

**UPSTAGE
GUIDE**

A publication of
**EDUCATION ^{AT}
ROUNABOUT**

**TOO MUCH,
TOO MUCH,
TOO MANY**

UPSTAGE CALLBOARD

Too Much, Too Much, Too Many

Following the death of her husband, Rose locks herself in her bedroom for the better part of a year, leaving her daughter Emma to care for her through the closed door. When the church sends a pastor to help coax Rose out of her room, he soon finds that Rose is not the only one using barriers to hide her true feelings.

a note from Artistic Director Todd Haimes

The play's poetic title sets exactly the right tone for the evening. Playwright Meghan Kennedy has scripted a piece that is all about the importance of the words we choose, the significance of the silences between them, and the wrenching secrets that those silences may contain. Meghan writes with a beautiful emotional maturity that will have you hanging on each syllable that her characters utter and longing to see happiness enter the lives of these damaged souls. As we meet these characters, they are in varying states of attempting to move on from tragedy, but the play refuses to rest solely in the darkness of their grief. They act as any of us would, facing misfortune with a combination of humor, stubbornness, fear, and, above all, love.

when

Time moves fluidly between past and present.

where

A house on a lake in a very small town.

who

Rose. 78, Emma's mother and James' wife.

Emma. 39, Rose and James' daughter.

Pastor Hidge. 33.

James. 68 and on, Rose's husband and Emma's father.

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INTERVIEW WITH PLAYWRIGHT MEGHAN KENNEDY

Before rehearsals began, Education Dramaturg Ted Sod asked playwright Meghan Kennedy to discuss her work on *Too Much, Too Much, Too Many*.

Ted Sod: Will you give us some background information on yourself. Where are you from? Where were you educated? When did you decide to become a playwright and why?

Meghan Kennedy: I was born in Seattle and grew up on Lake Champlain in upstate New York and then Connecticut. Eesh, Connecticut. But I've been in New York City for the better part of fifteen years now, and this feels more like home than anywhere else.

I started writing poems first. Bad, bad poems. Poems that always featured whichever vocabulary word I had learned that week and decided was my current obsession. I remember when I learned the word 'compelling,' that was a big one for me. Everything was suddenly compelling. My grandmother's meatballs were compelling. The back seat of the school bus was compelling. My middle school boyfriend was really compelling. I wrote a lot of terrible poems for him. But I never showed them to him, or anyone. Writing was very much a secret act. I applied to Tisch's Dramatic Writing Program at NYU with a portfolio full of poetry. I didn't tell anyone I was applying. I never expected to get in. I remember they had a lunch for the people who had been accepted, and they gave us this big speech where they told us we should not come if we didn't KNOW we wanted to be a playwright because this was a serious program for serious people. Yikes. I was a wreck. I remember stuffing my coat pockets full of cheese cubes and running for the door. I had no idea if I could write a play. But thankfully after my first class with my first teacher there, Paul Selig, I was hooked. I was in.

I went to graduate school at the Michener Program at UT Austin, which is a great program with an incredibly generous fellowship. It came at the perfect time in my life—I was working at a rare bookstore in the West Village, taking on as many tiny freelance writing jobs as I could, and I was very, very broke. And along came this huge gift. It was a chance to have time and space to write without having to worry about money for a little while.

TS: What inspired you to write *Too Much, Too Much, Too Many*? What do you feel the play is about?

MK: I'm interested in grief. The ways in which it can take up space. The hold it has. It's a very particular power. That's really what the play is about at its core. But it's also about love—lasting, strong love. There are people in my life who have had



the kind of love that Rose and James had, and seeing it has always completely leveled me. I don't know if there's anything more full than that kind of intimacy, that kind of closeness. So it's also a bit of a love letter to that.

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

MK: I didn't research it. I spent time with it. A lot of time. It's a very personal play, and I just spent the time I needed to know these characters down to the bone. I've always worked slowly. I write slowly and I read slowly. It's actually more frustrating on the reading end of things. From very early on, I could never skim. I'm not a skimmer. I have to read every word on every page of the book. I move at my own pace, and it can be frustrating at times, but it's the way it is.

TS: What was the most challenging part of writing your play? What part was the most fun?

MK: I think the most fun part and the challenging part were one and the same. The play is very spare. That's partially because of my glacial pace but also because I was constantly paring everything down, everything that each character is saying to

the most essential. That process was a challenge, but it was an exercise with language and rhythm and I'm a junky for that. It was tough at times to sit within the tensions of the silence between these people. But the silence, the stillness, became just as important if not more important than the words being said.

TS: Can you describe what you look for in a director? In casting actors for this production?

MK: I want to feel that the director and I speak the same language. I'm really starting to feel like meeting directors is a lot like dating. I haven't actually been on all that many dates so I guess I'm imagining here, but I look for someone who is really listening and who I really want to listen to and that there's a natural understanding and ease there without a lot of hoopla. I'm very lucky to have met Sheryl Kaller. She is all that and more. She's a gem. And we had a great first date. I really love actors. Good actors make my day again and again. This is a very intimate play, and the space we're in is very small—so there's no room for even the slightest bit of falseness. So far we've been extremely lucky in who we've found. I can't really talk about it yet but I am very, very excited.

TS: Who are your favorite playwrights? Do you find reading or seeing other plays helpful? How do you inspire yourself as a writer?

MK: Maria Irene Fornes. She's my favorite. Beckett, Chekhov, Connor McPherson, Jose Rivera. If there is ever a chance to see any of them on stage, I jump at it. But I have to say that I mostly read fiction. And I reread a lot. Every couple of winters I reread *Anna Karenina*. It's coming up this winter and I can't wait. I love Marilyn Robinson, Anne Carson, Julian Barnes. Fiction is what I wake up and reach for before I'm fully awake. Reading for about twenty minutes or so first thing in the morning tends to anchor me for the whole day.

I try to make time for the things that bring me a lot of joy. I love reading. I love food. And I love to take long, long walks. They keep me going. They satisfy me. And I seek them out. I steal time away for all three of these things because if I don't, I know I'm the worse writer for it.

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

MK: Oh my. First I would say hang in there. And then I would

like to buy them lunch.

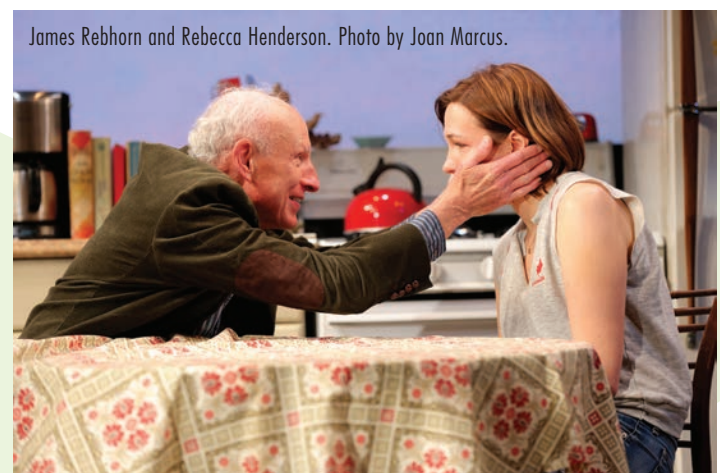
Be hungry. And not in a business—y way. Be hungry to learn and to feed your head and your heart and your stomach. Search out the things that give you a little peace and do them on a regular basis. Say yes when someone offers you a ticket to see theatre. Even when you're tired and you want to go home, go to the theatre. You will be happy you did. Even if it was terrible you will be happy. Allow yourself to follow your gut. Allow yourself to follow it to the places that you are sure are stupid or too private or too dark. Make yourself go outside. Find a play or a book that feels like a friend and carry it with you. Put it in your bag and know it's there. Pull it out whenever you feel a knot in your chest. And find someone who's been doing this for a long time, someone you really respect, and sit them down and listen to them. Buy them a cup of coffee, a piece of pie, and listen.

"I'M INTERESTED IN GRIEF. THE WAYS IN WHICH IT CAN TAKE UP SPACE. THE HOLD IT HAS. IT'S VERY PARTICULAR POWER. THAT'S REALLY WHAT THE PLAY IS ABOUT AT ITS CORE."

TS. What are you working on now besides the Underground production of *Too Much, Too Much, Too Many*?

MK: I'm working on a new play called *Talk to Me of Love* that's based on my mother's adolescence in Brooklyn in a very strict Italian—Catholic family. She always talked about a plane that crashed in her neighborhood when she was young and how that crash changed something for

everyone in her family. So I'm using that moment in time, in the winter of 1960, and building the story around it. It's also a very personal play. There's a lot of Italian spoken in it. A lot of Italian food. I'm always hungry when I work on it. It makes me ache for my grandmother's meatballs. Her very compelling meatballs. •



James Rebhorn and Rebecca Henderson. Photo by Joan Marcus.

INTERVIEW WITH DIRECTOR SHERYL KALLER

Before rehearsals began, Education Dramaturg Ted Sod asked director Sheryl Kaller to discuss her work on *Too Much, Too Much, Too Many*.

Ted Sod: Tell us about yourself: where were you born and educated, and when did you decide to become a director?

Sheryl Kaller: I was born in Brooklyn, New York and was raised in Valley Stream, Long Island. I feel like I decided to be a director when I was in a high school production of *Bye Bye Birdie*. I had a great part and everybody else was really excited about performing in the show, but I was completely bummed that rehearsal wasn't still going on. I thought that the director/choreographer, who was our English teacher, egregiously choreographed the telephone song. I thought she did it wrong. It was like a message from above telling me I shouldn't be acting because, first of all, I was terrible, and secondly, I was way more interested in the process of it all. I graduated from Emerson College in Boston with a BFA in directing in 1982 and came back to New York and attempted to get work. I worked for a casting director, I worked as a production stage manager, I did that whole thing, and then I had kids. I decided I couldn't be a hired hand and raise my children in a way that I felt was necessary. So I took a break from mainstream theatre and started an arts-in-education program in Bermuda with some friends. I did that for about ten years and then I started directing again.

TS: How did you and Meghan Kennedy, the playwright, find each other?

SK: Robyn Goodman (Artistic Producer) and Jill Rafson (Literary Manager) saw a play I directed on Broadway entitled *Next Fall* and became supporters of my work. They paired me up with Meghan. Meghan and I clicked right away. Jill and Robyn intuitively knew that this would be a great match, and it certainly has been. We did a reading for Todd Haimes, the Artistic Director at Roundabout, and it went incredibly well, and Meghan and I continue to have this very rich, honest collaboration.

TS: How do you work with a playwright on a new play?

SK: When I work with a writer, I make sure they are telling the story that they want to tell. I ask a lot of questions. I ask the writer, "What do you mean by this?" or "What is the story that you are telling?" I give dramaturgical notes based on the story they want to tell. It's not the story that I want to tell, it's not the story that we feel the audience wants to see, it is about clarifying and honing in on the specificity of the story that the writer wants to tell. I very often say, "Well, that's not clear" or "You're not telling that story, you are telling this story." I think that theatre artists, and this is not a revelation, are storytellers. That's what we do. We get the opportunity to take what's in a writer's imagination and illuminate that as interpretive artists.

TS: Do you expect the play to evolve, or is it fairly close to being completed?

SK: I feel like it will continue to evolve because a play is a living, breathing entity and every time you bring different elements to it, it will continue to grow. I think the play is extremely conversational,



beautifully, and sparsely written, so we are at a very delicate stage with it right now. Of course, when you bring actors and designers to it, when you have the privilege of working in a theatre like Roundabout, where you are surrounded by talented, smart people, they all bring something new and special to the process. My job is to make sure that we are telling the same story.

TS: What do you think the play is about?

SK: I think the play is about loss. I think the play is about broken hearts and the idea that there is always hope.

TS: What were you looking for from the actors when you cast this play?

SK: What I am always looking for in actors is collaboration, figuring out together how we want to bring these characters to life.

TS: I noticed that you have all men on your design team.

SK: You just pointed that out to me now! Wow, I have all men! You kind of stung me with that. I've had a long-time collaboration with Jess Goldstein, our costume designer, and I was thrilled that he could be on this journey with us. There are some older characters in this play and I felt like I needed Jess's wealth of experience. I have also worked on a lot of plays with Wilson Chin, our set designer, who has never worked at the Roundabout before. Wilson, Jess, and I all did *Next Fall* together.

TS: What is your process with designers? Do you start with the set?

SK: I have only directed one revival in my whole professional career; I only do new plays, so where I start is with the writer and set designer. I encourage the writer to talk about what was in their imagination when they were writing the play. Then the set designer asks a lot of questions. In this particular case, Wilson, Meghan, and I sat in the space; we were sitting in the Underground, and we talked about the physical space. We spoke about what story are we telling and how do we best tell that story. I like making the limitations of a space work for the show. Necessity is the mother of invention. This play takes place in a home where the women feel trapped, so the small space and the low ceilings in the Underground became part of the design. I see things better on a model; I don't see things well on a ground plan, it just doesn't compute for me very well, so Wilson presented me with a model. We adjusted here and there, then we presented it to our lighting designer, Zach Blane, who has worked in the space before, so he was able to bring a lot of practical knowledge to what would and wouldn't work. We did a few more adjustments, and we are about to present the model to Meghan to get her thoughts on what we've created. I think she is going to be really happy.

TS: The play is quite poetic; does music play an important part in the design?

SK: Dan Baker, who is designing sound, is also a composer, so he is going to compose music for this play because it is incredibly lyrical and it has 19 scenes in it.

TS: I think it has a very cinematic feel to it, do you feel that way?

SK: Yes. I just had a meeting with Wilson and Zach, and we watched transitions in "Breaking Bad". Much of my work is very heavily influenced by a camera. I like trying to crack the theatricality of what a camera does and put that onstage. In this particular play, the scenery doesn't move at all, it's a unit set, so that's why we watched "Breaking Bad" transitions. We wanted to see how they cinematically show the passing of time and how they elicit emotion with their cuts. We came up with a language to try to elicit the same kind of emotion onstage. In this play you have a page and/or a half-scene and then Meghan writes, "One week later." I feel we have to go to our cinematic roots to make some of the transitions work.

TS: Tell me a little bit about the door, which plays an important part in the play's action. Was that a challenge to design?

SK: Not in the least. I think that the door is absolutely metaphorical. It's just a door, but, of course, it's not a door. It represents the doors that we choose to open and close in our lives.

TS: Is there a character in the play that you relate most to?

SK: This is a great question because I haven't thought about it before now. I relate to every single one of them, and I will tell

I THINK THE PLAY IS ABOUT LOSS. I THINK THE PLAY IS ABOUT BROKEN HEARTS AND THE IDEA THAT THERE IS ALWAYS HOPE.

you why. As I said before, I absolutely chose my role as a family member to influence the journey of my professional and creative life. I really believe that the people in this play are all struggling with their loss of family, and they are searching for a new family. Every choice that they make is about loss but is also filled with hope. Every single one of them has moments in the play that speak to the way my heart operates.

TS: What inspires you as an artist?

SK: Writers inspire me. The act of looking at a blank screen and putting your fingers to the keyboard and creating beauty like this play brings me to my knees. I think that actors' bravery, their willingness to go onstage eight times a week, and be completely honest. I am awestruck by that. It goes back to the privilege of being theatre artists and being trusted with these writers' stories. That's what inspires me.

TS: Do you have any advice for young people, especially young women, who want to be a director?

SK: Find mentors! If you are a young director, especially if you are in New York, find your mentors, find the people who you feel can guide you. I feel that as a director, it is important for me to mentor people. It's important for me to seek people out and inspire them, the way I have been inspired. •



Luke Kirby and Phyllis Somerville.
Photo by Joan Marcus.

A LOOK AT THE DESIGN PROCESS



Set Model by Wilson Chin for
Too Much, Too Much, Too Many



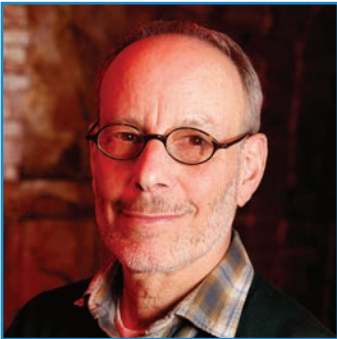
WILSON CHIN, SET DESIGN

In discussing the play with the director, we identified the vital images to be the physical walls that separate the characters from one another, as well as the invisible walls that connect them to the outside world. So I concentrated on making the space fragmented, with each room distinctly detailed and closed off from one another. But behind it all, an abstract image of the lake ties the home and characters together. Poetry from reality, hope from despair.



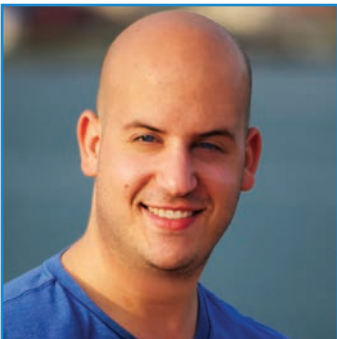
DANIEL BAKER OF BROKEN CORD, SOUND DESIGNER

Too Much, Too Much, Too Many shows us people struggling to remember, to recreate, to unlock, and to live. When creating a score for a play, we always search for a kernel in the text from which to grow our music. The touching moment we hear Billie Holiday play from Rose's record player provides such a key. Analyzing the chord progressions, harmonics and melody of this particular Holiday piece, we are developing a series of piano exercises that reflect the striving of our characters. During the rehearsal process we'll continue to develop these pieces, tailoring the score to support the specific rhythms and emotions of the play.



JESS GOLDSTEIN, COSTUME DESIGN

Designing the costumes for a contemporary play like *Too Much, Too Much, Too Many*, with characters wearing modern clothes, is a very different process from designing a period play. When designing contemporary clothes for a modern play, I like to start at the first rehearsal by meeting with the director, playwright, and actors and hearing their opinions about the character. What causes the character to dress the way they do? What is the climate like? Where do they think the character buys their clothes? Does the character dress to look hip and sexy, or are they more interested in being comfortable and perhaps less stylish? Does the character like to stand out and wear bold colors, or are they shy? Questions like these lead to thought-provoking puzzles for all of us, not just about the costumes but also about the world of the play. Because there is such a huge variety of clothing choices available today, it can be surprisingly subjective what direction a character's costume might take. In this play, for instance, the character of the mother, Rose, does not want to leave her bedroom. I might ask, "Does that mean she constantly wears pajamas? Or a night gown? What kind of night gown?" Or perhaps there's a formality to the character that makes her get dressed every day even knowing she won't be seeing anyone? It's a choice and there isn't necessarily a wrong answer. Deciding on and finding these clothes is more of an ongoing process that occurs throughout rehearsals and sometimes even after previews begin.



ZACH BLANE, LIGHTING DESIGN

In early discussions the choice was made that Rose and Emma have actively elected to remain in the house. There is a beautiful world out there full of possibilities, and these women are making the conscious decision to linger within the four walls of their comfort zone: their home. The juxtaposition of light from outside to inside will help emphasize that notion. The vibrant, life-filled outdoors will pierce through the windows and cut through the stale and desolate air within, almost teasing Emma with what she is missing. Set in the summer, this realistic play's daytime scenes will be lit with bursting hot sunlight, cascading through windows that will then bounce around the interior walls. In the evenings, moonlight and warm table lamps placed throughout the home will give an intimate setting. As we go into rehearsals, these initial meetings and concepts help dictate my decisions and choices. With the ephemeral nature of the medium of light, it is moldable and will change as we continue to be inspired throughout the process.

ABOUT ROUNABOUT UNDERGROUND

Now in its 7th season, Roundabout Underground, home for emerging playwrights, kicks off the season with *Too Much, Too Much, Too Many*. The Underground program began when Todd Haimes, Roundabout's Artistic Director, and Robyn Goodman, Artistic Consultant at Roundabout, read a play by a young writer, Stephen Karam. Both Haimes and Goodman loved the script for *Speech & Debate*. But Karam was an unknown playwright, and the play was geared towards younger theatergoers than those typically subscribing to Roundabout. As a producer, Haimes knew that even revivals of popular shows faced a gauntlet of challenges: hundreds of seats to fill, steep ticket prices, and highly public expectations. Usually, Roundabout weathered the storm if a show didn't go well. But in the case of a new play by a young writer, he worried that both the theatre and the playwright would face a tough road if reviews were middling or the audience couldn't relate. Fostering young talent in such a pressure-cooker seemed irresponsible, if not nearly impossible.

So Haimes decided to take a step outside of the traditional system. He had always wanted Roundabout to have a black box theatre, and the company happened to have the right space for the job: the basement of the recently renovated Harold and Miriam Steinberg Center for Theatre. If Roundabout fixed it up, it could be a great 62-seat Black Box Theatre; a far more manageable audience size than even the company's smallest theater, the 424-seat Laura Pels.

But the process of creating the Underground wasn't just about finding the right number of seats; it was also about establishing a system that would support, rather than test, playwrights. Haimes decided that the Underground would act as a true launchpad, featuring only writers who had never had a major production in New York, and that each show would receive the benefit of all of Roundabout's resources. The space would be small, but production quality would be high, receiving the same rehearsal and preview time, not to mention institutional support, as any Roundabout production. Additionally, each playwright produced in the Underground would be commissioned by Roundabout to write their next play, aimed for the Laura Pels Theatre upstairs, ensuring that the program wouldn't become a mill of one—hit wonders.

With these values in place, Haimes and Goodman felt confident in giving the green light to *Speech & Debate*. Roundabout's Literary Manager, Jill Rafson, and Goodman's Literary Associate, Josh Fiedler, joined the team as associate producers. And the Roundabout Underground began its first production.

Over the past seven years, the risk of producing new work has become its own reward. The playwrights whose plays have been produced in the Underground have gone on to see hundreds of national productions of their work. Underground artists have been nominated for Tonys, Lortels, Drama Desks, and—in the case of Karam—a Pulitzer Prize. Perhaps most importantly, these playwrights have become members of the Roundabout family, regularly returning to Roundabout's stages in the seasons following their Underground debuts. •

2007: *SPEECH & DEBATE* BY STEPHEN KARAM

Directed by Jason Moore

Karam's commissioned play, *Sons of the Prophet*, was produced at the Laura Pels Theatre in 2011 and was a finalist for the Pulitzer Prize for Drama.

Speech & Debate has had more than 100 productions across the country.

2008: *THE LANGUAGE OF TREES* BY STEVEN LEVENSON

Directed by Alex Timbers

Levenson's commissioned play, *The Unavoidable Disappearance of Tom Durnin*, was produced in the Laura Pels Theatre in 2013.

Timbers has since been nominated for Tony Awards for *Bloody Bloody Andrew Jackson* and *Peter and the Starcatcher*.

2009: *ORDINARY DAYS* BY ADAM GWON

Directed by Marc Bruni

Lighting Designer Jeff Croiter has since won a Tony Award for *Peter and the Starcatcher*.

Bruni will make his Broadway debut this year with *Beautiful: The Carole King Musical*.

2010: *TIGERS BE STILL* BY KIM ROSENSTOCK

Directed by Sam Gold

Gold is now a Resident Director at Roundabout.

Rosenstock's musical, *Fly By Night*, will premiere at Playwrights Horizons this spring.

2011: *THE DREAM OF THE BURNING BOY* BY DAVID WEST READ

Directed by Evan Cabnet

Read and Cabnet teamed up in 2012 for the Broadway premiere of Read's *The Performers*.

Actor Reed Birney won a special Drama Desk Award for his back-to-back work on *Burning Boy*, *Tigers Be Still*, and *A Small Fire* (Playwrights Horizons).

2011: *SUICIDE, INCORPORATED* BY ANDREW HINDERAKER

Directed by Jonathan Berry

Actor Gabriel Ebert has since won a Tony Award for *Matilda*.

Hinderaker and Berry have since teamed up for several projects in Chicago, including Hinderaker's *I Am Going to Change the World* and *Kingsville*.

2012: *BAD JEWS* BY JOSHUA HARMON

Directed by Daniel Aukin

Actress Tracee Chimo received Outer Critics Circle and Drama League Award nominations for her role as Daphna.

This fall, *Bad Jews* became the first Underground production to move directly to the Laura Pels Theatre.

ABOUT ROUNDABOUT

ROUNDABOUT THEATRE COMPANY

Founded in 1965, Roundabout Theatre Company has grown from a small 150-seat theatre in a converted supermarket basement to become the nation's most influential not-for-profit theatre company, as well as one of New York City's leading cultural institutions. With five stages on and off Broadway, Roundabout now reaches over 700,000 theatergoers, students, educators and artists across the country and around the world every year.

We are committed to producing the highest quality theatre with the finest artists, sharing stories that endure, and providing accessibility to all audiences. A not-for-profit company, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences.

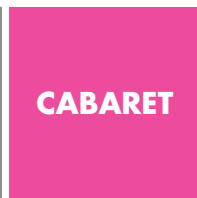
2013-2014 SEASON



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



By Sophie Treadwell
Starring Rebecca Hall
Directed by Lyndsey Turner



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



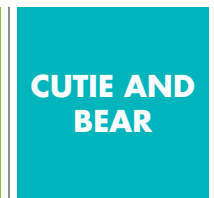
By Tom Stoppard
Directed by Sam Gold



By Joshua Harmon
Directed by Daniel Aukin



By Donald Margulies
Directed by Pam MacKinnon



By Bekah Brunstetter
Directed by Evan Cabnet

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STAFF SPOTLIGHT: SHERRA JOHNSTON, HAROLD AND MIRIAM STEINBERG CENTER FOR THEATRE COMPANY MANAGER

Ted Sod: Tell us about yourself. Where were you born and educated?

Sherra Johnston: I grew up in Atlanta and spent my first two years of college at Florida State University. After a Summer session at NYU, I fell in love with New York and transferred to Hunter College to finish my degree. While in school, I was lucky enough to land a house staff job at the American Airlines Theatre, and then managed to talk my way into a job as Assistant Company Manager on *The Pajama Game*. After graduation, I moved into commercial theatre, working on Broadway shows like *Guys and Dolls*, *Memphis* and *Frank Wildhorn's Wonderland*, before returning home to Roundabout.

TS: How would you describe the job of being company manager for the shows at the Steinberg Center?

SJ: As a company manager, my job is to do whatever it takes to facilitate the creative work of our stellar casts, crews, and creative teams. From coordinating contracts and rehearsals, to handling payroll, logistics, and housing, I take care of the day-to-day running of the theatre so that people can focus on their artistic tasks, creating the shows. Our institutional philosophy at Roundabout is that process and product are of equal importance. I see my role as implementing this philosophy on the ground, helping to give our artists a smooth, satisfying, and productive theatre-making experience.

TS: Currently you are company managing both *Bad Jews* and *Too Much, Too Much, Too Many*. What is it like when you are working on two shows running simultaneously?

SJ: Extremely busy! Obviously, the biggest challenge is keeping everything separate and organized with so many elements in constant motion. That said, it's rewarding to see all the great work and creativity happening in the building, and I'm proud to be a part of making it happen.

TS: What is the best part of your job? Any anecdotes or stories you'd like to share?

SJ: The best part of my job is getting to work with so many smart, talented, creative people, both our guest artists and Roundabout staff! It's a fun, challenging place to work, and every day is interesting and different.

One of my favorite company management memories was during rehearsal on *The Pajama Game*. Stopping by the studio to drop something off, I heard blues music (blues piano, definitely not in the show!) drifting down the hall from the open door of a small practice room. Peeking in, I was surprised to see Harry Connick Jr. killing time between scenes playing southern gospel with a castmate. He motioned for me to come in, and the two proceeded to give me a private concert for the next half hour. A truly memorable moment! •

WHEN YOU GET TO THE THEATRE

FOR
EDUCATORS

TICKET POLICY

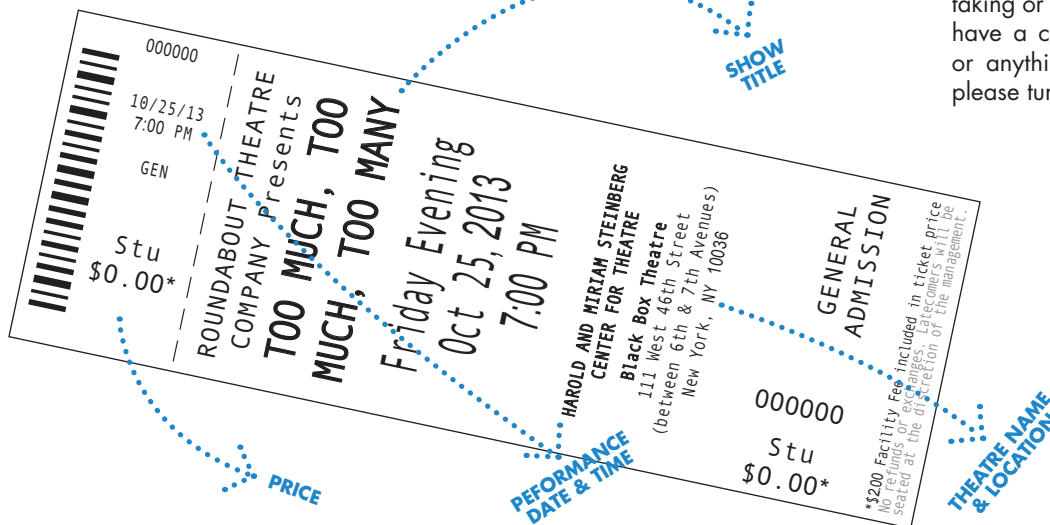
As a student participant in Producing Partners, Page To Stage or Theatre Access, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to 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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