

THE OFFICIAL NEWSMAGAZINE OF
WRITERS' THEATRE

ISSUE THIRTY-FOUR
THE REAL THING
SEPTEMBER 2011

THE BRIEF CHRONICLE

20TH
ANNIVERSARY
SEASON
EXPERIENCE
EXTRAORDINARY

WT
WRITERS'
THEATRE

THE BRIEF CHRONICLE

THE OFFICIAL NEWSMAGAZINE OF WRITERS' THEATRE

ISSUE THIRTY-FOUR SEPTEMBER 2011

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Michael Halberstam
Artistic Director

Kathryn M. Lipuma
Executive Director

Dear Friends,

There is much to be excited about as we enter the 20th Anniversary Season of Writers' Theatre, not the least being the amazing support you've shown us over the years. Thank you!

This 20th Anniversary Season promises to be provocative, engaging, literary, surprising, and forward thinking - in fact, a classic Writers' Theatre season! We open with Tom Stoppard's *The Real Thing*—one of the greatest plays of our era. Stoppard's exploration of the complex nature of love, art and truth is a fitting launch to our 20th Season in Glencoe.

Adding to the celebratory atmosphere at Writers' Theatre, we are thrilled to announce that we will be working with the award-winning, internationally-renowned Chicago architectural firm Studio Gang Architects to design a permanent home for Writers' Theatre. The new space, which will be constructed on the site of the current building at Tudor Court, will resonate with and complement our Glencoe neighborhood and add tremendous value to the entire metropolitan community.

Did you also know that Writers' Theatre recently joined Ravinia Festival, Chicago Botanic Garden and Kohl Children's Museum in a collaborative partnership of North Shore cultural institutions called Do North? We believe that this collective will help cement the North Shore as a premier cultural destination. For more information, visit www.donorth.org.

Thank you again, for giving us the opportunity and privilege of bringing you exceptional, intimate theatre on the North Shore for the past twenty seasons. We look forward to sharing more about the exciting future of Writers' Theatre as the drama unfolds!

To get the most up to date information, please consider joining our email list at writerstheatre.org, join our community on Facebook or follow us on Twitter at @writerstheatre.

See you at the Theatre!

Yours sincerely,

Michael

Kate

THE REAL THING

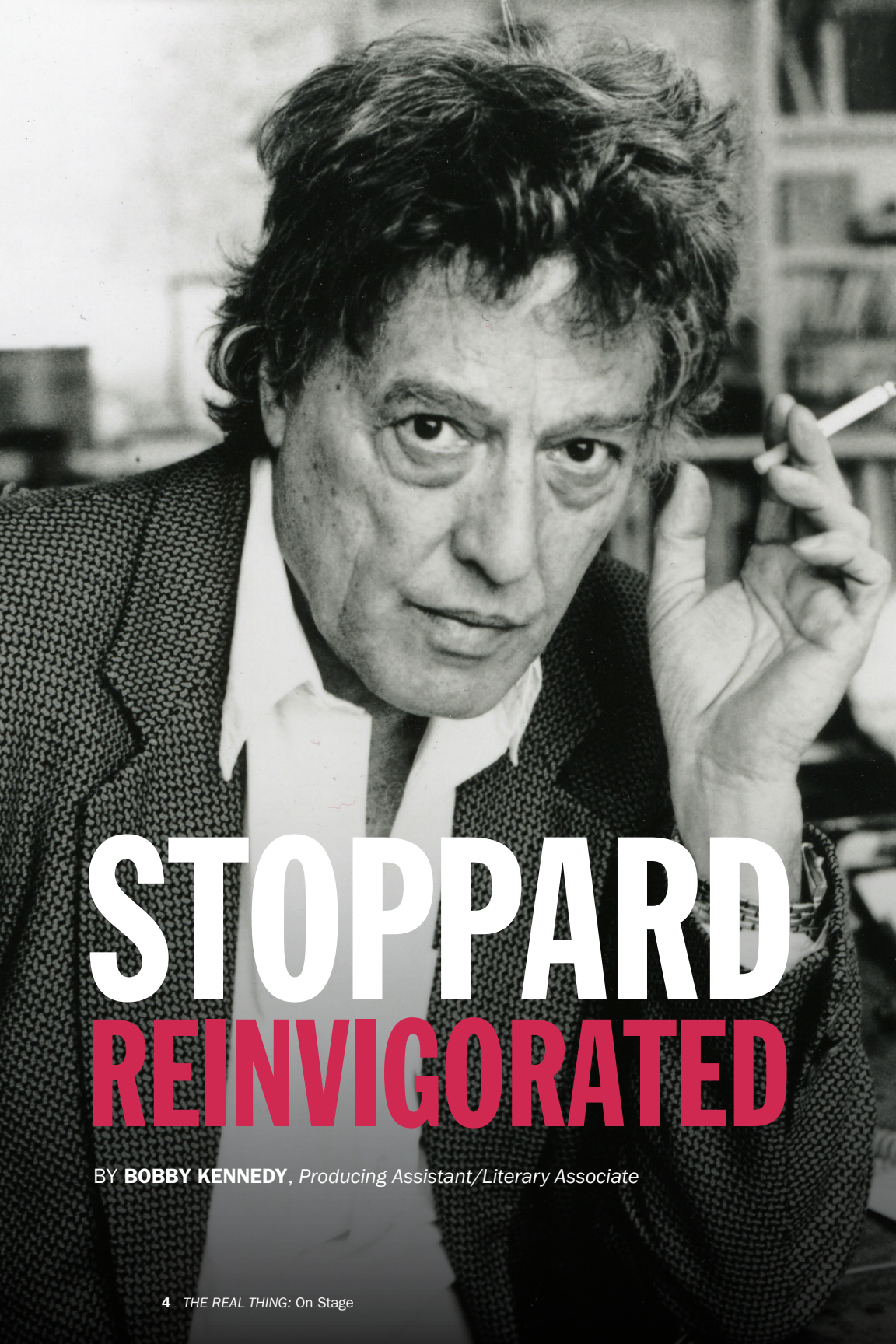
By **TOM STOPPARD**
Directed by Artistic Director **MICHAEL HALBERSTAM**

Begins September 13 | Performed at 325 Tudor Court, Glencoe

The Cast

CARRIE COON*, **SEAN FORTUNATO***, **RAE GRAY**, **RYAN HALLAHAN**,
NATASHA LOWE*, **JOHN SANDERS***, **JORDAN LANE SHAPPELL**

Scenic Design by **Collette Pollard**
Costume Design by **David Hyman**
Lighting Design by **Heather Gilbert**
Sound Design by **Mikhail Fiksel**
Properties Design by **Nick Heggstad**
Stage Management: **David Castellanos**



STOPPARD REINVIGORATED

BY **BOBBY KENNEDY**, *Producing Assistant/Literary Associate*

When *The Brief Chronicle* last looked at playwright Tom Stoppard, the 29-year-old writer had blazed onto the theatrical landscape with his debut masterpiece, *Rosencrantz and Guildenstern Are Dead*. Success followed, but so did unflattering criticism and unmet expectations until 1982, when *The Real Thing* premiered and reinforced the dramatist as one of the best of his generation.

Rosencrantz and Guildenstern Are Dead, in the words of one critic, was “the most brilliant dramatic debut of the sixties.” In London, Stoppard was awarded the Evening Standard Award for Most Promising Playwright, and the Broadway transfer won him a Tony Award for Best Play. His next two major plays, *Jumpers* (1972) and *Travesties* (1974), also achieved world-wide success and won many accolades.

However, despite the adulation heaped upon these first three triumphs, Stoppard’s work began to be increasingly pigeonholed. A critical consensus was forming that Stoppard was, in the words of his biographer Ira Nadel, “an intellectual playwright more to be studied than enjoyed. His characters were bright, witty but emotionless. The complex material, sharp dialogue and elaborate development of ideas generated a reaction [that] his work [was] clever but socially and politically irrelevant.”

Stoppard’s experimentation with theatrical form in the latter half of the 1970s did nothing to contradict the

growing consensus. The playwright spent most of this period creating unconventional works for the theatre. *Every Good Boy Deserves Favour* includes a full orchestra as part of the cast, and was written at the behest of famed conductor and composer André Previn. *Dogg’s Hamlet* and *Cahoot’s Macbeth* are one-act plays that again re-interpret the works of William Shakespeare. *On The Razzle* is a comic adaptation of a play by 19th century Austrian playwright Johan Nestroy. These endeavors were seen as minor pursuits, less worthy than his wholly original full-lengths.

Stoppard’s next major play, *Night and Day*, premiered in 1978 to commercial success but a tepid critical response. His criticism of journalist unions and their potential to censor the news drew the ire of the liberal elite. With Margaret Thatcher and the Conservatives about to sweep to power in early 1979, critics branded Stoppard’s play as supportive of the anti-union stance of the right wing. Another common complaint regarded the unsatisfactory realization of his female characters, one friend even going so far as to say that Stoppard was “intimidated by women and unnerved by emotion.”

Stoppard felt the criticism deeply. Already afraid he “had become something of a bore” with his work in the latter half of the 1970s, Stoppard was plagued by the concern that audiences would always prefer his earlier work. Though *Night and Day* had received warm notices on

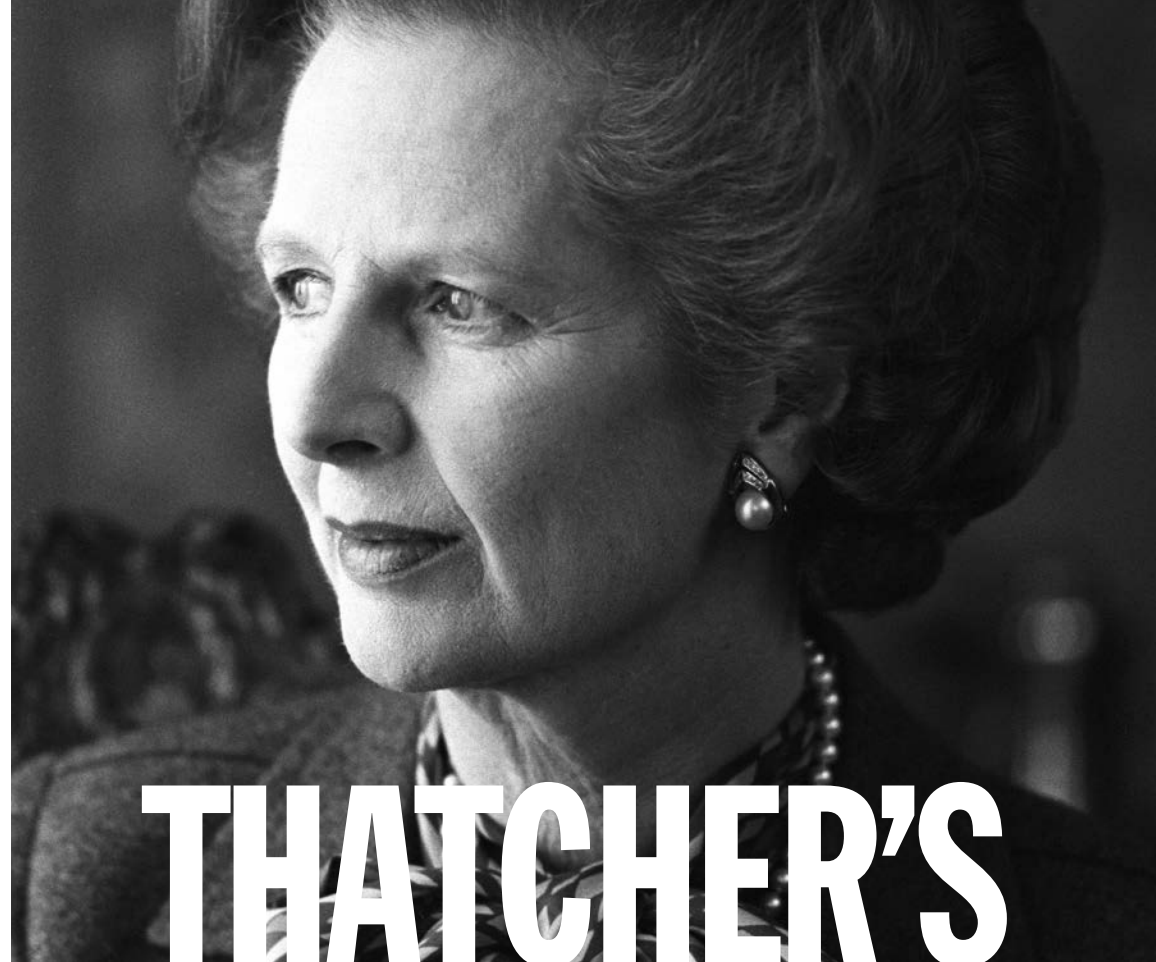
Broadway, particularly Maggie Smith's performance, Stoppard had not had a genuine hit in New York since *Rosencrantz and Guildenstern Are Dead*. Producers were beginning to suspect there was a limited audience for Stoppard plays.

THE PLAY BECAME ONE OF THE MOST POPULAR AND LONGEST-RUNNING PLAYS OF STOPPARD'S CAREER.

Fifteen years after Stoppard's groundbreaking debut, *The Real Thing* premiered and instantly repudiated all of the criticisms and assumptions that had arisen about the writer and his work. Opening in the West End in November 1982, the play became one of the most popular and longest-running plays of Stoppard's career. Contrary to his earlier pursuits, *The Real Thing* found Stoppard concocting a purely naturalistic environment, firmly based in reality rather than the abstract. Within this realistic framework, he focused exclusively on characters living in present circumstances and grappling with the politics and morality of love and marriage. Critics were forced to acknowledge Stoppard's achievements in this new phase of his career.

The original London production of *The Real Thing* ran for two and a half years, with Roger Rees playing Henry opposite Felicity Kendal as Annie. Mike Nichols directed the original Broadway production, which opened in January 1984 and ran for eighteen months, with Jeremy Irons and Glenn Close assuming the lead roles. The production won Stoppard his third Tony Award for Best Play and Irons, Close and Christine Baranski (playing Charlotte) all won Tonys for their performances. A revival at the Donmar Warehouse moved to Broadway in 2000, winning another Tony for Best Revival of a Play and awards for its leads, Stephen Dillane as Henry and Jennifer Ehle as Annie.

Riding on the unequivocal commercial and critical success of *The Real Thing*, Stoppard spent the rest of the 1980s once again exploring new dramatic forms, including more adaptations and a translation of a play by Czech playwright and politician Václav Havel. He also successfully branched out into the film industry, co-writing the screenplays for Terry Gilliam's fantasy masterpiece *Brazil* (for which he received an Oscar nomination) and Steven Spielberg's *Empire of the Sun*. The 1990s and the Millennium would bring Stoppard even greater acclaim (including an Academy Award for Best Screenplay for *Shakespeare in Love*) and he remains one of the most important playwrights working in the theatre today. ■



THATCHER'S BRITAIN

BY **BOBBY KENNEDY**, *Producing Assistant/Literary Associate*

The Real Thing is not quite 30 years old, but it is certainly a period piece. The play premiered in London in 1982, and the social and political milieu of Britain at that point in time serves as an essential backdrop to Stoppard's dramatic examination of love and fidelity.

The United Kingdom suffered from rising inflation and unemployment for most of the 1970s, and neither Labour

nor Conservative governments were able to solve the economic crisis. James Callaghan's Labour government (1976-79) aimed to bring down inflation without raising unemployment by agreeing with trade unions to a limit on pay increases. However, unions refused to tolerate a deal between employers and the government with regards to wages.

Truck drivers began to strike in January 1979. At the time, 80% of goods in Britain were transported by truck and a strike threatened to close down gas stations and other stores who could not receive their supplies. Public sector workers saw the success that the private unions were having and started their own strikes, often without the official support of their unions. Striking ambulance drivers and nurses caused hospitals to close, while waste collectors forced authorities to store trash in public parks, including the West End's Leicester Square. Most horrifically, gravediggers in Liverpool went on strike for two weeks as coffins piled up. These few months of unrest were referred to as the "Winter of Discontent," after the opening of Shakespeare's *Richard III*.

Margaret Thatcher and the Conservatives swept back to power in 1979. The new Prime Minister chose to tackle inflation through monetarist policies and cuts to public sector spending. Her plan worked in that inefficient factories and businesses closed and inflation fell from a peak of 22% in 1980 to below 10% in 1982. However, unemployment rose from 1.5 million in 1979 to 3 million in 1982—as high as 20% in some parts of the country and the highest level in Britain since the Depression. Amid calls from her own party for her resignation, Thatcher refused to back down (delivering her famous "You turn if you want to. The Lady's not for turning!" speech) and continued her actions to reform trade union laws in order to limit future debilitating strikes. Riots

broke out in 1981 over racial tensions exasperated by the recession.

Protests against the deployment of American cruise missiles at a Royal Air Force base west of London also began in 1981. These missiles were capable of reaching the Soviet Union, making Britain a potential retaliation target for the Soviets as Cold War tensions reignited. The Greenham Common Women's Peace Camp was established outside the base in protest, drawing as many as 70,000 at one point. In October 1981, the Campaign for Nuclear Disarmament organized a demonstration in London that drew a quarter of a million protesters. The turmoil surrounding this anti-nuclear activism is reflected in *The Real Thing*, and plays an important contextual role in the play.

Thatcher also began a large campaign of privatizing publicly-owned enterprises. She slashed funding for the BBC and national theatre companies, including the National Theatre and the Royal Court. Her Arts Minister declared that the arts world had "yet to be weaned away from the welfare-state mentality." In the eyes of the Tories, the commercial musical was a much better model for creating art. As Guardian drama critic Michael Billington summed up: "[A musical] was popular, profitable, capable of generating international franchises and, above all, conservative in outlook." A successful original play like Stoppard's *The Real Thing* was an exception to the rule in the era of *Cats* and *Les Misérables*.

Britain's victory in the 1982 Falklands War against Argentina generated a much needed wave of popular support for Mrs. Thatcher's government, despite the economic woes. An ongoing schism in the Labour party also helped the Conservatives coast to a landslide victory in the 1983 national elections. Thatcher's popularity maintained a high level throughout the 1980s and she earned the nickname of the "Iron Lady." Unemployment would eventually come down as Britain finished shedding its industrialized past and embraced a modernized economy.

Tom Stoppard, however, was not concerned with making a statement about these turbulent times, saying "I'm not impressed by art because it's political, I believe in art being good art or bad art, not relevant art or irrelevant art." Most of the historically significant events of the period are never specifically referenced in the play, but they do inform the lives of Stoppard's characters. Henry and the rest are living through these memorable milestones not quite thirty years gone, and early 1980s Britain will be recognizably and specifically evoked through our production's design. ■



DIRECTOR FEATURE

In preparation for the first production of the 20th Anniversary Season, The Real Thing by Tom Stoppard, Producing Assistant and Literary Associate Bobby Kennedy sat down with Artistic Director Michael Halberstam to discuss his process, the history of the Theatre and the importance of Stoppard.

What was your first experience as a Director?

I started the Theatre with the notion of creating a home for myself as an actor. It took me a little while to take myself seriously as an Artistic Director. I had always thought of myself as an actor who did other things on the side. But even in childhood I was always putting on plays. Then, as an actor listening to the show every night, I could hear where I thought the play needed to go in order to make it better. So it felt like a natural transition that I should eventually start directing.

Why are many of our favorite directors here at Writers' Theatre former actors?

Because we're an actor's theatre, first and foremost. And it is not a denigration to the playwright to say that, because actors love to work on great text. Every director we ask to come in has to admire and support and empower their actors. We don't let directors take a concept, put it on top of the production and wait to see if the actors can make their concept work. The Theatre rejects that kind of directing on every level.

What do you start with when directing a play?

Often it's an overall theme. *The Real Thing* and *A Minister's Wife* were very much about finding the ambiguity that lies within relationships – examining what it means to be in love and what it means to be in a long term relationship. I think romanticism is essentially a lie, told to generations of people by generations of poets: the notion that you look into someone's eyes and fall passionately in love with them and that your relationship will always be like that – and that, if you don't, then you have failed. That's a terrible pressure to put on people. *The Real Thing* asks that question about fidelity, and about what you're willing to go through to sustain your relationship. *A Minister's Wife* does that as well.

Your love for classics is well-known. What do you like about modern plays?

Well, working with a living playwright is always fun. When the playwright is in the room you can actually help shape the text itself, and even when they're not

in the room it's thrilling simply because you're helping put food onto someone's table. But I don't prefer working with contemporary over classical, I like them the same. It's what Bill Brown and I always say: we try to treat our classical works as if they're new plays and our new plays as if they're classics. Frankly, this is a period play. What's one period to another? This is set in 1982, *Hamlet* was written in 1598 and was supposedly set in the 13th century. If it's a good play, I like working on it.

Your experience with Stoppard has all been as a director. Why do you love directing his plays?

I think of Stoppard as a puzzle. Any play is a crossword puzzle to be solved. Stoppard is like the *Friday New York Times*. It's really, really complicated telling the story, preserving the ambiguity but making sure that all the threads line up. You have to make sure that all the tracks come together and that's not just the acting, but the physicality, the storytelling, the scene work, the stage picture – everything has to support the story. That's true of any play, but with Stoppard the reward is greater because the thoughts are so big and complicated.

Is it exciting to have the opportunity to direct a Stoppard play again, after the success of *Rosencrantz and Guildenstern* in 2009?

Sure, but I love everything I get to do! These plays are treasures and the opportunity to bring a master work of dramatic literature to the stage is always an enormous privilege.

2010/11 IN REVIEW

The past year has been a busy and fruitful one for Writers' Theatre Founder and Artistic Director Michael Halberstam. Check out some of the highlights below:

September 2010

Michael directs *She Loves Me*, the first classic American musical to play at Writers' Theatre.



October 2010

Michael is awarded the Zelda Fichandler Award by the Society of Stage Directors and Choreographers. The award recognizes an outstanding director or choreographer who is transforming the regional arts landscape through singular creativity and artistry in theatre.

May 2011

A Minister's Wife opens at Lincoln Center Theater in New York. The musical was conceived and directed by Michael, and based on *Candida* by George Bernard Shaw, with a book by Austin Pendleton, lyrics by Jan Tranen and music by Josh Schmidt.



July 2011

Writers' Theatre announces the selection of internationally-renowned firm Studio Gang Architects to begin conception of a new home for Writers' Theatre in the community of Glencoe.

September 2011

Michael directs Writers' Theatre's third Tom Stoppard play, *The Real Thing*, at 325 Tudor Court.

THEN AND NOW

WRITERS' YEARS ONE THROUGH FIVE

1992-1997

June 1992

Writers' Theatre is co-founded by Michael Halberstam and Marilyn Campbell.



March 20, 1993

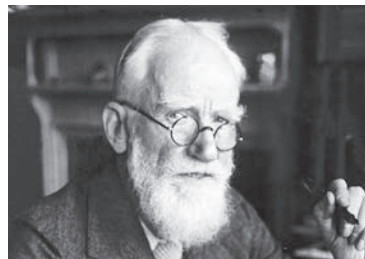
Inaugural production of *Love & Lunacy*, featuring Karen Janes Woditsch and Michael Barto.

September 1994

Writers' Theatre's first subscription season begins.

September 1994

Two by Shaw marks Writers' first production of a work by George Bernard Shaw.



January 1995

Oscar Remembered premieres, directed by David Cromer.

September 1995

Dear Liar becomes the first Writers' production to be attended by *Chicago Tribune* drama critic Richard Christensen, who becomes a champion of the Theatre.

January 1997

Richard II is the first Shakespeare play to be produced by the Theatre, featuring Sean Fortunato.



May 1996

Damon, Ring & F. Scott is the first work to be commissioned by the Theatre.



JOIN US FOR THE LIMITED ENGAGEMENT:

THE BLONDE, THE BRUNETTE, — AND THE — VENGEFUL REDHEAD

By **ROBERT HEWETT**
Directed by **JOE HANREDDY**

May 22 – July 29, 2012 | Performed at 325 Tudor Court

The Blonde, the Brunette and the Vengeful Redhead is currently available only to Subscribers and Members.


To add tickets to this Limited Engagement to your Subscription or Membership, contact the Box Office at 847-242-6000 or writerstheatre.org

Go ahead,
take a bow.

(You've earned it.)

BMO Harris Bank is proud to be Season Sponsor of
Writers' Theatre as it celebrates its 20th Anniversary.



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WHAT'S
HAPPENING
AT WRITERS' THEATRE
BACKSTAGE

A MINISTER'S WIFE PLAYS NEW YORK CITY

On Saturday, May 7th, 60 of Writers' Theatre's dearest friends and supporters traveled to New York City for a celebration in honor of the Lincoln Center Theater premiere of *A Minister's Wife*, the company's first musical developed as part of the *Literary Development Initiative*. Guests gathered with Artistic Director Michael Halberstam for a delightful dinner at the Atlantic Grill and then traveled to the Mitzi E. Newhouse Theater. Following the performance, attendees were joined by members of the cast at a stunning park-side apartment for a celebratory champagne toast and reception.



1. Trustees Barbara Melcher and Joe Dillon and his wife Kristin 2. Trustee Beth Kronfeld with her husband Matt Means, and Director's Society members Jason Pizer and Rachel Weinstein 3. Trustee Bill Mahoney with wife Molly Mahoney and Trustee Tina Pompizzi 4. *A Minister's Wife* actor Bobby Stegert with Artists' Council member Marcie Stein and her son Justin 5. *A Minister's Wife* cast member Drew Gehling, Artistic Director Michael Halberstam, Lyricist Jan Trannen with actors Bobby Stegert and Liz Baltes 6. Trustee Howard Conant, Executive Director Kate Lipuma, Trustee Gillian Goodman and her husband Ellis 7. Director of Institutional Advancement Kim Swinton and Trustee Mary Pat Studdert 8. Director's Society member Leisel Pritzker with Artistic Director Michael Halberstam and Executive Director Kate Lipuma 9. Artists' Council member Mary Green with Executive Director Kate Lipuma and Artists' Council members Joyce and Bruce Chelberg 10. Director's Society member Sonia Marschak and Artistic Director Michael Halberstam 11. Artists' Council members Carl and Marilynn Thoma 12. Mike Draznik and Missy Hawthorne with Trustee Chris Pfaff and wife Sara Pfaff 13. Trustee Sara Cohan with Director's Society member Jack Segal

WORDPLAY 2011 WRITERS' THEATRE'S ANNUAL GALA

On April 15, 2011, 325 supporters of Writers' Theatre gathered at The Peninsula Chicago for WordPlay 2011, the Theatre's Annual Gala. The highly-anticipated event was chaired by Trustee Beth Kronfeld. For the third year in a row, the evening broke all previous records raising more than \$500,000.

The evening began with a delightful cocktail reception followed by an elegant dinner in the Grand Ballroom. Attendees were entertained with performances from Summertime, a new musical commissioned through our Literary Development Initiative. Finally, guests enthusiastically raised their paddles to purchase exciting Live Auction prizes, including luxury vacations to Tuscany, Los Cabos, and to the Toronto International Film Festival, plus the opportunity to host a private performance by Writers' Theatre's talented artists in their home.

The evening concluded after dessert with a drawing for the WordPlay Grand Raffle prize of over \$12,000 cash.

The Trustees of Writers' Theatre would like to extend their deepest gratitude to the individuals and organizations that helped to make the 2011 WordPlay Gala such a success.

Gala Chair

Beth L. Kronfeld

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Chris & Sara Pfaff

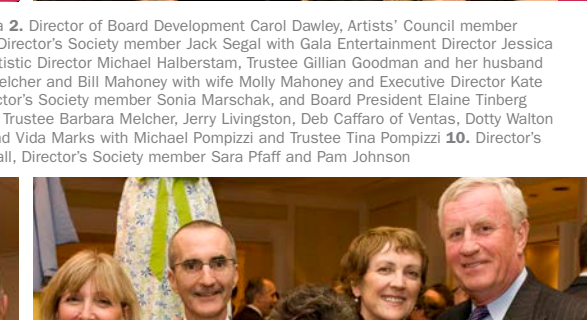
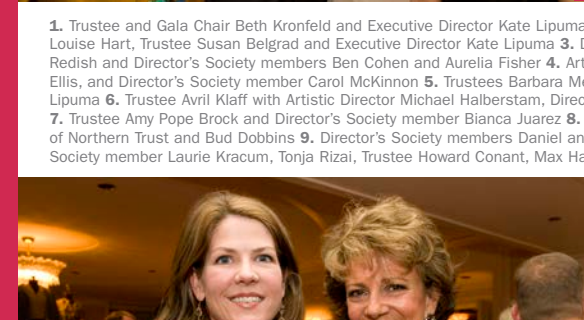
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Mr. Geoffrey Richards

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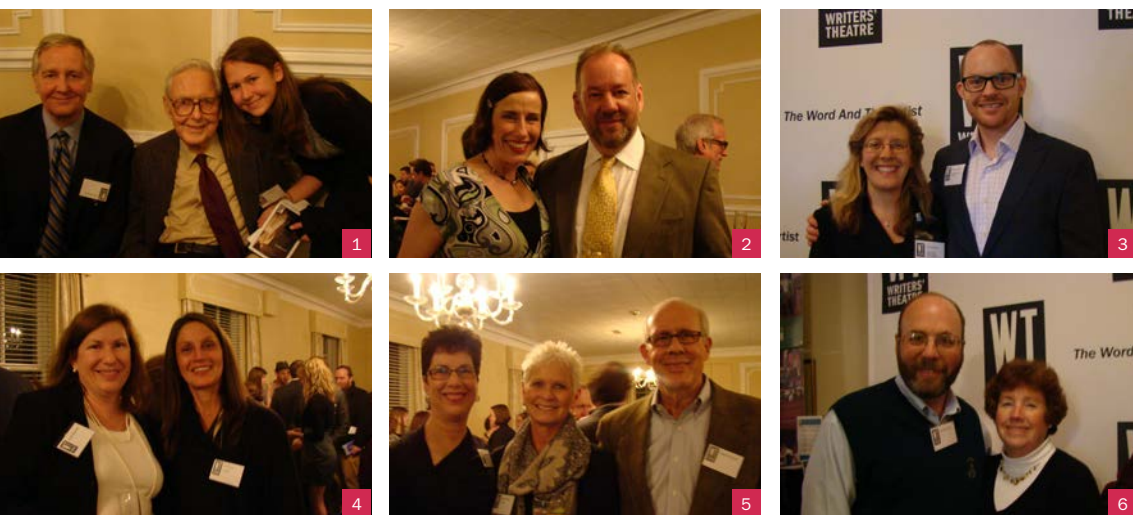
Benefactors

Lawrence & Carol Adelman
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Bruce & Patty Becker
Melvin & Randy Berlin
Debra Cafaro & Terrance
Livingston
Howard & Pam Conant
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Barbara & Richard Melcher
Mr. & Mrs. Adam Metz
Jon & Lois Mills
Marcie & Avy Stein
Carl & Marilyn Thoma
Monique Parsons &
David Wecker
Anonymous



HEARTBREAK HOUSE OPENING NIGHT

On Friday, May 16th, Writers' Theatre's most ardent friends and supporters were on hand to celebrate the opening of George Bernard Shaw's *Heartbreak House*. William Brown directed this delightful English satire - the seventh Shaw play to grace our stages. Afterwards, the enthusiastic crowd joined the artists and staff for a cocktail reception and enjoyed delicious cuisine provided by Hel's Kitchen Catering.



1. Director's Society member Bob Rasmus and Family 2. *Heartbreak House* actress Karen Janes Woditsch and *Heartbreak House* Director Bill Brown 3. Director of Institutional Advancement Kim Swinton and Associate Artistic Director Stuart Carden 4. Director's Society member Linda Stephans and Trustee Avril Klaff 5. Trustees Mary Pat Studdert and Tina Pompizzi and her husband Mike 6. Director's Society members Richard and Jane Lipton

THE DETECTIVE'S WIFE OPENING NIGHT

On Friday, June 13th, Writers' Theatre's friends and supporters gathered to celebrate the World Premiere of Keith Huff's newest play, *The Detective's Wife*, featuring Barbara Robertson. Gary Griffin directed the second play in Keith Huff's trilogy of cop dramas, following his Broadway smash hit, *A Steady Rain*. After the performance, guests joined the cast and creative team for a reception enjoying delicious eats provided by Hel's Kitchen Catering.



1. Sonia Marschak with Barbara Robertson, star of *The Detective's Wife* 2. Dan and Connie Meyer with Trustee Larry Adelman, his wife Carol Adelman and Executive Director Kate Lipuma 3. Executive Director Kate Lipuma with Artists' Council Members Joyce and Bruce Chelberg 4. Director's Society members Jan and Lloyd Culbertson with Trustee Barbara Melcher 5. Elisabeth and Bob Geraghty 6. Director's Society members Nancy & George Bodeen

A special thanks to our *Heartbreak House* Supporters:

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A special thanks to our *The Detective's Wife* major Supporters:

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Melanie Brezill in the *MLK Project*, photo by TCMcG Photography

THE MLK PROJECT

A NEW CONVERSATION

During last year's tour of *The MLK Project: The Fight for Civil Rights*, Writers' Theatre's Education/Outreach staff had the opportunity to take the production to two Juvenile Detention Centers, a first in the five years of presenting the show to young audiences.

The first performance was at the Cook County Temporary Juvenile Detention Center, which houses both male and female teens who are awaiting adjudication of their cases. The second performance was at the Illinois Youth Center in Warrenville, a permanent facility that serves a female population after their cases have been adjudicated.

In both facilities, students receive academic support and classes just as they would in a traditional school setting. The average age of teens in these facilities is 16 years old - just like the main character in the play, Alaya, whose teacher asks her to do research on the Civil Rights Movement to help her learn how to channel her anger and frustration into positive responses. On her journey, Alaya is

introduced to Chicago activists in her own backyard who teach her about their role in the Movement and inspire her to make different choices in her life.

Following performances of *The MLK Project*, we engage students in a dialogue about the contemporary relevance of the Civil Rights Movement. In both the Cook County and Warrenville Detention Centers, we had incredible conversations about neighborhood segregation and personal experiences with racism and prejudice. The teens in the detention centers shared comments, observations and stories that were thoughtful and moving. The experience once again allowed us to see the impact that this play can have on young audiences.

The MLK Project has allowed us to have discussions with young people in public schools, detention centers, museums, cultural institutions, after school programs, churches and synagogues and we are proud to be presenting the 6th annual tour in January 2012. If you know a school or organization who might like to host a performance of *The MLK Project*, contact Director of Education Nicole O'Connell at 847-441-6840 or noconnell@writerstheatre.org.

Actress Melanie Brezill, Stage Manager Razor Wintercastle Griffith, Education Liaison Nicole Ripley and Director Jimmy McDermott



A GARDEN PARTY WITH THE DIRECTOR'S SOCIETY

On July 17, 2011, over 100 of Writers' Theatre's closest supporters gathered at the home of Director's Society members Eric and Denise Macey for the 2011 Garden Party, a thank you and celebration of the 2010/11 Season. Guests sipped custom cocktails, enjoyed delicious hors d'oeuvres provided by event sponsor Restaurant Michael and were entertained with songs (including music from the upcoming production of *A Little Night Music*) performed by William Brown, Shannon Cochran and Brandon Dahlquist, accompanied by Roberta Duchak.

Events such as these are among the many benefits offered to members of the Director's Society, a group of Writers' Theatre's most generous supporters. Director's Society members provide a secure financial foundation for the theatre through annual contributions of \$1,000 or more.

For information on becoming a Director's Society member, please contact Director of Individual Giving and Special Events Amber Bel'cher at 847-242-6012 or abelcher@writerstheatre.org.

The 2011 Garden Party was generously sponsored by:



1. Artists' Council member Rich Tinberg with Director's Society members and hosts Denise and Eric Macey & Artistic Director Michael Halberstam 2. Artists' Council Members Bill & Stephanie Sick, Roger Weston and Trustee and 2012 Gala Co-chair Pam Phillips Weston 3. Trustees Mary Pat Studdert, Elaine Tinberg and Artists' Council member Mary Green 4. Artists' Council Member Michael Pope & Trustee Amy Pope Brock 5. Director's Society Member Carol Adelman, Executive Director Kate Lipuma & Trustee Larry Adelman 6. Trustee Susan Belgrad & her husband Don 7. Director's Society members Debra Cafaro of Ventus and husband Terrance Livingston 8. Director's Society members Dale & Betsy Pinkert 9. Director's Society members Barry & Hilary Weinstein



DONOR REWARDS PROGRAM

WRITERS' THEATRE PARTNERS WITH COMMUNITY BUSINESSES TO OFFER SPECIAL DONOR DISCOUNTS!

For the third season, Writers' Theatre has partnered with local shops and restaurants to for our **Donor Rewards Program**. Individuals who support Writers' Theatre with a gift of \$200 or more during the 2011/12 Season will receive a special *Donor Rewards* card, which entitles them to exclusive offers throughout the year. Present your *Rewards* card at these businesses to receive the following discounts:

 <p>15% OFF YOUR FINAL BILL WITH THEATER TICKETS</p> <p>An Apple A Day 317 Park Avenue Glencoe, IL 847-835-2620</p>	 <p>20% OFF YOUR PURCHASE*</p> <p><small>*Glencoe location only</small></p> <p>The Art Store and Gallery 668 Vernon Avenue Glencoe, IL 847-835-2770</p>	 <p>10% OFF YOUR TOTAL PURCHASE</p> <p>Books On Vernon 664 Vernon Avenue Glencoe, IL 847-835-5180</p>	 <p>15% OFF YOUR FINAL BILL</p> <p>Foodstuffs 338 Park Avenue Glencoe, IL 847-835-5105</p>
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 <p>10% OFF YOUR FINAL BILL</p> <p>Glencoe Roast 700 Vernon Avenue Glencoe, IL 847-242-0200</p>	 <p>10% OFF YOUR PURCHASE OF \$50 OR MORE</p> <p>Good Grapes 685 Vernon Avenue Glencoe, IL 847-242-9800</p> <p>809 Oak Street Winnetka, IL 847-446-8000</p>	 <p>\$1 OFF YOUR PURCHASE*</p> <p><small>*Glencoe location only</small></p> <p>Starbucks 349 Park Avenue #1 Glencoe, IL 847-835-8098</p>
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DONATE TODAY TO RECEIVE YOUR REWARDS CARD.

Go to writerstheatre.org or contact Development Assistant Amy Buckler at **847-441-8194** or abuckler@writerstheatre.org.

AUDIENCE ENRICHMENT PROGRAMS

WRITERS' WEDNESDAYS

Join the artistic staff and actors from the production after the Wednesday evening performances for an in-depth conversation. Visit writerstheatre.org/enrichment for more information.


FROM PAGE TO STAGE

From Page to Stage takes you inside the world of *The Caretaker*!

Writers' Theatre and select North Shore libraries present the seventh annual *From Page to Stage* program.

This comprehensive series of special events, lectures, readings and film viewings are designed to enhance and enrich your appreciation of *The Caretaker* by Harold Pinter.

Visit writerstheatre.org/fpts for a complete event list.



FROM PAGE TO STAGE

Read the book. See the play. Get involved!

From Page to Stage is generously supported by:

RANDY L. & MELVIN R. BERLIN

All audience enrichment programs are FREE of charge and open to the public.

DON'T MISS THE THE MAKING OF... SERIES

Exclusive behind-the-scenes events for You—our Supporters, Subscribers, and Members

The Making of Series... returns for the second season to give you a look into what happens behind the scenes to bring Writers' Theatre's productions to life. Be sure to join us Monday, November 14th at 6:30pm as we go behind the scenes of *The Real Thing*. An opportunity for questions will follow. The discussion will be led by Associate Artistic Director Stuart Carden who made his Writers' Theatre directing debut with last season's smash hit *Travels With My Aunt*. Don't miss this fabulous opportunity to gain an insider's look!

RSVP to speialevents@writerstheatre.org. Space is limited.

WRITERS' THEATRE SALUTES MAGNETAR CAPITAL

Writers' Theatre welcomes Magnetar Capital as the Major Corporate Sponsor for Tom Stoppard's *The Real Thing*. We are pleased to have Magnetar's renewed partnership in support of the opening production of Writers' Theatre's 20th Anniversary Season.



Major Corporate Sponsor of *The Real Thing*

INDIVIDUAL SPONSORS PROVIDE SPECIAL SUPPORT FOR *THE REAL THING*

Writers' Theatre extends a sincere thank you to the following individuals for their sponsorship support of Artistic Director Michael Halberstam's directorial contribution to the 20th Anniversary Season – *The Real Thing*:

Mary Winton Green

SEASON SPONSOR

Christopher and Emily Knight
Barbara and Richard Melcher
Elaine and Richard Tinberg

DIRECTOR'S SOCIETY SPONSORS

THE REAL THING

SEPTEMBER

SUN	MON	TUE	WED	THU	FRI	SAT
11	12	13 7:30	14 7:30	15 8:00	16 8:00	17 4:00/8:00
18 2:00/6:00	19	20 7:30	21 7:30	22 Private Event	23 Opening	24 4:00/8:00
25 2:00/6:00	26	27 7:30	28 7:30	29 8:00	30 8:00	

OCTOBER

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

november

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

■ Writers' Wednesdays – Post-Show Discussion

INTRODUCING

DO NORTH

Writers' Theatre has come together with three of the North Shore's most acclaimed cultural attractions—Chicago Botanic Garden, Kohl Children's Museum and Ravinia Festival—to bring awareness of the rich artistic, cultural, community and family activities available in the area.



As a Subscriber or Member of Writers' Theatre, you are eligible for discounts and perks at our partner Do North organizations.

- **Chicago Botanic Garden:** half-price parking (admission is already free) to members of its partner organizations.
- **Kohl Children's Museum:** two-for-one admissions after 1 p.m. daily to members of other Do North institutions.
- **Ravinia:** two-for-one pavilion tickets on selected Chicago Symphony Orchestra concerts. Members of any Do North organization will also receive a 10 percent discount on their Ravinia Gifts purchases at the park.



For a complete list of discounts and more information go to donorth.org.



Administration & Box Office
376 Park Avenue
Glencoe, Illinois 60022

Artistic Director
Michael Halberstam
Executive Director
Kathryn M. Lipuma

THE REAL THING

By **TOM STOPPARD**
Directed by Artistic Director **MICHAEL HALBERSTAM**



FOR TICKETS: 847-242-6000 | writerstheatre.org

Student tickets only \$20! (with student ID) • Ticket discounts are available for groups of 10 or more. Call 847-441-8102 for more information.