audiences and theater professionals through exposure to performances and theater practices." In a way, that takes us right back to shows for kids because the oldest of all the Goodman's outreach programs is the Student Subscription Series, now 25 years old. It dates from shortly after the Goodman professional company and the Goodman School of Drama went their separate ways, and from the beginning of Robert Falls' tenure as artistic director. The famous Saturday morning matinees for young children moved with the Goodman



School of Drama to DePaul University (where they survive as the Chicago Playworks program). What Falls wanted to do was present the regular Goodman subscription repertory—let’s call it adult theater—to upper-level grade school and high school students.

There are other theaters that do the same thing, but frequently the students must pay for tickets, albeit at a substantially reduced rate. One of the beauties of the Goodman Student Subscription Series is that it’s free to participating schools and students, completely underwritten by generous sponsors and patrons. For the current 2010/2011 Season, the series invites students from 30 Chicago Public Schools (CPS) to attend weekday matinees scheduled just for them. Some students may see up to four productions during the school year, if the student’s school has been participating in the program for several years. The productions themselves are supplemented with exclusive teacher training workshops at the Goodman, post-show discussions with cast members, and in-class visits by Goodman Education and Community Engagement staff members. Also, participating schools receive scripts and classroom study guides for each show they attend. Study after study confirms that exposure to the creative arts enhances students’ abilities in math, science, and literacy. The Goodman program for CPS students creatively supplements reading, writing, critical thinking, and communication skills both inside and outside the classroom.

The Goodman’s newest community engagement program embraces the opposite end of the age spectrum. Dubbed “GeNarrations,” it provides senior citizens with a structure in which to tell, and eventually perform, their individual stories. GeNarrations began with a 2009 workshop at the Renaissance

Court of the Chicago Cultural Center and now is operated in conjunction with five senior centers in the city.

But note the name: it’s not “The Older Generation,” it’s “GeNarrations.” “The ultimate goal,” Taylor explains, “is to find adults who are willing to do intergenerational work. This all started because personally, I loved hearing the stories of my grandmother. So many kids today have no sense of context.” Exactly how GeNarrations will work and play out is to be announced; but rest assured that Taylor and the Goodman staff upon whom she draws are nurturing this concept with care.

The space limitations of this article prevent me from delving into a detailed discussion of all seven of the Goodman’s

OPPOSITE (top to bottom): High school girls and mentors from the Cindy Bandle Young Critics program. Willa J. Taylor, Director of Education and Community Engagement. Photo by Peter Wynn Thompson. BELOW: CPS students participating in the Student Subscription Series.

educational and community engagement programs, but another program particularly merits mention, and that’s Cindy Bandle Young Critics. Cindy Bandle, who died too young of cancer in 2005, was the Goodman’s clever and committed press director for 20 years. Every day of the week she dealt with people like me—theater critics and arts business writers—and she understood (as most of us in the field do) how very few training programs there are for theater journalists. Cindy Bandle Young Critics is just that—a joint venture between Goodman Theatre and the Association for Women Journalists (AWJ), that introduces 11th grade girls in Chicago and the suburbs to theater criticism and the world of professional writing. Participants are given press night tickets to every production in the Goodman’s

**“Our first purpose is to open up theater in general to people who may feel disenfranchised, or feel theater is too elitist, too expensive or simply non-relevant to them.”**

—Willa J. Taylor, on the role of the Education and Community Engagement Department at Goodman Theatre





season, as well as one-on-one mentoring from professional journalists in the AWJ. They write reviews and features on several Goodman shows, attend bi-monthly workshops on writing and other theater topics, and have the opportunity to interview directors, actors, and playwrights associated with Goodman productions. They also help prepare the Student Subscription Series study guides and contribute to various other pieces for publication. What these young women do with their experience is up to them, but they leave the program with a far deeper knowledge of both professional theater and journalism. You can read their stories online under the “programs” tab of the Goodman’s education page on the website (click the Cindy Bandle Young Critics link).

Each of the three programs detailed above—the Student Subscription Series,

GeNarrations, and Cindy Bandle Young Critics—fits one of the three purposes of Goodman’s Education and Community Engagement department. Still, we urge you to go online to explore and enjoy the full range of programs and resources: the study guides, the blog posts by staff and artists, the introductions to programs not detailed here. Hey, there’s even a glossary of theater terms that runs the gamut from acoustics to wings, with stops along the way for Freytag’s Pyramid of dramatic plot structure, put-in rehearsal, and the Scottish Play.

It’s all part and parcel of the Goodman Theatre Education and Community Engagement Department. As you can see, it’s a heck of a lot more than *Peter Pumpkin Eater*, and your participation and support are welcome.

## PUTTING PLAYS IN CONTEXT

Another free education and community engagement program is CONTEXT, a series of issue-based conversations that illuminate Goodman productions and act as catalysts for deeper exploration. For example, in conjunction with last season’s production of *High Holidays*—a coming-of-age bar mitzvah story—the Goodman and Spertus College held a pre-show panel on Jewish food. This season’s past CONTEXT programs included a panel discussion—in conjunction with Regina Taylor’s *The Trinity River Plays*—on the disparities in cancer treatment for women of color. Later in the season, there will be CONTEXT programs connected to the world-premiere productions of Tanya Saracho’s tale of familial and political conflict in contemporary Mexico, *El Nogalar*, and David Henry Hwang’s comedy of Chinese American cultural confusion, *Chinglish*.

TOP: Cindy Bandle Young Critics 2008/2009 and Goodman Artistic Associate Regina Taylor.

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# Where Are They Now?

Goodman internships are more than a summer gig; they're also a learning experience, a professional entry into the arts and a foundation for theater collaboration. Former Goodman interns turned theater professionals share their thoughts on the experience and where it has led them.

**KATE LIPUMA:** Artistic Intern, 1993

*Currently: Executive Director, Writers' Theatre*

**How did your Goodman internship prepare you for your current role(s) in theater?**

While I spent most of my years at the Goodman working in development, I will always be grateful for the time I spent as a member of the artistic team, working with Michael Maggio, Bob Falls, Steve Scott, Mary Zimmerman... truly a dream team. I got to participate in casting, dramaturgy, season planning, education programs and more—it was a very enriching experience.

**KRISTIN IDASZAK:** Dramaturgy Intern, 2007

*Currently: Associate Artistic Director, Collaboration, and Literary Manager, Caffeine Theatre*

**What surprised you during your internship at the Goodman?**

How many people in the administrative staff are artists in their own right—and very talented ones. Some of them run their own companies in the city, others have vibrant freelance careers. I met one of my dearest and closest friends and collaborators because she was working in the development office at the time.

**BRIAN SUTOW:** Casting Intern, 2007

*Currently: Co-Artistic Director, No Rules Theatre Company, Washington, DC, and Writer/Director, Open Dream Ensemble, Winston-Salem, North Carolina*

**What did you like best about the internship?**

Being around marvelous Chicago actors...they tend to be a group of people that are involved in their craft for all of the right reasons. You find grounded people who are doing this because they love their craft and they love telling good stories. I have a lot of respect for any artist who knows what really feeds their soul.



**RACHEL KRAFT:** Casting, Education and Marketing Intern, 1986 – 87

*Currently: Executive Director, Lookingglass Theatre Company*

**What is your favorite single memory from your internship?**

The first day of my internship my supervisor told me to go watch a matinee performance of *Sunday in the Park with George* directed by the late Michael Maggio, Goodman's then-associate artistic director. Talk about a day of bliss. I was affiliated with this incredible theater that created great art; I went home walking on air. Certainly that memory is enhanced by the fact that I later joined the staff, and that eventually Michael and I married.

**TIM SPEICHER:** Development Intern, 2007

*Currently: Marketing Manager, Victory Gardens Theater, and Artistic Director, The State Theatre of Chicago*

**Do you keep in touch with any of your intern class?**

During my internship, another intern, Lavina Jadhvani, and I were two of only three or four people in the office the day after Christmas. She bought lunch for me, and then gave me some great interview advice. I received a job offer three weeks after that conversation, and was happy to give her a good recommendation two years later that helped her get a job. We're still working together regularly today. I keep in touch with literally every one of my fellow interns. They've gone from being my office-mates to being my peers in the industry locally and nationally.

**JESSICA LIND:** Education Intern, 2009

*Currently: Education Assistant, Lookingglass Theatre Company, and Communications Director, Two Birds Casting*

**What advice do you have for future theater interns in Chicago?**

You have to know that it's a lot of hard work. You will be pushed in ways that you never thought possible. But try to learn something new every day, don't be afraid to ask questions or take initiative, and make sure you get what you want out of the internship. Everyone in the theater industry was once an intern somewhere.



TOP: Summer 2010 and Fall 2010 interns William Landon, Elizabeth Mork and Jacob Watson enjoy the view from the Goodman patio. LEFT: Fall 2009 intern Jake Cohen (center) leads a discussion with actors during a teacher workshop.

## Goodman Theatre Honors Mayor and Mrs. Richard M. Daley

On Monday, November 22, Goodman Trustees, artists, staffers and audience members gathered in the Albert Theatre to honor Mayor and Mrs. Richard M. Daley for their long-standing support of the theater—naming them Honorary Life Trustees—and to re-inaugurate the building in honor of its 10th anniversary. The spirited ceremony featured a reading of playwright August Wilson’s original address from the theater’s 2000 inauguration, performed by a star-studded lineup of Goodman Artistic Associates and frequent collaborators: Brian Dennehy, Henry Godinez, Mary Beth Fisher, Ernest Perry Jr., Steve Pickering, and Regina Taylor. To cap off the afternoon, Ebenezer Scrooge flew in from the rafters, and presented Mayor and Mrs. Daley with a complimentary walk-on role in *A Christmas Carol* for any member of their family. The Goodman thanks Mayor and Mrs. Daley for their unwavering support throughout the years!

RIGHT: **1** (Front) Mayor Richard M. Daley and Mrs. Maggie Daley with (back l to r) Life Trustee and Past Vice Chairman Peter C.B. Bynoe, Chairman Patricia Cox, Vice Chairman Richard A. Weisberg, Life Trustee and Honorary President Lewis Manilow and Life Trustee and Past Chairman Sondra A. Healy. Both Mayor and Mrs. Daley were named Honorary Life Trustees of the Goodman. **2** Mayor and Mrs. Daley received a surprise visit from Ebenezer Scrooge, who presented the honorees with a one-time invitation to appear on stage in Goodman Theatre’s production of *A Christmas Carol*. **3** Mayor Richard M. Daley addresses Goodman family and friends at a special re-dedication of Goodman Theatre on the occasion of its Decade on Dearborn 10th anniversary as anchor of Chicago’s Theatre District. **4** (l to r) Acclaimed Goodman artists Regina Taylor, Steve Pickering, Ernest Perry Jr., Henry Godinez, Mary Beth Fisher and Brian Dennehy recreated the address the late August Wilson delivered at the Goodman’s 2000 inauguration. Photos by Eric Y. Exit.



## The Trinity River Plays Opening Night

RIGHT: **1** With Regina Taylor (center), Women’s Board Consortium Sponsors Sheree Franklin-Hill, Liz Thompson, Pauline Montgomery and September Gray. **2** Executive Director Roche Schulfer, Chairman Patricia Cox, *The Trinity River Plays* Playwright and Artistic Associate Regina Taylor, Laverne McCartney-Knighton (Target) and *The Trinity River Plays* Director Ethan McSweeney. **3** With Regina Taylor and Ethan McSweeney, *The Trinity River Plays* Sponsors Roger and Julie Baskes, Patricia Cox, Robert and Charlene Shaw, Albert I. Goodman, Beatrice Hall, September Gray, Sheree Franklin-Hill, Randy and Lisa White, Maria Goodman and Alice Rapoport. **4** Peter C.B. Bynoe presenting fellow Goodman Life Trustee Maria Bechily with the August Wilson Award for her dedication to advancing diversity at the Goodman. **5** Attallah Shabazz, Regina Taylor, Goodman Trustee Les Coney and Juanita Jordan.

*The Trinity River Plays* Sponsors not pictured: Joe and Palma Calabrese, Ely and Elizabeth Campbell, Joan and Bob Clifford, James and Kathleen Cowie, Julie M. Danis and Paul F. Donahue, Shawn Donnelley and Christopher M. Kelly, Leon and Joy Dreimann, Roger and Chaz Ebert, Andrew “Flip” Filipowski and Melissa Oliver, Rebecca Ford and Don Terry, Ruth Ann Gillis and Michael McGuinnis, Brett J. Hart and Dontrey Britt-Hart, Sondra and Denis Healy/Turtle Wax, Inc., Andrew and Cindy Kalnow, Eva and Michael Losacco, Nancy Lauter McDougal and Alfred L. McDougal, M. Ann O’Brien, Michael and Kay O’Halloran, Merle Reskin, Linda Johnson Rice, Neil Ross and Lynn Hauser, Alice and John J. Sabl, Beth and Alan Singer, Orli and Bill Staley, Sara F. Szold, Richard and Sheryl Weisberg and Neal Zucker.



# Rebecca Gilman Announced as Newest Artistic Collective Member

Celebrated playwright and longtime Goodman collaborator Rebecca Gilman is the latest distinguished artist to be named a member of the Goodman's Artistic Collective, the diverse group of outstanding artists—Brian Dennehy, Robert Falls, Henry Godinez, Steve Scott, Chuck Smith, Regina Taylor, and Mary Zimmerman—who make the Goodman their artistic home.

Gilman, whose work “reaches the heart and the head with equal force” (*Time*) began her association with the Goodman in 1999, with the world premiere of *Spinning Into Butter*, which has since been produced by theaters nationally and abroad. Gilman's other Goodman world premieres include *Boy Gets Girl*, *Blue Surge*, *Dollhouse*, and last season's *A True History of the Johnstown Flood*, which was named one of the 10 best productions of 2010 by *Time* magazine. Rebecca's other works include *The Crowd You're In With* (produced at the Goodman in 2009), *The Heart is a Lonely Hunter*, and *The Glory of Living*, which was a 2002 Pulitzer Prize finalist. Among her many awards, Gilman has won three Joseph Jefferson Awards for

Outstanding New Work, a Guggenheim Fellowship, the London Evening Standard Award for Most Promising Playwright, and the Prince Prize. In addition to her active writing career, Rebecca is an associate professor for playwriting and screenwriting at Northwestern University, in the Writing for the Screen and Stage MFA program.

“I am so fortunate for the relationship I have with the Goodman,” Gilman said. “The support and resources that the theater offers are unparalleled to anything else I have experienced in my career. To join Bob Falls and the other artists of the Collective is a true honor.”



Photo by Liz Lauren.

## Celebrating Diversity

On November 19, 2010, over 150 guests gathered at Petterino's to celebrate the Goodman's long-standing commitment to diverse works, artists, and audiences. The inaugural round of August Wilson Awards were given out to five outstanding recipients who have paved the way for inclusion at the theater: María C. Bechily, Life Trustee; Peter C.B. Bynoe (Loop Capital), Life Trustee; Lester N. Coney (Mesirow Financial), Past Chairman; The Joyce Foundation; and JP Morgan Chase & Co.

In addition, guests viewed a brief DVD featuring Goodman productions and artists over the years that highlighted our dedication to diversity and our Education and Community Engagement programs. The room was buzzing with goodwill and excitement as the breakfast came to a close.

On January 26, 2011, more than 250 guests gathered at Petterino's for an exciting pre-show reception before viewing a performance of Regina Taylor's world-premiere production *The Trinity River Plays*. Guests networked and heard from members of the Goodman Theatre Board of Trustees, Women's Board, and Scenemakers Council about the importance of the Goodman's commitment to diversity and Education and Community Engagement programs.

RIGHT (top to bottom): Past Chairman Lester N. Coney and Life Trustee Peter C.B. Bynoe were awarded Goodman Theatre August Wilson Awards to honor their commitment to increasing diversity at the Goodman. Executive Director Roche Schuller and Artistic Associate Regina Taylor with Scott Swanson and Stacey Reineking Sather from Charter One, a Diversity Initiative Sponsor.



### GOODMAN THEATRE SALUTES THE JOYCE FOUNDATION

Goodman Theatre has been committed to making cultural diversity a part of its institutional fabric since 1978. Central to its success in this endeavor is its long-standing relationship with The Joyce Foundation, a foundation dedicated to encouraging cultural organizations to serve and represent Chicago's diverse populations. With the Foundation's stalwart support, individuals of color have been featured in one third of all Goodman productions over the last two decades and make up 17 percent of audiences, 17 percent of the Board of Trustees and 22 percent of resident staff. Goodman Theatre proudly recognizes The Joyce Foundation's commitment to the Great Lakes region and to promoting a healthy, vibrant society. For more information, please visit [JoyceFdn.org](http://JoyceFdn.org).

**TheJoyceFoundation**



# Goodman Theatre Gala Featuring Matthew Morrison

**SAVE THE DATE | MAY 21, 2011**

GOODMAN THEATRE/THE FAIRMONT CHICAGO

Join us as our Decade on Dearborn culminates with the Goodman Gala, a sure to be sold-out event honoring the Goodman's Past Chairmen.

The evening will begin at Goodman Theatre, where guests will be treated to cocktails and hors d'oeuvres, followed by a special musical performance by *Glee* star Matthew Morrison on the Albert Stage. The celebration continues with dinner and dancing at the Fairmont Chicago. Funds raised from the evening will support Goodman's Education and Community Engagement programs.

**Tickets start at \$500. Tables start at \$10,000.**

**To purchase tickets or for more information contact Katie Frient at [KatieFrient@GoodmanTheatre.org](mailto:KatieFrient@GoodmanTheatre.org) or 312.443.3811 ext. 586.**



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Joan and Robert Clifford  
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## TRATTORIA NO.10 WELCOMES EXECUTIVE CHEF LAURA PIPER

Chef Laura Piper is pleased to join Trattoria No.10 as the new executive chef. Chef Piper comes to Trattoria No.10 from her most recent position as corporate chef for Francesca's Restaurants in the Chicago area, and holds degrees in both liberal arts and culinary arts with an AAS from the Kendall College School of Culinary Arts. Chef Piper has previously served as the executive chef in a number of Chicago's most prestigious restaurants, including Gibson's Bar & Steakhouse and Hugo's Frog Bar & Fish House.

A native Chicagoan, Chef Piper developed an interest in food during her childhood spent helping out on her grandfather's farm, using farm-fresh ingredients in her grandmother's kitchen. Today, she continues to explore her avid interest in sustainable products and environmentalism. Chef Piper will be putting on a series of Farmer Dinners on Monday nights throughout the year featuring products from a different local farm at each dinner. To sample Chef Piper's extraordinary cuisine, visit Trattoria No. 10 at 10 North Dearborn Street. [TrattoriaTen.com](http://TrattoriaTen.com)



## CENTER STAGE

Goodman Subscriber and Spotlight Society member Barbara Joabson shares why she supports Goodman Theatre.

**How long have you been a Subscriber?**  
Thirty years.

**What was your favorite Goodman production?**  
Tennessee Williams' *The Night of the Iguana* with William Petersen.

**Have you been involved with theater yourself as an actor, dancer, singer, or on the technical side?**  
Recently, I've been directing and writing docudramas. Also, I've been in seven productions at Lyric Opera of Chicago since I retired in 1997. Goodman's casting director Adam Belcuore actually started my life as a performer; he cast me in a very small part as the Hiccup Lady in *Listening to Life* at Northwest Memorial Hospital, and I've been doing it ever since.

**Why is theater so important in your life?**  
It's always given me the opportunity to step outside of myself, either as someone who participates in theater as an audience member or as a player on the stage.

**Do you support other arts and cultural organizations in Chicago?**  
I support Lyric Opera of Chicago, Lookingglass Theatre Company, and Steppenwolf Theatre Company.

**Why are you a Goodman Theatre Spotlight Society member?**  
The Goodman has given me so much support and entertainment over the years and brought a great amount of richness into my life. It's very important for me to give something back in the best way I can—it's my way of saying "thank you" to the Goodman for all it's meant to me.

*The Goodman's Spotlight Society members are dedicated supporters who have designated a special gift to benefit the Goodman through their estate plans. If you have any questions about the Spotlight Society, please contact Kim Swinton on our Goodman team at 312.443.3811 ext. 575 or [KimSwinton@GoodmanTheatre.org](mailto:KimSwinton@GoodmanTheatre.org).*

TOP: Barbara Joabson, Goodman Associate Producer Steve Scott, and Henry McAlevy.

## GOD OF CARNAGE

In the Albert  
MARCH/APRIL 2011

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
						PREVIEWS 8:00pm	3/5
2:00pm 7:30pm	3/6	3/7	3/8	3/9 7:30pm	3/10 7:30pm	3/11 8:00pm	3/12 8:00pm
2:00pm 7:30pm	3/13	3/14 OPENING 7:00pm	3/15	3/16 7:30pm	3/17 2:00pm 7:30pm	3/18 8:00pm	3/19 8:00pm
2:00pm 7:30pm	3/20	3/21	3/22	3/23 7:30pm	3/24 2:00pm 7:30pm	3/25 8:00pm	3/26 2:00pm 8:00pm
2:00pm 7:30pm	3/27	3/28	3/29 7:30pm	3/30 7:30pm	3/31 2:00pm 7:30pm	4/1 8:00pm	4/2 2:00pm 8:00pm
2:00pm	4/3	4/4	4/5	4/6 7:30pm	4/7 7:30pm	4/8 8:00pm	4/9 2:00pm 8:00pm
2:00pm 7:30pm	4/10						

## EL NOGALAR

In the Owen  
MARCH/APRIL 2011

	Sun	Mon	Tue	Wed	Thu	Fri	Sat
						PREVIEWS 8:00pm	3/26
2:00pm 7:30pm	3/27	3/28	3/29	3/30 7:30pm	3/31 7:30pm	4/1 8:00pm	4/2 8:00pm
2:00pm 7:30pm	4/3	4/4 OPENING 7:00pm	4/5	4/6 7:30pm	4/7 7:30pm	4/8 8:00pm	4/9 2:00pm 8:00pm
2:00pm	4/10	4/11	4/12 7:30pm	4/13 7:30pm	4/14 7:30pm	4/15 8:00pm	4/16 2:00pm 8:00pm
2:00pm	4/17	4/18	4/19 7:30pm	4/20 7:30pm	4/21 7:30pm	4/22 8:00pm	4/23 2:00pm 8:00pm
2:00pm 7:30pm	4/24						

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