

UPSTAGE

FRANK
MAN AND BOY
LANGELLA

BY
TERENCE
RATTIGAN

DIRECTED BY
MARIA
AITKEN

STREET JOURNAL
FINANCIER
BOUGHT
ANDAL

UPSTAGE CALLBOARD

WHAT

Three-time Tony Award® winner **Frank Langella** returns to Broadway in Roundabout Theatre Company's exciting new production of **Terence Rattigan's** masterpiece *Man and Boy*, directed by **Maria Aitken** (*The 39 Steps*). At the height of the Great Depression, ruthless financier Gregor Antonescu's business is dangerously close to crumbling. In order to escape the wolves at his door, Gregor tracks down his estranged son Basil in the hopes of using his Greenwich Village apartment as a base to make a company-saving deal. Can this reunion help them reconcile? Or will this corrupt father use his only son as a pawn in one last power play? Don't miss this gripping story about family, success, and what we're willing to sacrifice for both.

WHEN

July 1934, during the Great Depression

WHERE

A basement apartment in Greenwich Village, New York City

WHO

GREGOR ANTONESCU

Legendary Romanian financier who is under investigation



BASIL ANTHONY

Gregor's estranged son, a socialist who works as a piano player



CAROL PENN

Basil's girlfriend. An actress with the Federal Theatre



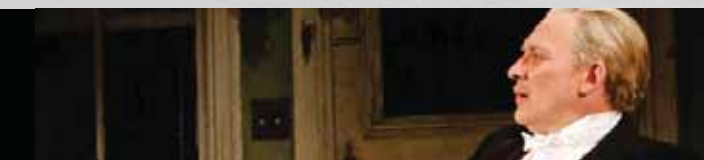
SVEN JOHNSON

Gregor's long-time assistant and appointed successor



MARK HERRIES

President of American Electric, Inc



DAVID BEESTON

A young accountant for the American Electric company



COUNTESS ANTONESCU

Gregor's wife



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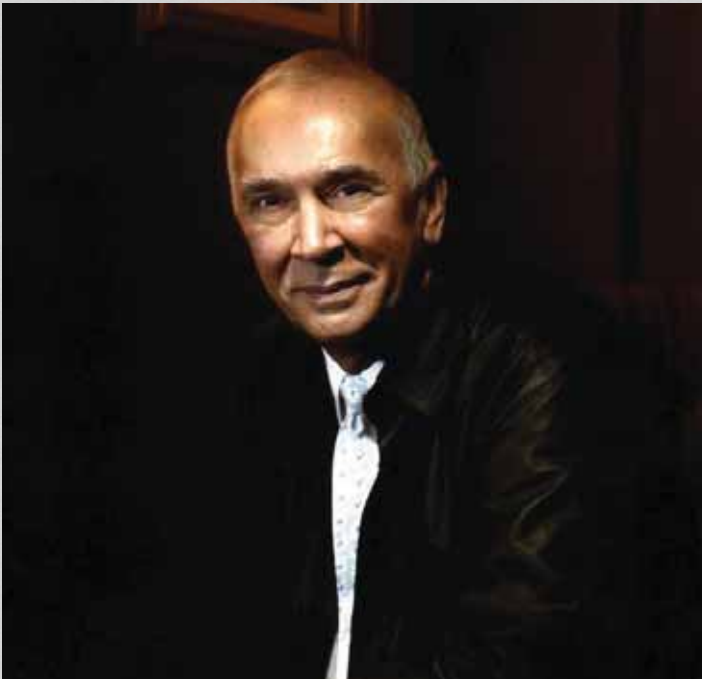
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A BATTLE OF THE CONSCIENCE

Ted Sod, Roundabout's Education Dramaturg, sat down with actor Frank Langella to discuss the play and his character, Gregor Antonescu.



Ted Sod: Why did you choose to do this play and the role of Gregor Antonescu?

Frank Langella: Because there is really no more rewarding character to play than the monster. And I have played quite a few of them. If you look back from Richard Nixon to Count Dracula to the character in *Fortune's Fool* to Strindberg's *The Father*, even some characters in movies, Clare Quilty in *Lolita*; these men attract me and they are staggeringly exciting to play. They are delicious. And this is a man who will probably sit on the top of the list of monsters I've played. He's conscienceless. He's a man with zero conscience. He's a sociopath and is fighting for his life in the last pages.

TS: What kind of preparation do you have to do for a role like this? I know the obvious thing is the accent because he's an immigrant, if you will.

FL: I don't pay much attention to that sort of thing

until I find the heart and soul of the character. He may turn out being very British or European, I haven't even decided that, haven't even thought about it. Some actors think of that first thing, I really don't. I just think "What's going on inside of him?" and a noise eventually comes out. With Nixon I never came close to finding a sound for him until I was three weeks into rehearsal. My major thought is "What does he want? Who is he? What's churning around inside of him?" So I don't pay attention to how I sound for a while. I prepare in a wilderness and I've come to understand that for me, that's where I'm supposed to be. I'm not supposed to know anything. I'm not supposed to be absolutely certain that he must sound like some middle European voice or that he must absolutely have a beard or not have a beard or walk a certain way. That sort of firm belief, even though it sounds counter-productive to the process, is really limiting. If you go for weeks and weeks with the idea that "I've decided that this is it" you sometimes get stuck there, and you forget that you didn't really have to do it that way, you just decided to. The older I get, the more of a wilderness I'm in for a longer period of time in rehearsal, until something I've learned to trust begins to boil up and I think, "Oh, ok. I'm just beginning to find it." And often I don't find it until the middle of previews, sometimes late in the run.

TS: Earlier you said that Gregor has no conscience – will you elaborate?

FL: He has a son, Basil, and his son is his conscience. Listen, the heart of this play is the battle between a conscienceless man and a boy who is all conscience. This play is about a father who cannot show how much he loves his son and a boy who loves his father, despite all the evidence that he doesn't deserve love. And what's tragic and really brilliant about the relationship is both the power of love and the power of denial. The boy cannot help himself. He loves his father no matter

**“The heart of this play is the battle between a conscienceless man and a boy who is all conscience.”
- Frank Langella**

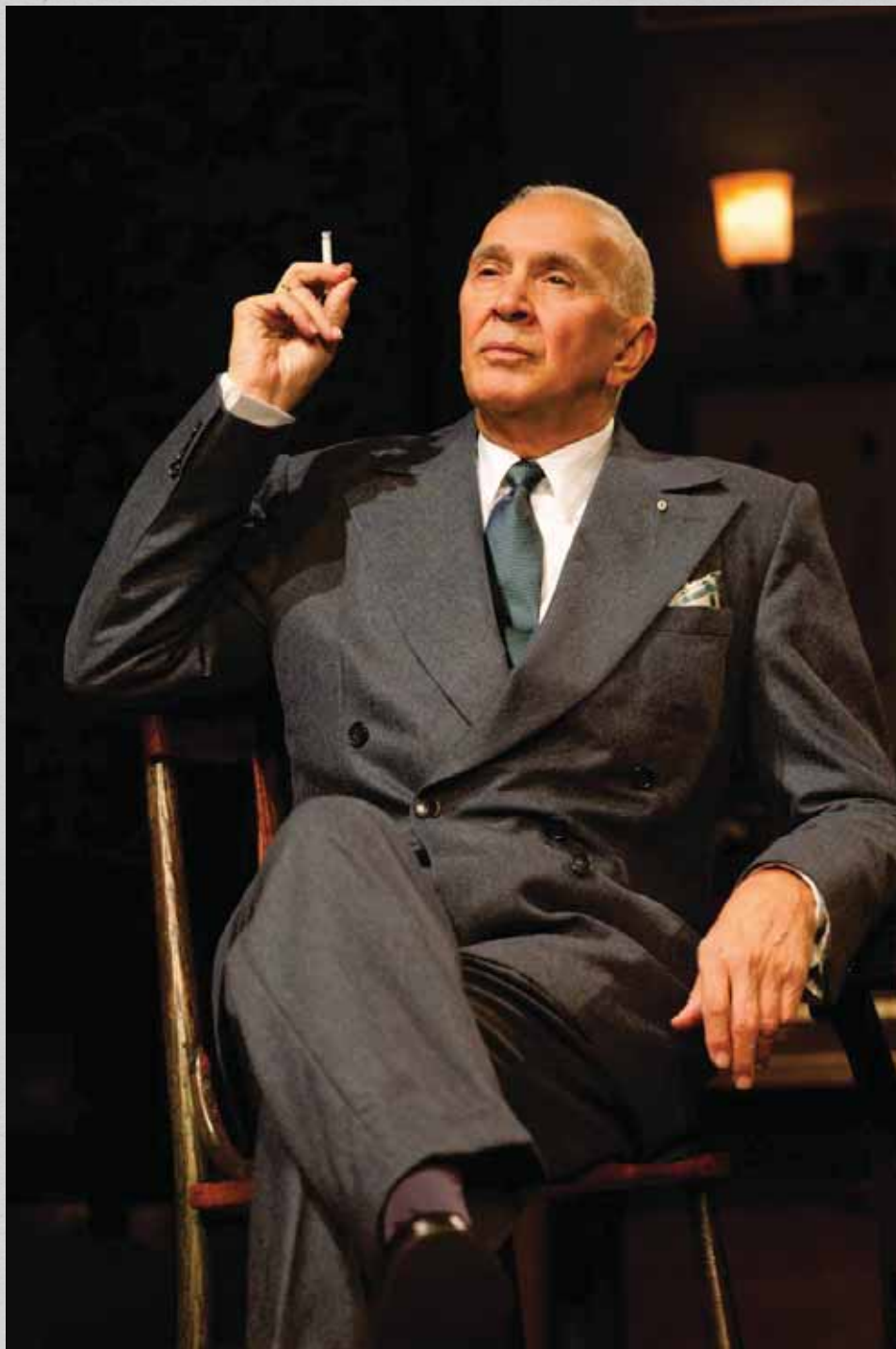
what, and the father cannot face his emotions and feelings, he just can't. He's too far down the road of denial.

TS: Do you sense what the most difficult aspect of this role is?

FL: Yes—the concerted effort to avoid sentimentality or self knowledge in the way modern men tend to do. There are people who live on this planet who simply do not question what they're doing, question their motives, question who they are, or question what they want. They get up every day and they move forward inextricably towards a goal. They have no understanding as to why it is there in front of them. They just go there. This is one of those men.

TS: Have you ever met a man like this?

FL: Oh yes, I have. I would say I go to dinner parties with men and women like this once, twice a month—extraordinarily successful people. I was at a dinner party last year around Christmas time, and the hostess went around the table and asked “What's everybody feeling about the final two decades, whatever time you have left?” People said various things and one enormously successful man said:



“I intend to make a billion before I go.” And I felt so sorry for him. I thought, You're 75 years old and that's what you're still trying to do? That empty loveless achievement.

TS: It seems we are in a period of profound greed. Everybody seems so rapacious and I see this greed being played out in *Man and Boy*.

FL: I agree. Unfortunately, people

like Gregor are getting to be less and less a rarity. Everybody's doing it to everybody else now in minor ways. Gregor does it in multi-billions, but people are doing it everywhere now, no matter what their financial situation.

TS: I was wondering if you have any thoughts about Rattigan as a writer?

FL: I think he's an exceptionally

good writer. I'm reading his biography now. Maria Aitken, the director, gave us a great many books and I took the Rattigan book home to read the section on *Man and Boy*. But then I became fascinated by his life and his hypochondria, his homosexuality, his obsession in a lot of his plays with a cruel, vindictive and unfeeling father and a supremely sensitive boy. That's a theme that runs through a number of his plays. And he lived a life of constant fear of illness. He lived on, he didn't die young, even though there were several times he thought he was going to.

TS: I think this play was written towards the end of his life.

FL: Yes and it was a failure. It was also rejected by one of my heroes. I've always loved Rex Harrison as an actor. I grew up watching his films. He's not a great Shakespearean actor at all, he wasn't classically trained, but one of the most gifted stage actors there ever was. Rex could do more with the raise of an eyebrow and one word than most actors can do with full monologues. And he turned the play down because he didn't want to be associated with its homosexual element. It went to Olivier after Rex, who also turned it down and there's a letter from Olivier to Rattigan saying why he couldn't do it, "They'll hate me, dear, they'll hate me."

TS: I was wondering if you thought *Man and Boy* would make a compelling film the way that *Frost/Nixon* did.

FL: Yes, I'd like to make a film of it. I'd very much like to make a film of it.

TS: Will you talk about collaborating with director Maria Aitken? Have you worked with female directors often?

FL: Oddly enough this year I just worked with Kathryn Bigelow on a series for HBO that didn't get picked up and had a wonderful time. I like to work with women very, very much. There's nothing sexist in this remark. I actually would enjoy working with more women. They really do listen and take into consideration what your points and needs are. Maria's a wonderful collaborator and we found a very good rapport. I'm very comfortable with her.

TS: Have you had any great teachers that have

influenced you over the years?

FL: Well I had one and it was in college, his name was Professor Sawyer Falk at Syracuse University. He instilled in me at 17, 18 years old, what integrity in the theatre means, what it stands for. And he put me into Greek dramas and Ionesco dramas and Shaw, and opened me up to all the great writers and to my love of Racine and Moliere. I did a Moliere play with him when I was 17 years old—what could be better? And he nurtured an appreciation that I had for these kinds of artists which I've had ever since I started.

TS: I read that you were born in Bayonne, New Jersey. Do you feel like a Jersey boy?

FL: Well I got out early. I've actually written a book entitled *Dropped Names* and it's going to be published in March by Harper Collins. It's not a biography at all; it's a memoir of the great people I've come in contact with over the last fifty years. In the very first chapter of that book I talk about what it was that was propelling me to leave New Jersey and come to New York.

TS: You've had a stellar career. What does it take to maintain a career like yours?

FL: Balls. More than anything else. It's not the failures or the successes, or the awards or anything like that that sustains you. What sustains you is constantly pitting yourself up against things you just believe you can't do. Constantly making yourself jump into arenas where you feel uncomfortable, scared, and not certain of whether or not you're going to be able to pull it off. I want my colleagues and the audiences who come to see me to know that I'm going to dare to try to give them my very best every single time I get up to bat.



AMERICAN INVESTORS FALL VICTIM TO CONFIDENCE SCHEME...AGAIN!

Writing Man and Boy in 1963, Terence Rattigan was inspired by several financial scandals from the 1930s. The play also reminds us that history can repeat itself.

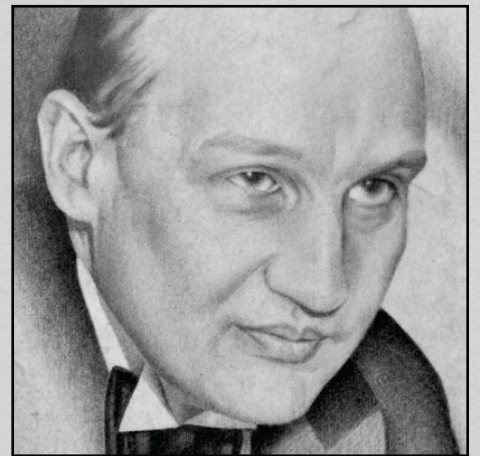
CHARLES PONZI (1882-1949)

In 1920, Italian immigrant Charles Ponzi founded the Securities Exchange Company in Boston. Claiming to exchange postal coupons in different international currencies, Ponzi promised his investors a 50% return in 45 days; in fact he made these payments by using deposits from new investors to pay his initial investors and created a “pyramid” scheme—paying commissions to agents to attract new investors and recruit subagents, who made a smaller commission to bring in yet more investors. Before long, Ponzi was bringing in \$1 million a week, but in August 1920, the *Boston Post* revealed the truth about his company and about Ponzi’s past as a convicted forger. Investors demanded refunds and his company was found to be \$3 million in debt. Six banks failed as a result of Ponzi, and investors finally received less than 30 cents on the dollar. Convicted of fraud, Ponzi spent several years in prison, then evaded the law for further charge and conducted a smaller scheme in Florida. He was caught and deported to Italy in 1934. In 1949 he died alone in Brazil, with \$75 to his name. “Ponzi scheme” became a common term to describe this type of financial fraud.



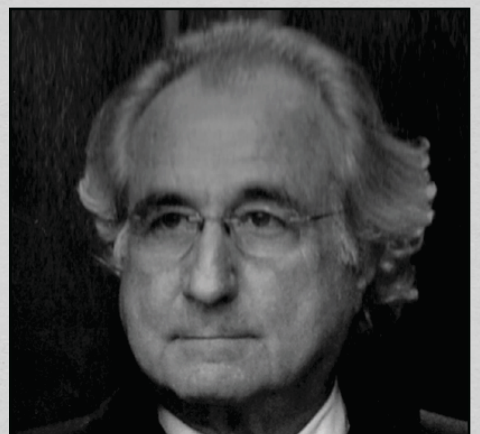
IVAR KREUGER (1880-1932)

“The Match King,” Swedish-born Ivar Kreuger began his career as a civil engineer before taking over his family’s struggling match business in 1911. Kreuger built a financial empire by consolidating factories, buying competing businesses, streamlining production, raising capital through investor financing, and obtaining monopolies by offering loans (and bribes) to European government officials. He used the assets of acquired businesses to pay investors, while inflating the value of these acquisitions on balance sheets. He forged millions in Italian bonds to boost the company’s assets. These practices allowed him to build investor confidence when, in fact, the company was drowning in debt. In the early 1930’s, rumors spread about Kreuger’s operations, and the banks demanded a closer examination of his books. With his empire about to collapse in 1932, Kreuger shot himself in his Paris apartment. The bankruptcy of Kreuger’s American operations was the largest of its time; \$250 million in assets were lost (over \$3 billion today), and investors received about 30 cents on the dollar. As a result of this scandal, Congress passed the Trust Indenture Act in 1939 to regulate the use of collateral in borrowing.



BERNARD MADOFF (1938-)

The most recent major fraud in America was revealed by the SEC in 2008: a well-respected investment firm was in fact operating as a “giant Ponzi scheme.” New York-born Madoff founded Bernard L. Madoff Investment Securities, LLC in 1960 and built the firm on the promise of “an unblemished record of value, fair-dealing, and high ethical standards.” The company was known for its reliable annual returns, and Madoff developed the computer technology that would be used by NASDAQ. He was also a prominent philanthropist, supporting many Jewish charities. Late in 2008, Madoff revealed to his sons that a branch of his firm was operating as an elaborate Ponzi scheme. The sons reported their father to federal authorities, and Madoff was arrested and charged with securities fraud. He admitted to losing \$50 billion of investors’ money, and in 2009 he pled guilty to 11 felony counts including fraud, perjury, false statements, and theft. Madoff was given the maximum possible 150-year prison sentence. Many of Madoff’s charities have been damaged, and several people, including Madoff’s eldest son, have committed suicide in the aftermath of the scandal.





2011 IS THE 100TH BIRTHDAY ANNIVERSARY OF THE GREAT BRITISH PLAYWRIGHT!

It's A Boy!: The Rattigans Welcome Baby Terence
LONDON, 1911. Born to Frank and Vera Rattigan in June 1911, Terence's father was a well-known diplomat who provided an upper class lifestyle that would influence Terence's plays. His parents often traveled for their diplomatic duties and left him behind under the care of his grandmother, nanny, and servants. At age five, Terence had only spent a few months with his father.

Eight Year Old Proclaims He Will be a Playwright
LONDON, 1918. Seven-year-old Terence saw *Cinderella* and fell in love with the story and the characters. A year later he told his parents he was going to be a playwright. They told him he was to attend boarding school with his brother at Sandroyd Prep. Rattigan immersed himself in performing in school plays, neglecting his school work.

Famous Diplomat Suddenly Resigns
LONDON, 1922. Rattigan's father was forced into early retirement after a disagreement with his boss and the Rattigans' income was significantly reduced. Terence remained at school and won a scholarship to attend Harrow Prep School, where he wrote his first scripts and continued to see and read plays. He entered into his first romantic relationship with a male correspondent for the *Daily Express*. Since homosexuality was not socially acceptable, the affair was kept hidden.

Local College Students Premiere *First Episode*
OXFORD, 1930. Rattigan received a scholarship to attend Trinity College, Oxford, where he became involved in the Oxford University Dramatic Society. In 1933, he premiered his first play, *First Episode*. After terrible reviews and financial losses, Rattigan left Oxford without a degree.

At home, his father agreed to give him a small stipend for two years in order to establish a playwriting career.

Terence Rattigan Fulfills Boyhood Dream
LONDON, 1936. After years of professional rejections, Terence found success when his comedy, *French Without Tears* became a hit at London's Criterion Theatre. Following this he spent most of his time at parties, drinking, gambling and having love affairs. In 1939, coping with depression and severe writer's block, Terence followed a psychiatrist's suggestion to fight in World War II. At the end of his military service, Terence began writing again. His wartime experiences inspired *Flare Path*, which was a success in London.

Rattigan Says of Films, "It's not for fun, it's for the money."
NEW YORK, 1963. After the war, Terence enjoyed a series of hits on stage and screen, including *The Winslow Boy* and *The Deep Blue Sea*, each derived from his personal experiences and feelings. *Man and Boy* was one of his last plays, and he hoped it would secure his reputation as a great British playwright. The reviews in London were mixed, but Rattigan rewrote the play and opened *Man and Boy* in New York in 1963.

Famous British Playwright Dies
LONDON, 1977. Terence continued his artistic endeavors even after he was diagnosed with leukemia in 1971. He was knighted by the Queen at the age of 60 and published several collections of his plays. He died in his home in Bermuda in 1977. He is recognized as one of the great playwrights of the 20th century, and revivals of his plays continue to invite new audiences to discover his work.

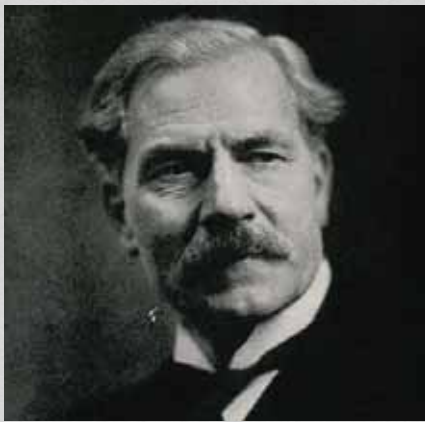
FATHER AND SON TORN BY CONFLICTING VIEWS!

Gregor and Basil disagree strongly on the best economic system for the country and the world. Their personal conflict echoes a debate that has challenged governments and citizens around the world for over 100 years. At heart is a debate over three systems:



CAPITALISM is the economic and political system embraced by the United States, Europe and much of the world today, characterized by a free market for goods and services and private control of production and consumption.

J.P. Morgan (1837-1913) was one of the most famous American financiers in the history of business. His private bank, J.P. Morgan and Company, founded in 1871, became one of the country's leading firms, and Morgan stepped in to help the U.S. government manage financial crises in 1895 and 1907.



SOCIALISM is an economic system in which the production and distribution of goods are controlled by the government rather than by private enterprise, and in which cooperation rather than competition guides economic activity. There are many varieties of socialism. Some tolerate capitalism, as long as governments maintain a dominant influence over the economy; others abolish all private enterprise. In Marxist theory, socialism is considered the transition between capitalism and communism.

James Ramsay MacDonald was England's Prime Minister in 1929, and again from 1931-1935. He was the first British Prime Minister from the Labour Party. As leader of the Labour Party in 1911, MacDonald wrote on the relationship between socialism and parliamentary democracy, and between labour and the Liberal tradition.



COMMUNISM is the system by which all means of production are owned in common, rather than by individuals. A single governing party controls both the political and economic systems. In the 20th century, communism was associated with the economic and political systems of China and the Soviet Union and of the satellites of the Soviet Union.

Joseph Stalin was a Russian politician and the dictator who ruled the Soviet Union from 1924 until his death in 1953. A disciple of Vladimir Lenin, leader of the communist revolution in Russia, Stalin led a repressive regime characterized by secret persecutions and executions, purges of nonconformists, millions of deaths, and building the Soviet Union into a major military power.

STOCK MARKET CRASHES

"TWENTY-THREE PERCENT OFF THE VALUE OF ALL MY SHARES IN ONE DAY HAS APPARENTLY MADE THE PRESS PHOTOGRAPHERS EVEN MORE ANXIOUS TO GET CLOSE-UP PHOTOGRAPHS OF MY DULL FACE." GREGOR ANTONESCU

Why is losing 23% off the value of one's stock market shares so bad? In the stock market, investors profit when shares increase in value and lose money when value decreases. It can be as easy to make money as it is to lose it when investing in the market. The crash of 1929 attested to how volatile the stock market can be.

Most people in the 1920s bought stocks "on margin". Buyers would front a small percentage of the stocks' actual value from brokers, who would borrow from the bank to officially buy the stock. In turn, the buyer would have to pay interest to the broker. If stock prices fell drastically, buyers worried that they would not be able to pay their brokers, so they would quickly sell their shares before stock prices fell even more.

While the 1929 stock market crash resulted from several previous events, three important dates led to the eventual financial crisis:

"BLACK THURSDAY" OCTOBER 24TH, 1929:

Stock prices fell in the morning. Buyers did not want to lose money, so they started selling their shares in large amounts. In an effort to prevent a crash, several banks banded together to invest money back into the market. As a result, other buyers stopped selling their shares and the market recovered.

"BLACK MONDAY" OCTOBER 28TH, 1929:

The shock of Thursday's market downfall worried many buyers. Even though the market was looking steadier, no



one wanted to be caught in another downfall. Shares once again were rapidly being sold and prices plummeted. The banks could not step in for a second time to save the financial market.

"BLACK TUESDAY" OCTOBER 29TH, 1929:

This date is considered the worst in stock market history. Unprecedented amounts of shares were sold and no new shares were bought. The cycle continued until the market finally crashed. Vast amounts of people lost their life savings and still owed money to their brokers.

It would take over 20 years for the stock market to recover its pre-crash level. In 1933, President Roosevelt instated several laws that required companies to provide information regarding the stability and income of their business to investors. In June of 1934, a month before *Man and Boy* takes place, the Securities and Exchange Commission was created to regulate the securities markets and protect investors. From that point on, corporations were under surveillance by the Commission to help restore confidence in investing.

THE FUNNIES

When a company is traded on a stock exchange, it doesn't have one owner, it has many many different owners who purchase tiny pieces of the company in the form of stocks.

PUTTING DINNER ON THE TABLE: A STOCK MARKET COMIC



I own Macy's!!



People buy shares of stock hoping the company's value will increase.

Sometimes investors speculate about what will happen in the future.

But speculation is just an educated guess.

The value of my stocks is going up. I will have plenty of money for retirement.



I heard Google and Taco Bell are going to merge!



I was just kidding. Google isn't merging with Taco Bell.



If enough stockholders sell their stock at once, the price can fall rapidly.

This can have devastating effects!



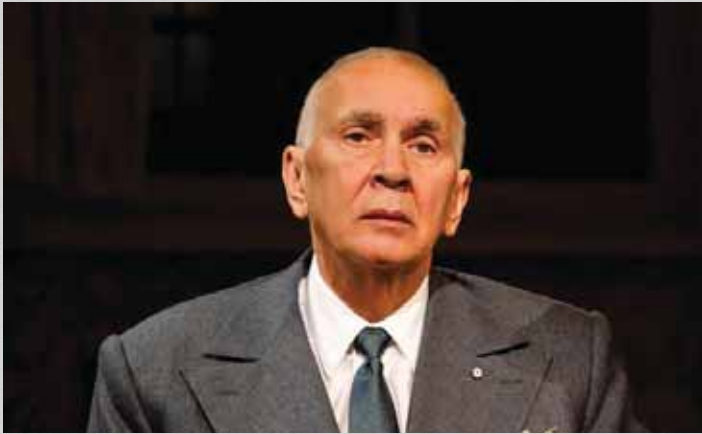
I took all the money I was saving for my retirement and invested it in Taco Bell stocks and all I have is a grande fajita!

THE GREAT DEPRESSION HITS ALL AMERICANS

For roughly ten years, from 1929 to 1939, an era known as the Great Depression followed the crash of the stock market. In 1929, 21% of Americans were considered poor, but during the Depression, that number increased to 38% of Americans. As stock prices continued to fall, the economy suffered. Thousands of Americans could no longer afford the lifestyles they were living. Industrial production fell, unemployment rose and people crammed into small apartments to save money.

Man and Boy shows the effects of the Depression on the wealthier and middle classes, but all social classes were affected. Many families began saving items “just in case” they needed them or bought clothing and furniture at second-hand shops. Below is a representation of how American’s lived during the 1930s.

“My dear fellow, I am so much more accustomed to these little disturbances, '31 was just as bad, you know, and '29 was even worse.” - Gregor Antonescu



THE WEALTHY AND THE UPPER MIDDLE CLASS

- Approximately 12% of Americans
- Saved money by buying cheaper cigars, laying-off servants and taking the subway
- Newspaper coverage of the very rich was prominent



THE MIDDLE CLASS

- Income covered basic necessities including food, shelter and clothing
- Married housewives or children 14-18 years of age found jobs to help support the family



THE WORKING CLASS

- Faced lower wages, longer hours, no job security and poor working conditions
- The fatigue of working long hours caused industrial accidents. Labor unions gained momentum as workers demanded better conditions



THE POOR

- More than 1/3 of the American population in the 1930s
- Lived in rural and urban areas
- Urban poor lived in makeshift shacks on vacant lots and stood in breadlines for food

DIRECTOR THRILLED BY DISCOVERY OF RATTIGAN'S PLAY

Ted Sod, Education Dramaturg, interviewed Director, Maria Aitken about her thoughts on the play and directing.

Ted Sod: *Man and Boy* was not a critical success when it was first done in London and then New York in 1963. Why revive it?

Maria Aitken: I found the play in the London Library and was surprised there was a Rattigan play I hadn't ever heard of. Moreover, I discovered that Rattigan thought *Man and Boy* was his masterpiece and would bring him back into critical favor. A new wave of young dramatists like John Osborne seemed to have relegated him to the shelf. When I read the play I was both thrilled and disappointed. Thrilled both by its darkness and by the fact that I found the fulcrum of the plot truly shocking — a rare sensation with period plays — and disappointed with its structure. Then the biographer of Rattigan, Michael Darlow, contacted me to ask whether I was aware there were 10 drafts of the play in the British Museum - and the Rattigan estate gave me permission to tinker. I wrote not a word, but I did re-arrange, because each successive draft that Rattigan had written seemed less potent in certain areas. I think commercial pressures had been brought to bear. Also Rattigan said bitterly that the leading role was played by Charles Boyer "like a head waiter" — when what is required is an Iago-like villain of true evil, buttressed by charm. Frank Langella is a rare American actor who embraces villainy (have you noticed the Brits play them mostly on film?), and he is a real reason to do the play here in New York.

TS: Terence Rattigan seems to be having a renaissance lately — mostly because of popular revivals of his plays — why do you think

modern audiences are interested in his work?

MA: It's Rattigan's centenary this year, and a concerted effort by his Estate has brought many of his neglected plays to the notice of directors and management. It's rather wonderful that just as in his heyday, there are several of his plays on at once in Britain. The critical response has been terrific. I think modern audiences respond because of his naturalism and understatement. He might seem old-fashioned for a moment, but only a moment, and then the play sucks you in. He is the most poignant of playwrights without bravura; his technique is almost invisible but the more potent for what might be called its ambush-effect. He's a consummate story-teller. I'm very proud that *Man and Boy* is the only centenary offering in the USA.

TS: How did you research the world of the play? What kind of research did you have to do in order to direct it?

MA: I had to read about the Depression in the US, and biographical material about Ivar Kreuger, the "Swedish Match King," who was the close inspiration for the leading character. All the American and Romanian characters needed background research — I had no idea, for example, that Romania between the wars was "the Paris of Eastern Europe". I needed to provide detailed background for the character who was at Oxford in the late twenties - a world completely foreign to young American actors. I'm a sort of fiscal moron so I needed help understanding the financial scam... well, it's kind of endless once you get started. I make a table in the rehearsal room of

reference materials, including the sort of novels the characters might be reading, pictures of where they might have lived, etc. The actors take what they want from it.

TS: How will the play manifest itself visually? How are you collaborating with your design team?

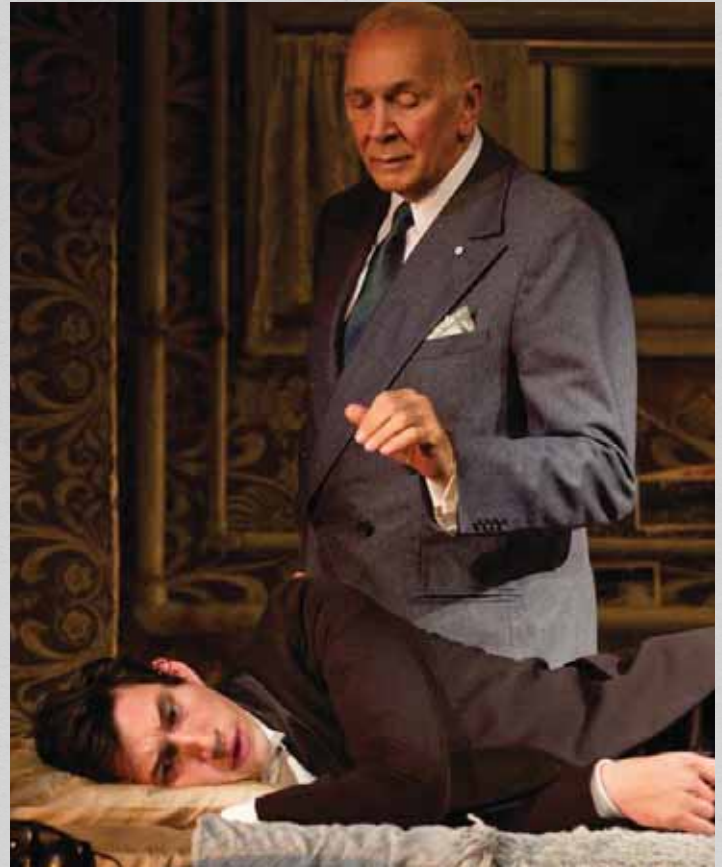
MA: I invite the very best to help me, that's always a good start. We talk at length, they do what they do and then I interfere a bit in the latter stages. They are too tactful to tell me if this is a bad or a good method. I've worked with everyone on this team before, which is an absolute joy.

TS: What inspires you as a director? Do you see other directors' work? Read? Go to movies? Museums? Travel? Can you tell us a bit about how you refuel yourself as an artist?

MA: I read voraciously anyway, and there always comes a moment during the preparation for a play that everything seems to have some connection with it. I go to the theatre pretty regularly, watch movies of course, and do specific pictorial research. But for me, the main thing is the words, and with a playwright like Rattigan, they are the well-spring. The rhythms, the collisions of consonants, they're like a message in a bottle. So the most inspiring thing of all is reading the play aloud with my assistant. We play different roles each time, break off to discuss things, especially when we realize there's a hole in our research, or that the psychology may not be what it first appears.

TS: We have a lot of young people participating in our education programs who want to direct. What would you say to a high school or middle school student who had those aspirations?

MA: I would say, do some acting first. Unless you know empathetically how actors work, you're unlikely to get the best out of them, or to trust them completely. I always owe my actors a creative debt. Also read and see as many plays as possible and analyze what you read and see. What works, what doesn't, and why. Instinct is crucial but so is rigorous thinking about things like structure, tempo, character and so on.



INTERVIEW WITH DEREK MCLANE

"HARD TO BELIEVE THIS PLAY WASN'T WRITTEN YESTERDAY" SAYS SET DESIGNER



Ted Sod, Education Dramaturg, sat down with Derek McLane to discuss the set design for Man and Boy.

Ted Sod: Have you ever designed a Rattigan play before?

Derek McLane: No. This is my first time.

TS: Can you talk from your point-of-view what you think the play is about?

DM: I think it is very much about the relationship between a father and a son, financial corruption and potential financial collapse, and all the humiliation that goes with that. It's also about the secrets that large corporations and banks keep from the rest of us. The play to me seems relevant right now with all of the scandals going on in the banking world. It's hard to believe that this play wasn't written yesterday.

TS: What do you look for from a director when you are meeting to discuss a play you are designing?

DM: One of the first things we talk about is what style we want to tell the piece in. Whether it is realistic, theatrical, or if we want to push it in some

particular way. We also talk about the tone of the piece. Those things are often related. The level of realism versus theatrically and whether the tone is dark, happy, or funny are all things that usually come out in the first meeting with a director.

TS: Did the director of *Man and Boy*, Maria Aitken, give you a sense of what she's looking for in the set design for?

DM: Very much. She talked about this as being quite realistic. We talked about having a scrappy and makeshift quality to the furnishings, because the character of Basil doesn't have a lot of money. He lives in a basement apartment in Greenwich Village in the 1930s, when real estate wasn't quite so expensive in Manhattan. The furniture then becomes a mixture of things he found, some dumpster dives and maybe one or two hand-me-downs. Also, there needs to be a sense of taste there. We wanted the overall effect to be an affront when his father sees it. His father is perhaps the wealthiest banker in Europe, and Basil's apartment should be as opposite



to the world of his father as possible. His father has come there to hide out.

TS: Have you worked with Maria before?

DM: I worked on a couple of things with Maria. I did a Shakespeare production with her in Washington and *Quartermaine's Terms* at the Williamstown Theatre Festival.

TS: When I asked Maria about how she chooses her design team, she said that she goes with, "the best of the best and people I've worked with before." Is there a shorthand you acquire?

DM: Definitely. It gets easier when you work with the same people over and over again.

TS: Is she somebody who needs to see sketches and a model?

DM: Absolutely. Every director does.

TS: When I read the script, it seemed challenging to design this set because the rooms have to be divided.

DM: It is a little tricky because you have to see a bedroom, living room and kitchen area simultaneously. Things don't necessarily happen simultaneously but you still have to have the separate rooms. It was a bit of a challenge. I think I will be successful if I create a visual recognition of Greenwich Village when you walk in. I'm hoping the set will place you there and make you feel like you are in a basement apartment. It is so important to the play. Also, I hope you feel like you are in the '30s.

TS: Will we see something that is small in scale, even though the American Airlines stage is wide?

DM: I think the set will feel claustrophobic. It's not that it is narrow but it's funky and it has a ceiling. You get the sense that it is below ground.

TS: Is the placement of doors important in this play?

DM: Yes, very important. Maria and I had a lot of conversations about where to place the doors.

TS: How do you enter the world of the play? Did you have to do a lot of research before you showed sketches to Maria?

DM: When I first lived in New York, I lived in apartments like this. The entryway is described as coming down steps from the sidewalk to a door somewhat below street level. I think that is familiar to anyone who has walked around the village. Also, I was lucky enough to hear a reading of the play before I even read it. That was helpful. I got a strong sense of the atmosphere from that reading.

TS: When you start to decorate the set, will it be from the Basil's point-of-view or his girlfriend Carol's?

DM: It'll be from the son's point-of-view but I suppose there is a little bit of the girlfriend in there. I see it more of the son's place.

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

DM: With the costume designer, more of the

conversation is about color; especially when it is realistic. There's not a lot of conversation about style but more about how the colors are going to work together. In talking with the lighting designer with a set like this, it is also less about style and more about how to actually get light into it. It's a realistic room with a ceiling and it becomes a logistical challenge to figure out how to get light into a room like that. We definitely collaborate on that kind of thing.

TS: Do you intend to ask for natural or artificial lighting?

DM: It's mostly artificial lighting because it's below street level and the windows don't let in a lot of light. Also, most of the play takes place at night anyway.

TS: So there will be a lot of practicals?

DM: Yes a lot of practicals, and the ceiling has a lot of slots concealed in it to let conventional lighting in.

TS: Is sound something you contemplate as a set designer?

DM: Yes. Not so much in this play, but certainly I do get ideas of how I think things should sound. That's not so much a sound design question but how things are built. In other plays with 20 or 30 different locations, sound design becomes a big part of story telling. A lot of times, sound and light are faster and more flexible than scenery. There are times where you want to say where the scene is with lights and

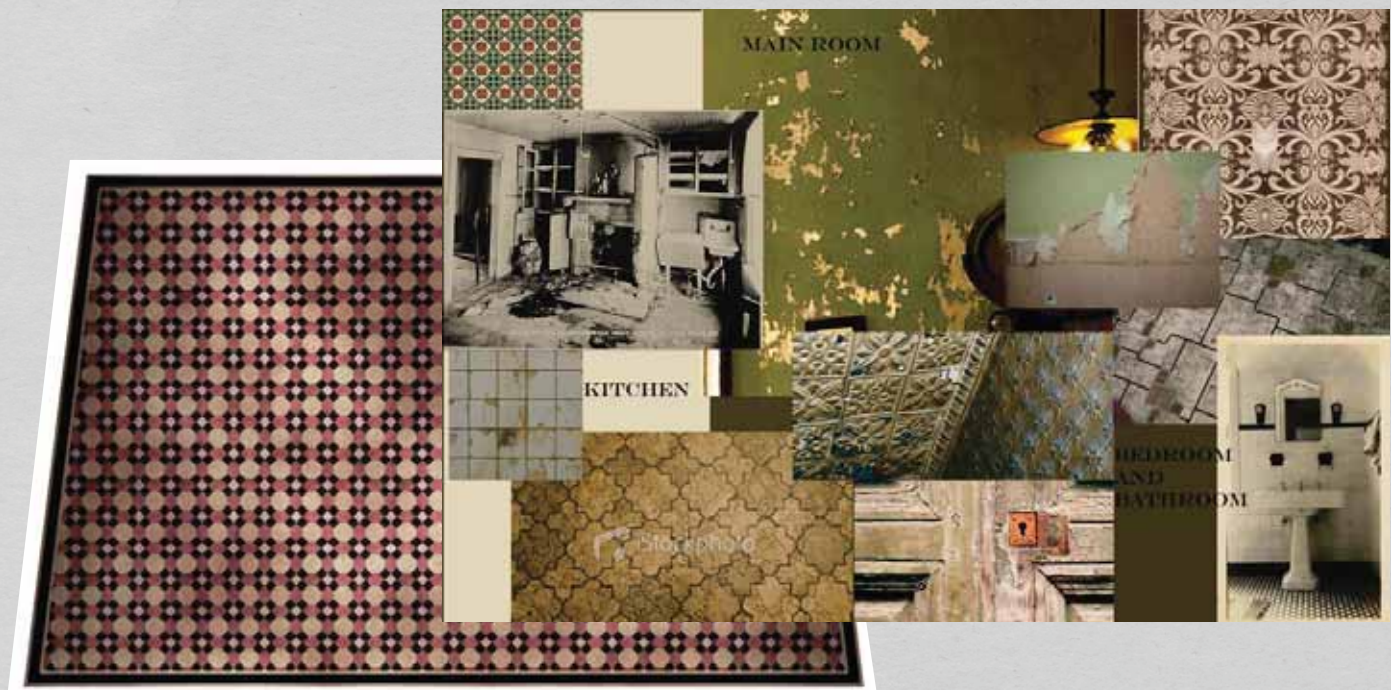
sound instead of scenery. Depending on how many transitions there are, sometimes it just works better that way. There are times in working on other plays where I will ask the director, "How do we do this scene that is only 10 seconds long and takes place out on the street?" We might decide that it is not actually going to be scenery but sounds of the street to be quicker and more effective.

TS: Once you have made your design, what happens after that? Do you give it to the General Manager or Producer and have them shop it around? Or do you make suggestions of where you want it to be built and who you want to paint it?

DM: We often have that conversation. Typically, we send the show out for bids. Then, about four or five different scene shops will look at the plan and the model and have a conversation with us to submit a price. The discussion of who builds it is often governed by the price. If one shop has a price that is really high, that usually takes them out of the running. Sometimes it comes down to two shops with similar prices. Then it is a matter of deciding which is the better shop for the job.

TS: For a while, weren't things being built out of the country?

DM: There was a time when sets were being built in Canada, when the Canadian dollar was weaker and



the American dollar was stronger. Now that the role is reversed, no one wants to do that anymore.

TS: Where did you receive your training?

DM: I went to Harvard as an undergraduate. There was no theatre program so I was an English major. Then I went to Yale School of Drama to get my MFA in set design.

TS: Do you feel like literature was a good foundation to build on?

DM: Absolutely, because we are storytellers. Set designers are part of the storytelling team that starts with the director. Our jobs are in all cases to tell a story onstage. There are all different styles and stories but that's what we do. The text is always the basis of all of that.

TS: Did you jump right in designing sets or did you assist people?

DM: I had to assist a lot of different people. I assisted Robin Wagner, which was great. I did a lot of work for him. I also assisted about 10 other designers for various amounts of time and I really soaked up everything I could learn from all of them. I learned not only about design but how they conducted their business and how they ran their professional lives. That was really interesting and helpful. At the same time, I was starting to design my own tiny, off-off-Broadway shows.

TS: Which is important in building a resume.

DM: Not just a resume, but it's also an important part of training because you have to try things and

fail in order to learn what works and what mistakes to avoid in the future.

TS: You seem to be someone who operates in both worlds: musicals and plays.

DM: Absolutely. That's true. I enjoy a diversity of different types of jobs. That's thrilling to me.

TS: As a student, did you have design role models?

DM: Most of the people I assisted were my role models when I was young. There's also a great Czechoslovakian designer named Josef Svoboda, whom I was a huge fan of as a student.

TS: Did he do mostly experimental work?

DM: Yes. He did a lot of operas and plays as well. He did these grand, tectonic, abstract gestures with giant moving shapes and things. I found it thrilling.

TS: Who was on the faculty at Yale when you were there?

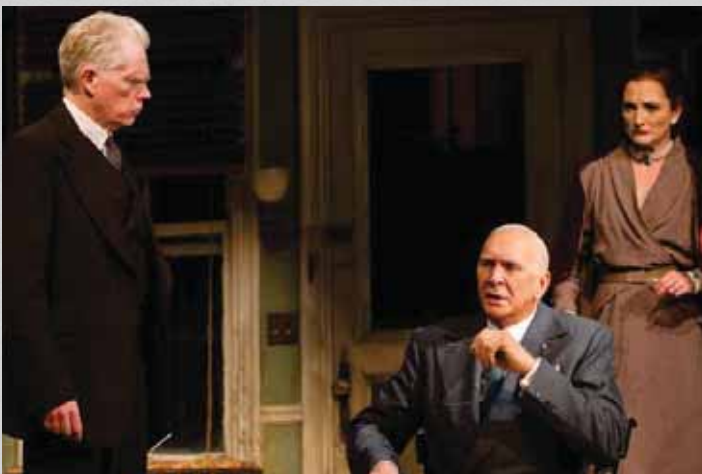
DM: Ming Cho Lee and Michael Yeorgan taught set design.

TS: What other projects are you working on now? You've designed *Death Takes a Holiday* and *Anything Goes* for Roundabout this season.

DM: Yes, and right now I am also the designer of *Follies*. I'm hoping to do *Nice Work if You Can Get It* with Kathleen Marshall. I'm doing a new play called *Burning* that Scott Elliot is directing at The New Group and a production called *Russian Transport* which Scott is also directing.

TS: Do you have any advice to a young person who thinks they might want to be a set designer?

DM: They should try to design some sets and see if they really like it. They should study drawing and take a couple of set design classes before they go to graduate school. I think going to graduate school is ultimately important, but before they take that plunge, they should find out if they really like it or not. It's not an easy or lucrative profession so they should make sure they really love it.



PRE-SHOW ACTIVITIES

PRE-SHOW ACTIVITY #1: HOW DOES A SUCCESSFUL SALES PERSON SELL A PRODUCT?

The central character of *Man and Boy* has one last chance to save his business. Explore how a sales person persuades a customer to purchase a product.

WRITE: Choose a specific product (e.g, shirt, cookies, cell phone) or service (e.g, babysitting, homework, catering, etc). Write a list of all the reasons someone would want YOUR product/service. Try to think of as many reasons as you can.

ACTIVATE:

1) In pairs, assign a SALES PERSON and a CUSTOMER. The SP's objective is to convince the customer s/he has the best product or service. Be prepared to offer different reasons. CUSTOMER's objective is to learn about the product by asking challenging questions. After a few questions, CUSTOMER decides whether or not to buy or not, and tells the SP why.

OR

2) Assign 2 SALES PEOPLE to compete to sell the same product. 1 CUSTOMER stands in between the 2 SPs. Each SP takes a turn to "pitch" their product. The CUSTOMER takes one step closer to the SP who is more persuasive. Repeat several rounds, giving each SP two or three chances to try to win the CUSTOMER to their side.

REFLECT:

Why did you (or didn't you) decide to buy the product from this Sales Person?

What did the Sales Person say or do to convince you?

What are the qualities of a strong sales person?

PRE-SHOW ACTIVITY #2: HOW DOES A PLAYWRIGHT EXPLORE CONFLICT BETWEEN A PARENT AND CHILD?

Like many great plays, *Man and Boy* looks at conflict between a young person and his parent, who hold different ideas about what is important. The conflict is expressed partly through dialogue (their discussions).

WRITE:

1. Create two lists: 1) What is important to me? 2) What is important to my parent(s)?

2. Using something upon which you and your parent(s) disagree, write a dialogue in which an imaginary parent/child confront each other. Make sure each character has the chance to express what they want, and why; as the dialogue goes back forth, how does the conflict change?

ACTIVATE:

Read and/or perform the scenes in class.

REFLECT:

Do you think these characters could find a way to compromise?

What are some of the issues parents and children disagree on?

Why do you think so many playwrights write about parent/child conflicts?

DISCUSSION STARTERS:

- Is loyalty an important quality? Who do you feel loyal to? Has your loyalty ever been tested?
- Consider the confidence men described on page 7. What were the consequences of their actions? Compare one of these men to an individual who commits a hold-up at gunpoint on the street. Who is the more serious criminal?
- Have you ever been tempted to cheat? What did you decide to do, and why?

POST-SHOW ACTIVITIES

POST-SHOW ACTIVITY #1: HOW DO WE ANALYZE A MORALLY COMPLEX CHARACTER?

In *Man and Boy*, Gregor Antonescu is confronted by an accountant who has discovered his deceptive business practices. Gregor Antonescu is a very rich man—and has made many other businessmen rich—by lying about the value of his company.

WRITE:

Imagine that you live in 1934 and Gregor is a real businessman. Do you think his crimes are his responsibility alone, or is he a product of the economic system? Write a letter to the editor of a newspaper arguing your opinion.

ACTIVATE:

Select several students to play the roles of the: prosecutors; defense; Gregor; judge and jury. (Students may want to create and question additional characters from *Man and Boy*.) Begin with the prosecution: 30-second opening statement arguing that Gregor alone is responsible for his crimes. Allow the defense 30-seconds to argue that Gregor is a product of the economic system and others share blame for his actions. Call Gregor and any other characters to the stand and allow the defense to question him and the prosecution to cross-examine him. Allow each side 30 seconds for closing remarks, and then have the judge/jury confer and hand down their verdict and the reasoning behind their decision.

REFLECT:

What is the difference between a sharp businessman who plays to win and a criminal?
What did you like about the character of Gregor? What did you dislike?
How do you think playwright Terence Rattigan wanted his audiences to feel about Gregor?

POST-SHOW ACTIVITY #2: HOW DOES A PLAYWRIGHT USE IMAGINATION TO DEVELOP A CHARACTER'S EMOTIONAL LIFE?

In the end of *Man and Boy*, Gregor Antonescu's relationship with his son Basil has changed drastically.

WRITE:

Imagine you are Basil, and you have just pulled the car up to Carol's apartment. You walk inside to return the car keys to her. How do you feel? What will you say to Carol? How do you explain what has happened with your father? How does Carol respond? Write a conversation between Basil and Carol that takes place when Basil returns the car.

ACTIVATE:

Working in pairs, act out the scene between Carol and Basil. As you read the conversation you have written, imagine how each character feels. How do these emotions influence how the characters move? Perform the scene for classmates, making at least one physical choice for each character that reveals his or her emotional life.

REFLECT:

What do you think Basil does the next morning?
Can you think of any current or past events where the children of prominent politicians or businessmen have faced similar circumstances? How would you feel if you were those children?

DISCUSSION STARTERS:

- What do you think happened at the end of the play? Does Gregor Antonescu commit suicide?
- What were the challenges Basil Anthony faced when making a new life for himself away from his father? If you were to change your life that completely, what would you do? Where would you go?
- Basil is very loyal to his father, despite his disagreements with him. How important is loyalty in your family?

FINANCIAL VOCABULARY

BALANCE SHEET - A statement of the financial position of a business on a specified date.

- *Gregor asks for the balance sheet of the company he wants to do business with in order to understand its finances. Also, the balance sheet of Gregor's corporation is under investigation throughout the play.*

COLLATERAL - Assets that can be repossessed if a borrower defaults.

- *Basil and Sven discuss the collateral that Gregor put up for a transaction with the Bank of the City of London, which were falsified documents.*

INFLATION - A general increase in prices and fall in the purchasing value of money.

- *Herries points out that Gregor has been using inflationary financing to create bigger numbers within his company.*

LIQUIDITY - The ability to convert an asset into cash quickly. Also, the degree to which an asset or security can be bought or sold in the market without affecting the asset's price. Liquidity is characterized by a high level of trading activity. Assets that can be easily bought or sold are known as liquid assets.

- *Gregor reveals that he is in a "crisis of confidence and liquidity" meaning he is having trouble finding an easy and ready access to cash.*

PANIC SELLING - Wide-scale selling of investment, causing a sharp decline in price. In most instances, investors just want to get out of the investment, with little regard for the price at which they sell.

- *Stockholders begin to quickly sell their shares in Gregor's company when news of his downfall goes public.*

SHARES - Certificates that represent a unit of ownership in a corporation.

- *Gregor worries that people are selling their shares in his corporation, which would decrease the value of his company.*

SUBSIDIARIES - A corporation or company that is controlled by a separate higher company. The controlled entity is the subsidiary and the controlling entity is called its parent company.

- *Mr. Beeston, the accountant, talks about Manson's Roumanian subsidiary as one part of the company that Gregor owns, in which he has found fraudulent accounting.*

SOCIALIST - An individual who follows the principles of socialism, the economic system in which goods and services are provided through a central system of cooperative and/or government ownership rather than through competition and a free market system.

- *Gregor disapproves of Basil's faith in the socialist system.*

HISTORICAL VOCABULARY

ALEXANDRE STAVISKY - French financier and embezzler whose actions created a political scandal that became known as the Stavisky Affair in 1934.

– *The radio announcer compares Gregor’s financial scandal to the Stavisky Affair, which occurs the same year as Man and Boy takes place.*

ALFRED LOEWENSTEIN- One of the most powerful businessmen in the early decades of the 20th century, built an enormous fortune on providing electric power worldwide. His mysterious disappearance from an airplane in 1928 caused his panic selling in his company’s shares.

– *Gregor refers to Loewenstein’s disappearance and implies that he jumped from the plane to avoid prosecution.*

BENITO MUSSOLINI - Led the fascist movement in Italy, and rose to power in Italy, becoming “Il Duce” (the leader) in 1922. Through fascism, he won widespread popular support by restoring order and introducing social reforms and public works improvements. He allied with Hitler during World War II, and was assassinated by Italian partisans in 1945.

– *Gregor challenges the accountant Beeston to call Mussolini and confirm the value of Italian bonds, which would increase the value of Gregor’s assets.*

BOLSHIE - Politically radical or extreme left-wing; based on the Russian Bolshevik party.

– *Carol refers to Basil as a “Bolshie” because of his political beliefs of the capitalist system.*

MARXIST - An individual who follows principles set forth by Karl Marx and who believes that political and social structures are determined by the economic conditions of people. Marxism calls for a classless society in which all means of production are commonly owned and which will result from the struggle between the leaders of capitalism and the workers.

– *Gregor calls Basil a Marxist due to his preference of the socialist party within his politics.*

SAMUEL INSULL - American public utilities financier of the 1920s, whose booming businesses fell during the Great Depression, wiping out the life savings of 600,000 shareholders. Insull was charged with fraud and embezzlement but escaped charges.

– *Gregor compares himself to Insull’s escape, after he was chaged with fraud.*

GENERAL VOCABULARY

DOSSIER - A file containing detailed records on a particular person or subject.

– *Gregor collects information on Basil and keeps it in his dossier to always have up to date facts on his son.*

CARISSIMO - The Italian word for “dear.”

– *This is how Gregor affectionately addresses Basil throughout the play.*

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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.



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