

UPSTAGE

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PYGMALION



Transformation

The process of change in character or appearance, usually for the better.

From the story of Pygmalion in *Tales of Ovid*:—Translated by Ted Hughes

His own art amazed him, she was so real.

She might have moved, he thought,

Only her modesty

Her sole garment—invisible,

Woven from the fabric of his dream—

Held her as if slightly ashamed

Of stepping into life.

“You certainly are a pretty pair of babies,
playing with your live doll.”

—G.B.S *Pygmalion*

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PYGMALION

Transformation THROUGH DIRECTING

Why did you want to do this play now?

I think we should do this play now because it's about issues that still resonate today. For example, today we see that society has taken women and transformed them into people who are celebrity icons that they might not be comfortable with. Once they fulfill their task, be they a singer or an actress, they may find that the expectations of those around them and the public, the push of that, gets to them and they disintegrate. *Pygmalion* is a play about transformation, about coming from one place and arriving somewhere else. It's about not being able to go back to where you came from and not being able to fit in when you arrive. *Pygmalion* is about female emancipation. It's about a woman who goes on a journey of self-discovery and at the end of the play becomes independent of those around her; she becomes her own woman. It's about science, and it questions whether science is necessary. It's about the people who are telling us that technological advances are important and how they impose them on us without necessarily thinking about the consequences of their actions. People like Higgins and Pickering are caught up in that enthusiasm for technology without thinking about the human costs.

How would you describe your approach to directing this play? Does it differ from your approach to the way you direct other plays?

I approach period pieces and revivals in the same way. I try to make the world as vivid and alive to a cast as possible. I don't want the cast to feel it's anachronistic, historical and antique, or that's its dry and dusty. The play should feel contemporary and as visceral as possible. I have a lot of research and images that I put around the rehearsal room in order to immerse the company in the world of the play. I also give them packets where my assistant, Lori Wolter, has taken every reference in the play that might be unknown to actors and given a description of what that is. Any play worth its salt has universal writing and it resonates whether it was written in 1913 or 2007. You mine the material to make sure the relationships and dynamic will grab the attention of an audience in 2007 as it did when it was originally written. You work moment by moment to ensure the audience is engaged and won't ever think that they are watching

an antique, or are in a museum, and are not in a theatre watching something that is alive.

What kind of research did you do as a director in preparation for this production?

I got a number of books on the period, especially Edwardian books. I got a map where all the London references are articulated. Also, my dialect coach, Majella Hurley, mined all the places that are named in the play. We have a collection of material that we bring to the first day of rehearsal that we offer to the actors. We work to embed them in the piece and ensure that every attention to detail has been paid. We give them means to key into the text and offer them a springboard to launch themselves into the work.

What influenced your casting choices for this production?

In this play, you're looking for range in terms of emotion. You are looking to see that the actor can be vulnerable as well as assertive. They need to be extremely dexterous. Every member of this cast has an openness and willingness to collaborate. When you're a director and you're commenting on their performances, it's important that they know that it's not criticism, it's purely about making the show better. That distinction in their minds is absolutely vital to being able to get what I want. It's all about the show, everybody is coming to the production from the same starting point. It's not about ego and individualizing themselves. It's all about making the show work as best as possible. To have the mixture of talent and collaboration is vital to make the work differentiate itself from other work that is out there.

This creative team has worked together often. How did you go about assembling this team?

It was a happy accident really. It started with a production of *Richard III* in 1999—it was a baptism of fire for the three of us. We learned that we had a rapport and a shared aesthetic. In 2002, we did our break-through show, *Abigail's Party*, by Mike Leigh—the sound designer and the dialect coach joined us then. We then did *Journey's End* together. What this team ethic enables us to do is work very fast together.

UPSTAGE RECENTLY INTERVIEWED TONY AWARD®- NOMINATED DIRECTOR DAVID GRINDLEY TO DISCOVER HOW HE TRANSFORMED *PYGMALION* FOR A CONTEMPORARY AUDIENCE.

We've got distinct shorthand and we're very open with each other. There is no hierarchy and everyone can be very honest with each other, so we are very effective very quickly.

How would you describe the difficulty of working with Shaw?


The difficulty with Shaw is that he is a period writer. You have to make sure that you are respectful of the writing, but also ensure that it's going to play to a contemporary audience. You make sure it has an authenticity to the emotional arc and that a modern audience will be able to relate to the material. You don't want it to feel removed, dated or extinct, but feel lived, visceral and human so that the audience can recognize themselves within the play. It has more to do with the audience's expectations of what they are going to see and contradicting those and surprising them with the relevance of a work that is nearly one hundred years old.

What advice would you give to a young person who said to you, "I want to be a director?"

The best directors exhibit a willingness to collaborate and a willingness to listen. They don't need to overtly exercise their authority or play the hierarchy card. It's important to have ideas about characters, plot, and story, but then allow those ideas to adjust when you meet a company of actors. I think primarily the best way to learn is through assistance—fundamentally, recognizing the opportunity and taking the opportunity to work as an assistant when you have that chance.

David Grindley

You were quoted as saying it's important that the audience realizes *Pygmalion* is not *My Fair Lady* without the songs.

It's much darker; there are more ideas at play. There's a surprising degree of tragedy as well. *Pygmalion* has the perfect balance of tragedy and comedy in that respect. It will take people by surprise. It is a play about choice. It's about a person schooled in a certain way who then decides what choices she controls in her own life. The key to the play is that it is about people learning to make their own choices which they deem are right for themselves, emancipating themselves from the influence of others. 

Transformation THROUGH ACTING

Jefferson, why did you want to do this role?

Well, I was approached to do it, I was asked to do it, and that's actually how I come to most of my roles—by someone else being excited at the prospect of me doing something.

I actually have a confession to make. I played Henry Higgins in just a tiny little scene—I think it was in high school chorus. I just sang that song, “Why Can't the English Teach Their Children how to Speak?” I sang that as a solo of sorts. Although I've never seen the musical and I've never seen the movie of the musical, I am ashamed to say, we did have the cast recording growing up and, like Paul Rudnick, my first concept of God was George Bernard Shaw's image on the cover of that album holding puppet strings.

Now tell me a little bit about process. How do you approach your work as an actor?

Absolutely. One's approach differs depending on the role that you're playing. I find that when I am approaching a role, a classical role, say Moliere, Shakespeare or Shaw—where the writing is so wonderful, it is quite often heightened, and it all boils down to the writing at the end of the day—I like to go in knowing all of my lines. So that's what I've done here. Actually, I left about five pages at the very end of the play that I do not know. I don't know if I'm doing that out of superstition or out of laziness. I find that the end of plays are very difficult at the beginning of a project, because they are so dependent on what happens before—particularly this one. I think it gives you freedom since all the text is upstairs in your memory. Ideally, at the first rehearsal you are free to start exploring and start playing immediately and juggling the words and abusing them and all the necessary things you must do before you settle down and let the words speak through you, I suppose.

In addition to learning your lines, is there a lot of research that you do?

Yes, one of the luxuries of knowing you're playing a role in advance is that it enables you to really steep yourself in the times. I think it's really important for me to understand what sort of world the play was written in, so I have been reading fiction from the period, like Vita Sackville-West's semi-documentary novel called *The Edwardians*. I've been reading a

book called *Inside the Victorian Home*, which is an exhaustive study, a room by room examination of domestic life in the Victorian era. Of course, we are talking about the late Victorian era and Edwardian era. I've been reading histories of the Edwardian period. I've been reading a biography called *The Real Professor Higgins*, which is based on Daniel Jones. I've been reading very widely, just trying to steep myself into the times.

So what are the challenges of doing Shaw?

The challenges are many. I was just talking today about doing a good accent, and not only an English accent, but an English accent of the period—sort of a back bred English accent. So when you're doing a play with an accent, it's a double remove. You have to pretend to be an Englishman and pretend to be doing this role. If I am doing an American play I can pretty much start off doing it with my own voice. But this is wonderful because it allows for you to become someone else in order to do the role. You could just slide into it easily as yourself. So I am challenged and certainly daunted by that. Shaw is such a great intellect. His plays are plays of ideas, plays of debate you have to wrap your mind around, or let your mind be wrapped around by these great ideas and have them as clear as possible. So it involves a great deal of analysis—a very sort of cold, level-headed, reasonable analysis—to pick your way through the play's arguments, and then take these arguments—these chilly, intellectual arguments—and then infuse them with blood and desire and passion so there is a wonderful chemistry and alchemy involved in it too.

How much of Shaw do you see in Higgins?

I think there is a great deal of Shaw in Higgins. I think Sir Herbert Beerbohm Tree said he based Higgins half on Shaw and half on Lord Northcliffe, who was a very outspoken megalomaniacal “Rupert Murdoch” of the Edwardian period, but I think he put a great deal of Shaw into his characterization of Higgins. And I am reading a wonderful, massive biography by Michael Holroyd and it's astonishing, particularly on his relationship with women.

How similar are you to this character?

There are similarities, as with every character. You

UPSTAGE RECENTLY TALKED WITH TONY AWARD® WINNER JEFFERSON MAYS ABOUT TRANSFORMING HIMSELF INTO PROFESSOR HENRY HIGGINS.

have to approach the character from what you know, and I think the exciting thing about the theater is approaching the character on what you don't know: I'm not like this, let me explore this otherness and try to find it, if not in myself, then outside myself. Let me stretch toward that character, rather than pull that character in towards me and what I know. So there are certain similarities, of course, but I am interested in exploring the otherness too.

How did you become an actor?

I came to it relatively late. My introduction to the business was as an audience member. I used to go with my parents to the theater in New York sometimes and most often in our regional theater, the Long Wharf Theatre in New Haven. Oddly enough, I saw a production of *Journey's End* with Edward Herrmann and John McMartin and I thought, "Oh, this is the greatest thing I've ever seen; I would love to do something like this." Lo and behold, thirty years later I was able to be in a production of *Journey's End*, directed by David Grindley, of course. But the first play I was in was in college. I was at Yale and it was a production of *Twelfth Night*, my freshman year. Very quickly, extracurricular theater eclipsed my interest in academics and I realized that was indeed what I wanted to pursue. So I went on to drama school at UCSD after that and came to New York and mercifully have been working ever since.


What is it that you need from a director?

I was just having this very conversation with my wife. It's a complicated relationship between actor and director. Its many things: highly collaborative, it's parent-child. There is a good deal—I like to think—of productive fighting that goes on. The director has his or her own ideas; you have your own ideas that you want to pursue. So, in effect, in a good working relationship you're tugging and fighting and pulling a character (and indeed a whole play) into shape between you. A lot of people say art is not a democracy, that there has to be an absolute ruler and that's the director. But I do think there is a great deal of healthy fighting and compromising that goes on in the process of rehearsing. So I like a mighty opposite, a good sparring partner.



Jefferson Mays

Someone who doesn't say, "I don't know" to a question but does have an answer whether you agree with it or not.

That's very exciting, absolutely. There is nothing more exciting than absolutism, or a director that is a brave enough to say, "I don't know," and then that makes you rise up and fill the void. I do get my blood up in rehearsal, I become sort of hypersensitive. These are not things I'm necessarily proud of, but I do sort of feel like a boxer or a racehorse going into the rehearsal room. 

Transformation THROUGH HISTORY

Class

Class consists of social hierarchies that attempt to divide and separate groups of people. Class distinctions in Britain were solidified during the Victorian era (the period ruled by Queen Victoria from 1837 to 1901) and reached their height during the Edwardian era (the period ruled by King Edward VII from 1901-1910). Many factors contributed to increased division between groups including a rapidly growing population of poor urban families, a higher concentration of wealth in a decreasing number of landowners, and changes to the middle-class work force due to the Industrial Revolution.

During the Edwardian era, the poor were disenfranchised more significantly than ever before. One-tenth of the population was part of an underclass—either homeless or involved in criminal activity—and was often segregated from the rest of the city in cramped residential areas. Unskilled workers were forced into areas housing the urban poor in order to find employment as dockers, for example, who had to live close to know whether there might be work.

In addition to someone's source and amount of income, social position could also be determined by behavior, such as manners or accent. Even sports like tennis, golf, rugby, and cricket were understood in class terms. Class was a way for people in power to keep their power over those "beneath" them. Shaw was a socialist who believed



everyone was equal, using his writing to point out that differences in class were created by society itself and were not part of any natural order. Shaw became a member of the Fabian Society, a group who criticized social hierarchies and sought to transform society by leading simple lives.

Shaw on Class:

From "The Economic Basis of Socialism," 1889: "The poor are starving in the midst of plenty. They are starving in the midst of plenty of jewels, velvets, laces, equipages and racehorses; but not in the midst of plenty of food. In the things that are wanted for the welfare of the people we are abjectly poor."

Higgins from *Pygmalion*: "The great secret, Eliza, is not having bad manners or good manners or any other particular sort of manners, but having the same manner for all human souls: in short, behaving as if you were in Heaven, where there are no third-class carriages, and one soul is as good as another."



Commerce

The Industrial Revolution reshaped how consumers purchased goods. Due to the development of real wages, the working classes now had money to spend on goods other than the bare essentials. The beginning of the reshaping of consumerism started in the food trade with an increase in cheap imported food items for less wealthy customers. The retail revolution expanded to shoes, pharmaceuticals, and tailoring. Manufacturers relied on a small number of goods that were pre-packaged and price-fixed, prohibited credit, and used extensive advertising. Business relied on making products standardized, cheap, and reliable. Department stores expanded using fixed prices and no credit.

This new consumerism, however, also reiterated class distinctions. Working class customers were kept to bargain basements with separate entrances and middle class consumers shopped within a hierarchy of department stores. An elaborate social code was reinforced with these new products, influencing people's dress and décor.

Language

In Edwardian England language is a symbol of someone's class. Eliza's "Lisson Grove lingo" clearly dictates her place in London social structure, preventing her from having a respectable job and from communicating with the upper classes. Higgins also offends the upper classes by rejecting the simple and straightforward language of the era in favor of metaphorical language.

Shaw attempted to break down British class ideology by showing how Eliza is able to transcend her lower class status simply by developing her language skills. Shaw believed that a person's accent is the result of their upbringing and economic situation rather than the cause of their social standing. Eliza is able to create a new identity for herself through language just as Shaw transformed himself from a shy, poor Irish clerk into a brilliant writer and critic through formal education.

Shaw on Language:

From the preface of *Pygmalion*: "The English have no respect for their language, and will not teach their children to speak it... The reformer we need most today is an energetic phonetic enthusiast: that is why I have made such a one the hero of a popular play... if the play makes the public aware that there are such people as phoneticians, and that they are among the most important people in England at present, it will serve its turn."

From *Pygmalion*: "A woman who utters such depressing and disgusting sounds has no right to be anywhere—no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech: that your native language is the language of Shakespeare and Milton and The Bible; and don't sit there crooning like a bilious pigeon."



Science

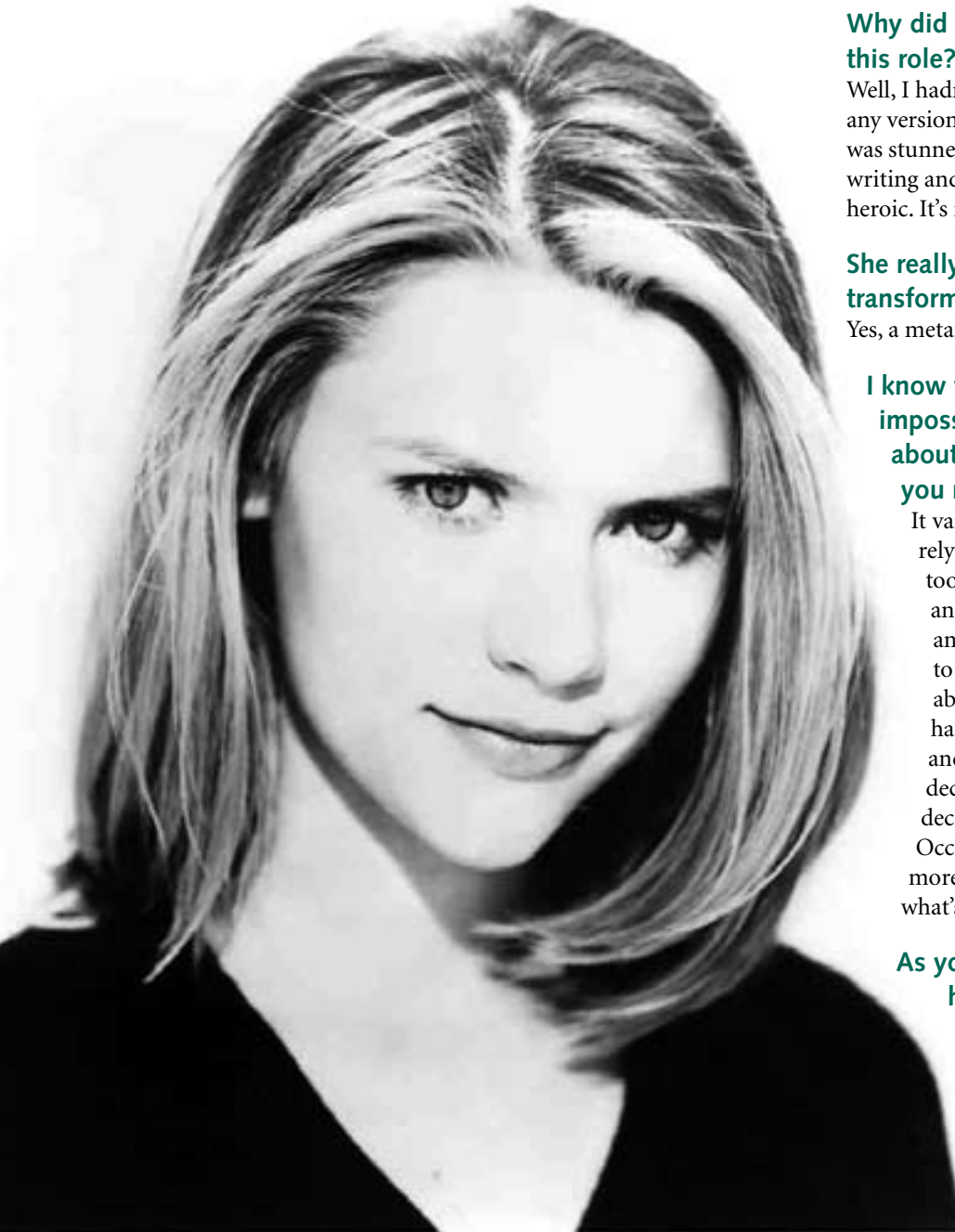
Few periods in history have had as many technological discoveries as the period leading up to the first production of *Pygmalion* in 1912. The internal combustion engine was invented in 1885 and changed the ways people traveled. The 1890s marked a significant increase in the number of steam-powered ships, submarines, and telephones. Electrification was everywhere, becoming the power source for the London Underground in the 1890s. Ultimately the scientific revolution preceding and during the Edwardian era gave birth to the modern idea of scientific research—experiments in the laboratory or the field developed by professional scientists.

Shaw on Science:

"Science... never solves a problem without creating ten more."



Transformation THROUGH ACTING



Why did you choose to do this play and this role?

Well, I hadn't read Shaw and had never read or seen any version of *Pygmalion* before reading the play. I was stunned by it, by both the brilliance of Shaw's writing and by Eliza, who is so dynamic, willful and heroic. It's not a role I could ignore.

She really does go through an amazing transformation doesn't she?

Yes, a metamorphosis—she is very brave.

I know for some actors this is almost impossible, but can you talk a little bit about your process as an actor and how you make a role your own?

It varies with each project and each context. I rely on the group of people that I work with too. First I just read the material closely and open my imagination to it, making any obvious connections. Then as I start to get a better handle on the work, I am able to make...I don't know, it's really hard to say. It's a combination of conscious and unconscious work and I make certain decisions in isolation. Then I bring those decisions to rehearsal and to the group. Occasionally I stay with my initial choices, but more often than not I amend them to adapt to what's happening collectively.

As you've gone through rehearsals, have you had any revelations or made any discoveries about the character that have shocked you?

Not that I can articulate quite yet because I am still in the throes of assembling it. I don't have that objectivity yet. What I do

Claire Danes

UPSTAGE RECENTLY TALKED TO CLAIRE DANES ABOUT TRANSFORMING HERSELF INTO ELIZA DOOLITTLE IN HER BROADWAY DEBUT.

understand is [Eliza's] innate sense of self and her own value.

Is there a particular challenging scene or a challenge in the arc of the character you sense now?

I think now I want to resist turning her into a caricature. It's a comedy, so she's a bit ridiculous, especially in the beginning, and I want to make her seem whole and accessible and relatable and not too arch. But she is also in hysterics throughout the entire play, so it's hard.

As you go through your rehearsal process, what do you need from your director?

I need them to be decisive, communicative, and clear about what they expect from all of the actors, while also giving us the room to shape the character ourselves.

So you see it as a give and take process?

Very much so.

Can you talk a little bit about how you are finding working on stage as compared to other mediums?

It's not completely alien to me. When I did the film *Stage Beauty*, the director, Richard Eyre, had worked a lot in theater and was in fact the head of the National Theater in England for twenty years. So he approached that movie as he would a play and we worked through the script chronologically for about 3 weeks before we began. I've also danced. It's fun—I like having the time to dig through the layers of the material.


Shaw wrote an epilogue to *Pygmalion* about what he thinks becomes of Eliza after the play is over. What do you think happens to her?

I don't think it matters really—it's not relevant to the play. But whatever she does, she is going to deal with it with greater authority than she did in the beginning of the play.

You are very supportive of schools and a number of students will be attending this production. What advice would you share with a student who wanted to pursue a career in acting?

The first thing, and the most critical, is to get as much experience as possible. Enroll in classes so you have a chance to explore acting and meet other people with similar interests. It's really essential to have a sense of community. You also have to create a system that enables you to concentrate on the work as much as possible. That's what will sustain you.

Were your parents were always supportive of your choices?

Yes, absolutely. 

Transformation THROUGH DESIGN

How do you approach this play as a designer of both costumes and set?

I realized early on how dark and how political this play is, and what it says about society at the time. I knew I didn't want it to be poetic or picturesque, all things that are sometimes associated with London at that time—a rather quaint, wonderful Edwardian world. It needed to come across as much harder, much more callous, much crueler, much more real. I also I knew that I didn't want to have a production where we would have to drop the curtain during scene changes. I wanted the flow to continue once Eliza's journey had started. My initial idea was to bring each scene from the back of the stage, out of darkness as if they were coming in from a far distance.

In the model it appears that the different sets are floating. Now, instead of floating from the back of the stage, which was the ideal, they are floating from left to right?

Yes, this was a practical solution to the physical space in the theatre. The stage is wide but very shallow, so I decided to get a sense of distance by moving each wagon to the far corners of the stage, both left and right. The first scene is Covent Garden in the rain and then the following scenes float into this space from the distance out of the darkness. The first thing you're aware of is a slider that comes from stage left to stage right. And behind that slider you'll notice a tiny point of light that gets brighter as the two men, Pickering and Higgins, come into view. But you'll never see the edges—it will literally look like it comes out of nowhere. You can't quite see how this is happening, and then before you know it, it's there.

How did you incorporate your knowledge of Edwardian England into the production?

There was actually a very interesting BBC radio program about the time period of Edwardian England and how similar it was to today, in lots of ways. A mass of new technology was coming in, which we tend to forget. My grandfather was born in 1906, when the Wright Brothers flew for the first time and the motor car was becoming more used. In 1901, the motor car was very new, but by 1906 they started to replace the horse-drawn Hansom carriages in London with motor taxis. By 1911, when the play

is set, there were over 700 of them in London, so it was an incredibly fast-moving age in technological terms. It was politically [fast-moving] as well—the British Labour Party had established itself, there was the Suffragette movement for women gaining the vote, there were unions forming. It was a fascinating part of English history. Most people think that the Edwardian era was a Golden Age, a care free time before the horrors of the Great War, but actually it was an incredibly tough time for the very poor, a time of great injustice.

What are the challenges of being both the costume and set designer?

I have to say that I love doing both. What tends to happen from my point of view is the environment is conceived first just because of time limitations—the build, etc.—and then I'm able to do the costumes. Having said that, I enjoy the costumes more. As a stage designer, the set isn't about creating a pretty background or an architecturally interesting environment for the actor to be in. It's about creating an environment for them to inhabit. To do the costumes, to me, seems like an extension of the environment. I've created the environment for the actors to inhabit, and now it's time to move on and help the actors create the characters. I'm sure the dialogue between a set designer and costume designer has to be very tight, but if one designer goes one way and the other designer goes the other way, it won't work as a whole. For example, the palette of colors I'm using on the set is complementary with the palette I'm using for the costumes, so the stage picture works.

Where did you train?

I trained at Trent Polytechnic, now it's called Nottingham Trent University, in Nottingham, in the UK.

How did you find a shop here that will build your clothes?

I don't know anybody here, so I've been very well-guided by Patrick Bevilacqua, my costume associate. We've worked together twice already on Broadway,

UPSTAGE DISCUSSED TRANSFORMING THE STAGE INTO EDWARDIAN LONDON WITH TONY AWARD®-NOMINATED SET AND COSTUME DESIGNER JONATHAN FENSOM.

and when I knew I was doing this show with Roundabout I sought out Patrick because we have a great working relationship and a kind of shorthand. And he's guided me to various shops. It's also been very good to meet new people, and talk to them about my designs and what we both hope to get from the project. Again, in the same way as working with the actors, it becomes another collaborative process.

Is this the first period show you've done in America?

Journey's End was the first, but this is the first civilian period show.

Is there a particular challenge in doing a period show?


The challenge to me is that the only reference I really like using is photographic reference, or paintings. I don't like to work from fashion plates because they never give a true representation of how things are worn. What I love is finding photographic evidence—at the beginning of this we have a whole group of bystanders running through the rain, and I have so much photographic reference of the period with ordinary people wearing ordinary clothes. It's so rare to see what people actually wore and how they moved and walked around, how some people's clothes were a bit baggy or too big and some were too tight. So the challenge for me is making it real and making the costumes into clothes. Even on a period show, I don't like to make it too fussy. I always try to pare it back. The costume obviously gives the look and you instantly know where you are, but I want the character to shine through—I don't want it to be about an actor in a costume.

Who have been some artistic influences on your work and style?

That's a tricky one. When I first left college, I worked with a designer in the UK named Ultz. I worked with Ultz for three years, and that was a tremendous learning curve. He was an incredibly clever inspiration, he taught me a lot about how to approach design. After I worked with Ultz, I spent a good three years with Richard Hudson. We did Disney's *The Lion King* together, and that was another huge learning

curve. Richard's aesthetic was completely different from Ultz's aesthetic, but it was a fantastic experience to work with two such talented designers, learn how they approach things, and then find your own way through it.

Is there anything else you'd like to say about your work on this play or the play itself?

I think people need to come see it and they can judge. The best compliment is when someone goes to see a show, and they come away and say, "I can't imagine it done any other way"—then you know you've hit the note just right. 



Costume design for Eliza

Transformation THROUGH LANGUAGE

VOCABULARY

Bloke

Informal British slang for “fellow.”

Copper’s mark

An informer or spy working for the police.

Covent Garden

The area of London previously belonging to the Abbots of Westminster, it has been a garden and produce market since formally established in 1671.

Fabian Society

Shaw was a member of this group organized in London in 1884 dedicated to bringing a socialist revolution peacefully through providing an example of simple and modest living.

Flower Girl

A trade mostly run by young women in order to support themselves, the girls live in lodging houses in the poor areas of London, buy flowers at the morning market, and sell them at a higher price to businessmen on the streets.

Gramophone

Also known as a phonograph or record player, it is the most common device for playing recorded sound from the 1870s through the 1980s.

Guttersnipe

A person of the lowest class, or a street urchin.

Laryngoscope

A medical instrument used to observe the larynx (vocal chords) during speech.

Lisson Grove

The neighborhood where Eliza Doolittle was born and raised, known for being the poorest part of London.

Monkey Brand

Slang for Brooke’s soap, a popular all-purpose cleaner in late 19th century England.

Off his chump

British slang for insane or mad, sometimes drunk.

Suffragette

A term used to describe a member of the Women’s Suffrage Movement who’s aim was to secure the right for women to vote at the turn of the 20th century. Specifically in the United Kingdom the word refers to a member of the more radical Women’s Social and Political Union.

Tuppence

Or twopence, a British coin worth two pennies.

Worried and chivied

Worried or distressed and hunted or chased.



Jefferson Mays, Jay O. Sanders and Boyd Gaines in *Pygmalion*

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ACTIVITIES TO TRANSFORM YOU BEFORE THE SHOW

- ◆ Think about the word transformation. What does it mean to you? Have you ever made a choice to transform yourself in order to achieve more? In order to fit in to a specific group or clique?

DURING THE SHOW

- ◆ Notice how the different classes are defined and expressed through the set, costume and lighting designs.
- ◆ Think about how Eliza describes who she is and what she wants.
- ◆ How does Doolittle describe his role in society?
- ◆ Listen carefully to Shaw's (the playwright) philosophies on women, class and politics. What does he believe? How does the idea of transformation connect with his ideas?

AFTER THE SHOW

- ◆ What do you think happens to Eliza? Why? What has she said or done that informs what you think will happen? WRITE the next scene of the play.
- ◆ REFLECT upon a personal transformation that you have chosen to make in your life. Write a short scene or create a visual representation of that transformation and how it affected you.

Send your work to Roundabout, and we'll share it with the artists who created *Pygmalion*.

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

Or email to: education@roundabouttheatre.org

When you get to the theatre...

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

TICKET POLICY

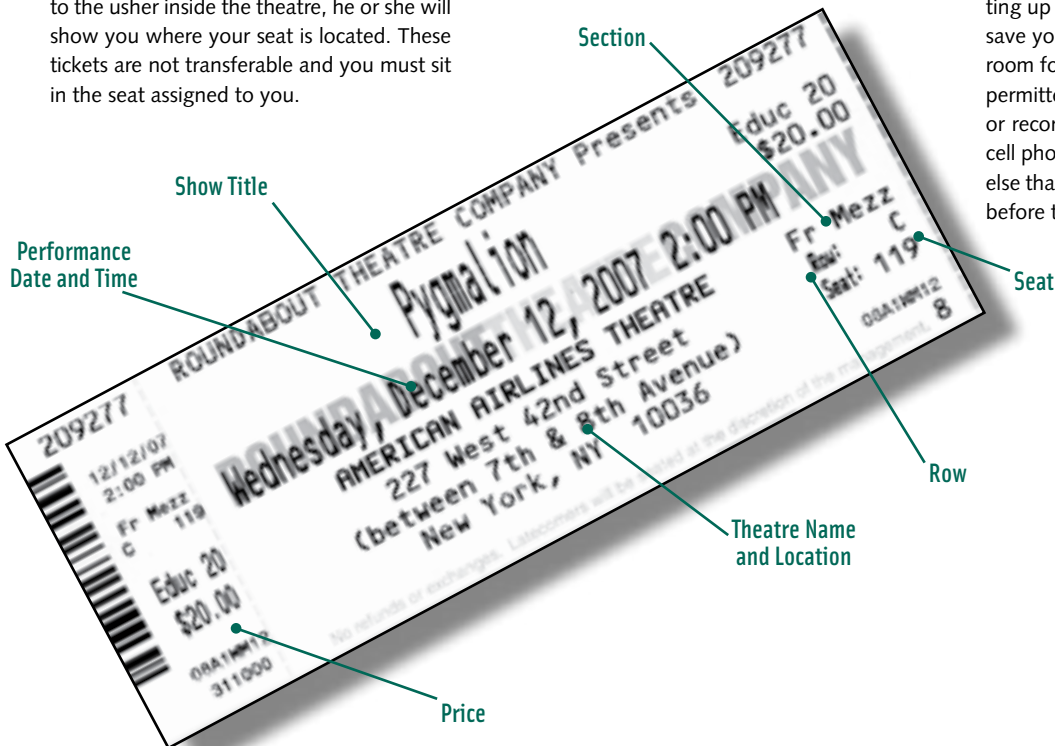
As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to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

PROGRAMS

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

AUDIENCE ETIQUETTE

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



ROUNDABOUT THEATRE COMPANY'S STUDENT MATINEE SERIES GENEROUSLY UNDERWRITTEN IN PART BY  **Merrill Lynch**

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