Join the legendary Mr. Dale as he recounts a lifetime of irresistible showbiz tales—from his start on the famed British Music Hall stage, through his Broadway triumphs in *Scapino*, *Barnum* and *Me and My Girl*, to his uproarious experiences narrating all seven *Harry Potter* audiobooks. Candid and intimate, *Just Jim Dale* is an unforgettable journey through an extraordinary career, told through incredible stories and beloved songs, including “The Colors of My Life,” “The Lambeth Walk,” and “Georgy Girl.” Spend an evening with the incomparable Jim Dale as he shares his passion for the stage, for storytelling, and for making people laugh!

Never have I presented a more aptly-titled show than *Just Jim Dale*. Yes, it’s just Jim up there on stage, alone but for a pianist and a stool. But if you think that “just” signifies something small, then you don’t know Jim Dale at all. Jim was born to be a performer, and as you’ll learn from this incredible show, he is as natural a storyteller as there has ever been. I’ve had the privilege of hearing Jim tell jokes and stories many times over his years with Roundabout, and it is a pleasure like no other. They really just don’t make ‘em like Jim anymore, with wide-ranging talent and deep affection for his audience.
INTERVIEW WITH JIM DALE

Education Dramaturg Ted Sod sat down with Jim Dale to talk about his career and the formation of his solo show.

Ted Sod: You’ve been an actor, a singer, a songwriter, and a comic for over 60 years. To what do you attribute that longevity?

Jim Dale: Our show business tree has many branches as well as many roots to it. As a young man they looked as if they would be fun to explore. The experience gained climbing one particular branch could help one’s career later while exploring another. Years ago, one of those branches was a disc jockey job working for the BBC. I told myself that one day I might be asked to play such a part in a play and a little previous experience would be invaluable in creating a more colorful character—I’m still waiting.

TS: Is there anything that you wouldn’t like to do?

JD: I would never try Hamlet on ice.

TS: Tell me a bit about the genesis of this show. What made you decide that it was time to do a solo show?

JD: Most people can only write down their memoirs and leave those memoirs to their grandchildren to read. In this instance I thought, “Wouldn’t it be nice to put those memoirs into a show, some sort of stage production which could be videotaped? My grandchildren could at least play a DVD of their grandfather’s work and perhaps play that DVD for their grandchildren.” That was really the genesis of the idea behind it—to leave something more than the written word.

TS: What made you decide to work with Richard Maltby, Jr. as director?

JD: There have been three or four things in my career that I always ask for: a great script, followed by a great director, followed by a great cast, and then followed by, hopefully, a good review. Having a top director looking after me during any production is vital, and I think Richard Maltby has been a perfect collaborator. He’s experienced as a songwriter, as a lyricist, and as a director. I was very honored when he saw the show early on and said, “You know, I would love to help you polish this and put it into shape,” which he did. When we work together, we hardly need to talk—we just look at each other. One of us shakes his head, and the other agrees. We’ve managed to cut, edit, and polish this down from a two-hour show to about 90 minutes, no intermission.

TS: Tell us about your working process.

JD: I have an apartment with a piano here, so for the first time in my career I was able to use my home as a rehearsal room. Richard turned up here regularly with my great pianist, Mark York, and my favorite musical director, Aaron Gandy. The four of us would sit and go over the script word for word. We tried the show out of town at a few theatres, and it received the kind of reception an actor can only dream of.

TS: Because it’s a solo show, do you feel as if the audience is your acting partner?

JD: Oh, absolutely! It’s a double act between you and the audience.

They are such an integral part of the show. It’s not only laughter that one needs to judge an audience by, it is also the silences you feel and hear when an audience is truly listening. We talk a lot about the sound of laughter, but there are magical moments when you hear no laughter but sense a theatre full of huge smiles. Some old timer once said, “If there is anything better than laughter, let me know.” How very true.

TS: How difficult was it to choose which stories you are going to tell?

JD: It was terribly difficult. Don’t forget, it’s 60 years of stories. We had to pick and choose, but there are enough memories for three or four Just Jim Dale stories. So much great material. This is just 90 minutes of it. I’ve no time to even mention anything to do with the British Carry On film series. These were 33 films that were made for British cinemas over thirty-five years, and I was involved in 14 of them. They are so popular on English television that the whole Carry On team is now comedy icons, and the whole series has been accepted into the British Museum archives as the best of British 20th century humor. If Just Jim Dale ever goes on to England, then I will have to edit something out to include a section of Carry On stories. They are probably the most hilarious of all.

TS: How many songs do you actually perform?

JD: We’ve got music for twelve songs. Some of them are my own compositions; others are songs that I’ve been connected to over the years.

TS: I was astounded to realize that you wrote one of my favorite songs,
“Georgy Girl.” How did that happen?

JD: Well, that’s one of the moments in the show. There are instances, instead of just crooning “Georgy Girl,” we choose to tell the true story as to how that song came to be written.

TS: Do you sense that the audience will see this as a piece about show business self-invention? You changed your name and came from very humble beginnings.

JD: No, I really don’t. I’ve never considered myself a star or anything like that, never. I have a reason why I do theatre. I love the stage—that’s one reason. The second reason is, I would hate to be a big, super movie star or television star, recognized by everybody in the street—no matter where you went on this earth, somebody would be there to point you out and leave you with no private life whatsoever. This happened in England when I became a pop singer in the ’60s. I experienced a couple of years of that, and I didn’t like it. I hated it in fact, so I decided to back out of pop singing and go back to comedy. When I came to America, I decided to live in New York, which is the home of theatre, rather than in Los Angeles. The idea was to do the best possible work in my chosen medium and still have my private life.

TS: You’ve also recorded all of the Harry Potter audio books here in America.

JD: Well, that came about by accident. They were looking for an English actor to do the narration, and someone said, “Jim Dale is in a play off-Broadway called Travels with My Aunt in which three actors play 33 different characters on stage.” And everybody said, “Wow, let’s sign up Jim Dale!” So they signed me up for the Harry Potter series, and it was only then that someone casually asked, “How many characters did you play on stage in Travels with My Aunt?” I remember saying, “Just two: the aunt and a nephew. The other two guys played 30 characters between them.” So I really got the part of the narrator of the Harry Potter books under false pretenses.

TS: That has become a way for the younger generation to recognize you—correct?

JD: It’s nice to have been part of the younger generation’s life for the last eight to ten years. That was the joy of it. The children, who were eight or nine when they started to listen to Harry Potter, spent the next eight or nine years listening to Jim Dale’s voice. The great thing there, and this relates to not wanting to be recognized, is that I could still go anywhere and not be recognized, but as soon as I opened my mouth to say anything in the company of children, you bet your life that somebody recognizes the sound and asks with goggle eyes, “Are you the guy from the Harry Potter books?”

TS: I would imagine your grandchildren listened to them, too.

JD: Only because I sent them the audio books. But I can’t blame my grandchildren for not listening to the Harry Potter audio books, because their grandfather hasn’t even heard one of them. I’ve done 50 audio books now, since Harry Potter, but I’ve never listened to one of them, and I really don’t want to.

TS: Is that because you don’t like hearing yourself or because you sense that you could have done something better?

JD: In television and film you are allowed to take two, three, four, five, take 50 if need be. In the audiobook world, you start recording and it’s take one. When you’re reading a book, you just keep talking until you have to stop to turn the page. I would love to have repeated certain lines again, but with the Harry Potter series, there was no time. I first glanced through the book to find the characters and give them a voice. Later in the studio I found I would be literally reading the book for the very first time. I decided then that I would be in agony listening to something and knowing I could have done better given more “takes.”

TS: Do you have any advice for young people who might want to be a performer?

JD: My dad gave me the best bit of advice any wannabe performer could get. He said, “Learn how to move.” •
Jim Dale’s career as an actor grew out of his success as a music hall performer and musician. He put those music hall skills as a wit, singer, musician, and physical comedian to work in performances of William Shakespeare’s many clowns and fools.

Clowns or fools appear in twenty-two of Shakespeare’s forty plays. They exist outside of the rules; they speak directly to the audience and are both part of the action on stage and commentators on the action. They also live outside of the rigid social hierarchy of Shakespeare’s time and, as a result, can speak truthfully to powerful people.

Shakespeare’s clowns evolved out of the character “Vice,” a comedic tempter in Medieval festivals and morality plays, and from the European tradition of wealthy households employing court jesters who entertained their employers with verbal wit, song, tricks, and wisdom. By the time Shakespeare was writing, there were several professional fools working in England, including Richard Tarlton, Will Kemp, and Robert Armin.

Shakespeare wrote roughly two types of clowns, though many of his characters have elements of both types. The simple-minded clowns, like the Rude Mechanicals in A Midsummer Night’s Dream, provoke laughter in the audience and yet often highlight the truth about what is happening on stage or in society as a whole. Wise fools, like Feste in Twelfth Night, use verbal wit and satire and often have close relationships with their high-status employers.

A FEW OF THE ROLES JIM DALE PLAYED

AUTOLYCUS IN THE WINTER’S TALE
Dale played Autolycus at the Edinburgh Festival in 1966, early in his acting career. Autolycus, whose name means Wolf, is a peddler and con man, a wandering singer of raunchy yet beautiful songs.

BOTTOM IN A MIDSUMMER NIGHT’S DREAM
Dale returned to Edinburgh in 1967 to play Bottom in A Midsummer Night’s Dream. Bottom is a buffoon. He’s the leader of the workmen who meet in the woods to rehearse their production of Pyramus and Thisbe and is transformed by Puck into the donkey-headed lover of spellbound Titania.

LAUNCELOT GOBBO IN THE MERCHANT OF VENICE
In 1970, at the request of Laurence Olivier, Dale joined the British National Theatre as a leading actor. That year, he played Launcelot Gobbo in The Merchant of Venice, a chatty young servant with a love of tricks (he plays one on his own blind father) and a habit of using malapropisms.

COSTARD IN LOVE’S LABOUR’S LOST
Costard is a rustic, country character and one of Shakespeare’s early “wise fools.” He mixes up love letters he’s tasked with delivering, gives away other people’s secrets, and mocks the upper classes. While mocking a schoolteacher, he uses the longest word in Shakespeare: Honorificabilitudinitatibus.

Perhaps Dale’s greatest clown role was not Shakespeare at all, but Scapino, the title character of Scapinol, an adaptation of the 1671 comedy Les Fourberies de Scapin by French playwright Molière. Dale and director Frank Dunlop collaborated on the adaptation, which opened on Broadway in 1974 to rave reviews. Dale received a Drama Desk Award and an Outer Critics Circle Award for his performance.
INTERVIEW WITH DIRECTOR
RICHARD MALTBY, JR

Richard Maltby, Jr. discussed his role in the creation of Just Jim Dale with Education Dramaturg Ted Sod.

Ted Sod: When were you bitten by the theatre bug?

Richard Maltby, Jr.: I was taken to see Carousel when I was eight or nine, and that was it. I kept asking my mother when the carousel (that was on the stage in the opening scene) would come back, and she kept saying “Shh, next scene.” Of course the carousel never comes back. After that it was the stage shows at the Radio City Music Hall. I thought they were magical. But understand that I come from a family in which my father, who was a great orchestrator, thought the most thrilling thing in the world was to stand in the middle of Times Square and look at the lights.

Ted Sod: What made you decide to direct Just Jim Dale?

Richard Maltby, Jr.: Jim Dale had for a long time believed that the many stories and anecdotes of his long and incredibly varied career would make a good one-man show. My friend Aaron Gandy had been working with Jim for some time turning those brilliantly funny stories into a full evening and had tried it out in a few out-of-the-way locations—but, while delightful in pieces, the evening lacked an overall organization and cohesive shape. Aaron asked me if I might help. I came to Jim’s apartment, we talked, and I fell in love with Jim and the life he has led. Well, who wouldn’t? I felt instantly that Jim was correct that his life story held the perfect makings of a one-man show, and that audiences everywhere would have the same reaction to Jim and his life story. I decided to join the team right then.

Ted Sod: Did you function as a dramaturg on the play? If so, what suggestions did you make to the show’s author and star?

Richard Maltby, Jr.: Actually dramaturgy was my major contribution to the evening, although that is not a word I like to use. I didn’t write any of his stories, I edited them. There were elements common to many of the events in his life that Jim was not emphasizing. One of the first questions you have to ask when attempting to organize any revue-type evening is: is there a bigger theme that is touched on in the component parts, something bigger than just one man’s life? In Jim’s case, I noticed immediately that many aspects of his early life, and indeed much of the comedy in Jim’s adult career, harked back to his training in British music hall comedy. He mentioned it over and over again. British music hall was the popular entertainment for working class Englishmen for almost 150 years. Every town had a music hall theatre, and vaudeville-type shows traveled around the country year-round. Music hall performers were stars, and people went to see them over and over again. They knew all their jokes and wanted to hear them over and over, which is why music hall performers, even comedians, never changed their acts. Television killed off music hall in the years after World War II, but music hall comedy, including the actual jokes, lived on. They are the basis of all modern British comedy. The entire Carry On series of films were nothing but old music hall jokes recycled. Peter Sellers, Benny Hill, Noël Coward, Peter Nichols, they all stole freely from the music hall tradition. It was suddenly clear that Jim’s life actually embodied the progress of British comedy from its music hall roots to the modern day. I pointed that out to Jim, and he was surprised to realize how true that was. Suddenly we had a defining theme for the evening and with it a structure. Now all the many stories of his life had a larger context that they fit into, and it was a context that was true, not manufactured. With the structure in hand, it was now possible to begin to organize the whole evening. There were always too many wonderful stories to include all of them, but now making the choice as to what to include and what to leave out became easier. The ones that fit into the grand design were the ones that stayed.

Ted Sod: What are the challenges of directing a solo show?

Richard Maltby, Jr.: A solo show is really no different from any other show. Giving the show an overall design, a shape, a structure is the same process whether it is applied to a one-man show or a large-cast musical. The important part of the process is asking questions. You can’t decide up front what you want the show to mean. You have to search to find the meaning, the truth, the point, in the material itself, and once that manifests itself, you have to listen to what that truth is and follow it and enhance it. You have to release the show to be what it wants to be. It may not be what you expected it would be. Jim Dale didn’t see at first that his life followed the trajectory of British comedy following the war; he was just living his life. But the truth was there. His life actually had a larger context, and he didn’t know it. There are of course traps that an autobiographical solo show presents that other shows don’t. Jim’s career included a variety of challenges and opportunities, but whatever came along he pretty much always succeeded at, so it was awfully easy for the show to seem like an “and-then-I-wrote” series of triumphs. The show had to stay on the significance of the events and not on the fact that each challenge turned into a personal success. The major trap for a one-person show is not to get too self-congratulatory—which is
difficult to avoid since the person on stage is there because his or her career has been filled with success. But with Jim this trap was easy to avoid because the stories he was telling were really there because they were funny and because they exemplified the theme of the evening.

**TS:** What did you look for in your musical collaborators, Mark York and Aaron Gandy?

**RM:** What I look for in any musical staff is an ability to see the musical elements of a show in the context of the grander theatrical design. Since both Mark and Aaron are writers as well as musicians, with them it was always easy. They came to me to give the show a theatrical structure, and they totally understood anything I would try to say to them. Musicians creating a show have to be dramatists. That is a truth that many musicians don’t realize.

**TS:** How did you collaborate with your set designer, Anna Louizos?

**RM:** Anna Louizos has come up with a brilliant design for *Just Jim Dale*. When I saw her set design for the first time, I was utterly floored by how perfectly she had solved all of the issues of the piece with one stroke. I told her, “Let’s tell everyone that we had repeated meetings and slowly we came to this perfect set so I can take some credit for it.” But in truth it was all hers. I showed Anna a video of Jim’s show taken at one of his performances at the Long Wharf Theatre in New Haven. I talked about the obligation to keep the set a home for a one-man show while at the same time making everyone realize that it is in fact a totally theatrical evening and not just a concert or a lecture with songs. We talked about Jim’s roots in British music hall and how music hall is present in one way or another in all of Jim’s work. We talked about the fact that Jim Dale is one of the great stage entertainers who comes alive on a big stage, one of the few entertainers who knows exactly how to control a large audience, and who therefore needs a context that will release him to have the scale that he deserves. We don’t want the set to confine him. I said all of that, and several weeks later Anna produced the set you will soon see—in which she addressed and totally solved every issue. This is the kind of thrill you can get when you have the privilege of working with a world-class artist like Anna Louizos. My advice to young people starting out: get to know the most talented peers you can find and work with them.

**TS:** Is there a particular anecdote or event that you relate to in the play?

**RM:** Jim tells a story of being taken to his first show in London and watching a great comedian do a pratfall and get a giant laugh, and saying to his father, “That’s what I want to do.” I think everyone in the theatre has had a moment like that—when they went to the theatre for the first time and saw the magic and decided right then, that’s what I want to do.

**TS:** What are you working on now in addition to *Just Jim Dale*?

**RM:** I am working on several new musicals with David Shire, as well as productions every now and then of my shows like *Ain’t Misbehavin*'. I have also just directed a production of *Closer Than Ever* in London.

**TS:** For young people reading this who may want to write or direct for the theatre, what advice do you have?

**RM:** I say, “Do it.” Make productions happen. Do them at school, at community centers, in your backyard. Don’t wait for the grand break. Do a reading, a workshop, a staging in a basement room somewhere. Get it done. Actors will appear, as will others you may need for help. But just do it. And then do it again. Write fast. Learn how to perform for an audience. Learn how plays play. I always say if you do a production of a show in a basement of a church in a town in the middle of nowhere, ninety-nine percent of the people who see it will do nothing for it—but one person will attend and change your life. Give them a chance to do so. Do it.
In *Just Jim Dale*, the British Music Hall is featured as both a family business (Dale’s grandmother ran a theatrical boarding house adjoining a local music hall) and as a major influence on Dale’s career. Music hall entertainment evolved out of musical performances given at local taverns. These “taproom concerts” were initially a background diversion, secondary to the eating, drinking, and debauchery common to early 19th century pubs. As the concerts gained popularity, pub owners took note, and by the mid-1830s, taverns often had entire “song and supper rooms” devoted to the entertainment. In 1843, the Theatre Regulations Act differentiated music halls from the “theatre proper” (theatres that housed ballet and opera performances). While smoking and drinking were banned in the theatre proper, they were allowed to continue in music hall entertainment, thus cementing the music hall’s popularity as a hangout for working class audiences.

Several taverns, including The Borough Music Hall and The Eagle, became well-known music hall locales, but in 1852 Charles Morton became the first person to build an entirely new space dedicated to music hall entertainment: The Canterbury Hall. The space began at a 700-seat capacity, but the performances were so popular that the hall was renovated in 1856. Morton added more opulent décor and a balcony that increased the theatre’s capacity to 1500 seats.

The success of Canterbury Hall inspired many like-minded entrepreneurs to construct their own music halls, and by 1875 some 375 new music halls had opened across Greater London. Throughout this period of expansion, music halls gained a wider appeal, drawing middle and upper class audiences to their entertainments. However, many of the halls retained a stature of ill repute, with rowdy crowds and enterprising prostitutes continuing to be a fixture of the music hall scene.

By the end of the 19th century, the music part of the music hall finally began to take center stage. Whereas audiences were first drawn in by the atmosphere of imbibing (whether in cigarettes, food, drinks, or sex), they were now enthralled by the performances themselves. Usually a combination of song and comedy routine, the performances often drew on pedestrian problems to tap into the broadest possible appeal. Domestic squabbles and money problems were reliably rich sources of content. Music hall performers became stars at such a high demand that, in the beginning of the music hall heyday, they might perform at several venues across town in one night.

Music hall owners quickly realized that this multi-venue stardom, while great for performers’ pocketbooks, wasn’t the most profitable business model for those in charge. They began to contract performers on a per-week or per-month (rather than per-performance) basis. Over time, performers began to bristle at these contracts. Many of them contained an “exclusivity clause” which kept performers from doing shows in other theaters (even after their performance engagements ended). In 1907, a large group of performers, musicians, and stagehands went on strike, demanding fair payment practices and an end to the abusive contracts.

At the top of the 20th century, a new type of theatre venue and experience began to take over England’s entertainment scene: Variety Theatre. These performances might feature everything from a music hall star to a ballerina to an acrobat to a trained animal. Variety theatre owners began to leave the seedy and shocking elements of music hall behind, aiming for a large-scale, family-friendly theatrical event. The atmosphere of the theatres themselves began to reflect this change, as well. Audiences now sat in darkened rows of seats, rather than at tables, and drinks were purchased from a separate bar, rather than served in the auditorium. The proscenium-arch theatres built during this era look much like the Broadway houses we know today.

By the 1930s, movies, or “talking pictures” had begun to push out the Variety scene (with many of the theatres actually converting to movie houses). However, well-loved variety acts, their popularity bolstered by radio appearances, continued to perform in London and to tour England.
Jim Dale was introduced to Broadway musical audiences through his portrayal of P.T. Barnum. With a book by Mark Bramble, music by Cy Coleman, and lyrics by Michael Stewart, Barnum used songs and circus acts to trace Barnum’s rising career and marriage to Charity, played by Glenn Close. The show opened on Broadway in April 1980 and played 854 performances until May 1982. It received 10 Tony nominations and won three awards: Best Actor for Jim, and Best Set and Costume Design.

Equal parts showman, artistic curator, and entrepreneur, Phineas T. Barnum created new forms of popular entertainment that still have an influence on American culture. In 1810, Barnum was born to a farming family in Bethel, Connecticut. After his father’s death, 15-year-old Barnum had to support four younger siblings. He displayed a talent for business by selling lottery tickets and using the profits to open a fruit and candy store.

Barnum moved to New York and opened his first exhibit in 1835. An African-American woman, Joice Heth, was said to be 161 years old and the nurse of George Washington. A brilliant marketer, Barnum boasted that Heth was “the most astonishing and interesting curiosity in the world!” Barnum toured with Heth through New England, drawing in about $1,500 per week, but he disliked the life of the traveling showman. He opened Barnum’s Museum on Broadway and Ann Street in 1841. This became one of the city’s most popular attractions until it burned down in 1865. Barnum also strived to present high culture to American audiences. In 1850, he brought European opera star Jenny Lind, “The Swedish Nightingale,” for a highly successful American tour.

P.T. Barnum’s Grand Traveling Museum, Menagerie, Caravan, and Circus premiered in Brooklyn in 1871 and was then the largest circus venture in American history. Ten years later, he joined forces with James Bailey of London. Their show, “The Barnum & Bailey Greatest Show On Earth,” was the first three-ring circus to travel across America. Barnum died in 1891 after suffering a stroke. A businessman until his last breath, legend goes that Barnum’s last words were, “Ask Bailey what the box office was at [Madison Square] Garden last night.”

INSIDE BARNUM’S MUSEUM

The lyrics of “The Museum Song” from Barnum, which Jim performs in Just Jim Dale, refer to some of the 50,000 exhibits in Barnum’s collection. The most famous exhibit was Tom Thumb, promoted as “A Man in Miniature” but which in fact was a 4-year-old boy who was 25 inches tall. The Feejee Mermaid was supposedly an embalmed mermaid discovered in India. Barnum also tried to educate his audience with animal menageries, aquariums, taxidermy exhibits, historical wax figures, paintings, and memorabilia. A theatre offered temperance dramas and Shakespeare plays. By bringing such a wide variety of attractions and a diverse audience to a single location, Barnum created America’s first popular cultural institution: the Disneyland of its time.
Ted Sod, Education Dramaturg, talked to Mark York about his history with Jim Dale and his role in the creation of this production.

Ted Sod: How did you get involved with the show Just Jim Dale?

Mark York: When I first visited NYC in 1987, the first Broadway show I saw was La Cage Aux Folles composed by Jerry Herman at the Palace Theatre. The second night I saw Me and My Girl starring Jim Dale at the Marquis Theatre. I now am Jerry Herman’s music coordinator and Jim Dale’s personal pianist. Jim and I formally met through Cy Coleman. Then in 2006, I got a call from the York Theatre stating that Jack Lee, the Broadway conductor, had given them my name. They were in need of a pianist who could improvise and read lead sheets for Jim Dale and Jessica Grové in an upcoming benefit concert of Busker Alley. The Musical Director, Aaron Gandy, was out of town and could not be there. It would be at Tony Walton’s home and Dick Sherman (the composer of the show) would be there. I said, “Sure!”

When I got there, Jim treated me like a long lost member of the Cy Coleman Family. I started playing the first tune, and Jim picked up his seat and said, “I’m sitting next to Mark for the rest of the rehearsal.” And we have been best friends ever since. We are both Leos. So I get him in spades.

After the sing through of the songs, they insisted that I remain on the project, but they already had a musical director. Tony Walton set up a meeting between Aaron and me. Since the moment the two of us met, we have been like brothers. Again, Aaron is a Leo. We both adore Jim Dale. We protect him at any cost. We know what he needs and wants. And we do whatever we can to make that happen.

One day, Aaron called me determined to do a concert starring Jim at Carnegie Hall with a full orchestra. The two of us batted that around a little, and then he sent me to Jim to see if he would be up for it. Jim loved the idea, and the three of us set up a meeting. One thing lead to another and before we knew it, we were working on Just Jim Dale—telling stories of Jim’s life and career from the British music hall to television, from the Young Vic to the Carry On films, Broadway, and the Harry Potter audio books.

TS: What exactly do you do as co-arranger and pianist for Just Jim Dale?

MY: Aaron Gandy and I shape songs for Jim so they are tailored to his voice. And Jim always has an idea of how he wants his songs to sound. Also, we have treated this show like a musical, not a cabaret show. Therefore, the music cues are structured like they are for a musical. All of his songs go from dialogue into lyrics, just like in a traditional musical.

TS: How did you work with the director, Richard Maltby, Jr.?

MY: Richard looks at every word to make sure it shapes and shades what Jim is saying. As the director, he is also the editor. He brings his expertise to the table to help guide Jim’s show in the best way possible. In fact, that is what all three of us (Aaron, Richard, and I) are doing. We bring our talents to the table, shaping and guiding Jim’s stories about his life. Mutual respect goes a long way in this kind of process. And all four of us have that.

TS: What are the challenges of co-arranging and playing the songs in this show?

MY: I have to be ready for things to change in a split second. This show is 90 minutes of Jim Dale, wall to wall. No break. No chance to be “off” and regroup. Although Jim sticks close to the storytelling as written, he can alter things a little here and there. Personally, I love that. It’s real music hall or vaudeville. Jim thinks on his feet. He’s a master at it.

TS: Is there a part of the show that you especially love playing?

MY: I love everything we are performing. You see, Jim is present in every song. There are no “floating” moments. That makes everything from a little ditty or a full song sheer fun to perform. Every moment of every song is connected and alive. It is electrifying.

TS: Were you part of the Long Wharf production in 2012? What changes are being made between that production and this?

MY: Yes, I was part of the Long Wharf production. Things have changed. Most of the major sections are still there, but refining, top to bottom, has taken place. Just like in any original musical.
TS: Where were you born and educated? How did you become an arranger and pianist?

MY: I was born in Chickasha, Oklahoma. I took two-and-a-half years of piano lessons. I started playing in my dad’s Baptist church. Played three times a week in church from age 10 until I was 28 years old. My dad’s church gave me every opportunity to learn and hone my pianist/arranging/composing talents. I wrote and arranged for every holiday possible. The church loved it, and so did I. I really started arranging when I was 12. My dad and mom never told me that I couldn’t do it, so I just did it. When I would ask my dad if I could do this or that, he would say, “You bet. Just do it.” His attitude allowed me to become the artist I am today. As a side note, my dad was a great joke teller and always had his congregations roaring with laughter, every sermon. So playing for Jim Dale or playing for my dad’s church services—they really are the same to me—wonderful and life affirming. They make me glad to be alive.

TS: Any advice for a young person who wants to do the kind of work you are doing?

MY: My advice to any young person would be to get involved at a place where you can develop your craft: your school, church, synagogue, youth center—even your backyard. I know of some kids who go to universities for musical theatre degrees and never perform in one show—then graduate. That is insane to me. I opted for a small state university, and I was part of every musical and every singing group. I learned so much and would never trade that experience. If you really want to be in this business, then you have to hone your craft.
As Jim Dale’s music career took flight in the 1960s, London was emerging as the hippest place in the world. Post-war gloom gave way to color, style, and energy as England’s economy improved and the city became more affluent. Also, the 1950s baby boom created the largest youth population in England since Roman times. With more wealth and freedom than their parents, this young generation expressed themselves in clothes, music, and liberated behavior. Dale’s songs capture the spirit of this time.

**SWINGING ‘60S PLAYLIST**

Despite the Beatles’ popularity, Londoners associated the band with their hometown of Liverpool, and London’s soundtrack was dominated by “The Kinks,” “The Rolling Stones,” “The Who,” and “The Small Faces.” Look up these songs to groove to Jim Dale’s hit recordings and some of the tops songs of this era:

- Jim Dale: Be My Girl (1957)
- Des O’Connor: Dikka Dum Dum written by Jim Dale (1969)
- The Seekers: Georgy Girl written by Jim Dale (1967)
- The Kinks: Dedicated Follower of Fashion (1966)
- The Rolling Stones: Satisfaction (1965)
- The Small Faces: Itchyoo Park (1967)
- Jimi Hendrix: Hey Joe (1966)

**“BLOW IT ALL ON A SAVILLE ROAD SUIT”**

Since the 18th century, tailors sold the finest suits on Saville Road in Central London. But in the 1960s, the Carnaby area in the West End was the place to shop and hang out. Designer Mary Quant revolutionized women’s fashion with the mini skirt and hot pants. For men, John Stephen, “The King of Carnaby Street,” created “the Peacock Revolution” by bringing vibrant colors, patterns, and textured fabrics to traditional men’s suits. Stephen’s clientele included the Rolling Stones, the Beatles, the Kinks, and Jimi Hendrix.
SIR GEORGE MARTIN
Sometimes considered “the fifth Beatle” because of his influence as the Fab Four’s producer, George Martin was born in the 1920s and studied piano and oboe in school. He worked for the classical music division of the BBC and began producing comedy and novelty records in the late ‘50s. In 1958, he discovered Jim Dale performing on the BBC’s weekly pop music TV show, “Six-Five Special,” and produced records with Dale for the next two years. In 1962, Martin met the Beatles and would produce their most acclaimed albums. He also collaborated with Pete Townsend, Shirley Bassey, and Celine Dion. In 1996 George was knighted, and today Sir George continues to produce, compose, raise money for charities, and do speaking engagements.

GEORGY GIRL
Dale wrote to the lyrics to “Georgy Girl,” which topped the Billboard charts in England and the U.S. from late 1966 to 1967. With music by Tom Springfield and performed by “The Seekers,” it was the title song of a 1966 film starring Lynn Redgrave as a young woman coming of age in Swinging London. Georgy rejects an offer to be the mistress of a wealthy man (James Mason), moves in with a beautiful but selfish roommate (Charlotte Rampling), and falls in love with her roommate’s boyfriend (Alan Bates). The film portrayed the new, liberated sexual attitudes of the time and has been called “a winning portrait of an era and its shifting mentalities.”
Ted Sod: What do you look for from a director when you are meeting to discuss a play you are designing?

Anna Louizos: After reading the material, I do research that would be appropriate for the play and bring it with me when I meet the director; it gives us a starting point—something from which to begin the conversation. Hopefully, the director has a strong central idea, a thematic thread to weave throughout the play, and we build upon it, discussing ways to flesh out the theme and the style of the play.

TS: Will you talk about how you worked with Richard Maltby, Jr. to come up with the design concept for Just Jim Dale?

AL: In this particular case, Richard and Jim have worked so closely with each other on this piece that they work as a team, Jim with his incredibly rich stories and experiences, Richard with the friendly eye to help carve out the moments, shape the piece, and give it an arc. Because of Jim’s origins as a music hall performer, they were drawn to the notion of a space with echoes of an English music hall. They also felt strongly that because it is a one-person show (with a pianist) the set shouldn’t overwhelm either.

TS: What type of research did you do before you made sketches to show the director? How did you enter the world of the play?

AL: It just so happens I did a good deal of research on English music halls last season when I designed the set for The Mystery of Edwin Drood at Studio 54, so I have a pretty good sense of those spaces. In this case, however, I wanted to evoke the atmosphere and spirit of a fading music hall but still keep it very intimate and warm and close to the audience.

TS: Do you respond personally to any of the anecdotes that Jim tells in the show?

AL: I am in awe of Jim’s talent, energy, and incredible versatility: musician, comedian, dramatic actor, dancer, writer—he is Fred Astaire and Groucho Marx. He can break your heart or leave you falling on the floor in fits of laughter. And he co-wrote one of my favorite songs of all time, “Georgy Girl.”

TS: How will you collaborate with the rest of the design team?

AL: In order to modulate a very simple set, Rui Rita, the lighting designer, and I discussed how he will be able to create a number of looks within it, by providing him the space he needs for positioning his lights. We also have the added component of projected images to support the story and some lights built into the set for added touches.

TS: Where did you receive your training? Who are your design role models?

AL: I studied set design at NYU Tisch School of the Arts. I assisted a number of designers over many years, among them Tony Walton, Heidi Ettinger, Andrew Jackness, Adrianne Lobel, and John Falabella. I also worked in television quite a bit, as art director for some series shot in New York, including “Sex and the City,” but since my first Broadway show, Avenue Q, made the move from downtown, I have worked exclusively in the theatre.

TS: What other projects are you working on now?

AL: I have five shows between now and September besides this: The national tour of Rodgers and Hammerstein’s Cinderella; The Substance of Fire at Second Stage; Conviction, a new play at Bay Street Theatre in Sag Harbor; Holiday Inn at Goodspeed Opera House; Deathtrap at Bucks County Playhouse; and this coming Broadway season I hope to be mounting Honeymoon in Vegas after a successful run at Paper Mill Playhouse last summer.

TS: What advice would you give a young person who wants to design scenery for the theatre?

AL: Associate yourself with directors and playwrights wherever and whenever you can, so that you form creative collaborations with other aspiring theatre people. And work for other designers to learn as much as you can on the job, it is the best way to learn not only the technical skills, but you also learn how to communicate with crews, directors, producers, other designers, and it exposes you to the business side of theatre as well. And see as much theatre in as many venues as you can. Ask yourself, if a play resonates with you, what elements contributed to the experience? How did the design help or hinder the experience? Notice how the ground plan is laid out and whether it worked for the play; notice how scenic transitions help or hinder a show. Start noticing what scenic elements are used and whether they succeed in evoking their intended settings.*
DIFFERENT LOOKS FOR ANNA LOUIZOS’S SET DESIGN FOR JUST JIM DALE
SHOW BUSINESS MEMOIRS

Just Jim Dale is part of a small but growing genre of one-person, autobiographical, staged memoirs. The genre borrows heavily from cabaret, stand-up comedy, and vaudeville, mashing banter with the audience with reprisals of famous roles and commentary.

Audiences revel in the life stories of actors. Show business memoirs are a window into the juicy backstage story: how an actor got his start, who influenced him, how he really felt about his collaborators and his most iconic roles. Here’s a primer on some noted show business memoirs played solo.

**JUDY AT CARNEGIE HALL**
In 1960, Judy Garland was on the rebound from a difficult decade, during which her physical and mental health had deteriorated. She set out on a concert tour of Europe and North America that featured a straightforward program of the songs that made her famous. The culminating performance was at Carnegie Hall in April of 1961, a night that has been called “the greatest night in show business history.” Though there was no scripted narrative, the trajectory of Garland’s life could be traced through the music, and her intimate tone and interaction with the audience brought them along on her journey.

**ELAINE STRITCH AT LIBERTY**
Stritch brought tales of her many years in show business (she made her Broadway debut in 1946) to the stage of the Public Theater in November 2001 and to Broadway the following May. Stritch’s Tony Award®-winning show was a fast-talking, comedic tour-de-force of her life and career in songs and stories. She didn’t shy away from speaking about her private life: everything from her one date with Marlon Brando to her struggles with alcoholism were part of the show.

**BEA ARTHUR ON BROADWAY: JUST BETWEEN FRIENDS**
In 2002, actress Bea Arthur of “Maude” and “Golden Girls” fame (and a Tony Award-winning 1966 turn in the original Broadway production of Mame) returned to Broadway with a solo show of stories and songs based on her career. It was nominated for a Tony for Best Special Theatrical Event.

**GETTO KLOWN**
Colombian-American actor John Leguizamo has written and performed several one-person shows. Ghetto Klown, which opened in 2010, was based on his memoir and focused on the path from his immigrant upbringing in Queens, NY through his success as an actor.

**EVERYDAY RAPTURE**
Sheri Renee Scott’s semi-autobiographical show Everyday Rapture, which played at Roundabout’s American Airlines Theatre in 2010, chronicled her journey from a sheltered Mennonite upbringing to her success in musical theatre. The score wove old standards together with a few new songs and starred Scott and an ensemble of three.

**WISHFUL DRINKING**
In 2009, Roundabout Theatre Company produced Wishful Drinking, actress Carrie Fisher’s solo show. The show, which grew out of Fisher’s stand-up, explored the lives of her famous parents, her Hollywood upbringing, rise to fame as Princess Leia in Star Wars, and finally her struggles with mental health.

**MIKE TYSON: UNDISPUTED TRUTH**
Perhaps the most surprising solo memoir of a life in the spotlight comes from boxer Mike Tyson, whose one-man show toured the country in 2013 and was made into an HBO special. Written by Kiki Tyson, the boxer’s wife, and directed by Spike Lee, the show charts Tyson’s life and personal growth but glosses over some of the boxer’s difficult past, including rape allegations and the infamous ear-biting incident.
Jim Dale is not a newcomer to the stages of Roundabout Theatre Company. Starting with one of Roundabout’s earliest successes, Jim Dale has played many amazing roles on our stages.

**A DAY IN THE DEATH OF JOE EGG**
Written by: Peter Nichols
Directed by: Arvin Brown
March 27, 1985 to June 23, 1985
101 Performances
Longacre Theatre
Played Bri
Tony Award nominee in 1985 for Best Actor in a Play
Drama Desk award nominee in 1985 for Best Actor in a Play

**THE THREEPENNY OPERA**
Music by: Kurt Weill
Lyrics by: Bertolt Brecht
Book by: Bertolt Brecht
Directed by: Scott Elliott
Choreographed by: Aszure Barton
March 24, 2006 to June 20, 2006
109 Performances
Studio 54
Played Mr. Peachum
Tony nominee in 2006 for Best Featured Actor in a Musical

**READING OF PYGMALION**
Written by: George Bernard Shaw
December 2006
Played Alfred Doolittle

**THE ROAD TO MECCA**
Written by: Athol Fugard
Directed by: Gordon Edelstein
December 16, 2011 to March 4, 2012
90 Performances
American Airlines Theatre
Played Marius Blyeveld
Drama Desk Award nominee in 2012 for Best Featured Actor in Play
Jim Dale got his big break at an audition after getting a big laugh from a big fall. From that moment on, he would use his physicality for laughs, making him part of a long line of artists unafraid of falling down on the job.

The art of physical comedy as we recognize it now has its roots in Italian Commedia Dell’arte, which translates to “Comedy of Art” and is defined by its improvisatory style, stock characters, and comedic interludes. Popular in the 16th and 17th centuries, the Commedia tradition laid the foundation for the acrobatics and pantomimes that we still see in comedy today. These are some people who have exemplified the ever-changing role of the body in comedy:

**MARCEL MARCEAU – MIME**
The mime is perhaps one of the oldest and most recognizable characters of physical comedy, and it has an important defining element: silence. Since gesture is universal, pantomime shows could travel around to the courts of Europe with ease, with performers using only their bodies to express themselves. The mime tradition that we know today first took hold in France. Gaspard Deburau took the Pierrot character of Commedia tradition and brought him back to popularity, costumed in the black-and-white colors and white face paint that we still associate with this style. Thanks to the students of Deburau, mime would continue into the 20th century, with Paris as its hub. It was there that Marcel Marceau would train and eventually develop his own school and style, which some refer to as “corporeal mime.” This practice was characterized by taking mime beyond the same stock expressions and moves and instead making use of the entire body. His influence can be seen in modern day silent clowns like Bill Irwin and David Shiner, who not only perform physically demanding comedic bits without words, but who also bring great humanity into the relationship between their clowns and the audience.

**BUSTER KEATON – SILENT FILM**
In the early days of filmmaking, movies might be accompanied by a musical score played live by a pianist, but dialogue was restricted to the occasional title card. Thanks to these limitations, the earliest film stars were comedians who specialized in the physical, with Charlie Chaplin, the Marx Brothers, and Harold Lloyd among them. But perhaps the greatest was Buster Keaton, whose famously odd and expressive face said more to the camera in its deadpan silence than pages of words could ever hope to convey. Keaton performed some of the riskiest and most thrilling stunts of any actor of his day in films like The General and Steamboat Bill, Jr.

**DONALD O’CONNOR – MUSICAL COMEDY/DANCE**
As the American musical became popular, the form took hold on both stage and screen, allowing musical comedy performers to find many roles. Vaudeville peaked in popularity in 1928 but was already on the decline by the mid-1930s. Actors who were trained in the singing, dancing, and physical comedy of that tradition found themselves shifting over to film and musical theatre. Perhaps one number in one film best exemplifies how music and dance can enhance physical comedy: “Make ‘Em Laugh” as performed by Donald O’Connor in the 1952 film Singin’ in the Rain. In this number, O’Connor explains the self-sacrificing attitude of the comedic performer (in song) while sacrificing his own body at the same time. He climbs a wall, does a backflip, fights a dummy, and morphs his pliable face into every expression possible. It’s exhausting to watch and an exhilarating example of the heights to which musical comedy can climb.

**MELISSA MCCARTHY – MODERN SLAPSTICK**
If we’ve learned anything from the long-running television series “America’s Funniest Home Videos” or from the popularity of YouTube clips of people falling, getting hit, or hurting themselves in other ways, our modern sense of humor is not so different from that of the Italians who came up with Commedia Dell’arte. Apparently, some things never get old, and comedic violence is one of them. Actress Melissa McCarthy has become a prime performer of this modern slapstick comedy, using her physicality to create indelibly funny moments in films like Bridesmaids and Identity Thief. She is one of the most recent women to take on physical comedy after men seemed to have a lock on slapstick in film. As long as we as an audience are primed to know that no one is really getting hurt, we’re happy to laugh at the performers’ pain.
PRE-SHOW

HOW DOES AN ACTOR TELL THE STORY OF THEIR OWN ARTISTIC DEVELOPMENT THROUGH THE LENS OF A CHARACTER?

In *Just Jim Dale*, Jim Dale tells the story of his own artistic development and career by performing monologues and songs from the many characters he’s played and offering his reflections.

REFLECT

- Actors often identify with the characters they play in plays, musicals, or movies. Seeing the world through a character’s eyes and speaking a character’s words often changes an actor’s own perspective. What characters have you played or read that you identified strongly with? What characters changed your understanding of yourself, the theatre, or the world?

RESEARCH

- Find a 5-10 line monologue (or song) spoken by the character you selected. Create a copy for yourself.

WRITE

- Write an 8-10 line reflection on the monologue or song you chose. Be sure to include: why you selected this piece; what you discovered about yourself through the character; and anything you learned about theatre or life from this piece. If you’ve played this character, give details on the production.

POST-SHOW

HOW DOES AN ACTOR PERFORM THEIR OWN LIFE STORY USING THE LENS OF A CHARACTER?

You’ve seen Jim Dale perform songs and monologues from his favorite roles, alongside the telling of his own story. Throughout the show, Dale shifts from “playing” himself to playing characters, always reflecting on their importance. (For more about Show Business Memoirs on stage, see page 18 of this UPSTAGE Guide).

ACTIVATE

- Using the monologue and the reflection writing from the pre-show activity, create a two-minute “Show Business Memoir” performance, following the suggested structure:
  - 30 seconds: Introduce the monologue or song you are going to perform.
    - What show is this from?
    - What is happening in this scene before it happens?
    - Share your enthusiasm for this character and suggest why you like them before shifting into the material.
  - 1 minute: Perform the monologue or song. Use physical, vocal, and facial expressions to embody the character. Help the audience see the CHARACTER rather than you.
  - 30 seconds: Shift back to yourself and reflect on WHY you identify with this character.
    - How does the character help you understand something about yourself?
  - Allow students time to rehearse these pieces on their feet, possibly working in pairs or small groups to prepare, before sharing with the class.

REFLECT

- How do actors grow and change as a result of the characters they play? How do artists in other mediums (i.e. visual art, dance, writing, etc.) draw upon their life experience to create their art?
GILBERT AND SULLIVAN
Composer and Librettist duo known for creating *The Mikado* and *The Pirates of Penzance*.

VANESSA REDGRAVE
An English actress currently in the television show "Call the Midwife" and one of only twelve women to have won an Oscar®, an Emmy®, and a Tony® Award.

FRANK LANGELLA
An American actor best known for being the original Dracula and for his more recent role in *Frost/Nixon*.

MOÎRIÈRE
A French playwright who is commonly thought of as one of the best writers of comedy. Known for *Tartuffe* and *The Imaginary Invalid*.

LAURENCE OLIVIER
An English actor, director, and producer, Olivier is considered a great Shakespearean actor but is also known for being the inspiration behind the Laurence Olivier Award, which is the equivalent of the Tony Awards for English theatre.

MARQUIS THEATRE
Opened in 1986, located near Times Square, and is home to many famous new musicals including: *Thoroughly Modern Millie*, *The Drowsy Chaperone*, and *9 to 5*.

LYRIC THEATRE
Opened in 1923 and was previously located on 42nd Street but was demolished in 1996.

ST. JAMES THEATRE
Originally the Erlander Theatre, which opened in 1927, this theatre was renamed the St.James Theatre in 1932 and currently houses the woody Allen musical *Bullets Over Broadway*.

LONGACRE THEATRE
Opened in 1913, located near Rockefeller Center, where Jim Dale's *Joe Egg* was performed, and currently the home to *Of Mice and Men*.

RESOURCES


was performed, and currently Joe Egg

Originally the Erlander Theatre, which opened in 1927, this theatre was renamed the St. James Theatre in

Opened in 1923 and was previously located on 42nd Street but was demolished in 1996.

Of Mice and Men the home to 1932 and currently houses the Woody Allen musical,

The Drowsy Chaperone 9 to 5 Thoroughly Modern Millie, and

An English actor, director, and producer, Olivier is considered a great Shakespearean actor but is also known for

A French playwright who is commonly thought of as one of the best writers of comedy. Known for

Frost/Nixon An English actress currently in the television show “Call the Midwife” and one of only twelve women to

The Pirates of Penzance The Mikado

and being the inspiration behind the Laurence Olivier Award, which is the equivalent of the Tony Awards for England.

and.

Bullets Over Broadway

It’s fun; however, it is definitely busy! while the Black Box Theatre

I negotiate the actor contracts. I work with the Production Manager to

to assemble a team of designers. As soon as the casting is complete,

departments. Once a show has been chosen for the season in the

Steinberg Center, I create a budget for it, then work with the director

as well as key members of Roundabout Artistic and Management

job requires that I be in constant communication with the production

and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences.

2013-2014 SEASON

BAD JEWS

By Joshua Harmon
Directed by Daniel Aukin

THE WINSLOW BOY

By Terence Rattigan
Starring Michael Cumpsty, Mary Elizabeth Mastrantonio, Alessandra Nivola, Roger Rees
Directed by Lindsay Posner

MACHINAL

By Sophie Treadwell
Starring Rebecca Hall
Directed by Lindsay Posner

CABARET

Book by Joe Masteroff
Music by John Kander
Lyrics by Fred Ebb
Starring Alan Cumming and Michelle Williams
Co-directed and choreographed by Rob Marshall
Directed by Sam Mendes

DINNER WITH FRIENDS

By Donald Margulies
Directed by Pam MacKinnon

VIOLET

Music by Jeanine Tesori
Book and Lyrics by Brian Crawley
Starring Sutton Foster, Colin Donnell, Alexander Gemignani and Joshua Henry
Directed by Leigh Silverman

JUST JIM DALE

Written and Performed by Jim Dale
Directed by Richard Maltby, Jr.

STAFF SPOTLIGHT: NICHOLAS J. CACCAVO, GENERAL MANAGER OF THE STEINBERG CENTER

Ted Sod: Tell us about yourself. Where were you born and educated?
You started working at Roundabout as a Company Manager—correct?
Nicholas J. Caccavo: I was born and raised on the south shore of
Long Island in the small village of East Rockaway. I went to St. John’s
University for both my undergraduate and graduate degrees. I actually
started working at Roundabout in November 2004 as an intern,
followed by spending about seven years as a Company Manager and
now two years as a General Manager.

TS: How would you describe the job of General Manager for all the
shows at Steinberg Center?
NC: I manage all aspects of the production from beginning to end. My
job requires that I be in constant communication with the production
staff as well as key members of Roundabout Artistic and Management
departments. Once a show has been chosen for the season in the
Steinberg Center, I create a budget for it, then work with the director
to assemble a team of designers. As soon as the casting is complete,
I negotiate the actor contracts. I work with the Production Manager to
make sure all facets of the production are within the budget and on
schedule.

TS: What is it like when you are general managing two shows at once
in the building?
NC: It’s fun; however, it is definitely busy! While the Black Box Theatre

is only 62 seats, the production requires the same amount of time and
attention as the larger theatre upstairs. When there are two shows
running simultaneously, it can really be a challenge to support both
companies, but I like it. By far, the most rewarding part of general
managing two shows at the same time is when both shows have
opened. It’s really wonderful to see all the hard work of everyone
involved being enjoyed by audiences every night!

TS: What has been the best part of your work at Roundabout? Any
anecdotes or stories you’d like to share?
NC: The best part of my work at Roundabout, has been WORKING at
ROUNDABOUT and being able to do what I love—work in Theatre! I
have so many stories, but one in particular is rather good. We had just
opened the Steinberg Center and were still learning the intricacies of
the building’s systems, including the electrical system. One day, just
before the curtain went up, the wardrobe department was steaming a
costume and an actor started using a hairdryer at the same time. Well,
as it turns out both outlets were connected to the same circuit and the
lights went out backstage! Since the building was relatively new to
everyone, it took us a little more time than one might hope to find the
problem and fix it. In the meantime, I was holding flashlights for the
actors, so that they could apply their make-up in the dark. The show
must go on!

Learn more at roundabouttheatre.org

JUST JIM DALE UPSTAGE GUIDE
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.

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Mr. Kenneth deRegt
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Carol and Ted Krumland
The Blanche and Irving Laurie Foundation
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Mr. Mark J. Manoff
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Sara Miller McCune
The McGraw-Hill Companies
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National Endowment for the Arts
Neuberger Berman LLC
New York City Department of Cultural Affairs
New York State Council on the Arts
New York State Department of Education
Cynthia Nixon
Mr. and Mrs. Martin Hussman
Charles R. O’Malley Charitable Lead Trust

We also express deepest gratitude to all our donors who are not listed due to space limitations.