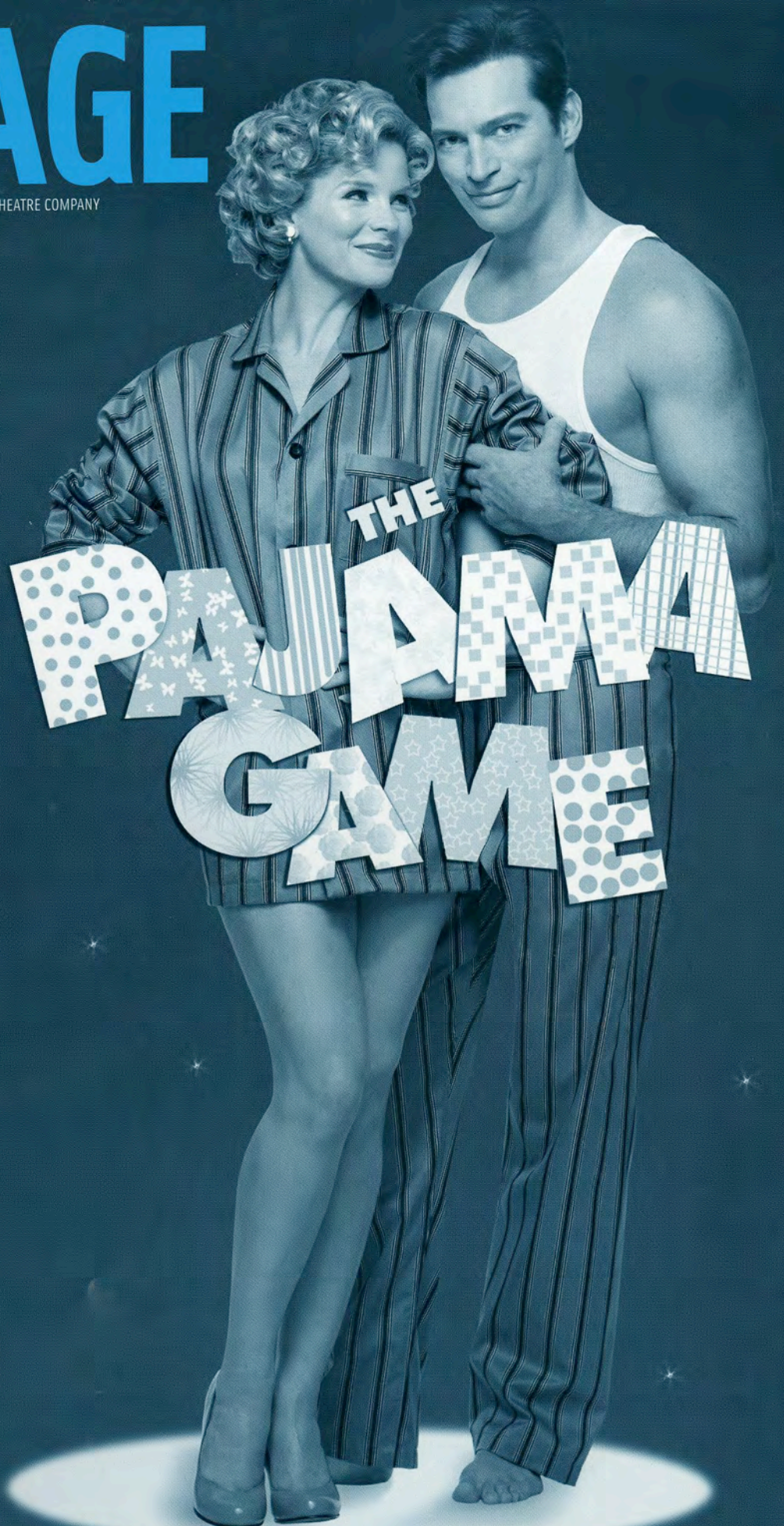



UPSTAGE

A PUBLICATION OF THE EDUCATION DEPARTMENT AT ROUNDABOUT THEATRE COMPANY
WINTER/SPRING 2006



JPMorganChase 



Ford Motor Company Fund

WE THANK OUR GENEROUS PARTNERS WHO
MADE THIS ISSUE OF *UPSTAGE* POSSIBLE

About the Play

International recording star Harry Connick, Jr. makes his theatrical debut as Sid Sorokin in *The Pajama Game*. With a score featuring standards like "Hey There," "Steam Heat" and "Hernando's Hideaway," *The Pajama Game* is set in the Sleep-Tite Pajama Factory during a strenuous labor negotiation. At the musical's center is the simmering attraction between a handsome new manager and a lovely union representative. But their budding romance is threatened by the impending strike.

The Pajama Game features a book by the legendary George Abbott & Richard Bissell based on Mr. Bissell's novel, *7 1/2 Cents*, and music and lyrics by Richard Adler & Jerry Ross. The book has been adapted for this production by Peter Ackerman.

UPSTAGE CONTRIBUTORS RENEÉ FLEMINGS *Director of Instruction and Curriculum Development*; TED SOD *Education Dramaturg*;

STACEY MORRIS *Education Program Associate*; CARRIE SOLOMON *Education Program Associate*; JENNIFER DEBRUIN *Education Coordinator*; AMELIA STANLEY *Education Intern*

COVER: Artwork for the Roundabout Theatre Company production of *The Pajama Game* Photo by Palma Kolansky

ROUNABOUT THEATRE COMPANY 231 West 39th Street, Suite 1200, New York, NY 10018 Telephone: 212.719.9393 Fax: 212.869.8817 www.roundabouttheatre.org

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THE PAJAMA GAME



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KATHLEEN MARSHALL

4 THE ACTOR: HARRY CONNICK, JR.

6 THE MUSIC SUPERVISOR:
DAVID CHASE

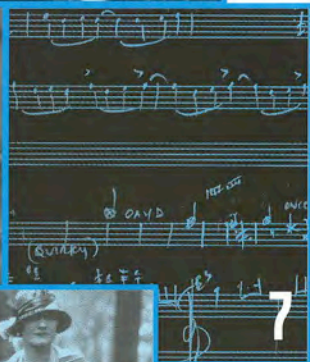
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irecting Game

UPSTAGE DISCUSSES *THE PAJAMA GAME* WITH DIRECTOR AND CHOREOGRAPHER KATHLEEN MARSHALL

Why did you want to direct *The Pajama Game*?

The easy answer is...because I was asked. I just love the show, even though I had never done it. I love these characters. I love the score and I love the story.

What kind of research do you have to do to enter the world of the play?

It's interesting when you do a show that was contemporary at the time it was written, this in 1954. I like to do a lot of research. I've read the original book that this musical is based on, *7 1/2 Cents*, by Richard Bissell. I saw the movie again just to remember what it was. I also did a lot of research into 1950's culture, especially 50's pop culture. I looked through Sears catalogs from that time to see what ordinary people dressed like. I looked at what was the popular music of the time, what were the popular movies and TV shows of the time, and what was happening politically. And then I also did some research in terms of what the popular dancing was. My Associate Choreographer and I went to the Museum of Television and Radio to look at some old "American Bandstand" and variety shows of the time. We also went to the Lincoln Center Library of Performing Arts and did some research there. We found it helped in reminding ourselves what the choreography was, in terms of the style and what 50's jazz looked like. Ultimately, you don't want to be a slave to the research. You don't want to do something that is *only* authentic. It must also be valuable and theatrical.

Because you are a director and a choreographer, how do you approach working on musical?

It is like one big vague picture that starts to become clearer and clearer as you go. This show takes place mostly in and around a pajama factory, so I knew right away it was going to have a drive to it. Some of the scenes happen when the factory is in motion, when people are sewing and work is happening. And even when they are outside of the factory, it is still a factory town so you feel like there is a motor that drives the show. For instance, all the transitions, whether they are

mechanical or pieces being moved by actors, will have an order and efficiency to them because this is a factory. It is wonderful to do a show where almost everybody has something they are fighting for. They're fighting for love, for their 7 1/2 cents, or to resist giving in to the union. They all have something that they are passionate about.

The character Babe is a really strong woman for the time. What were you looking for in that character?

She is strong. She is the head of the grievance committee and she is not going to let a man tell her what to do. Any relationship is going to be on her terms. It is also interesting to me that all the women in the show work in the factory; there is no woman in the show that is just the girlfriend, or the wife or the mother. They're all working and that is fascinating for the time. For Babe, we were looking for that indescribable chemistry that happens between two actors; when Kelli O'Hara came in to work with Harry Connick, Jr. (Sid), she totally blew me over. When she sang the score, there was "gutsiness" to her role that her past roles haven't taken advantage of. Not only that, but she just understands the style of this music and the era it is from. You can close your eyes and think you are listening to a recording from the 1950's.

What is the biggest challenge of this show?

The biggest challenge is to keep this show fresh, while still being respectful of what it is and what it was. So many people know *The Pajama Game*, so you want to meet and exceed their expectations. At the same time, you want to make it sharp for a modern audience. I think with any revival you have to treat it with great respect and have affection for what it was.

Are you doing any revisions?

It is a little bit here and there. All the characters are still the same and it is still the same story, but there are things that we adjusted a little. We have some new songs going in, one song that was cut out of town,

called “The World Around Us” that we’re putting back in. Also, there is a new song called “The Three of Us,” which Richard Adler wrote. And we’ve added a bit of a montage before the picnic scene, which reveals a little bit more about how Sid and Babe are finding their way to each other. So there is some uncharted territory and some tightening of what is already there.

Is there anything you’d like to say about this play that might fascinate students?

It is interesting to see what is the same and what has changed (since 1954). For example, with the MTA transit strike, they had a union meeting, a rally, voted to strike...all those things happen in the course of our play. And I think it is fascinating because you realize that the people in this play, at the same time that they are undergoing this labor negotiation, they are also going under personal negotiation.

What can you say to the young people who want to be directors?

In any theatre job it is really the relationships that move you forward. So work as much as you can, work with as many people as you can and assist where you can. Work in little theatres, do small shows, showcases, and benefits. It is the relationships you create that will lead to the work.



Kathleen Marshall

WITH YOUR VOICE

BEFORE YOU SEE THE SHOW, THINK ABOUT:

- In this interview, Kathleen Marshall tells us how she approaches directing and choreographing a musical. When you hear the word “musical,” what do you think of?
- What are some examples of musicals you have seen?
- What was the musical about? Did the production elements (lights, sets, costumes) help to tell the story of the musical?

The Acting Game

BEFORE REHEARSALS BEGAN, UPSTAGE CAUGHT UP WITH MUSICIAN AND ACTOR HARRY CONNICK, JR., WHO PLAYS SID IN *THE PAJAMA GAME*.

Why did you want to play this part and how are going to prepare for it?

I think it's a cool show because it isn't overdone. Any great material can be overdone. Plus it's a show that's little bit off the beaten path. I like the fact that it's not as known as, say, *Guys and Dolls* or *Oklahoma*. I'm going to treat it like a brand new piece of material and try to create something interesting for me. Fortunately, Kathleen (Marshall) is such a bright person that I think it will be fun to deal with it from the ground floor up.

Were you familiar with the music before? Is this a style of music you enjoy?

I had heard "Hernando's Hideaway" and I know "Hey There" and "Steam Heat." The songs in the show are great; I feel really comfortable singing them. They're melody-driven, which is important to me. Those are the types of songs that I like to sing.

Do you see similarities between yourself and your character, Sid?

Right now, as we begin rehearsals, I don't see too many similarities. In fact, he's sort of the opposite of me. I'm extroverted, a very loud kind of guy. Sid's very controlled, very...kind of a square really...and then when he falls in love, he just completely loses it. You see a whole different side of him. That side of him is me all the time. It's going to be fun playing him.

What kind of training and education did you have?

I started with piano lessons at about five years old, and I have always sung but never took voice lessons. When I was nine, I did my first album and I did another when I was 11, singing and playing piano. When I was about 19, I took voice lessons for maybe a month. My voice is now an adult instrument and I wanted to see what the possibilities are. With my musical knowledge and the basics of singing under my belt, I am just going to leave it up to experience and figure out how to do it from there. I did my first movie when I was 20.

What career advice would you offer someone just starting out?

It's important to have as much education in any field as you can, although there have been great musicians who had no musical education at all. It's different for everyone. Also, you have to have a certain personality to be in this business. Most people with that personality don't need any advice from me. They will just find their own way.

What do you think it will be like to perform on Broadway?

I'm very aware of what goes into a Broadway show but to actually get up there and do it is a whole new ballgame for me. I'll take it a day at a time. I love all the elements of it: the music, the acting, the dancing, the sort of collaborative, family atmosphere. I've never put all these things together, so it'll be really fun.

Is there anything that you anticipate will be a challenge for you?

(laughs) Yes. *The Pajama Game*.

The whole thing or is there anything—one specific scene or song?

I think of it as an exciting road that I'm about to travel down. Some people say, "How do you remember all those words?" or "How do you remember where to go?" or "What about the physicality?" I don't worry about any of that stuff. I'm just going to take one day at a time and have fun.

That's a good philosophy for living, too.

Yes. There's too much to worry about that gets thrown your way that you have no control over. This is something I do have control over, something I am choosing to do. I'm going to enjoy it.



Harry Connick, Jr.

WITH YOUR VOICE

WHILE YOU ARE WATCHING THE SHOW, THINK ABOUT:

- How do the individual songs define the characters' personalities?
- Which song would you say demonstrates Sid's personality best?

The **M**usic Game

DAVID CHASE, MUSIC SUPERVISOR, SITS DOWN WITH *UPSTAGE*

How do you research for this kind of musical?

The first thing I do, especially when it's a revival, is to listen to every existing recording. There's the original Broadway cast and the movie recording, which are interesting to compare because the arrangements are nearly identical, but orchestrated by different people: Don Walker and Nelson Riddle. There's also a fairly recent studio cast recording that includes every note of the original score, including all the original dance and incidental music.

I also listened to the pop and theatre music of the time to gain a sense of the musical context of this score. For example, "I'm Not At All in Love" owes a debt to "I'm in Love With A Wonderful Guy," and "A New Town is a Blue Town" is cut from the same harmonic cloth as Frank Loesser's "My Time of Day." I also revisited *Damn Yankees*, which was written by Adler and Ross the year after *The Pajama Game*.

The Pajama Game was written in 1954 and was meant to be played as if it were 1954. Same thing with *Damn Yankees* in '55. When you're doing a revival, you look back at the time and say, okay, to an audience now, 52 years later, what says 1954? A modern audience will have a different perspective than people would have had seeing it in 1954 when the musical styles and references were current. So now it's a period piece, but it shouldn't be a museum piece. You still want it to speak to people today in a meaningful way. The goal is to give the audience the same experience now as they had in the theatre in 1954.

What was going on in American music during the era of *The Pajama Game*?

This was the time when Frank Sinatra and Nelson Riddle were inventing the concept of the LP. The mambo was new in 1954 (top ten hits included "Papa Loves Mambo" and "Mambo Italiano"). "Exotica" was big with unique artists like Yma Sumac and Les Baxter. Count Basie was on the rise again with his new 16-piece orchestra. But, 1954 was also the beginning

of doo-wop, with hits like "Mr. Sandman" and "Goodnight, Sweetheart." Rock 'n' Roll was just around the corner—"Shake, Rattle and Roll" was a hit in 1954 and "Rock Around the Clock" would arrive in 1955. What was swing a few years earlier was turning into jump and shuffle beats (like "Steam Heat"). But there was still plenty of room for novelty songs. Americana was big—"Davy Crockett" would be a huge hit by the end of the year, and Western TV shows and music (with beats like "There Once Was a Man") were popular. Most importantly, the record-buying audience still appreciated the virtues of a well-written song.

Were any of the songs in *The Pajama Game* popular hits?

In 1954, three of the top ten billboard hits were from this show ("Hernando's Hideaway," "Hey There," and "Steam Heat"). We're working with one of the original co-composer/ lyricists, Richard Adler, and he's told us the history of some of these songs. For example, "Steam Heat" was not in the show when they started previews out of town. There was a song for the union meeting scene that wasn't working. Bob Fosse, the original choreographer, asked the songwriting team, "What else you got?" And they pulled out "Steam Heat." "Steam Heat" was a novelty song they wrote about a radiator—it was never intended for *The Pajama Game*. But they pulled it out and Fosse said, "I can do something with that."

What is the role of the Music Director?

The Music Director is the person who is in charge of any music that happens in the show. The Music Director makes choices about, for example, what key sounds good with this person singing? How do we start the song? Should it have harmony? What is the musical point of view? And, because music is the language of deep emotion, how do you best use music to tell the story in the way that the choreographer is using movement, and the designers are using the visual elements?

Are you conducting?

I'm not conducting. Rob Berman is the conductor. For this production, I am the Music Supervisor and Arranger.

Does that mean you'll have a hand in the orchestrations, as well?

Yes and no—arranging is like making a black and white sketch, but orchestrating is about realizing the picture in full color. It's much more than assigning notes to instruments. It's about having a sense of how different instrumental combinations create different effects. Our ears perceive the colors of the music in the same way our eyes perceive different hues—the more colors, the richer the sound.

How big will the orchestra be?

The original orchestra had 26 players. We'll have 12, most of them playing a lot of different instruments.

How did you become a music director and what influences your work?

I took piano lessons as a kid. I hated practicing. After about five years, I convinced my parents to let me stop. And that's when I started loving the piano. That isn't to say you don't need piano lessons, because you need to develop technique. But most importantly, I loved to make music. Through high school and into college I performed on stage. I got my college degree at Harvard

in Biology. I think most musicians would tell you they're mostly "left-brain", because music is very mathematical. But it's the emotional side that got me into theatre.

I went into music directing because I always loved the idea that you can affect people. You can tell a story; you can give people a visceral, emotional experience. In the theatre, people talk, sing, and play instruments right there in front of you—and you can feel it. You can't have that experience watching a film or TV. And knowing that what you're experiencing at this performance is going to be different from the experience the audience will have tomorrow night, even in subtle ways, that's exciting!

WITH YOUR VOICE

WHILE YOU ARE WATCHING THE SHOW, THINK ABOUT:

- How does the music help to develop the story? What kind of instruments do you hear?
- Do you detect anything particular about the style of the music used?

The

Culture Game

AMERICA IN 1954

1954 was an interesting and important time for America. Here are a few things you should know about the year in which *The Pajama Game* was written.

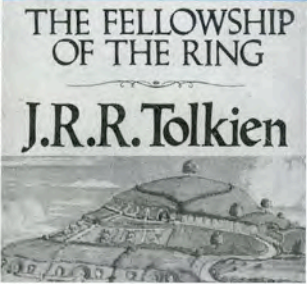
EVENTS



- ⊙ U.S. Senator Joseph McCarthy, infamous for investigating government representatives and other U.S. citizens on suspicion of being linked to the Soviet Communist party, was scrutinized in 1954 for his aggressive tactics.
- ⊙ The final verdict in the historic Brown vs. the Board of Education court case was decided in May of 1954 in Topeka, Kansas. The case overturned the “separate but equal” doctrine put in place in 1896. Brown vs. the Board of Education abolished the segregations of whites and blacks in public schools at the state level.



BOOKS AND FILMS



- ⊙ J.R.R. Tolkien publishes *The Fellowship of the Ring*, the first novel in the *Lord of the Rings* trilogy.
- ⊙ *On the Waterfront*, a compelling film starring Marlon Brando and directed by Elia Kazan, won eight Academy Awards, including Best Picture, Best Director, and Best Actor.



FASHION AND SPORTS



- ⊙ Coco Chanel reopened her Paris fashion salon after a long hiatus and introduced the classic women’s two-piece suit. The salon had closed during World War II after the Nazi occupation of France had halted fashion production.
- ⊙ The World Series was broadcast nationwide in color for the first time.



The Labor Game

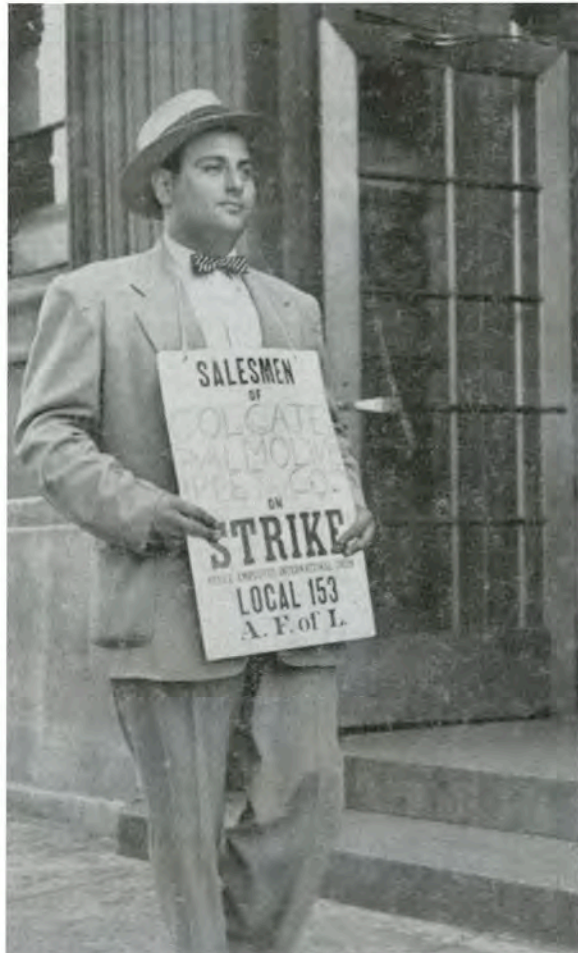
In *The Pajama Game*, the labor union threatens to strike if they do not receive their 7 1/2 cent raise. Here is a bit of information about labor unions and their significance in the American workplace.

Labor unions are organized groups of people who work together. Members of a union have certain rights that non-unionized employees may not have, such as the ability to negotiate wages, weekly hours, and working conditions. This means that both the union and the management must agree on these terms before they are put into action.

In the early twentieth century, when factories began to develop at the height of the Industrial Revolution, unions spread across the United States to combat poor working conditions and unfair treatment.

In 1947, the Truman administration passed the Taft-Hartley Act, which limited the power of unions in America. The bill made it illegal for unions to strike over disputes with other unions or to boycott companies that have disputes with other unions. The act also forbade "closed shops," which only employ workers who are already members of a union, and allowed the federal government to intervene with strikes.

Strikes became a popular negotiation tactic in the 1950's. There were many things that needed to be considered before a union decided to strike. For example, a strike not only meant that production halted, but it also meant that workers could not be paid for working. Strikes that last a long time often severely affect the economy, both for the factory and the workers.



The

Costume Game

MARTIN PAKLEDINAZ, COSTUME DESIGNER, SPEAKS OUT ABOUT *THE PAJAMA GAME*

How did you research the world of the play?

I used old *Life* magazines and documentary photo books. The documentary photos help because they often captured working people, which is a harder thing to do. People, in general, used cameras for special dress occasions, so you have to look harder for everyday situations. I often look for these photos at flea markets as well. I also purchased a lot of department store catalogs from the time, from places like Sears and Spiegel. Sometimes the department stores do not even exist anymore. You have to try and avoid high fashion, though; remember, these people are hoping for a seven and a half cent raise; they are not making a lot of money.

Are your designs influenced by the background of the characters?

They are working class people, and once you take that away from it you don't have as much emotion for them. There's a nobility and a joy to these characters, so you want to study each personality carefully. I know that Kathleen (Marshall, director of *The Pajama Game*) has been very strenuous in finding a great, mixed up group of people, with strong personalities. That way they each bring something to the table, and we often base their onstage characters on the actors' own attributes. Of course, you do this with everyone in the cast, but since the ensemble of six men and six women don't have too much to say, you need to find other ways to make them shine onstage. They need to be independent, and yet work together, like in any community. And part of that means casting different physical types, different races, different heights, and shapes, everything. Actually, even though we don't cartoon the clothes, we want to "lift" them a bit, because it is a musical, and we want it to look at home onstage, and the scenery is theatrical as well. So, you ask yourself, should this be a plain white t-shirt and Levi's, or do we look for a t-shirt with a bit more life to it? It can be hard to use really authentic clothing even when you find it, because often it is more charming up close than from a distance, which is how it's seen onstage. Finding fabrics that look like they're

from the 50's and look correct can be one of our trickier problems.

Do your costume designs take into consideration that the actors must dance in this musical?

Yes, they do, although there is not as much dancing as in other shows. It is not like, for instance, *Kiss Me Kate*, where the actors enter, and dance, and then continue to dance in every number in the show. In *The Pajama Game*, most of the dancing is in the numbers "Hernando's Hideaway," "Steam Heat" and at the picnic. The other numbers will consist of what Kathleen considers "movement," even if the actors consider it dancing! But you have to make sure that the costumes feel comfortable and strong on them and that the shoes are also comfortable and supportive, no matter what scene they are in. They need to feel safe in the clothes, so that they can forget about them.

So, will we be seeing a lot of pajamas?

Well, you see pajamas, first, mostly on the set, because they are featured on assembly lines, and that's what the characters do, they make pajamas. But, of course, the entire final scene is the pajama fashion party that the workers put on for each other, and EVERYBODY ends up in a form of nightwear or pajamas; that scene is fun for us, but we have to wait until the end of the show to see them.

How do you distinguish characters through costume? For instance, Babe and Gladys— what will they wear to separate them?

You know, I have a lot of female leads. I have Kelli O'Hara as Babe, who is, in fact, what her name says—she's a babe. She's no-nonsense, she's pragmatic, and sensible, and sexy. So that gives you a lot to go on. Then, when you're talking about Gladys, played by Megan Lawrence, who is more petite than Kelli and plays a goofier character, you need to go with that energy. Gladys is sexy, but she is also management, so her clothes have to look a bit more upscale: remember, she works for the boss in the office. But you have to feel

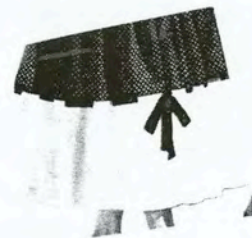


Gladys

that Babe actually goes and works at the sewing machines, as in the scene where she starts a slow-down by messing up the machinery during production. And now we have a sort of new character, Mae, who has been rewritten for this production as a tomboy in the workroom, but morphs into the great, sexy dancer in "Steam Heat". So she has her own jeans look, as well.

What will be your favorite part of designing the show?

I would say my favorite is just picking the fabric because it's fun to put together a collection of prints and patterns like a big jigsaw puzzle.



Prez



Debra

WITH YOUR VOICE

WHILE YOU ARE WATCHING THE SHOW, THINK ABOUT:

- How do the production elements create the world of the musical?
- What do the costumes tell us about the characters' lives and personalities?

The Writing Game

Composer and lyricist team Richard Adler and Jerry Ross worked in the era referred to as “The Golden Age of Broadway”—a time where the musicals were fun and upbeat, and theatre attendance was high. They wrote two Tony® Award-winning hit musicals together that featured the innocence and energy that was at a height on Broadway in the 1950’s.

This lyricist-composer team personifies the spirit of the Golden Age. Both born and raised in New York, Adler and Ross met in 1950. The two began writing songs, including “Rags to Riches,” which rose to number one on the charts.

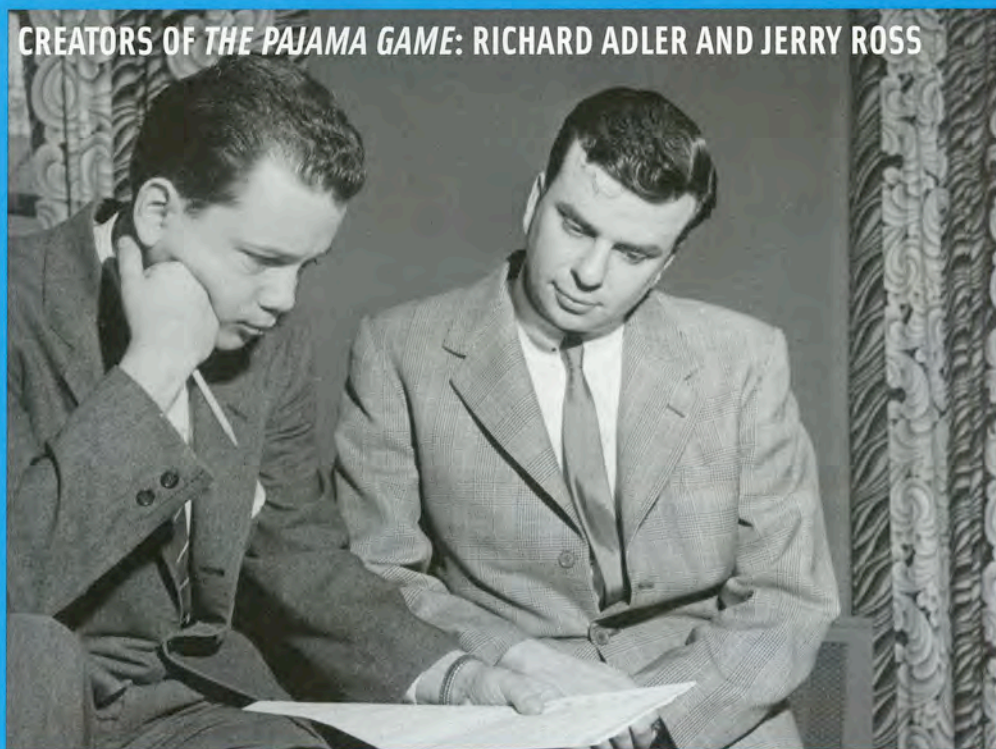
The Pajama Game opened on May 13th, 1954 at the St. James Theatre in New York City. It took home three Tony Awards: Best Musical, Best Featured Actress, and Best Choreography. The show originally starred John Raitt and Janis Page as the love-struck superintendent Sid Sorokin and the stubborn union worker Babe

Williams, respectively. The show ran for two and a half years on Broadway and was revived in 1973.

Adler and Ross followed up *The Pajama Game* with a smash hit, the baseball fantasy musical *Damn Yankees*. It also took home the Tony® Award for Best Musical. The show spawned a successful revival in the mid 1990’s and a film version in 1958. Sadly, Jerry Ross did not live to see these adaptations, he died on November 11, 1955 from complications related to a life-long bronchial condition. He was only 29 years old.

Richard Adler continues to compose for the stage and other arenas. He served as a trustee for the John F. Kennedy Center for the Performing Arts in Washington D.C. from 1964 to 1977. He has written four Pulitzer Prize-nominated symphonic works, as well as the scores for many ballets throughout the country. Currently, he is working on two children’s projects at the age of 84.

CREATORS OF *THE PAJAMA GAME*: RICHARD ADLER AND JERRY ROSS



The Audience Game

WITH YOUR VOICE

AFTER THE SHOW, SHARE YOUR VIEWS

- If you were to express your personality in an original song, what type of instruments would you use? In what style would it be written (Jazz, Rock, Rap, Classical, New Age)?
- What would a musical about your life and times look like?
Create a set or costume collage of images that would help the audience to define who you are. To do this, use color, shape, style and space to communicate the important elements of your world.

SEND YOUR WORK TO ROUNDABOUT, AND WE'LL SHARE IT WITH THE ARTISTS WHO CREATED *THE PAJAMA GAME*.

Mail to: Education Department
Roundabout Theatre Company
231 West 39th Street, Suite 1200
New York, NY 10018

Or e-mail to: education@roundabouttheatre.org

TO FIND OUT MORE ABOUT THE WORLD OF THIS PLAY, CHECK OUT THE FOLLOWING RESOURCES:

Bissell, Richard: *7 1/2 Cents*. Signet Press, 1954.

Internet Broadway Database, *The Pajama Game*:

<http://www.ibdb.com/production.asp?ID=2454>

Maslon, Laurence: *Broadway: The American Musical*. Bullfinch, 2004.

Musicals 101, *The Pajama Game*:

<http://www.musicals101.com/>

Original choreographer for *The Pajama Game*: Bob Fosse

<http://www.fosse.com/features/>

PBS on *The Pajama Game*:

<http://www.pbs.org/wnet/gperf/shows/fosse/multimedia/pajama4.html>

When you get to the theatre...

BELOW ARE SOME HELPFUL TIPS FOR MAKING YOUR THEATRE-GOING EXPERIENCE MORE ENJOYABLE.

TICKET POLICY

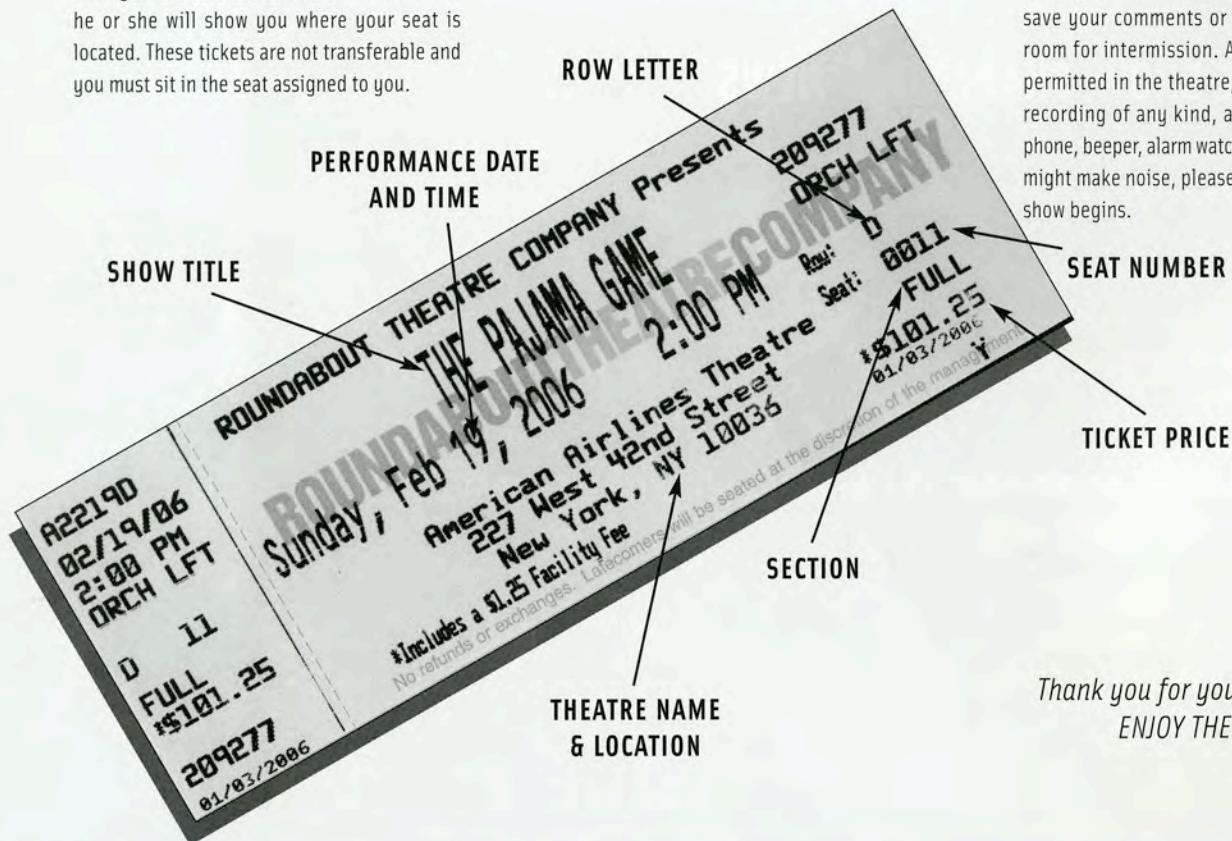
As a student participant in Producing Partners, *Page To Stage* or *Theatre Access*, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone, beeper, alarm watch or anything else that might make noise, please turn it off before the show begins.



Thank you for your cooperation.
ENJOY THE SHOW!

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City Council Member Oliver Koppel
The McGraw-Hill Companies
Mellam Family Foundation
Merrill Lynch & Co. Foundation, Inc.
Paul L. Newman
New Visions for Public Schools
New York City Department of
Cultural Affairs
New York State Council on the Arts

The New York Times Company Foundation
The George A. Ohl, Jr. Trust
One World Fund
The Picower Foundation
The Rudin Foundation
Rush Philanthropic Arts Foundation
Adolph and Ruth Schnurmacher Foundation
The Starr Foundation
State of New York Department of State
The Michael Tuch Foundation, Inc.
Verizon Communications
Walt Disney Company
Anonymous