

THE OFFICIAL MAGAZINE OF  
**WRITERS' THEATRE**

ISSUE TWENTY-FOUR  
FEBRUARY 2009

# THE BRIEF CHRONICLE

\$2.00



**WT**  
WRITERS'  
THEATRE

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# WHAT IF BEING A HERO ISN'T ENOUGH?



# THE BRIEF CHRONICLE

THE OFFICIAL MAGAZINE OF WRITERS' THEATRE

ISSUE TWENTY-FOUR FEBRUARY 2009

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*Artistic Director*

**Kathryn M. Lipuma**  
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**Michael Halberstam**  
*Artistic Director*

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Dear Friends:

Just three short years ago we launched our Literary Development Initiative in order to bring new works, adaptations and premieres to Glencoe. Thus far, we've produced adaptations of *Crime and Punishment* both in Glencoe and off-Broadway, *The Duchess of Malfi* adapted from John Webster's original text (which was nominated for a Jeff Award) and last season we premiered *The Savannah Disputation*, which appears at Playwrights Horizons in New York this March. This season's production of *Old Glory* has been a particularly fulfilling project which started by discussing the idea of a mystery with playwright Brett Neveu. He took this idea and turned it inside out and upside down. The end product is certainly not a mystery in any traditional sense, but it is filled with gently unfolding surprises and a story that starts in the head and ends in the heart.

Neveu tackles difficult subject matters in *Old Glory*: the loss of a loved one, the consequences of war and the search for an elusive truth. This issue of *The Brief Chronicle* explores why he wanted to investigate contemporary political issues and how the artistic team behind the production, many of whom have been working with the script for over a year, have influenced the piece. You'll find out just what kind of impression each actor has left on the character they are portraying and how director William Brown has found a deeply personal connection with the story.

Producing new work is the surest way to cultivate new voices for the American theatre, and it is only through the generous support of our donors that the Literary Development Initiative has been so successful. Thank you to each and every one of you—without your support Writers' Theatre would not be able to bring *Old Glory*, or our next production, the world premiere musical *A Minister's Wife*, to fruition.

We are honored to share this new and exciting work with you and look forward to preparing you in this issue of *The Brief Chronicle* to travel to the deserts of the Middle East, America's southwest and the thousands of miles that lay between.

Yours Sincerely,

Michael

Kate





**“ALL THAT IS NEW  
WILL COME  
ONCE MORE AND  
BEGIN AGAIN.”**

— PETER, *Old Glory*

**ON STAGE:** WORLD PREMIERE  
**OLD GLORY**  
BY BRETT NEVEU DIRECTED BY WILLIAM BROWN

THE CAST

**LASHAWN BANKS, STEVE HAGGARD, PHILIP EARL JOHNSON, TOM MCELROY,  
PENNY SLUSHER, MARCUS TRUSCHINSKI**

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Shrouded in mystery, the circumstances surrounding six ordinary people grappling with the emotional casualties of war unfold in the latest work from Brett Neveu, one of Chicago's hottest young playwrights. William Brown, director of last season's triumphant *As You Like It*, explores with fierce wit and gritty honesty what happens when you play by the rules—and lose.

**February 3 – March 29, 2009**

*Performed at 325 Tudor Court*

# INTERPRETING IRAQ

BY BOBBY KENNEDY, *Artistic Assistant/Literary Associate*

## WHAT DID YOU SEE ON THE NEWS LAST NIGHT? CHANCES ARE IT DIDN'T INVOLVE THE WAR IN IRAQ.

Over the first six months of 2008, *CBS Evening News* only devoted 51 minutes of broadcast time to the Iraq War, an average of less than two minutes each week. The other broadcast networks were not much better, with *ABC World News Tonight* devoting 55 minutes and *NBC Nightly News* leading the pack with 74 minutes in the same time period. As of 2008, both CBS and NBC no longer have a full-time correspondent in the Middle East country where 144,000 American troops are stationed and where over 4,000 American soldiers have died. CNN and FOX news still have large teams on the ground in

Baghdad, but the amount of live broadcasts has been considerably scaled down as of late 2008.

Print media has not fared much better. The first nine months of 2008 only saw a combined total of 138 articles about the Iraq War on the front page of three of the nation's largest daily newspapers: *The New York Times*, *The Washington Post* and the *Los Angeles Times*. Photographers embedded with troops risk losing access if they publish pictures of wounded or dead soldiers, and Americans killed and injured overseas are flown into the country at night to

prevent the press from snapping photos of their return. Opinions differ on whether more news should be reported from overseas operations, but it's clear that neither good news nor bad news is reaching these shores.

Despite comparisons often made between America's current military conflict and the Vietnam War, media coverage of the two offensives could not be more different. In the 1960s and 1970s, coffins draped with American flags were front page mainstays. Battles were captured on film and featured prominently in nightly newscasts. Such extensive coverage was often criticized for turning public sentiment against the war, but the media remained adamant that their job as government watchdog was essential to a functioning democracy.

Interestingly, the artistic response and interpretation of the two wars can be seen as inversely related to the amount of media coverage they have received. Films like *Apocalypse Now*, *The Deer Hunter*, *Full Metal Jacket* and *Platoon* have come to symbolize the violent horror and psychological degradation that characterized the Vietnam War era. However, all these films were released years after American military occupation of Vietnam had ceased. During the American occupation, artistic representation was set aside in favor of political protest. David Rabe, a playwright best known for his Vietnam War trilogy (*Sticks and Bones*, *The Basic Training of Pavlo Humme* and *Stream-*

AVERAGE AMOUNT OF TIME DEVOTED TO IRAQ WAR COVERAGE BY NETWORK EVENING NEWS:

2  
MINUTES PER WEEK

NUMBER OF SOLDIERS CURRENTLY DEPLOYED IN IRAQ:

144,000

ers), was turned down by numerous theaters before The Public Theater in New York finally produced the first chapter in 1971. Americans were not immediately compelled to dramatize the overseas conflict because it was vividly and honestly enacted nightly on their television sets.

Today, the media blackout has sparked imagination. Theater is capitalizing on this national temperament and the variety of genres tackling the current political climate is stunning. Early on, political satire was the dominant style. Tim Robbins' *Embedded* debuted in 2003 and was followed shortly afterwards by the London premiere of David Hare's *Stuff Happens*. Both plays mock key figures in the war's creation and execution. As the Iraq War has dragged on, broadly focused satires gave way to intimate works, telling the stories of the men and women at home and on the front lines. *Black Watch*, a docuplay crafted from interviews by playwright Gregory Burke, portrays the famed Scottish army regiment and how their participation in the Iraq War reshaped the 300 year old military tradition, while Christopher Shinn's *Dying City* depicts the grief war besets on a New York family. *Old Glory* succeeds at the difficult task of bridging the two arenas, showing the effect of war on two soldiers in Iraq as well as the family left at home.

While many of the plays emerging from this bloom of creativity may not be as insightfully exact or momentarily mem-

orable as the films that materialized in the wake of Vietnam, they do not have to be. In the absence of regular substantial news, theater becomes both the informer and the commentator. Not every news story wins a Pulitzer Prize, but they are needed to expand and diversify the collective understanding of the War in Iraq. Likewise, theater's new role as teacher in addition to storyteller will not always make the grade, but current events need to be interpreted, much the same way art needs to be. In *Old Glory*, the characters know as little about what is happening overseas as we do. What we are watching is the story of how they find and interact with the truth, and in this time of information starvation, going to the theater is how we can do the same. ■

**“THE MEDIA  
BLACKOUT  
HAS SPARKED IMAGINATION.”**

## COMING SOON: A MINISTER'S WIFE

# MEET THE MINDS BEHIND THE MUSICAL

*Getting a world premiere musical on its feet is no small task and these dedicated artists have spent the last year bringing the characters of George Bernard Shaw's *Candida* to life in the new musical *A Minister's Wife*. Get to know the creative team and their take on the adaptation process which will culminate on stage this spring, closing the 2008/09 Season.*

### AUSTIN PENDLETON ON ADAPTING SHAW'S DIALOGUE:

“*Candida* is a volatile, sexy, tender, harsh play—one of Shaw's most unguardedly personal as well as one of his most elegant. What makes it all these things is also what it is most charmingly offhanded about: it takes place at one of the most exciting moments in history, when it seemed that Christianity and Socialism were going to come together and change the world. This backdrop, brought alive with great wit and insight by Shaw, is what formed the character of Reverend Morell and what makes him so attractive to so many people, even to himself. It is also what makes him so vulnerable to a challenge that shakes his sense of self and family. All of which is a whole lot indeed to sing about.”

### JOSH SCHMIDT ON THE MUSIC OF A MINISTER'S WIFE:

“There is an outer life and an inner life to the people in the play. The inner life is set to music and the outer life is the spoken dialogue in the play. I think the big mistake is to musicalize the outer life of the characters. The one exception is when Shaw exposes a crack in their armor or when the music intensifies the complexity of the everyday routine. These cracks in the armor and the transitions in and out of musicalized moments should be diverse and surprising.”

### JAN TRANEN ON THE PROCESS OF CREATING A MINISTER'S WIFE:

“This experience is a joy and a constant wonder. Thank you for creating this world where I get to do what I love and then put it in the talented and trustworthy hands of my co-collaborators. Dreams come true; at least mine do.”

**For more information about *A Minister's Wife* visit [writerstheatre.org](http://writerstheatre.org).**





# ARTISTIC CONVERSATION

*At its core, Old Glory is a mystery that centers on how the Iraq War affects six interconnected people. Playwright Brett Neveu and director William Brown, who have been collaborating on the final version of the script for almost a year, sat down with Associate Artistic Director Jimmy McDermott to discuss their partnership developing the play and the impetus for working on such a personal piece.*

**JIMMY MCDERMOTT:** When writing *Old Glory*, did you start with a premise, a character or an exploration of a theme?

**BRETT NEVEU:** It mostly came from a conversation I had with my wife. She heard a story about a photographer who had been in Iraq and had taken a series of pictures of a firefight at a security checkpoint. American soldiers had mistakenly opened fire on a car, killing both parents of the six children in the back seat. The children were unharmed but the photos showed them covered in their parents' blood, crouched on the ground next to the blood spattered boots of the American soldiers. The story was much deeper than anything I had read about the war at the time. We can all say that soldiers see terrible things in war, but how do the details affect them? Blood on a boot. How does that affect somebody? Is that the image that keeps returning in their brain? For the final part of the trilogy, I wanted to write about how the war is going to affect future generations.

This image from the photographic series, *The Tel Afar Incident* by Chris Hondros, was a key inspiration for playwright Brett Neveu when conceiving *Old Glory*.

**JM:** Brett, *Old Glory* completes a trilogy you've written concerning the War in Iraq which includes *Harmless* (2004) and *Weapon of Mass Impact* (2005), but the trilogy does not follow the same characters nor are their circumstances and settings at all similar. How did you link these three plays together?

**BN:** The subject matter, the general tone of the play and how war affects people at home are the linking devices. The plays are about regular people and how they're dealing with what the American government has done in Iraq and what people ask of each other in times of crisis. The trilogy is a response to terrorism, people not trusting each other and deceit within the American government. If the plays were only about the Iraq War it would ground them too specifically in time. I think they speak past the present day to a place where people relate to each other.

**JM:** Bill, what struck you most when you read the initial draft of the play?

**WILLIAM BROWN:** It was that we can't forget about what having a loved one in Iraq or Afghanistan means to people at home. I was in a tiny little town in Montana a few years ago—the population was no more than 500 people. When I got out of my car on the main street I looked up and saw a wooden yellow ribbon hanging on the light post. I thought, "Wow, this little town has somebody over there." Then I looked

down the street and there were (I counted) 31 ribbons. In this tiny town, up and down the street, there were yellow ribbons with names on them and I thought, "Why isn't that a part of my life? How did this happen?"

What I love about this play is that it's six strangers getting emotionally naked in front of each other, and the event that brings them all together is the death of a soldier. A large extent of the play is about transparency, what we're willing to reveal and what we need to hide from each other, which fuels the mystery. You don't know who's telling the truth or how much of the truth they're willing to tell.

**BN:** Artistic Director Michael Halberstam and I had talked early on about writing a mystery for Writers' Theatre. I had this play cooking in my brain, so I pitched it to him and he liked it. The fact that *Old Glory* is a mystery is the fulcrum of the play, which also relates to the war.

**JM:** The chronological structure of the play is non-linear which is crucial to the mystery of the piece, especially in terms of how information unfolds. What sort of challenges do you think that poses for the audience?

**WB:** We have performed *Old Glory* twice in workshops for an audience. As a director, I need to be very careful not to give away the whole play right away—it needs to be slow. I

found with our invited audiences that most people agreed. The people who were frustrated wanted to figure out the story in the first five minutes. If one just lets the story in, it has a very powerful cumulative effect.

**JM:** Most of the actors who participated in the workshop readings will actually be appearing in the production. What did you both learn about the play through the workshop experience?

**BN:** I learned that it was too long, so we tightened it up and took out some of the repetition. I also learned how to deepen the characters. The play is now more detailed to help the audience better understand what's going on.

**WB:** For me the workshops were a dream opportunity. I didn't feel the need to get it just right. Instead we were able to explore what we had and I think everybody took advantage of that.

**BN:** Writers' Theatre's investment in the play was the exact right thing for a new work, giving it time far away from the production date to let the play germinate.

**JM:** Bill, you're known here at Writers' Theatre for revitalizing classics. How, if at all, do you anticipate that your approach as a director with this new work will change?

**WB:** I think of every play as a new

play. Each production has to be about the here and now, performing for this audience at this theater tonight. In that way it doesn't feel strange to me. The one thing I do get with *Old Glory* is Brett to talk to. It's been a real treat.

**BN:** I'm anxious to work with Bill because he's so talented. Also being at Writers' Theatre is going to be wonderful. I can't wait to work with the cast members, some of whom I've worked with before some of whom I've not. That's always a wonderful thing—to meet new people at Writers' Theatre. ■

**“IT’S SIX STRANGERS  
GETTING EMOTIONALLY  
NAKED.”**





# WILLIAM BROWN DIRECTOR'S SIDEBAR

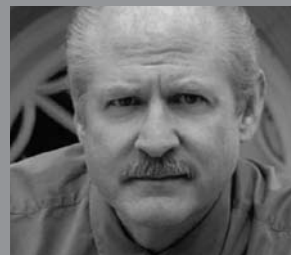
William Brown came on board with Writers' Theatre during the 1998/99 Season with what he liked to call his "two picture deal." He agreed that he would perform in *Private Lives* on the condition that he could direct *The Glass Menagerie*. Artistic Director Michael Halberstam leapt to accept the offer and indeed both productions were wildly successful, received rave critical reviews, broke all box office records, and cemented William Brown into the artistic fabric of Writers' Theatre.

Since the 1998/99 Season, Brown has collaborated with Writers' Theatre on 17 productions as either actor or director, infusing his energy into the Writers' Theatre experience. When directing *Misalliance* and *Incident at Vichy*, he expanded the scale of production possible in the 50-seat Books on Vernon performance space with each show boasting nine or more cast members. He brought a host of friends and colleagues to the Glencoe stages, introducing into the artistic family those who would become some of the audience's favorite faces, including Jonathan Weir, Steve Hinger, Joel Hatch, Kymberly Mellen, Shannon Cochran and Susan Hart.

With his pioneering spirit, Brown brings another work to life on the Writers' Theatre stage with the world premiere of Brett Neveu's *Old Glory*. Having worked with the playwright from the genesis of the script through two workshops and a year's worth of re-writes, he brings a unique perspective to the piece. *Old Glory* promises to encompass the trademark feature of any collaboration between Writers' Theatre and William Brown: sophisticated truth-telling right in your own back yard.

# THE CAST

*Through workshops and readings, the cast of Old Glory was integral to the development of the final script. Having worked with the playwright to shape the plot and the characters, we asked the cast how they've left their mark on the play.*



I think that our questions during the workshops regarding timelines, relationships, motivations and our discovery of the word's subtext (which the playwright loves to watch us struggle through and not reveal his thinking except on rare occasions) have helped shape the script more than anything else.

- TOM MCELROY



In past workshops, the playwright and I organically came to a point where the revisions of my character began to sound as if it they were speaking in my voice and the author started hearing me specifically in the role they had written.

- PENNY SLUSHER



I think the actor has the potential to shape the script tremendously. The playwright can see a choice you make and have it inspire him to incorporate it into the character.

- PHILIP EARL JOHNSON



The duration of the workshop was relatively brief so I'm looking forward to a full rehearsal period to flesh out the characters and their stories that we previously discovered. The greatest challenge that lies ahead with this project will likely be tearing myself away from my wife and new baby boy.

- MARCUS TRUSCHINSKI

# ALUMNI UPDATE

## CATCH UP WITH SOME FAMILIAR FACES



JOHN HOOGENAKKER

Since performing in *The Puppetmaster of Lodz*, John has been busy working in film, television and voice overs. He can be seen in *The Lucky Ones*, starring Tim Robbins and Rachel McAdams and watch for his performance in the summer release of *Public Enemies*. John is featured in the pilot of A&E's new series *The Beast*, starring Patrick Swayze in the role of Michael Cooley. Back on stage you can see John in Court Theatre's production of *Wait Until Dark*, directed by Ron OJ Parson.



CHRIS MCLINDEN

Last seen in *The Lion in Winter*, Christopher went on to play Timothy McVeigh in American Theatre Company's *Celebrity Row*, directed by David Cromer. This winter he will be playing Valya in TUTA's production of *Playing the Victim*, directed by Steppenwolf Ensemble member Yasen Payenkov.



JONATHAN WEIR

An alumnus of the 2006/07 Season production of *Bach at Leipzig*, Jonathan is currently performing in the Chicago production of *Jersey Boys* at the Bank of America Theatre and will appear in Lyric Opera's fall 2009 production of *The Merry Widow*.

## FROM THE WRITERS' THEATRE STAGES!



SHANNON COCHRAN

After wrapping up her role as Eleanor of Aquitaine in last season's *The Lion in Winter*, Shannon headed to the Geffen Playhouse in Los Angeles to perform in Robert Shenkkan's *By the Waters of Babylon*.



SCOTT PARKINSON

Since reprising his role as Raskolnikov in the 2007 Writers' Theatre New York premiere of *Crime & Punishment*, Scott performed in the Washington D.C. Shakespeare Theatre productions of *Julius Caesar* and *Antony & Cleopatra*. Scott originated the role of Zygote in the world premiere production of Charles Busch's *The Third Story* at the La Jolla Playhouse and he reprised the role in January at MCC Theatre in New York City.



DAVID CROMER

After directing the wildly successful 2008/09 Season opener *Picnic*, David went on to direct *Celebrity Row* at American Theatre Company. His production of *Our Town*, originally produced by *The Hypocrites* in 2008 in which he both starred in and directed, will be moving to New York City in early 2009. This spring, he'll collaborate with Writers' Theatre Artistic Associate Josh Schmidt at the Alley Theatre in Houston to direct Aaron Sorkin's new play, *The Farnsworth Invention*.

## YOU SAW IT AT WRITERS' THEATRE FIRST!

Last year's world premiere of *The Savannah Disputation* makes its New York premiere at Playwrights Horizons in February 2009. This production is directed by Tony Award winner Walter Bobbie and features Obie Award winner Reed Birney, Drama Desk Award winner Marylouise Burke, Kellie Overbey and Tony Award nominee Dana Ivey. Writers' Theatre wishes them all the best in exploring this exciting new piece of American theatre.

WHAT'S  
HAPPENING  
AT WRITERS' THEATRE  
BACKSTAGE

# AUDIENCE ENRICHMENT PROGRAM

*Writers' Theatre is committed to giving our audiences the richest and most fulfilling theatrical experience possible. Each production in our season is accompanied by lectures and discussions with guest scholars, experts, designers, directors or authors either before or after the show to contextualize and explore the themes of the play.*

This season, we kicked off the Audience Enrichment Program by examining the political backdrop of *Nixon's Nixon* with Rick Perlstein, author of *Nixonland: The Rise of a President and Fracturing of a Nation*. During *Picnic*, Rachel Shteir, Professor of Dramatic Criticism at DePaul University engaged the audience in a post-show dialogue about the themes of sexuality and emotional nuance between the play's characters. Audience Enrichment Programs are free of charge and open to the public.

**MARK YOUR CALENDAR AND JOIN US FOR ONE OF THE AUDIENCE ENRICHMENT PROGRAMS FOR THE REST OF THE SEASON.**

## **OLD GLORY AUDIENCE ENRICHMENT PROGRAMS:**

- February 17 - Post-show discussion
- February 18 - Post-show discussion
- February 22 at 5 p.m. - Pre-show lecture
- February 24 - Post-show discussion
- March 8 at 5 p.m. - Pre-show lecture
- March 18 - Post-show discussion

## **A MINISTER'S WIFE AUDIENCE ENRICHMENT PROGRAMS:**

- June 16 - Post-show discussion
- June 17 - Post-show discussion
- June 21 - at 5 p.m. - Pre-show lecture
- July 1 - Post-show discussion
- July 7 - Post-show discussion

FOR MORE INFORMATION ABOUT *OLD GLORY* AND THE AUDIENCE ENRICHMENT PROGRAM GO TO [WRITERSTHEATRE.ORG](http://WRITERSTHEATRE.ORG).



Join us for our annual gala event:

# WordPlay

Friday, April 24, 2009

The Peninsula Chicago



Gala Co-Chairs Christine Pompizzi & Amalia Mahoney with Artistic Director Michael Halberstam.

This not-to-be missed elegant evening of sumptuous cuisine, world-class entertainment and a thrilling live auction celebrates Writers' Theatre and another exciting season. Win amazing prizes and support the work on our stages when you purchase WordPlay Grand Raffle tickets!

## WordPlay GRAND RAFFLE

WIN A 2009 MINI COOPER OR \$20,000 CASH!

We are thrilled to offer your choice of either a 2009 Mini Cooper or \$20,000 cash as the grand raffle prize! The winning ticket will be drawn live at the event, but the winner need not be present to win. Tickets are \$100 each or three tickets for \$250.

To purchase your WordPlay Gala and Grand Raffle tickets contact the Development Department at 847-441-8194.



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Grand Raffle presented in partnership with Knauz Auto Group.

## REMEMBERING ELIZABETH LILIENFIELD

Betty Lilienfield was a woman of firsts for Writers' Theatre. She was the first Board President, the first to believe in our vision, the first to help fund that vision by organizing our first benefit and inviting everyone she knew on the North Shore to attend. She was the first to secure a grant from the Willett Foundation and the first to legitimize us in the community. She was not only our supporter; she was our guardian, benefactor, fan and enthusiast. She was our ally, champion, advocate, helper, defender, patron, mentor and most of all a true friend. One cannot talk about the history of Writers' Theatre without mentioning her name.

Artistic Director Michael Halberstam and I first met Betty at the Chicago Symphony Orchestra where we all worked together with the Women's Association. When Michael returned from working at the Stratford Festival in 1992 and the decision was made to take a leap of faith and start Writers' Theatre, Betty was the first in line to help. We owe her a tremendous debt of gratitude and we will miss her—her beauty, her grace, her quiet voice, her brilliance and her true belief in the power of creativity and the arts.

- **MARILYN CAMPBELL**, *Co-Founder of Writers' Theatre*

“Farewell, my sister, fare thee well.  
The elements be kind to thee, and make  
Thy spirits all of comfort: fare thee well.”

- *WILLIAM SHAKESPEARE*

## SPONSOR SALUTE:



Pam Conant and Howard Conant, Jr. (Writers' Theatre Trustee and Urban Innovations' Chairman) at Writers' Theatre's 2007 Garden Party.



Urban Innovations, Ltd. is proud to sponsor the world premiere of *Old Glory* and to support Writers' Theatre. Urban Innovations is a Chicago-based real estate investment company specializing in commercial office space and affordable senior housing. At Urban Innovations, we commit our talents, enthusiasm and energy to create and preserve special places that support and inspire individuals as well as organizations as they reach for their highest aspirations.

# Nixon's NIXON

Throughout its sold-out run, Writers' Theatre donors and board members hosted exclusive events in conjunction with performances of *Nixon's Nixon* to introduce friends and family to the intimate Writers' Theatre experience. Many hosts generously paired these events with a post-show reception, giving their guests an exciting opportunity to speak directly with the cast and creative team.

**1.** Artistic Director Michael Halberstam addresses Pam Phillips and Roger Westons' guests at a post-show reception held in the Anne Loucks Gallery. **2.** Director Society Member Eric Macey alongside Director of Development Sherre Jennings Cullen and Executive Director Kate Lipuma. **3.** Host Tom Hodges, Artistic Director Michael Halberstam, Playwright Russell Lees, Gail Hodges and Nixon's Nixon cast member William Brown. **4.** Trustee Lorel McMillan and Nixon's Nixon cast member Larry Yando. **5.** Artistic Director Michael Halberstam, Trustee and Production Sponsor Janice Beck with Nixon's Nixon cast member William Brown. **6.** Nixon's Nixon cast member Larry Yando entertains a group of party-goers.





## DINNER & THEATER

Enjoy dinner before the show at Di Pescara, one of the North Shore's top restaurants, named among the city's best new restaurants by *Chicago* magazine. This Lettuce Entertain You® restaurant, conveniently located at Northbrook Court (just five minutes from the theater), is offering a three-course pre-theater meal for only \$29.95\*, featuring signature dishes such as artichoke ala marco, hot & crunchy tilapia and homemade lemon meringue pie. Contact Di Pescara to make your reservation and mention Writers' Theatre to receive this special offer.

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# NEXT UP:

WORLD PREMIERE MUSICAL

# A MINISTER'S WIFE

BASED ON GEORGE BERNARD SHAW'S *CANDIDA*

ADAPTED BY AUSTIN PENDLETON MUSIC BY JOSH SCHMIDT  
LYRICS BY JAN TRANEN DIRECTED BY MICHAEL HALBERSTAM  
MUSIC DIRECTION BY RICHARD CARSEY

**May 19 – July 19, 2009**

*Performed at 325 Tudor Court*

After his unanimously acclaimed New York debut of *Adding Machine*, Writers' Theatre Associate Artist Josh Schmidt has become the most eagerly anticipated young musical theater composer in the country. His second creation, *A Minister's Wife*, adapted from *Candida* by George Bernard Shaw in collaboration with Artistic Director Michael Halberstam, adaptor Austin Pendleton and lyricist Jan Tranen, receives its world premiere in Glencoe. A poet, a preacher and his wife enter into a delicious conflict when a fantastical assumption turns an ordinary day topsy turvy.

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# OLD GLORY PERFORMANCE CALENDAR

## FEBRUARY

SUN	MON	TUE	WED	THU	FRI	SAT
<b>1</b> 2:00/6:00*	<b>2</b>	<b>3</b> 7:30	<b>4</b> 7:30	<b>5</b> 8:00	<b>6</b> 8:00	<b>7</b> 4:00/8:00
<b>8</b> 2:00/6:00*	<b>9</b>	<b>10</b> 7:30	<b>11</b> 7:30	<b>12</b> 7:30	<b>13</b> 7:30	<b>14</b> 4:00/8:00
<b>15</b> 2:00/6:00*	<b>16</b>	<b>17</b> 7:30**	<b>18</b> 7:30**	<b>19</b> 8:00	<b>20</b> 8:00	<b>21</b> 4:00/8:00
<b>22</b> 2:00/6:00*	<b>23</b>	<b>24</b> 7:30**	<b>25</b> 2:00/7:30	<b>26</b> 8:00	<b>27</b> 8:00	<b>28</b> 4:00/8:00

## MARCH

SUN	MON	TUE	WED	THU	FRI	SAT
<b>1</b> 2:00	<b>2</b>	<b>3</b> 7:30	<b>4</b> 7:30	<b>5</b> 8:00	<b>6</b> 8:00	<b>7</b> 4:00/8:00
<b>8</b> 2:00/6:00*	<b>9</b>	<b>10</b> 7:30	<b>11</b> 7:30	<b>12</b> 8:00	<b>13</b> 8:00	<b>14</b> 4:00/8:00
<b>15</b> 2:00/6:00*	<b>16</b>	<b>17</b> 7:30	<b>18</b> 7:30**	<b>19</b> 8:00	<b>20</b> 8:00	<b>21</b> 4:00/8:00
<b>22</b> 2:00/6:00*	<b>23</b>	<b>24</b> 7:30	<b>25</b> 2:00	<b>26</b> 8:00	<b>27</b> 8:00	<b>28</b> 4:00/8:00
<b>29</b> 2:00/6:00*	<b>30</b>	<b>31</b>				

\* Pre-Show Lectures \*\* Post-Show Discussions





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