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THE THEATER LOOP

ENTERTAINMENT

'Hillary and Clinton,' initially developed and produced at Victory Gardens, to hit Broadway with Laurie Metcalf and John Lithgow

By KT HAWBAKER

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FEEDBACK



Former Secretary of State Hillary Clinton talks with Jeffrey Goldberg, editor in chief of The Atlantic, during The Atlantic Festival, Tuesday, Oct. 2, 2018, in Washington. (Alex Brandon / AP)

On Thursday, producer Scott Rudin announced that Steppenwolf ensemble member Laurie Metcalf and John Lithgow will return to Broadway to star in “Hillary and Clinton,” a new play by Tony nominee Lucas Hnath, author of “A Doll’s House, Part 2.” It’s a show with a major Chicago connection — initially developed as a part of Victory Garden’s “Ignition” festival in 2015, the production first hit the stage in 2016, with Chay Yew directing its world premiere at the Lincoln Park theater.

FEEDBACK

Now under the direction of Joe Mantello, previews will begin March 16, 2019, ahead of an official opening night on Thursday, April 18, 2019 at a Broadway theater to be announced.



FEEDBACK

Behind closed doors in the state of New Hampshire during the early days of 2008, a former First Lady named Hillary (Metcalf) is in a desperate bid to save her troubled campaign for President of the United States. Her husband, Bill (Lithgow), sees things one way; her campaign manager, Mark, sees things another. What does it mean for an American dynasty in crisis?

“I think ‘Hillary and Clinton’ is an audacious, whip-smart, highly entertaining piece of writing, all the more valuable for its appearance in the middle of another primary battle, albeit in an America changed for the good, at least as far as what

Hillary Clinton has to answer for is concerned,” Tribune critic Chris Jones wrote in his [review of the Chicago production](#).

“You no longer hear talk of any need to channel her husband's charm, or to be more ‘feeling’ or whatever. But she's still there, of course, and still not yet a nominee, and thus ‘Hillary and Clinton’ also has a political immediacy generally lacking in the theater, where plays get locked and set much too far in advance, and where some deep diving into the ideology or emotion of the moment thus becomes all too rare.”

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