

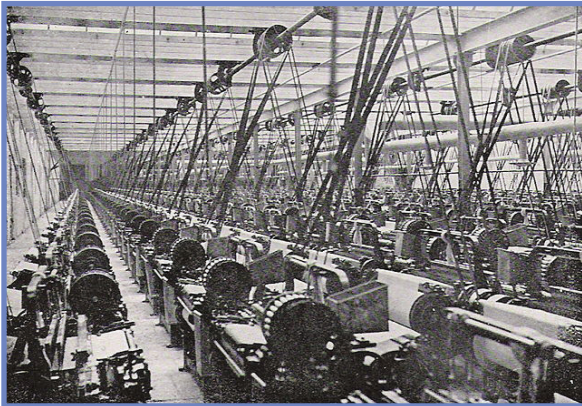
# LET'S MAKE A DEAL

Hubbard Sons Merchandise and Marshall Cotton Mills are forging a partnership, which requires shrewd negotiation.

In a business partnership, the partners share the profits, losses, expenses and liabilities of a single business. According to the U.S. Small Business Administration, "general partnerships assume that profits, liability and management duties are divided equally among partners. If you opt for an unequal distribution, the percentages assigned to each partner must be documented in the partnership agreement."

At the beginning of the play, they have decided that Marshall will own 49% of the company. The Hubbard family will own 51%, making them the majority owners and giving them controlling interest. This means they have the decision-making power in the business.

However, the real tension in *The Little Foxes* arises from how the Hubbards will or won't share that 51% of the profits with each other.



A cotton mill is a factory where thread, yarn and/or fabric are manufactured. After cotton is picked, its fibers need to be carded and combed, then spun into yarn or thread. This is then dyed and woven into fabric, which is then made into textiles. Why does it make sense for Marshall to put a cotton mill in the South?

# WHERE ARE THE FOXES?

There are no fuzzy animals in Lillian Hellman's play. However, foxes often appear in fables, fairy tales and literature. What do these creatures often represent?

Hellman takes her title from a Bible verse in the Song of Solomon:

"Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes."

In this context, "take" can mean "catch." As you watch the play, identify the foxes and, most importantly, what they are spoiling.



## THREE BIG QUESTIONS

1

What gives a person power?

2

In a family business, how do you balance family and business?

3

How do you know what actions are right?

# HELPFUL HINTS FOR THEATER AUDIENCES

As an audience member at the theater, YOU are part of the show! Just as you see and hear the actors onstage, they can see and hear you in the audience. To help the performers do their best, please remember the following:

- Arrive at least 15 minutes early.
- Visit the restroom before the show starts.
- Sit in the exact seat on your ticket. Ask the usher for help finding it.
- Before the show begins, turn off your phone, watch alarms and any other electronic devices. If anything rings by accident, turn it off immediately.
- Do not use your phone for texts, calls, games or pictures.
- You cannot take pictures or make recordings in the theater, even before or after the play.
- There is no food allowed in the theater.
- Do not talk, whisper, sing or hum, unless invited by the performers to do so.
- Keep your feet on the floor and off the seat in front of you.
- Avoid getting up during a show. If you must leave, wait for a scene change and exit quietly and quickly.
- Respond to the show; you can laugh, cry and gasp. However, don't repeat lines out loud or talk to the performers on stage.
- Be sure to applaud at the end!

# RESOURCES

*Encyclopedia of Alabama*: New South Era  
<http://tinyurl.com/jfwzsah>

*History Now*: "Women in American Politics in the 20th Century"  
<http://tinyurl.com/hf7gq5l>

*Library of Congress*: "America's Story from America's Library"  
<http://americaslibrary.gov>

*The Paris Review*: "Lillian Hellman The Art of Theatre No. 1"  
<http://tinyurl.com/j2egl8r>

*PBS*: "American Masters: Lillian Hellman"  
<http://tinyurl.com/yz38jj>

*US Small Business Association*  
<http://sba.gov>



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## CONTENTS

The Play  
Meet the Playwright  
The Hubbard Family  
Setting: The South, 1900  
Let's Make a Deal  
Where are the Foxes?  
Three Big Questions  
Resources

## THE PLAY

What would you be willing to do for \$75,000? What if you knew that \$75,000 could turn into millions, if only you could get your hands on it?

The Hubbard siblings — **Ben**, **Oscar** and **Regina** — are on the brink of a big business deal. Their family's company, Hubbard Sons, Merchandise, became successful through the family's ruthless ambition. Now, it will merge with Marshall, Cotton Mills, and the Hubbards are poised to profit. That is, if they can buy into the partnership now.

Ben and Oscar each have their share of the \$225,000 at the ready. However, because it is 1900 and she is a woman, Regina needs her husband, **Horace**, to approve her share. Horace is a successful banker, but has been in a Baltimore hospital. He hasn't responded to any of her letters about the deal. She sends their daughter, **Alexandra**, to bring him home immediately — ready or not.

With the clock ticking and millions at stake, the Hubbards reveal the depths to which they will sink to be filthy rich.

“Well, there are people who eat the earth and eat all the people on it like in the Bible with the locusts. Then there are people who stand around and watch them eat it.”

— Addie, *The Little Foxes*



PART OF THE LILLIAN HELLMAN FESTIVAL

# THE LITTLE FOXES

BY LILLIAN HELLMAN  
DIRECTED BY KYLE DONNELLY

NOW PLAYING IN THE KREEGER THEATER  
SEPTEMBER 23 - OCTOBER 30, 2016

Illustration by Sam Spratt

The D.C. Ticket Partnership is generously sponsored by the Paul M. Angell Family Foundation.  
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# MEET THE PLAYWRIGHT



LILLIAN HELLMAN

“You have no right to see your characters as good or bad...Other people see them that way.”

Lillian Hellman (b.1905) was a writer, political activist and rabble-rouser. She grew up during the Roaring 20s and the Great Depression, which had a profound effect on her work.

However, Hellman wrote at a time when writers were celebrities. She explored social issues and had liberal opinions that shocked people. She did not shy away from topics that were controversial, even scandalous in her time. For example, her first play, *The Children's Hour*, premiered in 1934 and is about two teachers accused of being lesbians by one of their students. It ran on Broadway for about 700 performances. Hellman wrote other plays, including *The Little Foxes*, before switching to writing screenplays.

Hellman's career as a screenwriter, was short lived, as her political opinions caught up with her. Since she sympathized with Communist causes, Hellman was accused of being one herself during the Red Scare in the 1950s. She was **blacklisted** in Hollywood and could barely make ends meet.

She then shifted to writing memoirs about her life and activism. Some people criticized her for being inaccurate, even stealing other people's stories.

She later became a teacher at Harvard and Yale.

Hellman was awarded two New York Drama Critics Circle Awards for Best American Play, two Academy Awards nominations for her screenplays and a National Book Award for *An Unfinished Woman*. She died in 1984 of a heart attack.

**Blacklisted** – to be barred from jobs, clubs, etc. because of disapproval or mistrust, often because of one's political beliefs

# LILLIAN HELLMAN FESTIVAL

Arena Stage celebrates the work of playwrights we call “American Giants.” This is the year we spotlight Lillian Hellman. Arena Stage will produce two of her plays: *The Little Foxes* and *Watch on the Rhine*. There will also be readings of her other plays and even professional chefs making dishes from Hellman's recipe book.

In the past Arena Stage has honored Edward Albee (*Who's Afraid of Virginia Woolf*), Arthur Miller (*Death of a Salesman*) and Eugene O'Neill (*A Long Day's Journey into Night*). This is the first time our American Giant is a woman. It is a big year for female playwrights at Arena Stage. Seven of our ten plays were written by women.

“You write as you write, in your time, as you see your world. One form is as good as another. There are a thousand ways to write, and each is as good as the other if it fits you, if you are any good. If you can break into a new pattern along the way, and it opens things up and allows you more freedom, that's something.”

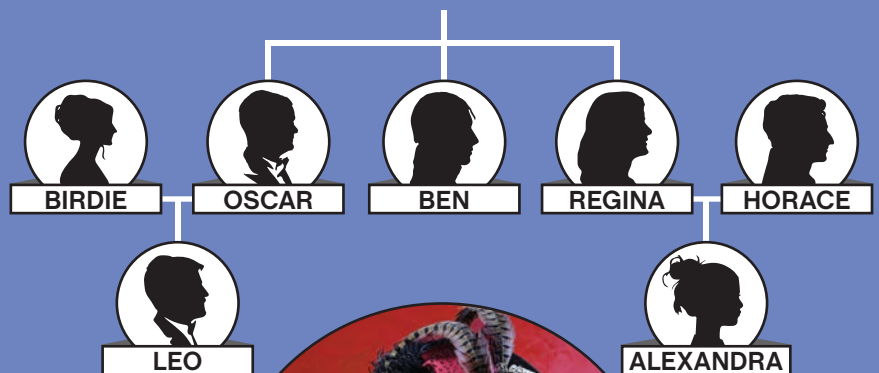
– Lillian Hellman

## The Hubbards

“We are a very close family. We've always wanted it that way.”

– Ben, *The Little Foxes*

Meet the Hubbard family. Some people thought that they were based on Lillian Hellman's mother's family.



Regina is played by Marg Helgenberger, whom you might recognize from *CSI: Crime Scene Investigation*. Watch an interview with her here: <http://goo.gl/yXW4e6>.

# SETTING: THE SOUTH, 1900

## THE NEW UPPER CLASS

The Civil War ended 35 years before the play begins. After five years of being battered by war and, then, General Sherman's merciless march to the sea, burning and looting everything in his path, the old South was in ruins.

For Birdie, a member of the southern aristocracy, this meant her way of life was gone. Her family's cotton plantation, Lionnet, was a place of gentility. It afforded her the best of everything: "Cloth from Paris. Trips to Europe. Horses you can't raise any more..." Of course, the labor was done by slaves.

When slavery was abolished and the plantation system collapsed, the stage was set for **industrialism** in the South. Fueled by Northern investors and industry, instead of being just the source of raw materials, the South

also became a site for manufacturing. For example, the South not only grew tobacco, but started manufacturing cigarettes as well.

Once looked down upon by the "high-tone" (or snobby) southern aristocracy, people who owned and operated such factories became the new upper class.

Ben says, "It is difficult to learn new ways. But maybe that's why it is profitable. Our grandfather and our father learned the new ways and learned how to make them pay. They work. They are in trade...To make a long story short, Lionnet now belongs to us. Twenty years ago we took over their land, their cotton and their daughter."

**Industrialism** – an economy based on manufacturing



"Old Southern Plantation" by John Malone Photographer.

E-mail [jsm50@live.ca](mailto:jsm50@live.ca). [Fineartamerica.com/profiles/jsm-fine-arts.html](http://Fineartamerica.com/profiles/jsm-fine-arts.html)

## THE PLACE OF WOMEN

In an article for *History Now*, Sara Evans writes, "In 1900, women's legal standing was fundamentally governed by their marital status. They had very few rights. A married woman had no separate legal identity from that of her husband. She had no right to control her biological reproduction (even conveying information about contraception, for example, was illegal), and no right to sue or be sued since she had no separate standing in court. She had no right to own property in her own name or to pursue a career of

her choice. Women could not vote, serve on juries, or hold public office. According to the Supreme Court, they were not "persons" under the 14th Amendment to the Constitution, which guarantees equal protection under the law."

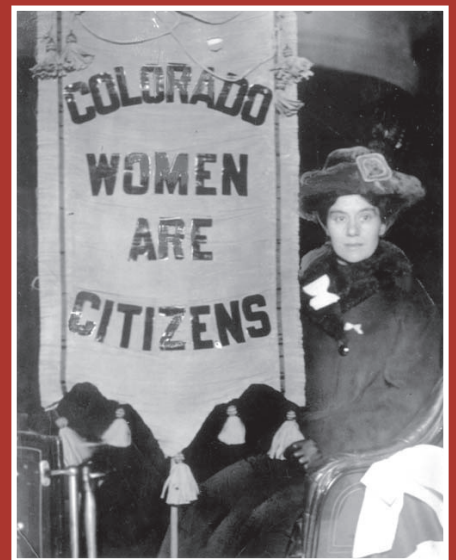
The family business was left to Regina's brothers, not her. She is dependent upon Horace to invest money. In what ways does Regina outmaneuver the restrictions of her society?

## LEGACY OF SLAVERY

Life for African Americans in 1900 was not the future people freed from slavery may have imagined. Although slavery was abolished 35 years prior, the country remained segregated. Laws the federal government passed to protect African Americans and make them full citizens were undermined at the state level or completely disregarded. After Emancipation, many African Americans continued to work as servants for the well-to-do, sometimes even in the same homes where their parents were slaves.



What is the value of a dollar in 1900? How much then, in today's dollars, are \$75,000 and \$225,000? What does the answer tell you about the Hubbards?



Women's rights activists in the late 1800s changed popular perceptions of women. After the Civil War, Susan B. Anthony and other female leaders fought for women to be included in the 14th Amendment. They lost this battle. However by 1896, women could vote in Wyoming, Colorado, Utah and Idaho. The 19th Amendment gave all women in the United States the right to vote in 1919.