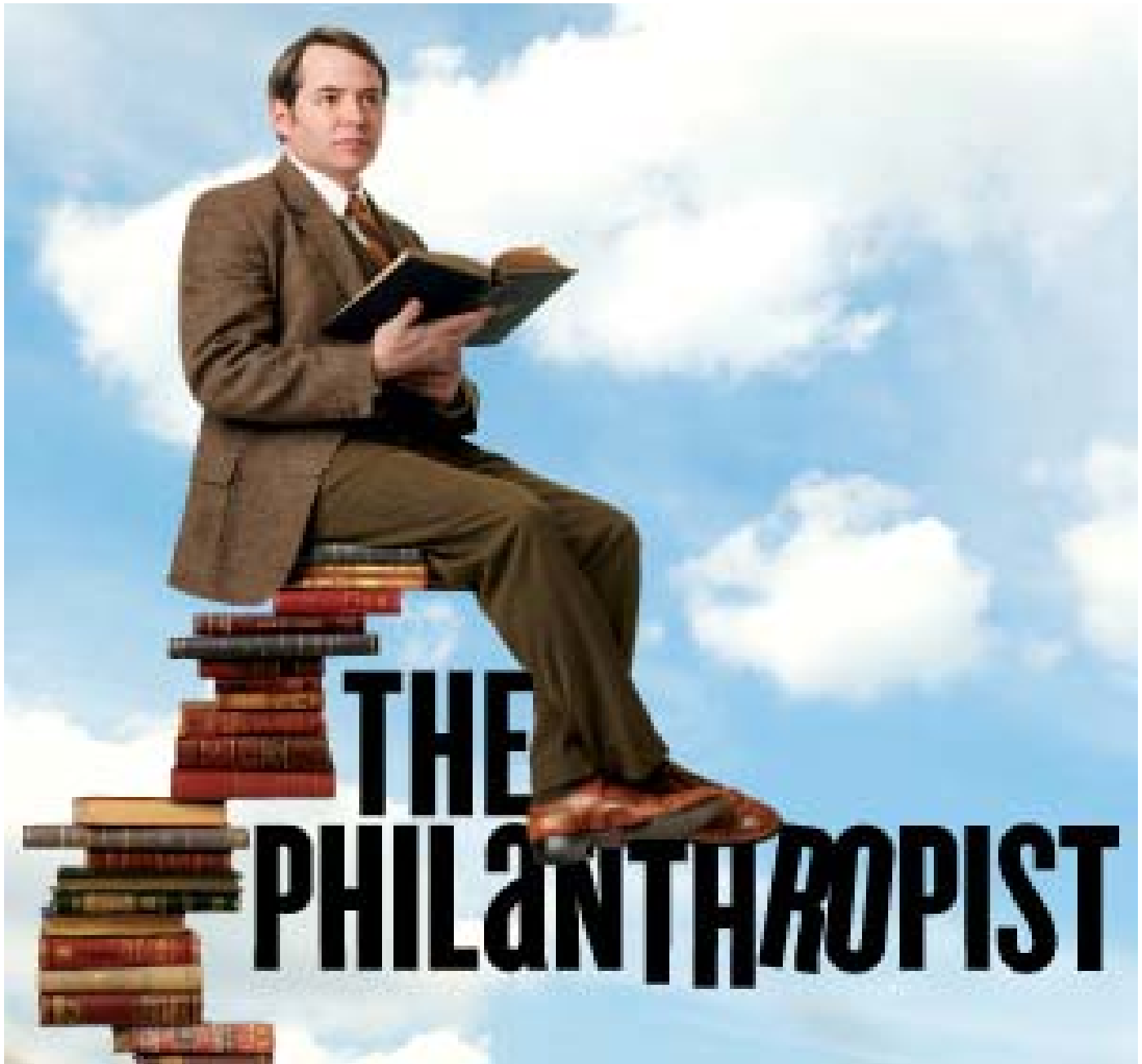


UPSTAGE

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Interview with the Director: David Grindley

"People try and say what they feel and say what they think. They try and make themselves understood, and so often they are interrupted with other problems and other conflicts in life."

Why does this play intrigue you?

At the center of it is a man who wants to please people and in the end alienates them. I think it's universal because it's about people who can just not engage. And I just thought that it's so within my milieu; it starts funny and it becomes much more poignant and moving. I think that the central character is indicative of so many people who are unable to connect. I think that's such a common phenomena. People try and say what they feel and say what they think. They try and make themselves understood, and so often they are interrupted with other problems and other conflicts in life.

The central character, Philip, is a philologist. How do you define that?

A philologist is a person who is interested in the nuts and bolts of language ; how language is formed. It's the science of it, the science of the elements of language. How we communicate with each other. It's about the building blocks that we use to communicate with each other. It so often reflects in Phillip's behavior. He has a key understanding of what people say, but so often doesn't understand what they mean. What they mean is charged with emotion. In others words, emotions are much more difficult to nail down and chart. It's much easier to nail down words and the way people use them to form sentences.

It makes it ironic that this character who studies this particular science has a hard time communicating.

Exactly.

When I spoke to Christopher Hampton, he said that he believed *The Misanthrope* was a departure point for him, but that there's not a lot more of Moliere in the play. Do you see it differently?

No, no, I agree. It acts as a catalyst for the play; he sets up a contrary character to Alceste, who's the lead character in *The Misanthrope*.

Was it difficult to cast this play?

I've always thought that Matthew would be brilliant in the role of Philip. I think we've seen from his work in the film *Election* that there's a great deal of similarity between Phillip and the character he played in that. I felt strongly that the two very British characters should be played by Brits; the leading lady, Celia, and the rather flamboyant character of Braham. We were fortunate enough to cast Anna Madeley, who played the part originally in London, and Jonathan Cake. The American actors, Steven Weber, Jennifer Mudge, Samantha Soule, and Tate Ellington are all spot on for their roles.

Talk to me about entering this world of Oxford in 1970? How did you do that?

Chris started writing the play in 1968 and Paris was aflame. There was rioting going on in the streets, but in Oxford, nothing was happening. There were a couple of protests, but the actual idea of students barricading themselves or college people taking to the streets was never going to happen. I think he wrote this as a kind of reflection. The students at Oxford were not protesting the same way they were in France. They were much more sedentary. So it was very important for me, as a result, to really keep it in 1970, because it's so much of its time. We've put a lot of research on the rehearsal hall walls. We have pictures of Oxford; pictures of Paris, so that everyone can see the difference. I have a friend who is at Oxford and I went to visit him and took photos. Things haven't really changed since the nearly 40 years that this play was first done. So it's nice to bring that to the surface. When someone says to you, "do a revival," you want the audience to react in two different ways. You want them to go on a journey of discovering the culture, what it was like in 1970. And, equally, you want that recognition, "well, things haven't changed. This kind of behavior still happens." I think the audience needs to have that two-fold experience.

I'm very curious about the murders that happen off stage in the play. The people in this play seem to be completely oblivious to that.

There's no question that these academics are more oblivious than most. But there's no question that none of us really understand the current state of affairs and how the financial crisis has come about or indeed what the future holds. We're going on with our lives as we did before, because what else are we really to do? That's so perceptive of the play. These terrible things happen, but as Don says, "it won't concern us," because it won't. The government will reform itself. People will step up to the plate and life will go on. It's very unnerving,

but perversely quite comforting feature of the play, to say these academic lives just go on.

Talk a bit about British drama from this period. What was going on with the writers like Hampton, Stoppard, Churchill and Hare during the 70s?

Christopher was very acute about this a few days ago when he was in rehearsal. 1970's writers were more, I'd have to say, from university. Prior to that, playwrights like Coward, the traditional playwrights, even people like Osborne and Pinter, never went to university. Essentially, they were all working actors who became playwrights. What Hare and Hampton particularly illustrate is that change at the Royal Court Theatre. They were part of a new generation of playwrights who, unlike the previous, had been to university. I think the change affected their work in terms of their not being held hostage by the necessity to write about real life. They were able to liberate themselves from the subject matter that had previously been perceived as appropriate. I just think the writers of that generation reflected their own experience, and the fact that they had more educational opportunities than their forbearers. Those opportunities were liberating for them.

Do you have a sense about how American audiences might respond to this piece? It feels so intrinsically British.

Some of the comedy is intrinsically British; but I'm very carried by the reactions of the cast and the people that I'm working with, my stage manager, and I think that may be the case of an audience. I've always felt that you can tell by the actors. You've got actors who can really live inside the material and make the material work. They'll make the material work, not just for themselves, but for the audience as well.

Is there a question that I should've asked about the play or your work on it that I didn't?

I wouldn't mind offering what excites me about this production; creating a revival that's not actually living in the 70s. Yes, it's an accurate representation in the design and the way it's lit, the costumes they're wearing, the furniture, the props that they happen to be using, but they are framed by an aesthetic that plays into being slightly cut off from the world. What's very exciting about doing this is that it's very much of it's time, but it also incorporates visual aesthetic. It's much funkier than you'd expect. I think what's so great about the design is that it reflects how the play works with the audience; there's much more to it than meets the eye.



Roundabout Theatre Company's *THE PHILANTHROPIST*
Pictured: Matthew Broderick, Jennifer Mudge
Photo Credit: Joan Marcus, 2009

Interview with the Actor: Matthew Broderick



Why did you want to play the role of Philip?

I just enjoyed reading it. Honestly. Todd Haimes sent it to me and I didn't know the play. I immediately liked it because I thought it was very funny, and also touching and serious, and everything at once. And it seemed like a good part; a part that wasn't that odd a fit for me; but was still challenging enough. I hadn't done a play in a while and I thought it would be nice to come back and do a play.

How do you enter a rarified, 1970 Oxford world like this?

David Grindley, the director, did a lot of research about the world for us. And even before we came to rehearsal, he would send me a lot of these pictures and we were in email contact for a while. He gave me a book to read about Oxford Dons, called "The Dons" which I didn't read, but it had a good picture on the cover. Maybe I will some day. The first day of rehearsal was spent just talking about life in an English college of that period. And then Christopher Hampton, the author, who we're very lucky can be here, obviously knows this world extremely well and he talked quite a bit the first day too. He's a very good resource for the time and place. I think the world is created by Christopher's writing, and also the set and costumes. But eventually you have to make the story work, that's the thing.

What do you look for in a director?

That's an interesting question. Intelligence and a sense of humor is good, particularly if you're doing something that's funny. Strength—you don't want a bully and you don't want a push over. I think in rehearsal the director is your audience, so you want to be making the person enjoy it. That person has to be the right person because otherwise you suddenly get in front of an audience and it's a whole different thing. It's nice to see them interested in what you're doing, and to smile and laugh or whatever it is. You hope that they're good at intuiting what you're going after and helping you do it or telling you that's the wrong road. They have to make us all part of one consistent world which David's very clear about.

Tell me a little bit about working with British actors and American actors. Do you find that a challenge or is it exciting to you?

I'm very glad we have some English people here because we're trying to seem English and it's very helpful to hear them speak. If it was all Americans it would be very different. It's intimidating to pretend that you're English in front of an English person, but you get use to that and everyone's been very nice about it. We have two English actors, an English director, and the accent coach is English. Some days when I rehearse just with Anna and David, it's all English people, so I feel under siege.

Kind of like John Adams.

Yeah. Like Paul Revere riding his lonely horse. I've always been a little bit of an old-fashioned Anglophile at least with theatre stuff; I just think they're the greatest stage actors in the world, secretly. I mean it's not true, it doesn't matter where the hell you're from, but there is something very romantic about British stage actors.

Tell me a little bit about how you found yourself becoming an actor? I know your dad, James Broderick, was an actor.

Yeah.

You were very young when you started.

Yeah, pretty young. I started doing plays in high school. When I was 15, I did my first real play. I had a very good teacher in my school named Bruce Cornwall, and we did plays that students wrote and also some other plays, Shakespeare and whatever. A little bit of everything. I was very fortunate because he was a good teacher. It's very easy to not get a good teacher when you are starting, and I got a really good one. Also, I went to high school with Kenny Lonergan, who's a

playwright now and a screen writer and director. He would write, and we just had a little theatre group. Kyra Sedgwick was in this school as well. Once I started doing it in school, I started to think I would like to make a career out of it. And, of course, I grew up very close to my father who was an actor in theatre, TV, and some movies, too. So I was aware of what it meant. My father was a very smart. He was a wonderful actor, and was very helpful to me by not overly selling acting or discouraging, but always listening and coming to see everything I did. He was very supportive. I went to HB studio where I studied acting with Uta Hagen very briefly, because then I got a job. I got cast in *Torch Song Trilogy* and as soon as I started to get work, that's all I wanted to do. I didn't go back to HB, for better or worse.

That's an exceptional start.

Oh yes, one of the best. It was the luckiest start. You know, I started with Horton Foote, Harvey Fierstein and Neil Simon. Those three playwrights in that order, before I was 21, you can't really ask for better.

If a young person were to say to you "I would like to act", how would you respond?

It's always hard to say because everybody tells you don't do it when you're in school. Everybody says go to college. And I'm sure they're right. They weren't right in my case. I think if you really want to be an actor, it's very hard to discourage you. When it's in you, you try. It's a difficult business because you could be struggling for 20 years and suddenly do great. There's no safety in it really. At a certain point you start to realize that you're able to do it and make a living at it. Everybody has to figure that out. I think if you just follow your gut and find good people to work with. If you love it and keep doing it, somehow little things lead to bigger things. It does happen for some people and I don't know exactly how.

How do you find inspiration in our world today? What inspires you as an artist?

Well, thank you for suggesting I'm an artist. It's a difficult question, what inspires me. I'm inspired by good performances all the time. I just saw the *Aristocrats*, Brian Friel's play at the Irish Rep and everybody was so good. And it was very encouraging because there were a lot of people with British accents talking for a long time. I love old movies. I'm inspired hopefully by things in life too—by children. Certainly when I read something good or see a performance that I really like it makes me feel good about the whole thing for a little while. Then it fades away.

You come back to reality?

Yeah.

Can we talk a little bit more about your character Philip? What do you sense will be the biggest challenge of playing this role night after night?

I think that there's a challenge in figuring out whether he's passive or not. His passivity is something I'm curious about. Because usually you want your role to be as active as you can make it. Philip is so nice that he drives everybody crazy, but he's also slightly passive-aggressive. Is he trying to insult people? It doesn't seem that he is. It seems he is genuine. But I'm not sure if he is a little bit or not. That's what I'm wondering about today.

He makes the decision to sleep with a woman so as not to hurt her feelings?

Yes.

"Philip is so nice that he drives everybody crazy, but he's also slightly passive-aggressive"

That's an odd situation.

It is, and yet it isn't, you know. It is very hard to tell someone "I'm not attracted to you" or "I don't find you attractive." It's a very, very hard thing and he finds himself in a spot where he would have to say it. He can't think of anything to say. So he doesn't say anything and he tries to sleep with her. Moronically, the next morning, he says "I shouldn't have slept with you because I'm not attracted to you at all." Those are the kind of things he does, which he thinks is the honest thing to do. But, of course, it's very insulting.

And then his fiancée catches him.

Yeah, he gets caught, but his fiancée has cheated on him at the same time too. He's an odd person and he ends up alone. And I think he's very afraid of that. It's something he's really, really afraid of.

Have you ever met anyone like him in real life?

Maybe not to that extreme. He's very English. But I understand a lot of that. It doesn't seem so foreign to me. You know I can say nasty things about people behind their back, but it's very hard for me to confront people. So I understand living to try to please people and not expressing what you want. I know that feeling very well. I have trouble expressing that stuff so I can very easily relate to Philip and his inability to say, "I don't feel like eating that," or whatever it is somebody has just cooked for you.

Is there anything else you want to say that perhaps I forgot to ask you about?

No, you ask good questions.



Roundabout Theatre Company's THE PHILANTHROPIST
Pictured (l-r): Jonathan Cake, Matthew Broderick, Steven Weber
Photo Credit: Joan Marcus, 2009

Interview with the Playwright: Christopher Hampton



How did you begin writing for the theatre?

Well, I wrote firstly when I was a student at Oxford.

Was that *When Did I Last See My Mother?*

Yes, it was. I wrote it before I went to Oxford in 1964 and didn't really know what to do with it. I was young and inexperienced. There was a student play competition at Oxford in which I entered the play; they were going to perform two of the plays by undergraduates and it didn't make the cut. I was very disappointed. Then at the beginning of the next term, the secretary of the Oxford University Dramatic Society came and knocked on my door saying that one of the two plays that had won the competition was too expensive to put on, and that my play was very cheap. Could I prepare it? Could I get it rehearsed in about three weeks? So we all scrambled and managed to get the play up and running. It got a good review in *The Guardian* and then things escalated from there. I sent the play to Margaret Ramsey, who was the leading play agent at the time. She pursued a performance at The Royal Court right away. So the play was being performed at Oxford in February of 1966, and was up at the Royal Court by June.

You wrote *The Philanthropist* when you were rather young as well. You were twenty-four, am I correct?

I'm going to say that I wrote it when I was 23 because I graduated in Oxford in 1968 and I got a job as Resident Dramatist at the Royal Court. It was the principal duty of the resident dramatist was to write a play. So, I wrote *The Philanthropist* in 1969 and they put it on in 1970.

What inspired you to write the play?

The original idea occurred to me in the climate of the late 1960s. There were revolutionary movements popping up all over Europe. In such a climate and because Moliere and Racine were my special subjects, I had the idea to write the opposite of *The Misanthrope*. In *The Misanthrope*, Alceste hates everybody and offends everybody. In *The Philanthropist*, Philip is essentially determined to be nice to everyone. The Moliere play is all about idle people who have nothing to do and they're quite well-off. They sit around chatting. And I thought the obvious modern equivalent of that was the university. I set it in the world of graduate students, young teachers, and professors. That was the origin, the inspiration of the play. I also wanted to try to write a formal comedy. I'd never done it. This was the first and last time I ever wrote a formal comedy.

There is a television version of your play with Helen Mirren and Ronald Pickup, were you involved with that?

Absolutely, yes! In those days if plays were successful in the West End, they tended to turn up on television. This was on television in the mid 70s, I think. It was the first time I worked with Helen Mirren and I think it is still in circulation, it's part of the Helen Mirren Collection.

Were there changes among the original stage version, the version that came to America, and the television version?

No, no, no. They were all pretty much the same. I did try to do some re-writing during rehearsals, as it often happens, but none of it was accepted. Literally, what was put on the stage was the draft that came to the theatre.

I read somewhere that you did make some changes to the text in 1985, is that true?

We did the play again in 1985, and I just cut it a bit. I just trimmed it down three or four minutes. I've done a tiny bit of re-writing for this production. David Grindley, the director,

and I did the play in London four or five years ago at the Donmar Warehouse and I hadn't seen it for awhile. Again, mostly trimming and making it more concise. Audiences have tended to get a little quicker. So wherever you can help that along, I'm in favor of doing so.

What do you look for in a director?

I think that I've been very, very lucky with directors. I've worked with a lot of great stage directors. I've , knock on wood, hardly ever had a bad experience. But there is a tradition, particularly in England and particularly coming out of the Royal Court; directors serving the text. When *The Philanthropist* was first done in Germany, the production was so alien to the play that I'd written; I actually left the theatre during the performance. They had to bring me back from a nearby bar in order to come on the stage and be booed by the audience. I was being held responsible for what the director had done.

You have had quite an original and varied career writing plays, musicals, translations, adaptations, screenplays, etc. How did that happen?

Margaret Ramsey, my agent, said to me after *The Philanthropist*, which was my first real solid success: "You have to decide whether you're going to write a series of plays, which will be easily identifiable as Hampton plays or come out of a completely different door and do something altogether different." That always seemed a much more attractive option. I think all of my original plays are very different from one another and I've pursued a number of different translations, adaptations, librettos, screenplays, and directing movies. It always seemed very interesting to me to move into the next area. I think it's fair to say that an original play tends to take me two or three years of solid work. Therefore, I'm usually working on an original play, but I like to intersperse it with things that don't take up quite so much time. Obviously, if you are working on doing a translation or adapting some material, it's already there and all the work's been done for you. It doesn't really matter whose name is up there, the really difficult thing is to create an evening which will work in the theatre or the cinema. That's what I'm really ultimately trying to do.

How does it make you feel when your plays are being revived?

It's actually extremely gratifying and satisfying. *The Philanthropist* was written forty years ago, so it's good that people are still finding things in it and that's really the best possible outcome for a play.

Do you find any challenges in the mixing of British actors with American actors?

I think it's great, actually. I think it's actually rather fertilizing. It's very good for actors to work away from home. It's also very good for actors to work with actors who come in from another country. I've always found it an exhilarating atmosphere in the rehearsal room when there are English and American or different nationalities working together.

Do you find it boorish when someone asks you "what is your play about?" If I were to ask you that question, would you just want to hang up on me?

No, not at all. But it's often not easy to define simply a piece that's quite complicated and multi-layered. *The Philanthropist* is about a man who's so nice to everybody that it makes them furious; but it's about a number of other things as well.

Do you relate to Philip? I know you created him, but is he you in anyway?

I don't really write autobiographically, except for I did write a play called *White Chameleon* in the 1990s about my childhood, which was as autobiographical as I make it. I do, obviously, incorporate elements of all kinds of people that I can think of, including myself, into my characters. I actually think that to make a play work properly, you really have to identify with all of the characters, not just the main character. You have to, even if they're completely reprehensible or evil. You have to somehow find the humanity in them yourself; and connect with them yourself. Or it's not going to work. It's going to be a portrait from outside, a comment rather than a creation. There's a lot that's actually steeped in my experiences at university in *The Philanthropist*. On the other hand, after the play was written, I would return to Oxford and people would say, "Oh I understand you've written a play about..." and then they'd say the name of someone I've never met. There are so many people like Philip in our great universities.

Where do you find inspiration? Do you watch other playwrights' work or go to other screenwriters' movies?

I do, yes I do. I try and keep up. I think you have to learn from other people; and particularly, you have to learn from the past. I think that by being a closed sort of mind to other times and other countries you become very limited. I do try and learn from what I see.

What advice might you give to a young person who says "I would love to write both for the theatre and for film?"

I think the advice that I would give is if you really are obsessed and you really can't do anything else, put on your armor, make your skin as thick as possible and prepare yourself for shocks and alarms and difficulties; as well as the pleasures of things working when they work. And patience is also very important. You have to be patient. I think it's very, very difficult for young writers these days. I think they are worse off today. People's originalities tend to get ironed out. In these situations, it always seems to me that what disturb people about one's own work are always the things that are most interesting. Margaret Ramsey always used to say that original work is in some way ugly until people get used to it.

Is there any question about *The Philanthropist* or your career that you wish I had asked?

I don't think so, I'm very fond of *The Philanthropist*; it's always an absolute joy for me to work on it. It's always enjoyable to see what others bring to it. So, I'm very happy, being here, working on it.



Roundabout Theatre Company's *THE PHILANTHROPIST*
Pictured (l-r): Anna Madeley, Matthew Broderick
Photo Credit: Joan Marcus, 2009

Interview with the Actor: Anna Madeley



How do you enter into this world as an actress? It seems like a rarified world, Oxford in 1970.

It's quite a small world. And it's quite elitist. It's all about the academic, about the intellect. As a rule, this group of people doesn't really mingle much with the outside world. They're very educated, they read the papers, but they don't physically go out in the world particularly. What happens out there doesn't really have a great consequence on them and how they earn their living isn't really affected by the outside world either. Being academics, it is quite an insular, slightly incestuous world they inhabit. In terms of Celia, my character, I suppose coming from England, it's not so alien that university world. I had quite a few friends that went there. So, I have a sense of it in terms of now. On top of that, you need to think about what people's attitudes were, what people's values were, the politics of the time. Being a woman in that time, I think, is particularly important. You're looking at 1970, and one of the big things about the character of Celia is her dilemma of what she wants her role as a woman in society to be. I think really good scripts can give you most of the clues you need in terms of playing a part. All the detail that's put in there in terms of their choice of vocabulary, the rhythm of that person, as opposed to another character. I think usually it's all on the page and I get as much detail as I can out of that of the writer's work in that sense. I like to start there. Then you also add a more physical layer. What their fashion was at that time, how a person holds themselves. I think those things start to mingle for me. It's looking at all of those details.

Why did you want to play the role of Celia? You've played it before, yes?

Yes. We had a really short run when we did it in London. I re-read it again and it made me realize there were things I hadn't explored or things that I thought "oh, I did that wrong," and I wanted to try it another way. As it is with all good plays, it has a lot of layers in it. And also, I loved working with David Grindley, the director, and as an added bonus, it's in New York.

Had you been aware of the play when you did it in London in 2005? Was it a play that you had always wanted to do?

No, I had absolutely no idea about it. It was one of those that I got an audition for and read it and went "Yes, Please! I'd love to it." It was a complete surprise.

Do you see Celia as a feminist?

I think this is one of the big debates for Celia. She's says to Philip that she doesn't think he'd be able to control her and she has this debate with herself whether that's a good thing or not. I think that's fascinating because I would never worry about whether a potential partner was going to be able to control me or not. She's obviously incredibly smart. How does that manifest in terms of her relationship and what she's looking for in a man? It's funny because later she says, "All the guys I've fallen in love with turn out to be such terrible people." There's something kind of young and universal in the mystery of why young women always fall for the jerk and the nice guy gets ignored. There's a stereotype in there. What's stayed the same since Feminism threw up all those questions and challenged things? We're still working those ideas out. I think that's one of the fascinating things about a character like Celia. You can say it's a long time ago, but when you look at the world and the evolution of relationships, it's not that long ago.

Why do you think Celia is attracted to Philip?

Philip might seem quite useless next to Celia. She could be seen as somewhat dominant in that relationship. Philip has his strength and I think you do start to see that as the piece goes on. Also, you see Celia's vulnerability. The fact that there's an age gap between them; I think it's important as well, in terms of their perspectives of life. I think Philip can offer her stability and he has a brilliant mind and I think that's one of the things you really need to remember about him as well. I think that's quite sexy in this world, to be that kind of intelligent. He's called on at one point to do a party trick in the play and I can imagine Celia first meeting him and asking him to do that. As it is with any talent, you kind of want a piece of that and it's absolutely intriguing and you want to know more about it. I think that's a big part of the attraction there as well. Hopefully there's more to it and we'll be able to give you those layers in the production as well. You'll see a more rounded relationship than you first see at the beginning of the play.

What do you look for in a director?

I think directors are so different. I don't know that I have a specific thing that I look for in a director because they are so varied. Some will come in with a very specific method of working and other people just let you play. I think essentially you need a director who creates a safe space for you to work where you can make all of your mistakes and discover what you want to do and how you want to play it; someone who's a collaborator, someone who you can chuck ideas about with, and enjoy that process with. That's one of the things I love about David, you can try stuff out, even if you don't think it's going to work, but you want to try it just so you know it doesn't work, he lets you do that and you can play. He's very honest about whether something works or not. It's a safe place to have fun and play, and that's essentially what you have to do, muck about and take some risks with yourself and feel like you are amongst friends to do that. Good directors will develop a method of working that's best for that piece of writing.

How do you like working in a cast with Brits and Americans?

I like it! So far it's good. I think you really see that there's a huge culture difference. It's really interesting looking at Britain in the 1970s and seeing another perspective on that. It makes you realize what assumptions you make being British when you read something that somebody else might not see. But in terms of method of working, with this particular group of actors, I think we're all pretty similar in our ways. There's a universal language.

How do you find inspiration? Do you see other performers? Do you read a lot of books? Do you go to films?

All of the above. I also find it in people watching. I love just watching people, seeing the detail and how they express themselves; why they've chosen to express themselves that way and how conscious they are of that. I think sitting on a park bench can be as inspiring as studying a piece of art. I think pretty much everywhere you can find things that are useful. I recently saw a show in a prison in England and that was absolutely fascinating to see non-actors doing a performance, where they were able to be very truthful. It was incredibly inspiring. They weren't people who had been through all of our training. So I think everywhere you look, you can find things that are inspiring.

"It's really interesting looking at Britain in the 1970s and seeing another perspective on that. It makes you realize what assumptions you make being British when you read something that somebody else might not see."

If a young person said to you, "I want to be an actor." What would you tell them?

I would say if there's anything else in the world that you want to do, do it. It's a tough existence. It's a life style; it isn't just a job you're choosing to go in to. And that's hard when you're young to have that perspective. But if you do choose it, go for it. Offer what you have to offer. Take every opportunity. It's very easy to limit yourself and put your own boundaries up in terms of what you are going to do. Or look at the world thinking you have to fit in to certain boxes to be successful. I think the more you embrace what you have to offer the more confident you will be.

education

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American Airlines	The Heckscher Foundation for Children	George A. Ohl, Jr. Trust
The Aeroflex Foundation	The McGraw-Hill Companies	The Picower Foundation
American Theatre Wing	Mellam Family Foundation	Richmond County Savings Foundation
Axe-Houghton Foundation	Newman's Own Foundation, Inc.	The Rudin Foundation
Rose M. Badgeley Residuary Charitable Trust	New York City Council Member Oliver Koppell	Adolph and Ruth Schnurmacher Foundation
Bank of America	New York City Department of Cultural Affairs	The Honorable José M. Serrano
Theodore H. Barth Foundation	New York State Council on the Arts	The Starr Foundation
Books of Wonder	New York State Assembly Member Helene E. Weinstein	State of New York Department of State
The Center for Arts Education	The New York Times Company Foundation	The Michael Tuch Foundation, Inc.
CIT		Verizon Communications
Citi Foundation		The Walt Disney Company
Con Edison		
Ford Motor Company		