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Dear Friends:

It is remarkable to think that we are only halfway through the season and yet we have been so astonishingly busy. We began our theatrical adventures in September with our first world-premiere play, *The Savannah Disputation*, which played to full and enthusiastic houses. In November we made our New York debut with *Crime and Punishment*, sweeping the New York critics and playing to standing room only. Another round of audience and unanimous critical acclaim greeted our return to the bookstore with *The Turn of the Screw*. We beat all previous box office records with our twelfth annual reading of *A Christmas Carol* and, in December, we led a group of intrepid theatre goers to London for our yearly performing arts tour to the West End.

In the meantime, William Brown is preparing to bring you William Shakespeare’s *As You Like It*, lifting its magical and romantic landscape to an unprecedented level of intimacy. Furthermore, our outreach program *The MLK Project: The Fight for Civil Rights* is touring again in hopes of reaching even more than last year’s citywide record-setting 8,000 students. If you can believe it, there is still more! Starting February 23, 2008, we are preparing to present our first family production, *The Frog Prince* by David Mamet, which will have two performances every Saturday morning through March 29, 2008.

Within the pages of this, our 20th edition of *The Brief Chronicle*, you will find more in-depth coverage on the wide range of programming at Writers’ Theatre. Read it from beginning to end and you will find yourself a little closer to the world of the plays on our stages and also discover the breadth and depth of the programming we do off stage.

There are so many opportunities this spring for you and your friends and family to get involved...enjoy the exploration!

Yours Sincerely,

Michael

Kate
A courtship with a twist, a duke and his merry men in exile, a melancholic wit, a clown and a lovesick shepherd and the shepherdess who spurns him all swirl together in a wildly beautiful romp through the magical Forest of Arden. Shakespeare brings to life some of the most romantic and charming scenes ever to be scribed for the stage in this most perfect of comedies.

February 5 – April 13, 2008
Performed at 325 Tudor Court, Glencoe

AS YOU LIKE IT
BY WILLIAM SHAKESPEARE DIRECTED BY WILLIAM BROWN

“Let me see. What think you of falling in love?”
– ROSALIND, AS YOU LIKE IT

THE CAST
Tracy Michelle Arnold
Kevin Asselin
Carey Cannon
David Dastmalchian
Tim Gittings
Carol Kuykendall
Ross Lehman
John Lister
Nancy Moricette
Eric Parks
Marcus Truschinski
Larry Yando

SCENIC DESIGN
Keith Pitts

COSTUME DESIGN
Rachel Anne Healy

LIGHTING DESIGN
Charles Cooper

SOUND DESIGN
Andy Hansen

PROPERTIES DESIGN
Tramon Crofford

FIGHT DIRECTOR
Kevin Asselin

VERSE COACH
Susan Felder

STAGE MANAGEMENT
David Castellanos
THE TURN OF THE SHREW: JEFFREY HATCHER ON MEN PLAYING WOMEN
Artistic Associate Jimmy McDermott continues his conversation with Jeffrey Hatcher, adaptor of our production of The Turn of the Screw currently playing at Books on Vernon. Hatcher’s 1999 play, Compleat Female Stage Beauty, concerns Edward Kynaston, a famous stage actor of the Restoration who specialized in playing female Shakespearean roles until 1661, when the law permitted women on the English stage and forbade men from ever taking their place again. Given Hatcher’s treatment and research of gender in theatre, who else could better shed some light on the issues in As You Like It?

Jimmy McDermott: Prior to 1661, are there any instances of women ever appearing on the English stage either officially or unofficially?

Jeffrey Hatcher: Yes, but only in court masques. It was acceptable for the royal and aristocratic women to act, but not the commoners and not in public.

JM: Your play introduces us to Margaret Hughes, the first female professional actress. Who was she historically and how did she come to earn this honor?

JH: Many historians cite Hughes as the first actress, but others dispute this. She was not cited by Samuel Pepys [foremost diarist of the English Restoration] in the diary entry that first mentions a woman playing on the stage. If she was the first, she would have had the means and access. She had many lovers, most of whom were prominent aristocrats with an interest in the theater, among them Sir Charles Sedley. But she was not a terribly famous actress and didn’t remain in the profession for very long. She seems to have been a dabbler. If Margaret Hughes was the one who knocked down the door, other actresses plowed in behind her and swamped the place.

JM: Through your research, which culture did you discover to be the earliest to allow women to perform?

JH: I confess I didn’t do a ton of research into other cultures, but certainly the French and the Dutch had allowed women to perform long before the English.

JM: Shakespeare wrote his women specifically for the male actors of his day to perform. Now that these
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.
Gender and sexual identity in Shakespeare is a complicated issue, especially in As You Like It. In an effort to gain perspective on the topic, Artistic Director Michael Halberstam spoke with Dr. Bruce Smith, Distinguished Professor of English from the University of Southern California. Smith is the author of several books including Shakespeare and Masculinity and Homosexual Desire in Shakespeare’s England: A Cultural Poetics, and has received honors such as The National Endowment for the Humanities Fellowship and The Guggenheim Fellowship, among others.

Michael Halberstam: I was contemplating the fact that Shakespeare wrote the role of Rosalind to be played by a boy who would play a woman who disguises herself as a man and then pretends to be her lover’s girlfriend while still disguised as a man. Even as played by a woman in contemporary productions it’s a complex series of layers. Do you think Shakespeare is asking us to think about gender in non-traditional ways?

Bruce Smith: In theater, as in opera and film, we’re always “seeing double”: we see and hear the fictional character in front of us (and often enough we lose ourselves in that character), but we also see and hear the actor who is playing that part. In the case of opera and film we’re very conscious, more often than not, of the actor’s personal identity and skill. That’s in large part what we’ve paid to see and hear. The same was true in Shakespeare’s theater. Richard Burbage was famous as an actor, regardless of the role he was playing. And the same must have been true about boy actors, even though only one such actor, Nathan Field, is known to us by name. When a gender switcheroo is part of the game, as it is in As You Like It, Shakespeare always seizes the chance to play up the double vision and make us aware of a tension between the actor and the role he is playing. In the case of As You Like It, as in the other comedies that involve cross-dressing, the dialogue creates an erotic frisson in that tension. Characters like Rosalind call attention again and again to the fact that the body beneath the costume is not the same as the costume reads, and they invite us to give our erotic imagination free play.

MH: I am aware that the word “gay” as we know it today has little relevance to the average Elizabethan. However, with Christopher Marlowe’s preference for male sexual partners and then the two
Where is the rest of this story?

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Michael Halberstam: I wrote a letter to Sondheim when I was in my early twenties asking him why he hadn’t set Shakespeare to music. I suggested that Shakespeare’s language was so lyrical it cried out to be sung. He responded that the language was so lyrical it cried out NOT to be sung. In my mind, the only successful transcription from Shakespearean play to music is Benjamin Britten’s A Midsummer Night’s Dream. How do you feel about Sondheim’s response?

Alexander Platt: I was recently conducting in Lexington, Kentucky, and went to one of their very traditional Episcopal churches, where they still use a gently updated version of Thomas Cranmer’s amazing Book of Common Prayer of 1549. Standing there, listening to all these parishioners recite the Creed and the prayers in that Scots-Irish accented Shakespearean English, I was struck as to how these words are a kind of music on their own. Yes, this is absolutely
true: the words on Shakespeare’s level have their own kind of music that “real” music can often dilute rather than enhance. The other great example of this, of course, is GB Shaw. I can’t think of how many times I’ve wondered about a production of Don Juan in Hell that actually followed Shaw’s stage directions, in calling for bits of Mozart here and there...until you realize that the words really are their own music at this level of genius. Of course, the riddle in all this is why Britten’s A Midsummer Night’s Dream works so well, even though it is the only great Shakespeare opera to completely use the original words. Maybe its success lies in that Britten’s score is not really a great opera, but a supreme work of music theater. That’s the great gut feeling I have from having conducted it in such an intense atmosphere.

MH: Shakespeare’s plays have inspired a great number of composers to provide incidental music. What has the success of these scores been in actual performance?

AP: Well, perhaps the most famous example is Jean Sibelius’s music for The Tempest, written for a lavish production at the Royal Theatre of Copenhagen in 1926 — by which time Sibelius, at 60, was the “grand old man” of Nordic music. Perhaps it’s not a coincidence that The Tempest was...

I believe, Shakespeare’s last play and the music was practically Sibelius’s last...there is undoubtedly a connection.

MH: It’s impossible to have any discussion of Shakespeare and music without Verdi of course. And yet, Verdi’s libretti were not strictly speaking Shakespeare, they borrow his plots but not his text. Can they truly be said to be Shakespearean then?

AP: Yes, absolutely! It’s just that Falstaff and Otello, in their expert libretti by Boito, explore several small facets of the kaleidoscope that is Shakespeare’s towering genius, but not all of them. Verdi’s telling of Macbeth is

THE WORDS REALLY ARE
perhaps more of a mixed bag, and yet, it refuses to go away.

The other composer who must be mentioned here is Tchaikovsky, who in his three great Shakespearean tone-poems — *Hamlet*, *The Tempest* and *Romeo and Juliet* — gave us incredible distillations of these plays in a musical language totally devoid of words. If you don’t believe me, then listen closely to these pieces and note how the respective “love themes” of all three works have their subtle, profound differences. The theme in *Romeo and Juliet* portrays love at its most physical, naive and adolescent; in *Hamlet*, a love utterly doomed, dysfunctional from the start; and in *The Tempest*, the most overlooked of the tone-poems, the love of Ferdinand and Miranda is, somehow, shockingly mature: two adults, essentially expressing their vulnerability to each other. Believe me, it’s all in the music but it wouldn’t have happened without Shakespeare’s inspiration.

**MH:** There is a fair amount of music called for in many of Shakespeare’s plays, *As You Like It* being far from the exception. Elizabethan music tends to feel arch compared to the wildness of potential forms available to a contemporary producer of Shakespeare. Can you give us any comparative sense of how Shakespeare’s audiences might have responded to the music in his plays during his lifetime? Were they the sixteenth century equivalent of musicals? Rock concerts? Court music?

**AP:** Rock music, most definitely! The closest thing they had to a contemporary pop concert.

**MH:** If we’re looking for some musical inspiration to get us in the mood prior to seeing a play by Shakespeare, what would you suggest as recordings for us to explore?

**AP:** Don’t even think of listening to actual Elizabethan music, you’d be wasting your time. Listen instead to the violin and piano sonatas of Beethoven, the “Shakespeare of Music” as Schumann called him. In a manner no one could ever really describe, Beethoven’s sublime language of musical argument will inwardly prepare you for the sublime argument of Shakespeare’s prose.
William Brown is a perennial Writers’ Theatre favorite both as an actor and director. He has appeared on our stage in *Candida*, *Butley*, Nixon’s *Nixon*, *Private Lives* and *Bus Stop*, and has directed on our stage such unforgettable productions as *The Glass Menagerie*, *Rocket to the Moon*, *Misalliance*, *Our Town*, *Arms and the Man* and *Another Part of the Forest*. While *As You Like It* may be Bill’s first Shakespearean production with Writers’ Theatre (and his first full-length Shakespeare production within the Chicago area), he and The Bard go way back. “Of Shakespeare’s 38 plays, I have either acted in or directed nearly half the canon,” he says, surprising himself as he does the math.

When asked about his favorites, Bill reminisces, “I have a special fondness for *All’s Well that Ends Well*. It’s kind of an upside-down fairytale where the beautiful peasant attempts to win the handsome prince and has to go
Where is the rest of this story?

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LOVE AT FIRST SIGHT?

Rosalind and Orlando have instant chemistry. Does such a thing only happen on the stage? The Brief Chronicle recently asked members of the As You Like It cast if they had ever experienced love at first sight. Here are some heartfelt responses:

When I was young...er, I was in love with this beautiful Bahamian boy — we were both Caribbean, so of course I thought we were meant to be. The beautiful Bahamian boy always called me “good tan”...why “good tan?” No matter, apparently, my “HIP” never meshed with his “HOP.” I guess I had a little less rhythm back then physically and culturally, emphasis on the word HAD — so to all you other potentials out there, BRING IT!

– NANCY MORICETTE

I could only see him through a small window in the door, but I knew I had to have him. The door was opened and I finally got my hands on him, I knew it was right. He said something familiar in my ear. I took him home with me that evening and he destroyed my curtains, but I guess that is what you expect with a new kitten.

– ERIC PARKS

I first fell in love in the 4th grade, his name was Kevin Hall. I thought I was in love the year before with Parrish Barnes who had the alluring attribute of a persistent and complete ignorance of my existence. The year before that, I almost fell in love with my best friend Lori Tipton who liked horseback riding a lot. I liked riding in taxi cabs. But all of that paled the day I met Kevin. We were engaged to be married that first week and charging classmates to watch us kiss the second. I eventually tired of Kevin and went back to boys who ignored me, which is how I met my husband, Michael.

– CAREY CANNON
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](#).
About two weeks before we opened to our first audience on November 1, 2007, we received the terrific news from Executive Director Peter Tear at 59E59 Theaters (the excellent venue in which we performed) that we had broken box office records for advance sales! A week later, with ticket sales building, we moved from our rehearsal space over on 38th Street into the theatre. We’d had four weeks of rehearsal but had only twelve hours to move into the theatre and add the lights, sound and costumes before our first performance. After a harrowing and entirely thrilling two days of technical rehearsal, we faced our first audience. Houses were full and the excitement and anticipation in the room were palpable. It became clear within the first couple of performances that we were a hit with our audiences. The critics started to trickle in over the course of that first weekend and with them came the tension of the wait. On November 8, the day after our official opening, we were lucky enough to be hosting Lawrence Adelman and a group of his New York and Chicago colleagues from AEG Partners. As the lights came down that night, the reviews began to come in, one after the other, declaring the show to be an unqualified hit, including The New York Times. The box office, already strong, exploded! Houses played to capacity for the duration of the run, and outside the theatre, you could often hear the cry “Crime and Punishment? Does anyone have tickets for Crime and Punishment? Please?” from hopeful patrons. We reluctantly closed on December 2, having almost doubled the box office records of the theatre in which we were performing, with a string of good reviews and an invitation to return.

Our return to Chicago coincided with one of those perfect fall days. Driving up Sheridan Road to the gently falling yellow leaves to sit in the bookstore and watch The Turn of the Screw unfold and whisk audiences away into its world of ambiguity and chilling imagination reminded us that there may be no place like New York, but there’s also no place like home.
“Engrossing Theatre... A feat that rivals the construction of the Hoover Dam... Sharp performances... Remarkably absorbing!”
- THE NEW YORK TIMES

“I didn’t expect the artistry and skillful economy with which Dostoyevsky’s daunting novel has been adapted for this noteworthy production... the piece is intensely theatrical. The overall excellence of the cast... goes a long way towards making this potentially tricky theatrical condensation work as well as it does.”
- NEW YORK POST

“The weather-beaten life-size image of the crucified Christ looks over Eugene Lee’s wonderfully ugly set for Crime and Punishment like a disappointed parent, witnessing the slow breakdown of Scott Parkinson’s remorseful Raskolnikov... The play’s flashy structural mechanics are a high wire act, but they’re not empty posturing.”
- VARIETY

“Crime and Punishment isn’t epic anymore; it’s essential. The play is direct and haunting, relevant and true, and filled with the kind of introspection rarely seen outside of Shakespearean tragedy. And best of all, because it so fairly depicts the complex ideas discussed by Dostoevsky, it makes the audience want to rush out and buy a copy of this fantastic novel. As Writers’ Theatre grows, Oprah may need to watch her back.”
- NEW THEATRE CORPS

“Marilyn Campbell and Curt Columbus’s bold and brilliant adaptation of Dostoyevsky’s novel pares the plot to its essentials. The clean, spare structure, with a stark set to match, provides ample psychic space for the actors to give nuanced performances that do justice to Dostoyevsky’s dialogue about ordinary and extraordinary men, the conscience, and compassion. Deftly directed by Michael Halberstam.”
- THE NEW YORKER
Beginning in November 2002, Pulitzer Prize-winning playwright Suzan-Lori Parks wrote a play a day for an entire year. Four years later, she and her producing partner, Bonnie Metzgar, set out to have each of these plays produced over the course of a year. So, Parks and Metzgar identified an opportunity for many companies and artists, both established and emerging, to come together to help realize their ambitious goal. Writers' Theatre in association with Congo Square, Goodman Theatre, Next Theatre, Steppenwolf Theatre Company, The Hypocrites and Uma Productions created a hub council to help facilitate the 365 Days/365 Plays festival in Chicago. Fifty-two theatre companies in Chicago each proposed to produce a week’s worth of the plays during the week they were originally written. Similar models occurred simultaneously around the country.

During the week of October 15, 2007, week 49, Writers’ Theatre took part in the grand experiment. I took the charge of directing all seven plays, choosing to present them in date order as one 25-minute program centered on the writer and writing. The plays were threaded together with interview excerpts and other non-dramatic writings from the author regarding her process and approach to making and experiencing art. The program ran for four nights just prior to performances of The Savannah Disputation, in the dining room upstairs at Tudor Court. With only eight hours of rehearsal, a brave cast of four, including Lili-Anne Brown, Steve Haggard, Kristina Klemetti and Eddie Jordan III, took us through a week in the mind of one of the world’s most important living playwrights.

– Jimmy McDermott
Artistic Associate
By David Mamet  
Directed by Jimmy McDermott  

Writers’ Theatre is proud to introduce family programming with a retelling of *The Frog Prince*, an unlikely play from one of the theatre’s most successful and groundbreaking writers who sheds new light on a familiar fairytale. An arrogant prince, a doomed kingdom, a curse and a kiss all take stage in this story that asks the question: Can people truly change? Find out on Saturday mornings beginning February 23 and running through March 29, playing at 10:30 a.m. and 12:30 p.m. in our 325 Tudor Court venue.

Tickets: $20

*Recommended for ages 8 and up, and children must be accompanied by an adult.*

For tickets or more information, contact the Box Office at 847-242-6000 or visit [www.writerstheatre.org](http://www.writerstheatre.org).
WHAT’S HAPPENING BACKSTAGE AT WRITERS’ THEATRE

WRITERS’ THEATRE ANNOUNCES A NEW WEBSITE!

We’ve spent the last six months redesigning our website and we are proud to announce the new site at www.writerstheatre.org. Featuring a blog, sneak-peak videos and photos, archived issues of The Brief Chronicle and all the news about what’s happening at the Theatre, our new website is the best way to stay up-to-date with WHAT’S HAPPENING AT WRITERS’ THEATRE!

www.writerstheatre.org
The MLK Project: The Fight for Civil Rights is underway! Since our January 11th opening, nearly 5,000 students in the Chicago metropolitan area have participated in The MLK Project! As the tour continues, I look forward to expanding our reach, embracing more communities and sharing a message that is as relevant today as it was during the Civil Rights Movement.

The students are engaged more than ever as they struggle to find their global perspective with respect to discrimination, civil rights and, ultimately, human rights. They have articulated their social and political opinions with impressive clarity and conviction. The students have reflected on the behaviors of popular figures such as Michael Richards, Don Imus, Lindsay Lohan and Isaiah Washington. They have critically analyzed and compared the media portrayal, the socio-economic breakdown and social response to the Hurricane Katrina disaster and the California wildfire disaster. They remember the genocide in Darfur, the war in Iraq and the Jena Six.

It is strange how condemned I feel when I consider my own action or inaction in regards to these critical social issues. It is easier, so much easier to assume that today’s youth are selfishly embedded in the traditions of pop-culture and unaware of the social injustices around them. Generations can easily martyr themselves by losing their hope for tomorrow and turn instead to relishing in the self-importance of what they are doing today.

I am convinced, however, that if I stop talking and just listen, if I ask questions instead of just assuming the moral authority to answer them, if I can humble myself to consider others’ perspectives, then I will be able to reflect on my own behavior, action, inaction, words, silence and opinions. Then, and only then, can I talk about change.

As I read the student responses to The MLK Project, it has become more and more evident that there are rising leaders on the horizon. I must remember that I too am a leader — we all are — even if not by any other right or virtue than the fact that tomorrow is watching us very, very closely.

For more information about The MLK Project, please contact me at 847-242-6007 or education@writerstheatre.org.

– Mica Cole
Director of Education
This elegant evening of sumptuous cuisine, world-class entertainment and a thrilling Live Auction is held to celebrate Writers’ Theatre and yet another exciting season of theatre! Don’t miss your opportunity to win an amazing grand prize and support the world-class art on our stage through the purchase of tickets to our WordPlay Grand Raffle!

The Grand Raffle

Win a 2008 Volkswagen Triple White Limited Edition Beetle or $20,000 Cash!

This year, we are thrilled to offer your choice of either a 2008 Volkswagen Triple White Edition Beetle (one of only 12,000 produced!) or $20,000 cash as our grand prize! The winning ticket will be drawn live on the evening of April 4, 2008, at The Peninsula Chicago, but the winner need not be present to win.

$100 per ticket – 3 tickets for $250

To purchase your raffle tickets, please contact Associate Director of Development Kellie de Leon at 847-242-6012.

Special Thanks

We would also like to extend our sincere thanks to the many people who have made this evening possible:

Gala Chairs
Patty Becker
Christie Osmond
Tina Pompezzi

Gala Host Committee*
Philip & Janice Beck
Harriet Berlin
Melvin & Randy Berlin
Clay & Amy Brock
Michael & Deborah Cogan
Keith & Betsy Colburn
Scott & Becki Etzler
Mary Winton Green

Richard & Nancy Kehoe
Donald & Trish Manhard
Chris & Sara Pfaff
Suzanne Pattou
William & Stephanie Sick
Avy & Marcie Stein
Gary & Chris Weitman
Shep & Sally Young

*The Host Committee list reflects those commitments we received before December 31, 2007.
We would like to thank the Elizabeth F. Cheney Foundation, who has continued its long-term support of Writers’ Theatre by sponsoring our production of William Shakespeare’s As You Like It. The Elizabeth F. Cheney Foundation has been a marvelous benefactor of Chicago’s performing arts companies for more than 20 years.

EVENTS

Caviar & Conversation: The Lion in Winter
Wednesday, May 14, 2008

This signature Writers’ Theatre event will feature a lively conversation between Artistic Director Michael Halberstam and the artists of The Lion in Winter. Guests will also enjoy 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 most beautiful private gardens on the North Shore, this event gives guests an exclusive opportunity to see a preview of the exciting programming for the 2008/09 Season and meet other Writers’ Theatre enthusiasts.

This event is open exclusively to members of the Director’s Society.

SPONSOR SALUTE

It is only through the generous support of sponsors that we are able to bring a production of this scope to our intimate venue. Below are the sponsors who made As You Like It possible:

Magnetar Capital

Writers’ Theatre is excited to begin a partnership with Magnetar Capital to bring this production to you. Magnetar Capital is a privately owned hedge fund sponsor, based in Evanston.

The Elizabeth F. Cheney Foundation

We would like to thank the Elizabeth F. Cheney Foundation, who has continued its long-term support of Writers’ Theatre by sponsoring our production of William Shakespeare’s As You Like It. The Elizabeth F. Cheney Foundation has been a marvelous benefactor of Chicago’s performing arts companies for more than 20 years.
Writers’ Theatre in New York

During a crisp weekend in early November, dozens of Writers’ Theatre supporters descended upon 59E59 Theaters in Manhattan to celebrate the opening night for our New York premiere of *Crime and Punishment*. The group enjoyed a gourmet dinner at PUBLIC Restaurant on Friday night and a matinee of *Young Frankenstein* the following day. The main attraction came on Saturday night, as friends and family packed the 98-seat theatre to watch Writers’ Theatre history in the making. Following the performance, the cast joined their fans for an exuberant reception that lasted late into the evening.

1. (From Left) Mary Green, Jan Daniels, Artistic Director Michael Halberstam, Sarah Cohan and Bob Daniels
2. Trustee Christine Pope and Crime and Punishment Co-Adaptor Marilyn Campbell
3. Trustee Sara Cohan and Executive Director Kate Lipuma
4. Nick Kokonas, Artistic Director Michael Halberstam and Trustee Dagmara Kokonas
The London Tour

An intimate group of theatre enthusiasts joined Artistic Director Michael Halberstam and Richard Christiansen, former Chief Theatre Critic for the Chicago Tribune, to celebrate the New Year holiday in London. The tour participants enjoyed tickets to the hottest cultural events in London, including seats to see Sir Ian McKellen in the role of a lifetime in the Royal Shakespeare Company’s King Lear and tickets to the Chinese Terracotta Army at the British Museum. The group also had first-rate seats to five other productions, a private discussion with the curator of the Sir John Soane’s Museum and a wonderful New Year’s dinner, which culminated with a private viewing of the fireworks over the Thames River at midnight.

WT Abroad: The Stratford Tour: August 7 – 10, 2008

We are thrilled to announce that we will once again be traveling to the cultural enclave of Stratford, Ontario, to experience all that the Stratford Festival has to offer. The group will enjoy premium seats to four festival productions including Caesar and Cleopatra starring Christopher Plummer, Romeo and Juliet, Moby Dick and Love’s Labor’s Lost.

Also included in the cost of the tour is roundtrip airfare from Chicago to Toronto, hotel accommodations, two gourmet dinners and more.

The Stratford Tour sold out last summer! Don’t miss your opportunity to join us for this exclusive adventure. If you would like to receive more tour information, including pricing, as it becomes available, please contact Associate Director of Development Kellie de Leon at 847-242-6012 to add yourself to our tour mailing list.
PERFORMANCE SCHEDULE:
AS YOU LIKE IT

Value-Added Performances

Pre-show Discussion
February 24 and March 9, at 5 p.m.
Writers’ Theatre guest artists will guide patrons through the inner-workings of the play. The pre-show lecture for As You Like It will be held at the Woman’s Library Club (325 Tudor Court, Glencoe).

Post-show Discussion
February 19, 20, March 26 and April 1
Audience members will have the opportunity to engage with artistic staff and cast members and ask questions about the process, the characters and the production.

Theatre Thursday
February 28 at 7 p.m.
Join other Writers’ Theatre fans before the show at Gallery 659 (659 Vernon Avenue, Glencoe). Explore wines from the world of the play complemented by savory hors d’oeuvres.

Production-Specific Programs and Benefits

Dinner Theatre
Writers’ Theatre Members can purchase a meal at Mirani’s consisting of a salad, entrée, dessert and a glass of wine for only $42 for Tuesday – Thursday, or $50 for Friday and Saturday, including tax! For more details or to purchase your meal, call the Writers’ Theatre Box Office at 847-242-6000.

Mirani’s is the official restaurant partner of the Writers’ Theatre production, As You Like It.
Staff Update

Geoffrey Barr
Director of Finance & Administration

Geoffrey is eager to bring to Writers’ Theatre the skills he developed over 17 years working as a producer and administrator in Chicago theatre. He has spent the past seven years as the business manager at Chicago Shakespeare Theater. As a founding member and the producing director of Naked Eye Theatre Company, he supervised all nine critically acclaimed productions, winning a Kennedy Center Award for New American Plays, a Joseph Jefferson Award and an After Dark Award along the way. His introduction to the business of nonprofit theatre was with the Goodman Theatre where he worked as assistant to the business manager for three years. Barr is a graduate of Northwestern University and lives on the north side of Chicago with his wife, Jeanne, and two rambunctious sons, Casey and Harrison.

Lindsey Barlag
Community Liaison, The MLK Project

Lindsey graduated from Miami University in Ohio in 2006 with degrees in theatre and political science. Barlag is an arts administrator, performer, director, educator and activist. In Ohio, she began her own social justice theatre company, The Walking Theatre Project. Lindsey has worked with Steppenwolf Theatre Company in education and community programs and currently as a teaching artist. She is also a teaching artist for Fringe Benefits Theatre of L.A and travels internationally conducting social justice playwriting institutes. Since arriving in Chicago, she has worked with small theatre companies as an actor and director. Barlag believes that theatre has the power to break down divides, challenge minds, heal people’s hearts and build communities. For these reasons, she is honored to be working here at Writers’ Theatre on The MLK Project.

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

Mirani’s
727 Elm Street, Winnetka
847-441-5590
“All the world’s a stage and all the men and women merely players...”

– AS YOU LIKE IT

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

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