NOW ON STAGE:
THE TURN OF THE SCREW

WRITERS’ THEATRE
THE BRIEF CHRONICLE
ISSUE NINETEEN NOVEMBER 2007

04
A conversation with playwright Jeffrey Hatcher, about The Turn of the Screw.

16
Cast of Crime and Punishment share personal insights on their New York debut.

29
Give the Gift of Theatre with Writers’ Theatre gift baskets!

$2.00
Dear Friends:

The adaptation of great literary works for the stage has played a vital role for Writers' Theatre since the day we opened our doors and remains just as vital a part of our mission today. However, a straightforward transcription of the source material seems counterintuitive to the nature of adaptation. After all, why not just read the book?

It is in this spirit that Jeffrey Hatcher was able to take Henry James’s novel and brilliantly adapt it with dramatic flair and complete originality. By further playing on the ambiguities within the novel and reducing the setting to a sparse and esoteric space with a cast of just two, Hatcher embraces the imagination of his artists and, of equal if not greater importance, the imagination of the audience.

The two actors who will be joining us for this piece are the esteemed treasures Kymberly Mellen and LaShawn Banks, both of whom have become thriving members of the Writers’ Theatre family. Heading up this expedition into the recesses of the soul is a newcomer to Writers’ Theatre, director Jessica Thebus. Writers’ Theatre has long searched for the right project for Jessica and we hope this will be the beginning of many future collaborations. Jessica embraces the magic of theatre and couples her excellent skill with nurture and unerringly good taste — a rare and precious combination!

It is, as always, a great privilege to perform for you. Thank you for inviting us into your cultural life. We look forward to being a part of it for many years to come.

Yours Sincerely,

Michael

Kate
Part ghost story and part psychological thriller, this classic tale concerns an unsuspecting governess hired by a wealthy recluse to look after his orphaned niece and nephew — two seemingly innocent children who soon reveal terrifying secrets. Henry James’s spine-tingling novel brilliantly adapted for just two actors is ideally suited for the intimacy of the bookstore and guaranteed to keep you on the edge of your seat.

THE CAST
LaShawn Banks
Kymberly Mellen

SCENIC DESIGN
Jack Magaw

COSTUME DESIGN
Rachel Anne Healy

LIGHTING DESIGN
J.R. Lederle

SOUND DESIGN
Andre Pluess

PROPERTIES DESIGN
Meredith Miller

DRAMATURGY
Peter Davis

STAGE MANAGEMENT
Rose Marie Packer

“"A man, a woman, a forbidden fruit; the loss of innocence, the discovery of something altogether...not.”

–THE TURN OF THE SCREW
Henry James’s novella *The Turn of the Screw* met with much controversy and shock when it was first released. Consider this anonymous review from *The Independent*, printed January 5, 1899. While it appears to be a scathing assessment of the author’s audacity, more than a century later, it strangely speaks to the strengths of his style better than any inflated praise ever could.

**Most Hopelessly Evil Story**

*The Turn of the Screw* is the most hopelessly evil story we have ever read in any literature, ancient or modern. How Mr. James could, or how any man or woman could, choose to make such a study of infernal human debauchery, for it is nothing else, is unaccountable. It is the story of two orphan children, mere infants, whose guardian leaves them in a lonely English country house. The little boy and little girl, at the toddling period of life, when they are but helpless babes, fall under the influence of a governess and her lover who poison the very core of their conscience and character and defile their souls in a way and by means darkly and subtly hinted rather than portrayed by Mr. James. The study, while it exhibits Mr. James’s genius in a powerful light, affects the reader with a disgust that is not to be expressed. The feeling after perusal of the horrible story is one that has been assisting in an outrage upon the holiest and sweetest fountain of human innocence, and helping to debauch – at least by helplessly standing by — the pure and trusting nature of children. Human imagination can go no further into infamy, literary art could not be used with more refined subtlety of human refinement.
Where is the rest of this story?

Only Members and Subscribers have access to the full *Brief Chronicle* in advance of the show. To become a member, click here.
Jeffrey Hatcher is one of America’s most prolific playwrights. His adaptation of The Turn of the Screw seems as if it were custom made for the signature bookstore space of Writers’ Theatre. However, the play has enjoyed popular regional success since he first brought it to the stage in 1997. Artistic Associate Jimmy McDermott recently interviewed Jeffrey Hatcher about the trials of interpreting one art form into another.

Jimmy McDermott: What was the first Henry James story that you ever encountered? What was your response to it?

Jeffrey Hatcher: I think the first story I encountered was actually *The Golden Bowl* when it was on *Masterpiece Theater* in the 1970s as one of those six-part adaptations. They retained tons of the narration — done by Cyril Cusack who made it purr and sting in equal measure. The narration was vital. James without the narrative voice is like the seashore without the sea. It becomes all plot, and the plots — though nicely done — reduce the stories to melodrama or parlor plays. The first one I read was probably *The American*, then *The Turn of the Screw* and *Washington Square*, working myself slowly back up to *The Golden Bowl* again, this time the thing itself.

**JM:** In addition to James, your stage adaptations include novels or stories from Poe, Melville, Shaw and Mitch Albom (with whom you co-adapted *Tuesdays with Morrie*), just to name a few. Do certain of these authors translate more readily to the stage and if so, how?

**JH:** Novelists or nonfiction writers who focus on strong plots are always best, and it’s best if the plots aren’t too complicated. Many great books have wildly discursive narratives with sub-plots and detours and paths that lead off into the woods. Plays require a more streamlined quality. The most complicated plays I know — murder mysteries, French farces — are simpler than a John Grisham thriller. One of the reasons I adapted Melville’s *Pierre* was because he was basically writing a 19th century version of a 16th century revenge drama, only he was
doing it in dense prose, not dialogue. But, strip away the verbiage and you have Melville’s nice, clean, nasty plot with which to play. Adapting Poe is tricky because — while we remember his plots — they’re very simple. They don’t occupy a lot of stage time. If you try to write a full length version of *The Tell-Tale Heart* or *The Black Cat*, you’ll find yourself treading water or padding the material. Those stories were designed for brevity and quick absorption. To elongate the material would be to distort it. That’s why *Murder by Poe* takes us through a series of Poe tales of terror, rather than spending 90 minutes with just one story. Henry James wrote many great novels but you would need many hours of stage time to wrestle them to the ground, and, even then, the plots might not withstand the running time. It’s no coincidence that three of his shorter novellas — *The Turn of the Screw*, *Washington Square* and *The Aspern Papers* — are the most adapted ones. James had already boiled them down to their essentials. They didn’t need a line more of prose and they have great plots. They scream to be adapted in ways that — for all its brilliance on the page — *Portrait of a Lady* does not.

*The Turn of the Screw*: ARTISTIC CONVERSATION

**JM:** You adapted your play *Compleat Female Stage Beauty* into the 2004 film *Stage Beauty*. How do you approach adapting your own work as opposed to another’s?

**JH:** It’s tempting to say it’s easier, but it’s not. It’s harder when it comes to cutting or dramatically re-thinking scenes or characters you have created and come to like/love; a more objective eye would be more (properly) brutal. Having said that, the great advantage is close understanding of the material and, if you screw up, the only person you’ll have to apologize to is yourself.
Where is the rest of this story?

Only Members and Subscribers have access to the full Brief Chronicle in advance of the show. To become a member, click here.
From Homer to contemporary television shows such as *Most Haunted*, people have held a long-standing fascination with ghosts that often defies both fact and reason. Inherently, ghosts are things to be believed, things that are beyond such mundane analyses as scientific study or demonstrable experimentation — though many self-described paranormal researchers claim such validation. Ultimately, you either believe in ghosts or you don’t. And apparently there are a lot of people who believe. A CBS News poll conducted in 2005 found that 48% of Americans believe in ghosts. Almost a quarter actually claimed to have seen one.

One of the earliest ghostly references is found in the *Iliad*. Achilles’s vision of his recently deceased friend, Patroclus, warns him of his own impending death at Troy and establishes the ghost as a portent of evil that is repeated throughout western literature over the next 2,700 years. Similarly, Roman ghosts appear as essential harbingers of things awry in both the comedies of Plautus and the tragedies of Seneca. In direct emulation of Seneca’s work,

We asked our fabulous cast of *The Turn of the Screw* if they had any frightening stories from their childhoods to share. Here are their chilling tales.

In the fourth grade, I was assigned a project in which I had to take pictures of the architecture all around the city of Buffalo, New York — my home town. Strangely enough, Buffalo is a city with an amazingly rich history and quite a few lovely buildings, so such a project was very exciting for a fourth grader like me. In addition to buildings and houses in various neighborhoods, I also chose to take pictures of monuments in the city’s largest cemetery, Forest Lawn. Great idea, right? So I get in there with my 110 camera (it was 1986) and take some fabulous shots of beautifully crafted mausoleums and obelisks and such. I go to leave and I can’t find the way out. I walked in circles around that graveyard for what seemed like hours, scared to death that I was never going to get out. It’s amazing what tricks your mind will play in times like that. Eventually I happened upon a very nice, elderly groundskeeper who led me to the front gates. I haven’t been in a graveyard since.

– Lashawn Banks
Where is the rest of this story?

Only Members and Subscribers have access to the full *Brief Chronicle* in advance of the show. To become a member, [click here](#).
MULTIPLE PERSONALITIES

In Jeffrey Hatcher’s adaptation of The Turn of the Screw, LaShawn Banks plays several roles including a bachelor in the prime of his life, a middle-aged female housekeeper and a ten-year-old boy. In his solo performance of A Christmas Carol, now in its 12th year, Artistic Director Michael Halberstam voices virtually all of Dickensian London. Artistic Associate Jimmy McDermott interviews both of these men about the multiple characters in their work: past, present and yet to come.

“IT’S ALL A MATTER OF GETTING INSIDE THE CHARACTERS’ HEADS...”

Jimmy McDermott: Have you played multiple roles in the same production before?

LaShawn Banks: Yes. I did a production of The Colored Museum by George C. Wolfe in which I played a fashion model, a Black Panther, a TV host and a drag queen. Most recently, in About Face’s production of Execution of Justice, I played Harvey Milk’s assistant, a doctor and... a drag queen.

Michael Halberstam: In my early days of Chicago theatre I performed in Animal Farm at the Bailiwick Repertory Theatre where I played a young boy, a chicken and a pig. Because I am of diminutive stature, I tend to be cast in character roles. Over time, this has given me the opportunity to play old men, young men, clowns, savages, lawyers, knights and, as previously mentioned, farm animals.

JM: What is the difference of convention of playing multiple roles between The Turn of the Screw and A Christmas Carol and the productions you mentioned?
Where is the rest of this story?

Only Members and Subscribers have access to the full *Brief Chronicle* in advance of the show. To become a member, click here.
Jessica Thebus was introduced to theatre earlier than most. By the age of six she recalls seeing her mother, celebrated Chicago-actress Mary Anne Thebus, on stage as Elizabeth Proctor in *The Crucible*. “Either that,” she reconsiders, “or I was watching her in *The House of Bernarda Alba*. I remember going backstage and my mom taking great pains to explain to me that it was all pretend, but I don’t think I was confused about that. And I remember running in the empty rows of theater seats, like my little daughter does now.”

Choosing to remain in the family business, Jessica has since built a national and international career in the theatre. She is an Associate Artist at Steppenwolf Theatre Company where she has directed *Sonia Flew, Intimate Apparel, Lady Madeline, Whispering City, The Water Engine* and *A Tale of Two Cities*. Her recent production of *When the Messenger is Hot* for Steppenwolf appeared this past fall in New York City at 59E59 just prior to the Writers’ Theatre Big Apple debut with *Crime and Punishment*, directed by Michael Halberstam. Jessica also directed the award-winning productions of *Pulp* and *Winesburg, Ohio* for About Face Theatre where she is an Artistic Associate, a position she also holds with The Corn Exchange Theatre Company in Dublin, Ireland. She has toured internationally in a pageant with Bread and Puppet Theater which she identifies as “the single best theater experience of my life,” adding, “I grew up overseas so I’ve always felt strongly about multi-cultural and multi-national experience.”

Her extensive work as a teacher has taken her to The University of Chicago, DePaul University, Columbia College, The University of Illinois and Northwestern University where she holds a doctorate in Performance Studies and now serves on the Directing Program faculty. She finds teaching particularly inspiring and helpful to her work in the field. “It is really, really a magical place, a theater classroom,” she states. “It also gives you a repeated chance to ask WHY and HOW to do your work, and that is valuable.”

Up next for Jessica is a new play called *Welcome Home Jenny Sutter* at the Oregon Shakespeare Festival and then Sarah Ruhl’s *Dead Man’s Cell Phone* at Steppenwolf. When we asked this most prolific artist which play she has always wanted to direct, she quickly replied, “*The Lion in Winter*. Seriously.”
From Page to Stage Returns!
Writers’ Theatre will once again partner with ten North Shore libraries to present the third annual From Page to Stage (FPTS) Program. Beginning with a kick-off event on January 10, 2008, and continuing weekly on Thursdays.

FPTS events are offered to you FREE OF CHARGE by the participating organizations in order to enhance your appreciation and understanding of The Turn of the Screw. Please join us for the exciting events and activities to come! Here are some of the highlights:

JANUARY 10, 2008, 7 P.M.
From Page to Stage Kick-off Event
Glencoe Public Library @ Writers’ Theatre,
325 Tudor Court, Glencoe
Join Writers’ Theatre Artistic Director Michael Halberstam and designers from The Turn of the Screw to find out what it takes to bring a play to life in the confines of the bookstore venue, the key to Writers’ Theatre success over the past 16 years.

JANUARY 17, 2008, 7 P.M.
Britten’s Turn
Winnetka Public Library
768 Oak Street, Winnetka
Join opera scholars and fans for a discussion that delves into the inner-workings of the Benjamin Britten’s chilling chamber opera version of The Turn of the Screw as performed in 2005 by Chicago Opera Theater. Find out how it compares to the originally Henry James’s novel and Jeffrey Hatcher’s stage adaptation.

JANUARY 24, 2008, 7 P.M.
The Psychology of a Thriller
Northbrook Public Library
1201 Cedar Lane, Northbrook
The psychology behind The Turn of the Screw will be front and center as North Shore scholars are brought in to look at the issues of Victorian repression, ghosts and apparitions and James’s ability to say too much while saying nothing at all, leaving it to the audiences’ imaginations.

JANUARY 31, 2008, 7 P.M.
The Next Time
Evanston Public Library
1703 Orrington Avenue, Evanston
Henry James wanted to be known as a playwright as much as he wanted to be known as a novelist, but his plays were, at best, booted off the stage. Author and Northwestern University Professor Brian Bouldrey will lead a discussion to address the irony revealed after James’s death: the number of successful plays, interpretations and operas staged from his tale The Turn of the Screw, a horror story about children.

FEBRUARY 7, 2008, 7 P.M.
CSI: Bly Manor
Deerfield Public Library
920 Waukegan Road, Deerfield
Mystery writer Linda Mickey will look at The Turn of the Screw from the perspective of a detective in order to uncover the truth and reveal the horror on the grounds of this haunted estate, the setting for James’s The Turn of the Screw.

FEBRUARY 14, 2008, 7 P.M.
The Heart of Storytelling
Glenview Public Library
1930 Glenview Road, Glenview
On Valentine’s Day, nothing will get your heart pumping faster than a good story. Come together to hear how a story is created and wrap things up with a heart-warming tale.

FEBRUARY 21, 2008, 7 P.M.
In Conversation
Highland Park Public Library
494 Laurel Avenue, Highland Park
Jeffrey Hatcher, playwright, and Michael Halberstam, Writers’ Theatre Artistic Director, speak about literary adaptation, and bringing The Turn of the Screw to life on the stage. Reservations required. Call 847-432-1573 ext. 124.

FEBRUARY 28, 2008, 7 P.M.
On the Big Screen
Lake Bluff Public Library
123 Scranton Avenue, Lake Bluff
Join other Henry James fans for the 2004 movie version of this thriller starring Colin Firth, which will be shown in the Spruth Room at Lake Bluff Public Library, in partnership with Lake Forest Library. Make a day of your Lake Bluff excursion and take part in the book discussion at 1 p.m., prior to the movie showing.

MARCH 6, 2008, 7 P.M.
From the Directors’ Chairs
Wilmette Public Library
1242 Wilmette Avenue, Wilmette
Back from his recent directorial work on Crime and Punishment, Writers’ Theatre Artistic Director Michael Halberstam joins The Turn of the Screw Director Jessica Thebus for an intense dialogue and behind-the-scenes look at the unique process of bringing a mystery to the stage.

Please visit www.writerstheatre.org or www.frompagetostage.org or contact the Box Office at 847-242-6000 for more program announcements!
The From Page to Stage Program is sponsored by Melvin & Randy Berlin.
During the first week of rehearsal, we asked the cast and director of Crime and Punishment to share some of their initial thoughts about this exciting reunion and reinvention of a piece of literature that has become a signature production of Writers’ Theatre. What follows are the personal insights, hopes and fears and some exciting challenges that lay ahead.

PHOTO: SCOTT PARKINSON & SUSAN BENNETT
In undertaking a new production of this wonderful story, I feel fortunate to have another go at the character(s) and, to some extent, the interpretation. At this remove of four year’s time from our original production I feel I’ve grown as an actor. Who hasn’t looked back at some past experience and wished he’d known then what he knows now? A unique opportunity now exists to see if I can apply recent insights to a familiar text. My understanding and appreciation of the novel has grown with each reading. My admiration for the economy, precision and art of the adaptation has grown as the story’s complexity and depth has resonated in my consciousness for these past years. My hope is that we can build upon the strong foundation of the 2003 production without losing what made that first run successful. I think it’s possible that this production may be a little less cerebral and a little more visceral. The emotions evoked by the stories and the characters’ lives become, with the passage of time, a part of the true emotional make-up of the actors playing them.

– JOHN JUDD, PORFIRY PETROVICH

As we now return to this piece and prepare to share the play with the audiences of New York, we realize that the world into which we bring our play is significantly different and that we all have come back to the table as wiser artists. What made sense in 2003 no longer makes sense. Instead, we stand on the threshold of a new spectrum of choices, inspired by the passage of time and the collective accumulation of our experiences.

However, one of the great enduring foundations of Dostoevsky’s novel is its ability to survive the passage of time and find new depth and meaning in later ages. It is a further testament to this adaptation that it too seems even deeper, richer and more complex than it did when we first approached it.

– MICHAEL HALBERSTAM, DIRECTOR

Taking our cues from the completely new design elements of this production and the changes and growth we have all experienced in the past four years, our current discussions are embracing the ambiguities and contradictions within the text and the characters in a way that is very interesting. For me, my character Raskolnikov is emerging as someone that feels less like a puzzle to solve than a person to reveal in all his frightening contradictions — someone who is both profoundly empathetic and inhumanly cruel... sometimes within the same breath. The work that I was fortunate enough to do on The Cost of Utopia, the Tom Stoppard trilogy about Russian intellectuals in the time of Dostoevsky, has also informed this work for me in new and revealing ways, placing Raskolnikov’s ideology within a firmly historical and political context that feels very immediate and understandable. It’s just amazing to have a group of people with whom you have already discovered a text come together again under different circumstances and then be so willing to take such a daring leap into new possibilities. It’s a novel and engaging way for me to work — it feels dangerous and exciting.

– SCOTT PARKINSON, RASKOLNIKOV
I hope for this piece what I hope for every play I do. First, I hope that people will come and bring their considerable intelligence, wit, vulnerability and humanity to the theater to share with us on stage. I also want what we show them during the 90 minutes we have with them — the questions we ask, the frailties and strengths we reveal — to stir in their heads throughout the show and stay with them, interrupting their other trains of thought, after they’ve left the theater. I also hope they’ll come with a lot of expectations and that we will meet them at times and far exceed them on others. And, as always, I hope I’m up to the task.

For this production in particular, I hope that we honor the massive, brutal beauty of one of the greatest narratives ever put to paper. I don’t want to offer a vague, water-color impression of such rich, complex, sharply drawn human beings to which many people have become attached before taking their seats. I think it is important to honor people’s love for Dostoevsky’s novel — his indelible characters; his probing, razor-sharp insight into the human condition; his compassion and his ever-relevant questions about depravity and redemption.

— SUSAN BENNETT, SONIA

Crime and Punishment runs through December 2, 2007, at 59E59 Theaters in New York City. For more information about the production, visit www.writerstheatre.org or www.59e59.org. Tickets can be purchased by logging on to www.ticketcentral.com or calling 212-279-4200.
WHAT’S HAPPENING BACKSTAGE AT WRITERS’ THEATRE
Here is what people are saying about The MLK Project: The Fight for Civil Rights:

**Student Responses**

“I learned that if you stand up for what’s right and for what you believe in, you can change things.” — CHRISTINA, 8TH GRADE

“The actress was amazing! She really got me into everything she was saying and I felt touched by the whole play. I loved it.” — ALEX, 8TH GRADE

“The actress who played Alaya and the host of The MLK Project gave me a brighter, stronger, broader outlook on life and helped me pay attention to everything that is going on in my environment. I want to thank you so much for inspiring me to do better and tell you that your performance has helped me to follow my dreams.” — WANDA, 8TH GRADE

“I learned about how many people would be insulted by the “n” word, even if we don’t mean any harm or insult by it.” — BENITA, 8TH GRADE

**Teacher Responses**

“Fabulous — the troupe related well with our Peck school students. We adored the actress and it was an extremely memorable lesson on civil rights... something our students usually don’t have the opportunity to experience.” — MRS. MCCLOWERY, TEACHER AND COUNSELOR

“Awesome. Thank you for addressing the “n” word. It was helpful. Students saw how they got caught up in it.” — MRS. ALVAREZ, TEACHER

“We thank you from the bottom of our hearts for coming to our school. We are so fortunate to have seen The MLK Project.” — MRS. MARIA, 8TH GRADE TEACHER

The Dream is Still Alive!

Please join us as we kick off the 2007/08 Tour of The MLK Project: The Fight for Civil Rights on Friday, January 11, 2008, at The Field Museum of Natural History in Chicago! For more information on this and other public performances, please contact Community Liaison Kamalah Rashied at 847-441-6840 or email us at education@writerstheatre.org.
Back to School? So Are We!

Writers’ Theatre kicked off the school year with residencies at South, West and Central Schools in Glencoe and Meadow Brook and Greenbriar in Northbrook. Writers’ Theatre artists encourage students to explore their world with curiosity, imagination, creativity and play! For information on how to book a residency at your school call Director of Education Mica Cole at 847-242-6007 or email us at education@writerstheatre.org.

By Any Other Word: Exploring Shakespeare’s As You Like It

Mondays: February 18 – April 14, 2008, at 6:30 p.m. to 8:30 p.m.

Led by Writers’ Theatre artist Karen Janes Woditsch (last seen as Aemilia in Othello), this advanced symposium will use the First Folio text to explore the language, circumstances and contemporary context of one of literature’s most famous romantic comedies.

For more information or to register for the class please contact Director of Education Mica Cole at 847-242-6007 or email us at education@writerstheatre.org.

Registration deadline is January 21, 2008.
Writers’ Theatre is privileged to have partnered with The Shubert Foundation for the past five years in order to bring you our exceptional productions and programs.

The Shubert Foundation has been a philanthropic staple of American theatre since its establishment in 1945 by Lee and J.J. Shubert. The Foundation is dedicated to sustaining and advancing live performing arts in the United States, with a particular emphasis on theatre. Shubert’s Board of Directors believes that the most effective way to nurture artistic development is through unrestricted gifts that may be allocated by each organization’s leadership to best suit their needs. The Shubert Foundation is the sole shareholder of The Shubert Organization, Inc., which owns and/or operates 17 Broadway theatres, one Off-Broadway theatre and one theatre each in Boston, Philadelphia and Washington, D.C. The Foundation supports 400 theatres in 43 states, giving them a uniquely deep involvement with the nation’s theatre community.

“For over 60 years, The Shubert Foundation’s tireless efforts in support of the work of theatres around the country have been unparalleled,” said Kate Lipuma, Writers’ Theatre Executive Director. “It is especially gratifying that the Foundation understands the need for general operations funding. This allows us to use the grant where it is most needed — to not only support the art, but also to ensure that we can continue to grow and explore with greater confidence. All of us at Writers’ Theatre truly appreciate The Shubert Foundation’s ongoing dedication to the work on our stages and those around the nation.”

Writers’ Theatre looks forward to many more years of partnership with The Shubert Foundation.
Save the Date: April 4, 2008

Writers’ Theatre is thrilled to announce that our Annual Gala will take place on Friday, April 4, 2008, at the luxurious Peninsula Chicago Grand Ballroom.

We will celebrate another exciting season of theatre with what promises to be a fun and elegant party. With sumptuous cuisine, world-class entertainment and our thrilling Live Auction, this event is not to be missed! Please mark your calendar, and watch the mail for more details.

We would like to extend our gratitude to Gala Co-chairs Patty Becker, Christie Osmond and Christine Pompizzi for the amazing work they are doing to prepare for this event.

Other Upcoming Events

Open Rehearsal: As You Like It
Sunday, January 22, 2008
Writers’ Theatre favorite William Brown returns to direct this Shakespearean comedy and invites our donors to witness the magic of the creative process. Guests will have true insider access as they are invited to sit in during a live rehearsal.

Caviar & Conversation: The Lion in Winter
Wednesday, May 14, 2008
Director’s Society members will enjoy a lively conversation between Artistic Director Michael Halberstam and the artists of The Lion in Winter. This popular event also features a reception where attendees will have a chance to mingle with the artists.

Director’s Society Garden Party
Sunday, July 13, 2008
Hosted at one of the beautiful private gardens on the North Shore, this event gives guests an exclusive opportunity to sample the excitement of our next season of programming and meet like-minded theatre enthusiasts.

All dates and programming are subject to change.
Event Wrap-up

In Conversation: *The Savannah Disputation*

On September 25, 2007, many Writers’ Theatre donors and new Members gathered in the dining room at the Tudor Court theatre to learn more about our world premiere production of *The Savannah Disputation*. Artistic Director Michael Halberstam led the entire cast of the production in a rousing discussion about what it is like to work on a new play, the rehearsal process with the playwright on premises and other personal experiences of creating new work.

1. Trustee Andy Anderson and his wife Becky Anderson
2. Sonia Marschak and Michele Trull
3. Artistic Assistant Kamilah Rashied and Trustee Mary Pat Studdert
Opening Night: *The Savannah Disputation*

Friends and family of Writers’ Theatre joined staff and artists on Thursday, September 27, 2007 for the opening night performance of *The Savannah Disputation*. After enjoying the witty and dynamic performance, the audience moved upstairs to toast the cast and celebrate the world premiere production.

Thank you to restaurant Partner Di Pescara for the wonderful selection of opening night faire.

**Did you know?**

Donors who make an annual gift of $5,000 or more receive invitations to all three Opening Night celebrations for our Tudor Court subscription shows.
### PERFORMANCE SCHEDULE

#### THE TURN OF THE SCREW

<table>
<thead>
<tr>
<th>NOVEMBER</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
</tr>
<tr>
<td></td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>MON</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>TUE</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>WED</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
<tr>
<td>THU</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRI</td>
<td>25</td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td></td>
</tr>
<tr>
<td>SAT</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>DECEMBER</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>MON</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>TUE</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>26</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
</tr>
<tr>
<td>WED</td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>JANUARY</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>MON</td>
<td>11</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
</tr>
<tr>
<td>TUE</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
</tr>
<tr>
<td>WED</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FEBRUARY</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>MON</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>TUE</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WED</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MARCH</th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>SUN</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>MON</td>
<td>12</td>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
</tr>
<tr>
<td></td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
</tr>
<tr>
<td>TUE</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td></td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WED</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>THU</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>FRI</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>SAT</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

* Pre-Show Lectures
** Post-Show Discussions

---

28 PERFORMANCE SCHEDULE
Subscription/Membership Updates

Performance Venue Reminder!
Please note that our production of *The Turn of the Screw* will be performed at 664 Vernon Avenue (Books on Vernon). If you have any questions about this performance venue or would like directions, please contact the Box Office at 847-242-6000.

2007/08 Gift Certificates Now Available!
Whether you are in need of a gift for the holidays, a birthday or anniversary, or if you are just looking to share your love for the arts, Writers’ Theatre gift certificates are a perfect way to let friends and family come face-to-face with Chicago’s finest artists and theatre’s greatest creations. 2007/08 Gift Certificate Packages are available for weekday and weekend performances and may be purchased by calling our box office at 847-242-6000 or visiting us online at www.writerstheatre.org.

Value-Added Performances

Pre-show Lectures
December 9, 2007, February 10 and March 16, 2008 at 5 p.m.
Writers’ Theatre guest artists will guide patrons through the inner-workings of the play to increase audience appreciation for the performance to follow. The pre-show lecture for *The Turn of the Screw* will be held at Gallery 659 (659 Vernon Avenue, Glencoe).

Post-show Discussions
December 4 and 5, 2007; January 15, 16, February 26, 27 and March 19, 25, 2008
Audience members will have the opportunity to engage with artistic staff and cast members to ask questions about the process, the characters and the production.

Production-Specific Programs and Benefits

From Page To Stage
Following last year’s outstanding *From Page to Stage (FPTS)* events surrounding *Othello*, Writers’ Theatre and ten North Shore libraries will come together again to present programs to enrich your experience and allow exclusive access to *The Turn of the Screw*. Sponsored by Melvin & Randy Berlin, FPTS events are offered to you FREE OF CHARGE by the participating organizations in order to enhance your appreciation and understanding of this production. Please join us for the exciting events and activities to come. To learn more about these events, please turn to page 15 or logon to www.frompagetostage.org.

Dinner Theatre
Writers’ Theatre Subscribers and Members may purchase a meal at Lincolnshire Gourmet (675 Central Avenue, Highland Park) consisting of a salad, entrée, dessert and glass of wine for only $35, including tax! For more details or to purchase your meal, call the Writers’ Theatre Box Office at 847-242-6000.

*Lincolnshire Gourmet is the official restaurant partner of the Writers’ Theatre production, The Turn of the Screw.*
New Trustee

Mary Pat Studdert

Writers’ Theatre is pleased to welcome Mary Pat Studdert to its Board of Trustees. Mary Pat is a former medical-surgical nurse and currently serves as an RN volunteer at Community Health, a volunteer-based free clinic located in Chicago. She is a board member for ArtWalkRavenswood, Chicago and for the Loyola Academy Women of Wisdom Society lecture series (Secretary). In addition, Mary Pat serves as a Minister of Care for her parish church. Originally from California, she attended the University of San Francisco, graduating with a BS in nursing with honors in the humanities. Mary Pat and her husband Andy have three children, Matthew, Kelly and David. They have resided in Wilmette for the past 12 years.

New Staff

Kamilah Rashied
Community Liaison, Artistic Assistant

Kamilah is a proud native of Decatur, Georgia, and has resided in Chicago since 1999. She received her BFA in acting from the Theatre School at DePaul University. Rashied began her career in Atlanta, Georgia in 1994 studying and performing musical theatre and classical music at the DeKalb Center for the Performing Arts (DCPA). Since then she has worked in several domains of the arts as an actor, singer, producer and teaching artist. Previous efforts include Two on the Aisle (DCPA), The Fall Festival of the Future ’03 (Madison Repertory Theatre) and Mondo Arts Collaborative. She is very excited to be joining the artistic team at Writers’ Theatre.

Tell Them We Sent You!

Join Writers’ Theatre artists, staff and Board of Trustees in thanking our community partners for their continued support. Please visit their establishments and let them know how much their support of us means to you.

Restaurant Partner
Lincolnshire Gourmet
675 Central Avenue, Highland Park
847-432-6600
www.lincolnshiregourmet.com
The Gift of Theatre

Writers’ Theatre has teamed up with restaurant partner Lincolnshire Gourmet to create a package that any theatre lover would enjoy! Give your friends, family, coworkers and clients a gift basket from Writers’ Theatre. They will receive a basket full of treats and tickets to Writers’ Theatre for the performance of their choice. For more information or to purchase your gift basket, contact the Box Office at 847-242-6000.

Directors Cut (Small): $135

Includes:
- 1 Ticket to Writers’ Theatre
- Francis Ford Coppola’s Directors Cut Zinfandel
- Lincolnshire Gourmet Homemade Fudge
- A jar of artichoke lemon pesto from Bella Cucina Artful Food
- La Panzanella Rosemary Croccontini

Director’s Cut (Large): $250

Includes:
- 2 Tickets to Writers’ Theatre
- Francis Ford Coppola’s Directors Cut Zinfandel
- Stags’ Leap Petite Syrah
- Lincolnshire Gourmet Homemade Fudge
- Bittersweet Thins by Fran’s Chocolates
- Gray salt caramels by Fran’s Chocolates
- Dark chocolate trio by Fran’s Chocolates
- A Mango Moon Collection wine topper
- Designer Wine cork opener by red vanilla
Glencoe Performance Venues
325 Tudor Court
664 Vernon Avenue

Box Office & Administration
376 Park Avenue
Glencoe, IL 60022

Box Office 847-242-6000
Office 847-242-6001
Fax 847-242-6011
www.writerstheatre.org

Production Partner

This program is partially supported by a grant from the Illinois Arts Council, a state agency.

Writers' Theatre has gone green!
Printed with soy ink on 100% recycled paper.