

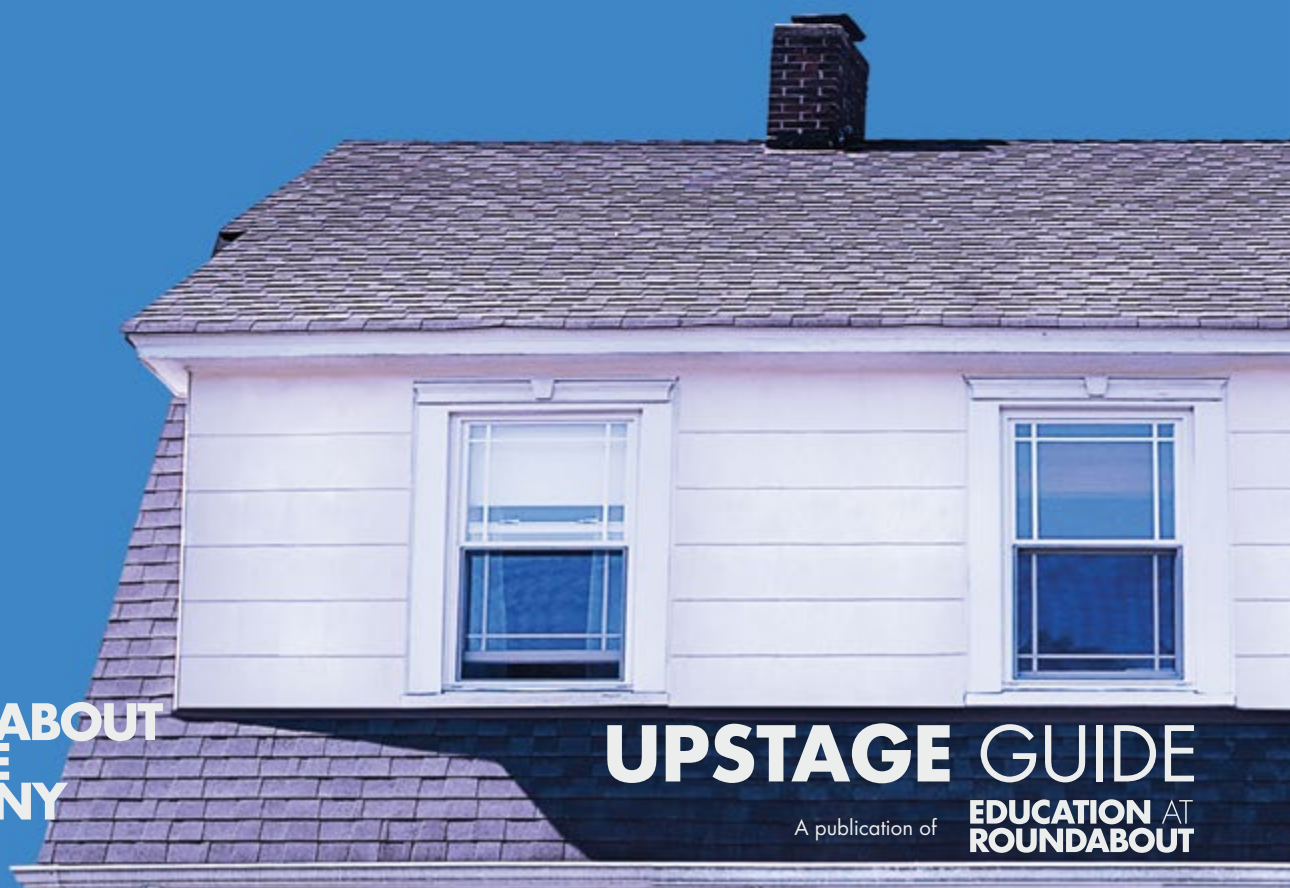
IF I FORGET

by

STEVEN LEVENSON

directed by

DANIEL SULLIVAN



**ROUNDBABOUT
THEATRE
COMPANY**

UPSTAGE GUIDE

A publication of

**EDUCATION AT
ROUNDBABOUT**

UPSTAGE CALLBOARD

If I Forget

By Steven Levenson
Directed by Daniel Sullivan

In the final months before 9/11, liberal Jewish studies professor Michael Fischer has reunited with his two sisters to celebrate their father's 75th birthday. Each deeply invested in their own version of family history, the siblings clash over everything from Michael's controversial scholarly work to the mounting pressures of caring for an ailing parent. As destructive secrets and long-held resentments bubble to the surface, the three negotiate—with biting humor and razor-sharp insight—how much of the past they're willing to sacrifice for a chance at a new beginning. *If I Forget* tells a powerful tale of a family and a culture at odds with itself.

From Steven Levenson, acclaimed writer of *Dear Evan Hansen* and Roundabout's *The Language of Trees*, comes *If I Forget*, a sharply funny, unflinchingly honest new play about the stories we choose to believe, the compromises we can't avoid and the hurt only our nearest and dearest can inflict.

a note from Artistic Director Todd Haines

This production of *If I Forget* marks the third time that Roundabout is bringing the work of playwright Steven Levenson to the stage. I would say third time's the charm, but frankly, our first two outings with this gifted artist were nothing short of charming themselves. Steven was only the second playwright ever produced in our Roundabout Underground program, and to have this ongoing relationship with him as his career and work continue to grow has been incredibly rewarding. Steven has never shied away from taking on the major issues of the day, and this piece is no different. Treading into sensitive territory, this play asks us to really look at the America we were before 9/11, the way that American Jews have or have not assimilated, and the attitude of this country towards Israel. It's sure to provoke discussion, which is exactly what a great new play should do.

when July 29, 2000 and
February 18, 2001

where Tenleytown, a white, upper-middle class neighborhood
of Northwest Washington, D.C.

who Lou Fischer
Holly Fischer
Michael Fischer
Sharon Fischer
Ellen Manning
Howard Kilberg
Joey Oren

TABLE OF CONTENTS

Interview with Playwright Steven Levenson.....	Page 4-5
American Judaism and the Holocaust	Page 6
American Judaism by the Numbers	Page 7
Interview with Director Daniel Sullivan	Page 8-9
Tenleytown	Page 10
The U.S. before 9/11	Page 11
Interview with Actress Maria Dizzia	Page 12-13
Israel/Palestine Territory: A Timeline	Page 14-16
Trauma in Collective Memory	Page 16
Tenure: Are Professors Protected?	Page 17
Designer Statements	Page 18-19
Pre-Show Activities	Page 20
Post-Show Activities	Page 21
Glossary and Resources.....	Page 22
About Roundabout and Staff Interview	Page 23

UPSTAGE CONTRIBUTORS

MANAGING EDITORS:

Kim Oria, *Senior Manager of Education Programs*
Jill Rafson, *Director of New Play Development*

WRITERS:

Jason Jacobs, *Teaching Artist*
Leah Reddy, *Teaching Artist*
Olivia O'Connor, *Artistic Associate*
Ali Leskowitz, *Marketing Promotions Associate*
Ashley Thomas, *Education Apprentice*
Rory McGregor, *Artistic Apprentice*

INTERVIEWS:

Ted Sod, *Education Dramaturg*

GRAPHIC DESIGNER: Darren Melchiorre

EDUCATION STAFF:

Jennifer DiBella, *Director of Education*
Mitch Mattson, *Associate Director of Education*
Paul Brewster, *Assistant Director of Education,
Teaching and Learning*
Abby Case, *Education Program Manager*
Karen Loftus, *Education Program Manager*
Sarah Kutnowsky, *Education Coordinator*
Katlyn Rapini, *Education Assistant*
Shannon Gingell, *Education Apprentice*

Copyright © 2017 Roundabout Theatre Company, Inc. All rights reserved.

INTERVIEW WITH PLAYWRIGHT STEVEN LEVENSON

Education Dramaturg Ted Sod spoke with playwright Steven Levenson about his play *If I Forget*.

Ted Sod: What inspired you to write *If I Forget*? What do you feel the play is about? Does the play have personal resonance for you and, if so, how?

Steven Levenson: For a long time, I'd wanted to write a play about the ways in which the Holocaust continues to linger and resonate in American Jewish life today. I know it has in my family. And I wanted to write a play about what it meant to be an American Jew at the end of the twentieth century and the start of the new millennium. A lot of the debates that happened around Jewish identity in my parents' generation—debates about intermarriage, secularism versus religion—felt like they'd been settled, or at least argued to the point of exhaustion. I wanted to talk about the new fault lines, the new conversations that were happening.

I knew from the beginning that I wanted to set the play amid the general disillusion and cynicism that set in after the failed Middle East peace talks of 2000, because in hindsight that really felt to me like a bellwether moment when a certain kind of idealism for American Jews died. From that point on, it seems, the conversation around Israel and what it means to be an American Jew has fundamentally changed. We could no longer continue to have blind faith that these issues would work themselves out with enough determination and good faith. The Oslo Accords, those images of Arafat and Rabin shaking hands on the White House lawn, created such a sense of promise and possibility, and all of that collapsed with the failure at Camp David in 2000. It forced some difficult soul-searching, which in many ways we're still grappling with now. I was ten when the Oslo Accords were signed, and so much of my Jewish education was inflected with the optimism of that moment—peace was just around the corner. I was sixteen when the Camp David talks fell apart, and I remember the terrible sadness and disappointment of that. Working on this play, I began to feel that the sadness and hopelessness of that moment really did seem to signal the end of an era and the beginning of another. It was only a few months later that Bush was elected, and only a few months after that, of course, that the 9/11 attacks occurred. The carefree prosperity and peace of the 1990s—the setting of my childhood, essentially—in many ways ended there at Camp David. It was a growing-up moment for all of us, for better or worse.

TS: Is this story about a man who does forget?

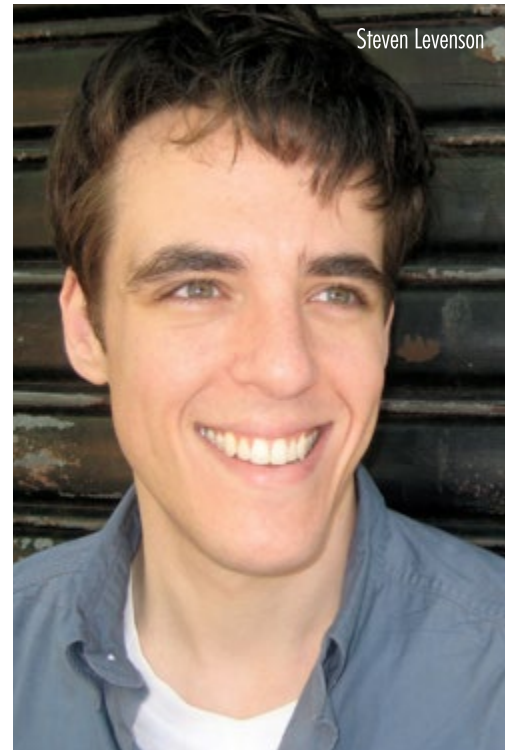
SL: I would say, actually, it's a story about a man who can't forget—if anything, he's someone who can't stop remembering. He wants to forget, because he wants to be rid of the burden of history, because it's so painful to him. He's paralyzed by it. It's a naïve fantasy, to believe that you can snap your fingers and simply wish away the traumas of the past, but I think it's understandable and very human. Michael's thesis that you can take the traumatic parts of your history and just forget them is a deeply destructive idea; but it's also very provocative to me, because it points to a pervasive fantasy in our society today that, if we just ignore the painful parts of our history or paper them over somehow, then we don't have to deal with the consequences.


TS: What kind of research did you have to do in order to write this play?

SL: I ended up doing quite a bit of research in the writing of the play. Michael, the main character, is a Jewish Studies professor who has written a controversial book about American Jews, the Holocaust, and Zionism, and so I looked a lot at how issues around Israel and Jewish identity are playing out on college campuses, and also the role these issues have played in larger arguments about academic freedom. There are a number of very high-profile cases from the last decade or so, involving people like Steven Salaita, who lost his position at the University of Illinois after making some particularly unsavory comments about Israel on Twitter. I also looked a lot at Norman Finkelstein, probably one of the most controversial and polarizing figures in this debate. His writings on Israel have been incredibly incendiary—at times purposefully so, it seems—and he's really one of the poster children for the intense politicization of the entire Israel conversation that has happened in academia. I also did some reading in the field of Memory Studies, which is still a relatively new area of scholarship, where people are looking at the ways in which cultures and societies choose to remember and memorialize their histories, and the way such collective memories are inevitably intertwined with deeper political forces.

TS: How did you find the connection between the character of Lou, Michael's father, and Dachau?

SL: One of the more troubling things that has happened, I fear, as the Holocaust recedes further into the past, is that we have gradually begun to lose a real, visceral sense of the absolute horror of what happened. We've seen so many films and read so many books that it begins to feel almost familiar, like any other event in history, a sequence of dates and a series of statistics. Lou, as a veteran who was actually there for the liberation of Dachau, can provide us—I hope—some sense of what it might have been like to experience a death camp before knowing exactly what it was. Before it had been classified and understood and put into context, the way it is today, seventy years later. I think it is essential that we never lose, at a very basic level, our shock at what happened, at the fact that human beings did that to other human beings on an industrial scale. My grandfather was also a soldier in World War





II. I never met him, he died many years before I was born, but around the time that I began working on this play, my mom was going through an old safety deposit box and found letters that he had written home to his mother from Europe during the war. They don't say a lot. It's all very between the lines, but you can tell that the things he was seeing were absolutely appalling and impossible, really, to assimilate into his understanding of the universe. I wanted to try to capture that feeling of what it must've felt like to see the horror that these soldiers walked into before there was a name for it.

The specific story that Lou tells about Dachau comes out of research I did into what happened when the Americans first arrived at the camp. I don't want to give too much away about the actual events, but I do think there is always a danger in making the narrative of the Holocaust simply a story of victimhood which, of course, it is on one level, like all instances of genocide. The story that Lou tells, though, which is based on a true story, gives agency back to the victims. These were not just faceless suffering masses, these were people with rage and dignity and decency. Lou's story is also meant as a corrective to what Michael is saying in his book. How do you forget something like that? Why would you? You can't forget something like that. And even if you think you have forgotten, that kind of trauma is something we pass on to future generations, on an almost cellular level. We live with our histories whether we're conscious of them or not.

TS: Can you give us a sense of your process as a writer? How do you go about working on a play once you have an idea?

SL: For me, it takes a long time to start writing. A lot of time thinking, a lot of just throwing ideas at the wall. With this play in particular, there was a lot of research and prewriting, as I call it. I came up with a detailed family tree and a family history and biographies for all of the characters in the play and some characters who aren't in the play, but are crucial to the story. Then I started writing. Usually the first draft is pretty quick for me, a few months. It's all about getting down everything in my head, trying not to judge whether it's good or bad, just putting it on paper, so there's some place for me to start. The hardest thing is always the blank page, so I try to get that out of the way as quickly and painlessly as I can. Then the revision process is, in some ways, where the writing really happens. That's when I discover the play. That process can take years, and usually does. I began working on *If I Forget* in the winter of 2012, for instance, and completed a first draft of the play in April or May of that year, and I've been working on it since then.

TS: Do you sense there will be any major revisions during the rehearsal process? What precipitates revisions when you decide to rewrite?

SL: I always expect revisions when I go into rehearsal. I rewrite a lot. I know as soon as I step into the rehearsal room, I'm going to want to change everything. The main way that revisions happen is just listening to the actors read the play. It feels like every step of the way you learn more information and so, on the very first day, when you do the first read-through with the cast, you learn a tremendous amount about what's working and what isn't. The actors themselves have questions and thoughts and concerns, and that's a huge part of rewriting as well. That'll keep me busy through rehearsals, and then previews happen, and at that point you always think you know everything already. And then the audience comes in and it's almost like you start all over

again. Inevitably, the things you thought were working aren't and the things you didn't think were working are—so it's a constant process of discovery and refinement up until the end. Roundabout allots a very generous preview period, several weeks, which is pretty much the best gift you can give a new play – time to grow.

TS: Can you describe what you look for when collaborating with a director?

SL: What was important with this play is that it be an intimate, deeply personal and emotional family drama and also a play about larger ideas and concerns—never tipping too far in either direction. Dan Sullivan just understood that intuitively, on his first read of the play, and he's been incredibly attentive all along to the balance the play is hoping to strike. As I've rewritten, he's pushed me constantly to be alert to the ideas and to the way in which themes are explored and the way that story and character can illuminate those larger ideas. His instincts for character and for the way that actors are going to approach material are incredible. Because he was an actor himself, perhaps, he understands immediately what's playable and what isn't. So, he's able to look at a text on a lot of different levels at once—in terms of dramaturgy, performance, the physical needs and limitation of a production. I think that's probably what all great directors can do, which is of course why they're so incredibly rare.

TS: The ideas in the play are sure to stimulate a lot of discussion—what would you like audience members to keep in mind when they are discussing the events of your play?

SL: I'm really hoping that the play does stimulate discussion. Much of the play itself came out of discussions that I found myself having with family and friends, discussions that I wasn't really seeing on stage. So, for me, the play is an extension of an ongoing conversation, a conversation that we're inviting the audience to join as well. I don't know that it's something I would encourage the audience to keep in mind, but something that's certainly on my mind as I listen to and watch the play today is how different it feels to have these conversations now than it did only a few months ago. Inevitably, one of the first targets of any authoritarian regime is history itself—what we remember, how we remember, why we remember. The past is never neutral and history is never settled. This play doesn't attempt to offer any answers, but I hope, in its own small way, it can help to articulate why it is so vital that we continue to ask difficult questions, to grapple with painful, uncomfortable subjects. I believe, in the coming years, we will need theatre, more than ever, to remain a place for difficult questions.

TS: What else are you working on? *Dear Evan Hansen* is having a wonderful new run on Broadway.

SL: I'm very eager to get started on a new play. After six years with *Dear Evan Hansen*, and writing for four seasons on the TV show "Masters of Sex," I'm really looking forward to having time to devote to playwriting. I have some outstanding commissions, including one from Roundabout, which I'm very excited to begin. I'm also just getting started on the screenplay for an original movie musical with composers Marc Shaiman and Scott Wittman, inspired by a book called *Everything Is Coming Up Profits: The Golden Age of Industrial Musicals*. •

AMERICAN JUDAISM AND THE HOLOCAUST

While almost 75% of American Jews feel that remembrance of the Holocaust is an essential, defining aspect of Jewish identity, this was not always the case. The centrality of the Holocaust in the American Jewish mindset evolved throughout the 20th century, and *If I Forget* explores how controversial the topic remains in our own times.

It took nearly 10 years after Hitler came to power in 1933 for Americans to learn of the Nazi's actions. One of the first Americans to speak out was Rabbi Stephen Wise, a Budapest-born Jew living in America. In August 1942, Wise received a message from Europe about Hitler's plans for mass extermination. But the U.S. State Department chose to withhold this information from the public until it could be verified. Wise cooperated, waiting until November 24, 1942 to speak to the press about what he had heard.

In 1942, *The New York Times* published its first reports of Hitler's actions on page 10. In the following years, most mainstream newspapers failed to cover the Holocaust prominently or extensively, in part because the American press had been criticized for false coverage of German atrocities during World War I.

The American Jewish community did respond with alarm, and Jewish organizations pressured the government to take action; however, most Americans were preoccupied with the war itself and remained unaware of Nazi atrocities until after the war, when the Allied armies liberated the concentration camps.

Restrictive immigration policies, supported by strains of anti-Semitism in parts of American society, limited the number of European Jews who found refuge in America, both during and after the war. Although President Roosevelt and other international leaders conferred about the mounting refugee crisis, the U.S. was slow to accept significant numbers of exiled Jews. This, in turn, strengthened support for the foundation of modern Israel in 1948.

In the post-war years, some American Jews chose not to focus on the plight of European Jewry, but rather on the establishment of Israel, the Cold War, and their own lives moving into the suburbs and building new synagogues. Still, memory of the Holocaust was honored through literature, liturgy, and public displays, amongst many Jewish American organizations.

The public trial of Nazi war criminal Adolf Eichmann put the Nazi crimes into the spotlight in 1960. In the same period, Americans learned more about the Holocaust through literature, like Elie Wiesel's *Night* (published in English in 1960), plays like *The Diary of Anne Frank* (1955) and Arthur Miller's *Incident at Vichy* (1964), and films such as Sidney Lumet's *The Pawnbroker* (1965). Starting in the 1970s, American memorials and museums were built, and today, over half the 50 states have a dedicated memorial or museum for the Holocaust.

If I Forget is set in 2000, when some historians were expressing dissenting views on Jewish identification with the victimization and trauma of the past. Peter Novick's *The Holocaust in American Life* (1999) asserted that postwar American Jews initially ignored the Holocaust, then clung to their status as victims to forward their political interests. Norman Finkelstein's *The Holocaust Industry* (2000) posited that an industry of Holocaust remembrance emerged to serve right-wing Israeli policies and economic gain through the pursuit of reparations. While such views are controversial, they've pushed American Jews to question how to honor the lessons of the past while building a positive, equitable, and peaceful future. •



1943 *New York Times* article reporting on the Holocaust by Arthur Szyk

BIRTHRIGHT ISRAEL

The Birthright Israel program was founded in 1999 in response to concerns that assimilation was reducing engagement with Jewish life and the State of Israel. The program provides every Jewish young adult worldwide, ages 18-26, a free trip to Israel. Birthright visitors meet Israelis, visit important sites, and are taught the ideas and values of the Jewish people. The goal is to strengthen Jewish identity, communities, and support for Israel, thus ensuring the future of the Jewish people. Since its founding, 500,000 Jewish young adults from 67 countries and all of the United States have visited Israel through the program.

AMERICAN JUDAISM BY THE NUMBERS

JUDAISM: RELIGION OR CULTURE?

62% AMERICAN
JEWES

“BEING JEWISH IS MAINLY A MATTER OF ANCESTRY AND CULTURE”

15% AMERICAN
JEWES

“BEING JEWISH IS MAINLY A MATTER OF RELIGION.”

23% AMERICAN
JEWES

“BEING JEWISH IS BOTH A MATTER OF RELIGION AND ANCESTRY/CULTURE.”

94% OF U.S. JEWS SAY THEY ARE PROUD TO BE JEWISH.

JEWS WHO IDENTIFY AS BEING RELIGIOUS (BY GENERATION)

93% GREATEST GENERATION
81% BABY BOOMERS
74% GENERATION X
68% MILLENNIALS

JEWISH DENOMINATIONAL IDENTITY

35% REFORM MOVEMENT
18% CONSERVATIVE JUDAISM
10% ORTHODOX JUDAISM
6% SMALLER GROUPS SUCH AS THE RECONSTRUCTIONIST AND JEWISH RENEWAL MOVEMENTS
30% NO DENOMINATION

Orthodox Jews are younger on average, and have larger families, which suggests that this denomination will grow.

WHAT DOES BEING JEWISH MEAN IN AMERICA TODAY?

73% REMEMBERING THE HOLOCAUST
69% LEADING AN ETHICAL LIFE
56% WORKING FOR JUSTICE AND EQUALITY
43% CARING ABOUT ISRAEL
42% A GOOD SENSE OF HUMOR
28% BEING PART OF A JEWISH COMMUNITY
19% OBSERVING JEWISH LAW
14% EATING TRADITIONAL JEWISH FOODS

75% OF U.S. JEWS SAY THEY HAVE “A STRONG SENSE OF BELONGING TO THE JEWISH PEOPLE.”

ISRAEL

HOW ATTACHED DO JEWS FEEL TO ISRAEL?

30% VERY ATTACHED
39% SOMEWHAT ATTACHED
31% NOT VERY OR NOT AT ALL ATTACHED

Overall, American Jews’ attachment to Israel today has not changed since 2000.

HOW AMERICAN JEWS FEEL ABOUT U.S. SUPPORT FOR ISRAEL

54% JUST RIGHT **11%** TOO SUPPORTIVE
31% NOT SUPPORTIVE ENOUGH

BELIEVE THAT ISRAEL WAS GIVEN TO THE JEWISH PEOPLE BY GOD

40% YES **27%** NO
28% DON’T BELIEVE IN GOD

57% OF AMERICAN JEWS HAVE VISITED ISRAEL

38% OF AMERICAN JEWS BELIEVE THAT ISRAEL IS MAKING A SINCERE EFFORT TO BRING ABOUT PEACE WITH THE PALESTINIANS.

12% OF AMERICAN JEWS BELIEVE THAT PALESTINIAN LEADERSHIP IS MAKING A SINCERE EFFORT AT PEACE.

POLITICAL AFFILIATION

70% DEMOCRATS
22% REPUBLICANS*
8% INDEPENDENTS

*Among Orthodox Jews, 57% identify as Republican

As a whole, Jews are among the most liberal, Democratic groups in the U.S.

IDEOLOGICAL VIEWS

49% LIBERAL
29% MODERATE
19% CONSERVATIVE

INTERMARRIAGE: JEWS WHO MARRIED A NON-JEWISH SPOUSE.

6 OUT OF **10** JEWS INTERMARRIED SINCE 2000.
4 IN **10** JEWS INTERMARRIED IN THE 1980s.
< 2 IN **10** INTERMARRIED IN THE 1970s.

There is a strong association between intermarriage and a decline in Jews who identify as religious, but the cause has not been determined.

Note: These data come from a 2013 Pew Research Center survey, *A Portrait of Jewish Americans*, from a representative sample of 3,475 American Jews ages 18 and older. Read the full survey report at: <http://www.pewforum.org/2013/10/01/jewish-american-beliefs-attitudes-culture-survey/>

INTERVIEW WITH DIRECTOR DANIEL SULLIVAN

Education Dramaturg Ted Sod spoke to director Daniel Sullivan about *If I Forget*.

Ted Sod: Why did you choose to direct Steven Levenson's *If I Forget*?

Daniel Sullivan: I was interested in the play. I feel the ideas regarding the direction Israel is going in are important. It seems to me that these are conversations that go on around the kitchen tables of Jewish families all over the country, all over the world. You just don't ever hear it on the stage. That's one reason why I was interested in Steven's play. The characters have some powerful arguments to make. I thought what better place to hear them than on the stage because his characters are wonderfully theatrical.

TS: So, it had all the elements that you look for in a new play?

DS: Yes, exactly. It's set in 2000 and 2001, during the failure of the Oslo Accords, and what's interesting is how little things have changed in the political context of the play. The constant threat of violence in the Mid-east, in Israel, the conservative and reactionary views against the more liberal views as to the direction of the country, all of those things are as important now as they were then. Perhaps a little more so now in terms of the religious right in Israel.

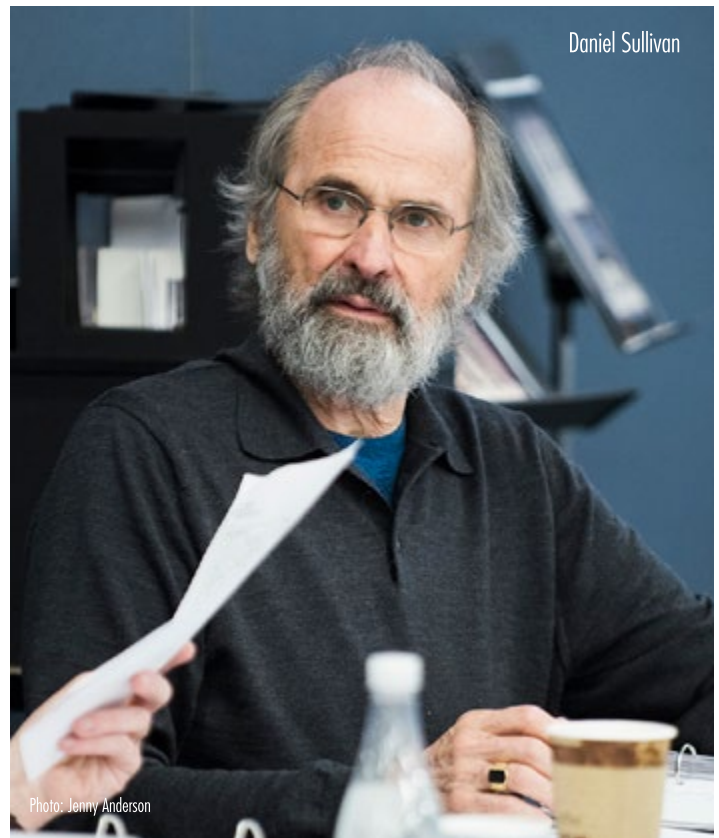
TS: What would you say the play is about?

DS: It's about the "if" of *If I Forget*. It's both the argument of the play and the story of the play outside its own political context. It's also about what happens if we forget our own history, our family history. What happens to us? Who are we? That's the constant question of the play.

TS: How do you understand the relationship of Michael and his sisters, Holly and Sharon, to their deceased mother? Michael also seems somewhat of an outsider in his own family. Both things feel important to the storytelling. Do you agree?

DS: Yes, I think that's true. I think it accounts for Michael's radicalization as well. The mother of the family has passed on and that's a huge event. You try to locate who she was and the power she had in that family, which is now missing. The siblings are a bit lost and trying to find themselves in this new situation with their mother gone. That's one of the motors of the play. Lou, the father, and his relationship with his son, Michael, is also key. And, with the mother gone, that relationship has become even more important to Michael. He has been trying to prove himself to his father for a long time. The father is withholding any kind of praise from his son. Michael's family hasn't been able to grasp in any way his academic life, they haven't understood the previous books he has written as part of his academic life. He hopes his new book will not only blow the lid off the academy, but will get noticed by the general population as well. Keep in mind, Michael's gone out of his way to marry a shiksa, which is also a statement to his family that he refuses to be pulled into the Jewish religion or culture. He has deliberately separated himself from his family.

TS: Do you think books still have the power to be scandalous and are able to bring about someone's downfall?



DS: Yes, I do think so. Michael has written this book so that the statements he's making will reverberate beyond the academy. He knows that overstatement is what's necessary. Steven Levenson may have been inspired by the case of Steven Salaita, who was fired from the University of Illinois, and then sued and was compensated. Salaita's tweets about Israel and Palestine were definitely alarming. They were violent. Protecting his First Amendment right was the main argument against his firing, but certainly what he had to say was scary. The same thing is true here with what Michael is suggesting in his book. Michael has to know that what he's written will not just shake the academy, but the larger world as well.

TS: Will you give us a sense of your collaboration with Steven Levenson, the playwright?

DS: Steven came out to Illinois and we sat around and talked for a few days about the play. That was a majority of the work that we did on it. I work with a writer the same way I work with an actor: I just ask questions. One of the things that I noticed in an earlier version of Steven's play, was that the first scene was a hilarious family scene and I felt it was getting us off to a false comic start. It raised the usual expectations about watching a comedy, and then the rest of the play turned out not to be that. Steven had written another first scene that he cut with Michael on the phone with his daughter Abby, who is in Israel on a Birthright trip. He went back to that as the first scene, so now the play begins with a scene that I think allows us to visit not only a humorous world, but the political and moral issues at the heart of the play are in focus from the beginning, too.

Playwright Steven Levenson and director Daniel Sullivan in rehearsal for *If I Forget*



Photo: Jenny Anderson

TS: And I imagine your work together will be continuing until you open.

DS: Our main focus right now is what is the cost of writing this book to the character of Michael. Does it have a cost to him? What is the decision at the end of the play costing him if anything? I keep going back to *The Cherry Orchard* and what does the sale of the cherry orchard cost the people in that play? I know the cost in *The Cherry Orchard*; I'm not clear yet what the cost of it is to Michael.

TS: The play takes place approximately 16 years ago. Did you have to do any research regarding the world events mentioned in this play?

DS: I am trying to get as much information as I can about the weeks surrounding the Oslo Accord and what was actually going on and to read as much as I can during that time period—but it is very déjà vu. The rhetoric of the time hasn't changed at all except that everybody has gotten more dug in.

TS: What did you look for in casting the actors? What traits did you need?

DS: It was an interesting casting process. There were some actors I think who were avoiding the subject matter. It does need actors who are bright, smart people and who understand the issues at hand. That's extremely important. It needs the most realistic ease of playing that you can possibly imagine. I want the acting to be completely naturalistic and detailed.

TS: How important will the use of sound or music be to the storytelling?

DS: I believe that the television will be on most of the time and it will provide the necessary sound, and I don't want to underscore dramatically. I feel like that would be false. Sometimes music will help us escape something and I would rather keep the sounds environmental

and any score will weave in and out of that. I don't know at this point what I'll do at the end of the play when things start to get abstract. I don't know how I'll handle that because it is stylistically very separate from the rest of the play.

TS: You are also directing Lillian Hellman's *The Little Foxes* this year—do you think these two plays are in conversation with one another?

DS: *The Little Foxes* is black and white. Regina is the most complicated and interesting character. But Hellman's play is a melodrama and *If I Forget* isn't. There is a certain mild queasiness that the two plays share, but I think that we still need to admire virtually all the characters in *If I Forget*, and that's certainly not true with *The Little Foxes*.

TS: Do you have any advice for young people who want to direct?

DS: Just relax and observe. Directors have to be empathizers and they have to study behavior. All we can do is to bring that into the theatre, but we can't do it if we don't empathize with everything we see and understand it in some way. That's what I try to do. Most directors think the job is to talk people into doing stuff and I certainly think that's true, but the arsenal that we have as directors is the fact that we don't forget. We keep behavioral observations with us forever and that's what we bring into a rehearsal hall. We must be able to see both sides of every argument. *If I Forget* is a play that tries to present both sides. •



Jeremy Shamos and Tasha Lawrence in rehearsal for *If I Forget*

Photo: Jenny Anderson

TENLEYTOWN

"It's a store. It's a parcel of property. It's not some kind of magical place. There are no magical places. There's just dirt. It's all the same dirt." —Michael, *If I Forget*

In *If I Forget*, the Fischer family grapples with the future of a building they own in Tenleytown, a neighborhood in Washington, D.C. about five miles northwest of downtown. The town was named for John Tennally, who owned a tavern in the area in the 1790s. It remained a small, rural community until the American Civil War, when its status as the highest point in the District made it a natural choice for the location of Fort Pennsylvania (later renamed Fort Reno) and Union soldiers sent to protect the city.

After the Civil War, a neighborhood called Reno City developed around the site of Fort Reno. Reno City was a mixed-race, working-class neighborhood. 75% of the population was black, and 25% was white. In 1890, a streetcar line connecting the area with downtown Washington began service, and middle-class white families began moving to the areas around Tenleytown. In the 1920s, parts of Reno City were condemned and seized by the government to make way for a new middle school, high school, park, and water tower.

Midcentury, Tenleytown was part of a commercial and residential area with a suburban vibe. Washington's first Sears and Roebuck department store opened there in 1941. That year, Washington, D.C.'s demographics were about what they'd always been: roughly 70% white, 30% black. But that changed in 1954, when public schools were desegregated. White families moved to the suburbs in



Washington, D.C. after the MLK assassination



Tenleytown Train Station

response; by 1960, the city was 53% black. In 1970, 71% of D.C. residents were black.

After the assassination of Dr. Martin Luther King, Jr., in 1968, riots erupted in Washington, D.C. and several other cities, a result of years of frustration with systemic racism that led to discrimination in employment, education, the criminal justice system, housing, and access to services. The riots destroyed 900 stores and decimated the city's black business districts.

While Tenleytown wasn't damaged in the riots, the city as a whole struggled to recover. The total population dropped 15% from 1970 to 1980, and it continued dropping through 2000. Both white and black residents fled the area.

But by 2000-2001, when *If I Forget* takes place, money and young residents are returning to the nation's capitol, part of a national shift in residential living patterns. Immigrants and their children, like the Jimenez family, are also settling in American cities and contributing to their revitalization. Between 2000 and 2015, the city gained over 100,000 residents. Today, the population is 43% White, 49% Black, 10% Hispanic or Latino, 4% Asian, 0.6% Native American, and 2.6% other. Tenleytown has had a spike in property values: a building in Tenleytown today is worth 60% more than it was in 2000. •

THE U.S. BEFORE 9/11

THE RISE OF THE INTERNET

Today, we pull smartphones out of our pockets to look up information, stream music, and watch videos. But back in 2000, the most common way to access the Internet was through a desktop (or one of the new laptops) computer with a wired connection. WiFi hotspots, tablets, smartphones, social media, and most streaming video were all several years away.

While what we think of as the Internet—a network that allows computer networks around the world to communicate with one another—began in the 1960s, it didn't become a part of American public life until the 1990s.

The Internet became available to the American public in 1992. Households could get Internet access for the low price of \$10 for four hours, or \$20 for 20 hours of use. Most Americans had dial-up access, which used existing phone lines and infrastructure to connect to the internet. Users couldn't talk on the phone and surf the web simultaneously, and connections were slow. It could take up to 20 minutes for a single, image-heavy page to load.

Web browsers with graphic interfaces, which made accessing the Internet user-friendly, were introduced in 1993, the same year the White House launched a website. Amazon.com, Yahoo, eBay, Javascript, Internet Explorer, and Microsoft Windows all launched in 1995. AOL Instant Messaging, or AIM, debuted in 1997, giving millions of teens and tweens a new way to communicate (and miscommunicate) with their crushes. These programs caused a boom in Internet popularity: in 1995, just 14% of American adults used the Internet, but by 2000, 46% did.



Qualcomm Cell Phone compared to Apple iPhone

CELL PHONES CIRCA 2000

Though the first cell phone went on the market in 1983 (and cost \$4,000!), cell phones didn't take off until around 1996. Up until that time, teens used pagers, which receive numeric messages on a small screen, to communicate. That began to change when competition

drove down the price of cell phone plans, and the phones themselves became sleeker and smaller. The 1997 Nokia

6110 was one of the first phones without an antennae, and it came in four colors and offered paging capabilities.

In 1999, one-third of American adults owned a cell phone. The first phone with internet capabilities was introduced that year, though the tiny, greyscale screen made meaningful browsing difficult. Most phones didn't have full keyboards: users simply pressed numeric keys repeatedly until the desired letter was reached. The average plan cost \$40/month, and text messages weren't included.

BUSH-GORE ELECTION

In the 2000 presidential election, Republican George W. Bush, governor of Texas and son of President George H.W. Bush, ran against Democratic Vice President Al Gore. Activist and attorney Ralph Nader ran as the Green Party candidate. The campaigns centered on domestic issues, including President Bill Clinton's extramarital affair and impeachment trial, as well as the economy.

The election was the closest in United States history. Victory came down to whichever candidate captured Florida's electoral votes, and early reports said Gore won the state; later reports declared Bush the winner. Gore actually called Bush to concede, but later called back to retract his concession. Official tallies showed that only 600 votes separated the candidates, few enough to trigger a mandatory statewide machine recount. After the recount only 327 votes separated the candidates. The Gore campaign sued for a hand recount of votes in several counties, which raised questions about the design of the ballot and voter intent in unclear ballots. After several legal challenges, the Florida Supreme Court ordered a manual recount of ballots that voting machines registered as not indicating any presidential candidate. The Bush campaign appealed the decision to the U.S. Supreme Court, which reversed the ruling. Bush was declared the winner of Florida's electoral votes and became the 43rd president of the United States. •



Jim Lehrer moderating Bush v. Gore presidential debate

INTERVIEW WITH ACTRESS MARIA DIZZIA

Education Dramaturg Ted Sod spoke to actor Maria Dizzia about her role in *If I Forget*.

Ted Sod: Where were you born, and what made you decide to become an actress? Where did you get your training? Did you have any teachers who profoundly influenced you?

Maria Dizzia: I was born in Belleville, NJ. I fell in love with acting one day in the third grade. I was in a summer arts program, and we had spent the day doing improvisations. I was not very good at them—I would stand at the perimeter of the circle and ask the other actor a lot of questions. But I loved watching the kids who were good at it. I wanted to learn how to do that and be free and surprise myself and other people. I got my training at UCSD in their MFA program. The most influential teacher I had was Bob Pridham, my acting teacher in high school. He has a vision for actors and the theatre—he loves Greek drama—the size, importance, and ritual of it, and he imported that sensibility into his other work. Spare with big gestures. He helped me see acting as both art and work—the work was the service you paid to the text and to the audience, the art was your interpretation, your point of view—what will that look like?

TS: Why did you choose to play the role of Sharon in Steven Levenson's *If I Forget*? What do you think the play is about?

MD: I wanted to play Sharon primarily because I love Steven's work. I've known him for a long time and wanted to have the chance to be in the same room with him for a while. I feel that way about Dan Sullivan, too. I've seen so many of the productions he's directed. So many different kinds of stories that he's brought to life and I wanted to learn from him—to learn from the questions he asks. The role of Sharon, in particular, because she has so many feelings and has a hard time expressing them. I think in a lot of ways she is conflict-averse but ends up feeling backed into a corner and getting very upset. The play is about whatever the people watching it think it's about. Really, I don't mean that in a flippant way. It's about family and identity and culture and history, and those topics are so personal. It's about what it means to care—it's about betrayal and loyalty. And about the ultimate betrayal—time. Do you feel that the passage of time is your friend—does it heal all wounds? Is it a relief that "this too shall pass" or does it make our lives meaningless? And if time betrays us, does that set the terms for us all? Can we create something in spite of the threat of being erased, or are we doomed to betray—to misinterpret, to ignore, to forget.

TS: What kind of preparation or research do you have to do before rehearsals begin in order to play this role?

MD: I have to learn more about Judaism. I don't know Hebrew, I don't know a lot of the stories of the Torah, and I'm excited to read them and begin to study the way I believe Sharon is studying. I have to read the play every day to learn about the family dynamics and make sure I know their history.

TS: How is this character relevant to you? I realize the rehearsal process hasn't begun yet, but can you share some of your initial thoughts about who your character is with us? What do you find most challenging/



exciting about this role?

MD: What I find most challenging about Sharon is that she has been living near the threshold for so long. She was with her mother through her hospice and death, and now she is with her father as his health declines. She's been standing at the door between life and death for so many years. I think that's a hard place to be. I think the reality of it is overwhelming and relentless, and a person needs to cope somehow.

TS: At the early stage in your work, how do you understand Sharon's relationship to her siblings and her father?

MD: I think Sharon is devoted to her family. Preserving her family's history is a way to honor the people who have shaped her. I think she has her own rules, however, about who is family and who isn't. She's the youngest and didn't get to bond with her siblings when they were younger. They were already older and had their own sibling culture by the time she showed up. I think she feels a bit on the outside and wants desperately to be in the heart of it. She kind of is the heart now as first the primary caretaker of her mother and, currently, of her father. Maybe she sees herself as the new matriarch. I think about the line from *August: Osage County*: "I am running things now!" Sharon might like that, but she's a little more dependent on others.

TS: What do you look for from a director when working on a new play? What do you look for from the playwright?

MD: From the director, I look for support and clarity. Support in the

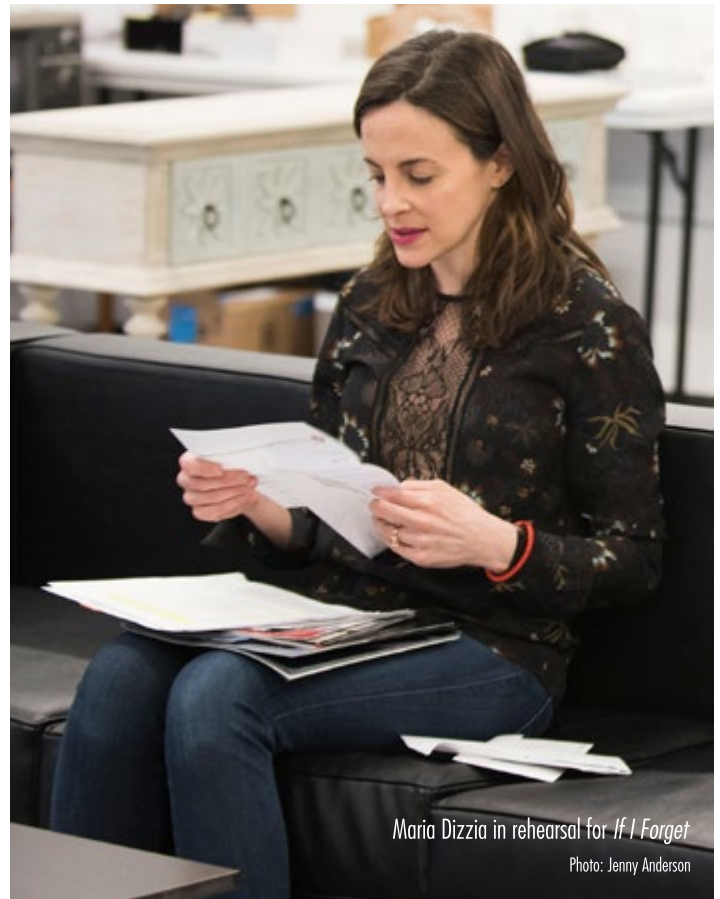
way of nurturing things he can see but that aren't fully formed yet. And clarity in terms of saying what isn't working. What things should be dropped to make way for behaviors that are more dynamic and truthful. In the playwright, I look for insights about where the characters and ideas came from. Guidance about what things are most important to a character.

TS: How do you keep yourself inspired as an artist?

MD: I try to pay attention to things. I try to learn new things. I look at art and watch movies and talk to people I like.

TS: Students reading this interview will want to know what it takes to be a successful actress. What advice can you give young people who say they want to act?

MD: Believe in yourself. Which is such a hard thing to do and so confusing because who is yourself anyway. I think it's the most important thing, though, because it contains the idea that we are a work in progress. I don't think it means unconditionally love everything you do. I think the belief part means you are not there yet. You are believing you can achieve something so, therefore, you are in the process of building it. So, I think the self you are believing in is the self that wants to learn, that is curious, that wants to do something it doesn't have proof of yet. This is becoming a weird answer. I mean believe in yourself and keep learning. Take classes, study films and plays, learn about people, read a lot. Take all the opportunities that come your way and learn from them. One of my favorite quotes I read in *Backstage Magazine*—I don't know if they still print quotes in the magazine like they did when it had more of a newspaper format—but it's Thomas Edison's: "Opportunity is missed by most people because it is dressed in overalls and looks like work." •



Maria Dizzia in rehearsal for *If I Forget*
Photo: Jenny Anderson



Larry Bryggman and Maria Dizzia
in rehearsal for *If I Forget*
Photo: Jenny Anderson

ISRAEL/PALESTINE TERRITORY: A TIMELINE

PALESTINE & ISRAEL: AN EVENT HISTORY

The conflict between Israel and Palestine is often misidentified as a centuries-old religious dispute. However, the political unrest and violence between the two groups is actually rooted in events beginning in the late 1800s. And the disagreement, while generally divided along religious lines, focuses more on territory than belief.

The land in question: a 10,000 square mile area along the Mediterranean Sea.

The Jewish claim to the land:

- A biblical promise: God promised Abraham and his descendants a homeland. They trace their origins to this geographic area—and should be able to claim it as their home.
- A contemporary necessity: Jews have endured centuries of oppression and persecution. Especially in the wake of the Holocaust, many Jews felt that statehood was both deserved and the best defense against further attacks against the Jewish people.

The Palestinian Arab claim to the land:

- Palestinian Arabs have inhabited the contested territory for centuries. While the territory's rule has changed hands over the years, Palestinian Arabs remained—until large numbers of Jewish immigrants began arriving in the mid-20th century—the land's ethnic majority. As the oldest (and once largest) demographic in the region, they should be granted independent statehood.

The Palestinian-Israeli conflict is a uniquely thorny—and still ongoing—chapter of history. Below, we have traced the trajectory of the conflict up to the events of *If I Forget*, which takes place in late 2000 and early 2001. The timeline is by no means a complete history of the region, but it is a starting point for understanding the difficult politics of the land in question.

19TH CENTURY: There is a growing sense of national identity among the Arab residents of what is today known as the Israel-Palestine region, which was then under Ottoman rule. A similar sense of national identity begins to pervade Jewish culture. However, Jewish communities aren't concentrated in one place; the Jewish diaspora has created Jewish communities across the globe. Jews begin looking for a homeland—and settle on their place of origin.

- The movement for Jewish statehood, Zionism, began in

1882, as European Jews began to immigrate to and settle in Palestine. Over the coming decades, tens of thousands of European Jews would settle in the area.

1914-1918: World War I

1915-1916: Arabs in the Israel-Palestine region revolt against the rule of the Ottoman Empire, with the support of Britain. The revolt is successful, and Britain takes control of a large portion of the land.

1917: British Foreign Minister Lord Arthur Balfour issues the Balfour Declaration, offering British support for the establishment of a Jewish state in the region. The Declaration conflicts with an earlier promise of British support for an independent Arab state in the same area. Meanwhile, the land formerly ruled by the Ottoman Empire still doesn't belong to its inhabitants; Britain and France divide it amongst themselves.

1921: The British divide their land holdings into two parts: the area to the east of the Jordan River becomes known as the Transjordan, the area to the west becomes known as the Palestine Mandate.

1920s: The Jewish National Fund begins buying up land in the region and evicting Arab tenants.

- This displacement foreshadows a pattern that will later lead to the Palestinian refugee crisis. During the Arab-Israeli war of 1948-1949, over 700,000 Palestinians were expelled from their homes. Today, about 5.6 million Palestinians live in Israel or Palestinian territory. Another 5.6 million live in diaspora.

1933-1945: Jewish immigration to Palestine increases during Hitler's rise to power and World War II.

1936-1939: Arabs living in the Palestine Mandate revolt against British rule, in large part due to Britain's support of Zionist policies. The revolt ultimately fails, but tension continues to escalate between local Arabs and newly immigrated Jews.

1939: Britain backpedals on its support for Jewish statehood and issues the MacDonald White Paper, which limits Jewish immigration and land purchases in the region and promises the establishment of an independent Palestinian state within ten years.

1947: Britain gives up control of the Palestine Mandate. The United Nations approves a plan to divide the region into two states, with Jerusalem designated a special international zone.

- The land division was somewhat unequal (with the Jewish State getting 56% of the territory and the Arab State getting 43%), but the bigger problem was the population within the divided territory. Jewish settlements would fall in newly Arab territory, and hundreds of thousands of Arabs would be zoned in Jewish areas. Zionist Jewish leaders accepted the terms; Palestinian Arabs rejected the plan, arguing that the proposal gave away land that rightfully belonged to Palestinians.

1948: Despite pushback from Palestinian Arabs, Zionist forces act on the UN plan. They take forcible control over most of their UN-allotted territory and then begin to push the borders outward, into Palestinian land.

1948-1949: Arab-Israeli War. Israel comes out victorious and now controls some 77% of the territory, including the western half of Jerusalem. When the war ends in 1949, an armistice is signed. The former Palestine Mandate is divided into three parts: East Jerusalem, the West Bank, and the Gaza Strip.

1964: The Palestinian Liberation Organization is established as a governing body for Palestinian statehood. Israel considers the PLO a terrorist organization and refuses to participate in any sort of negotiations with its leadership.

1967: The Six Days War. Israel seizes Golan Heights, the West Bank, Gaza, and the Sinai Peninsula. Israel now occupies all of the Palestinian territories, including Jerusalem. Tasked with governing the Palestinians living in its newly occupied States, Israel creates a military administration to rule. The administration quickly implements severe restrictions on Palestinian freedoms.

1978: US President Jimmy Carter invites Egyptian president Anwar al-Sadat and Israeli Prime Minister Menachem Begin to Camp David to begin peace talks. The talks result in the Camp David Accords, which establish two agreements:

- The first establishes a future Egyptian-Israeli peace treaty. (Israel gives the Sinai Peninsula back to Egypt as a result of this treaty, signed in 1979.)
- The second grants autonomy to Palestinians living in

the West Bank and Gaza for a five year period, with the intention to negotiate a final solution at the end of five years. Palestine and other Arab States reject the second agreement, as it guarantees neither Israeli withdrawals nor permanent Palestinian statehood. Meanwhile, Jewish settlers (often accompanied by Israeli soldiers) continue to move into Israeli-occupied territory in the West Bank and Gaza. The arrival of additional Jewish immigrants infuriates Palestinians, as Jewish settlements divide their land and further complicate the possibility of an independent Palestinian state.

1987-1993: First intifada (which means uprising or “shaking off” in Arabic). Palestinians in the West Bank and Gaza lead mass uprisings against the Israeli occupation. At first, action is relatively non-violent, but when Israelis respond with force, violence takes over. The Israeli military is far better equipped than the Palestinians, and the death tolls reflect the disparity. By the end of the intifada, close to 1,500 Palestinians and nearly 200 Israelis have been killed.

1987: Frustrated by the PLO’s secularism and moderation, a group of Palestinians in Gaza found Hamas, an extremist group dedicated to destroying—rather than compromising with—Israel.

1993: The decades-long silence between the Israelis and the PLO is broken. Secret talks between the two organizations begin in Norway, in part because Israelis realize they have a better chance of negotiating with the PLO than with radical Islamist factions.

1993-1995: The Oslo Declaration of Principles (the Oslo Accords) are established. Through the Accords, Israel agrees to withdraw from the Gaza Strip and Jericho (with additional withdrawals to come over next five years). The PLO forms the Palestinian Authority (PA) to govern Palestinian areas as Israel withdraws. Significantly, the talks again defer the point of Palestinian statehood—and fail to articulate an end goal of the Israeli withdrawals. On both sides, hard-line nationalists disapprove.

2000: Final negotiations between Israel and Palestine are set to begin at Camp David. At this point, the Palestinian Authority has some control of 40% of the West Bank and 65% of the Gaza Strip, though Palestinian areas are still surrounded by Israeli forces and all entry and exit from Palestinian territory remains under Israeli control. Before the

ISRAEL/PALESTINE TERRITORY: A TIMELINE (CONT.)

Camp David summit commences, Israeli Prime Minister Ehud Barak lays out some non-negotiable “red lines”:

- Israel will not give up the territory gained in the Six Days War (or thereafter).
- East Jerusalem must remain under Israel’s rule.
- Israel is entitled to annex settlements in the West Bank.
- Israel will not accept any (legal or moral) responsibility for the Palestinian refugee crisis.

Meanwhile, Palestinian President Yasser Arafat seeks Israeli withdrawal from large parts of the West Bank and the Gaza Strip (including East Jerusalem) and the establishment of an

independent Palestinian state within the contested territory. These conflicting demands make a compromise near-impossible, and the talks ultimately fail to satisfy either side.

2000 - 2005: The second intifada. Far more violent than the first, the intifada claims some 1,000 Israeli and 3,200 Palestinian lives. Israeli forces, believing Palestinians are no longer willing to work towards peace, increase their control over occupied areas. In 2002, construction of the Separation Barrier (a wall separating Israel and the West Bank) begins. •

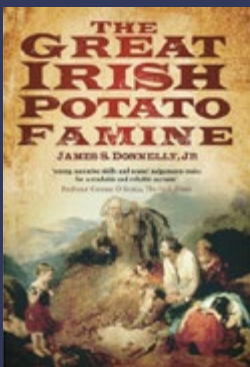
TRAUMA IN COLLECTIVE MEMORY

At the center of *If I Forget* is an examination of the role trauma plays within the collective consciousness of a community. In this case, it is the Holocaust. A traumatic event or tragedy can deeply impact and even transform the identity of the community affected. There have been many examples in history of groups of people whose very understandings of themselves were fundamentally altered by a scarring event.

THE GREAT IRISH FAMINE

The Great Irish Famine, often colloquially known as the “Irish Potato Famine,” took place between 1845 and 1852.

In the 1840s, a devastating disease known as potato blight swept across Europe, ravaging crops and causing food shortages in all affected countries. However, Ireland was disproportionately affected by this blight. In 1845, around two-fifths of Ireland’s population was solely reliant on the potato as a food and income source, and as a result approximately one million people died and another million emigrated from Ireland. This caused the population of Ireland to fall by between 20-25% during this period.



The Great Irish Potato Famine
by James S.S. Donnelly

Understandably, the legacy was enormous. In some ways it was a turning point in the history of Ireland. Histories are often written as “pre” and “post” famine. As described by historian Christine Kennealy, the famine was neither “inevitable” nor “unavoidable”; its scale was in part due to the failings of the British government.

Whether or not these failings were deliberate, they galvanized anti-British sentiment, which led to the Irish home rule movements a couple of decades later. Most importantly, the famine became a cornerstone of the Irish identity.

SLAVERY IN THE UNITED STATES

Collective trauma can be triggered by an event, but it also can exist in the form of systematic oppression. Slavery in the United States has had a profound impact on African-American identity. Slavery formally ended in 1863 with the Emancipation Proclamation, but systematic oppression of African-Americans even today has a direct link to slavery. Contemporary author Ta-Nehisi Coates captures this perfectly in his book, *Between the World and Me*. He argues that, as the United States was built on the back of slavery, the very ideals of the American Dream are systems of white supremacy and subjugation of African-Americans. Coates says that the “racist violence that has been woven into the American culture” is impossible to undo, because of the history of race relations in the USA. Coates argues that white Americans are enabled by and largely ignorant of their history of privilege and suppression. Therefore, a culture of white supremacy continues to inflict trauma on African-American communities. He argues that every time there is racialized violence on African-Americans, for example a black man being killed by a police officer, the event itself is not “evil” but is just a physical infliction of the legacy of the United States. As a result of this, racism can only be understood viscerally; it is not something that can be discussed away as it inflicts pain on black bodies. Therefore, Coates advocates a constant confrontation and awareness of this legacy and for African-American bodies to be protected and protect themselves in a world of violence around them. •

TENURE: ARE PROFESSIONS PROTECTED?

The whole concept of “tenure” revolves around the idea of complete, unfettered academic freedom for the professor. It is permanent appointment; it lasts until retirement and is often thought to allow the professor to develop ideas in a protected environment where they do not have to worry about whether or not the ideas may be deemed controversial within a wider community. However, as stated on the National Education Association (NEA) website, it is a myth that this means that tenure “is a lifetime job guarantee.” Tenure, at its most basic core, just means that an academic institution cannot fire a tenured professor without “presenting evidence that the professor is incompetent or behaves unprofessionally.” There is a misconception that if you have tenure, you are untouchable. Conversely, the NEA estimates that around 2 percent of tenured professors are actually dismissed in an average year.

Many University Professors see it differently. The American Association of University Professors (AAUP) has represented hundreds of tenured candidates who claim unfair dismissal and many of whom, actually, felt censured. There is an argument that tenure actually forces professors to conform to the political views of the institution or field in which they teach, and if they refuse, they are fired.

Below are some examples where even tenure could not save these American professors from dismissal.

STANLEY MOORE (1954) Stanley Moore was a distinguished philosophy professor at Reed College and a victim of McCarthyism. In 1954, Moore was subpoenaed along with other suspected Marxists for his beliefs and his supposed membership of the Communist Party by the House Un-American Activities Committee (HUAC). When questioned, Moore pled the Fifth Amendment, resulting in his suspension from the Reed Faculty. He argued that his tenure should have protected his position: “It is an abuse of power for an employer to question an employee about his politics. It is a travesty of justice to do so in an atmosphere created by pressure from influential demagogues.” In August 1954, the college trustees held a hearing to decide Moore's fate, and he lost his job. Reed College issued an apology in 1981, and in 1993 Moore was invited to give a lecture at the college.

H. BRUCE FRANKLIN (1972) Franklin was a highly esteemed Associate Professor of English at Stanford in 1971, where he was accused of inciting anti-Vietnam War protests at the University. In a speech he made at a rally held on campus on February 10 of that year, he condemned the United States government and encouraged the students

to take over the Computation Center. When the police arrived, he told students to “resist police efforts,” resulting in the arrival of the riot police. He was dismissed from the University, becoming, at that time, the only tenured professor to be dismissed from Stanford, starting an enormous conversation about freedom of speech nationwide. The Advisory Board even commented on “Professor Franklin's exceptional competence as a scholar and teacher” but ruled that dismissal was the only punishment severe enough for the words he had spoken in public. In 1975 he was hired by Rutgers in a full-time position with tenure, and in 1985 he contested his termination at Stanford but was unsuccessful.

WARD L. CHURCHILL (2007) A professor in Ethnic Studies at the University of Colorado at Boulder, Churchill was dismissed for “scholarly misconduct” and several instances of plagiarism. However, the controversy was how the decision to look into the quality of his work was made. Churchill was due to speak at Hamilton College in 2005 and, in an attempt to discredit him, an essay he had previously written was disseminated. In the article he argued that the September 11 attacks were provoked by U.S. foreign policy and called the World Trade Center victims “little Eichmanns.” This article made the University of Colorado board uneasy and, knowing they couldn't fire him for these remarks alone, they looked further into his previous work. They found instances of “scholarly misconduct” and so fired him. A faculty report stated, “If a police officer doesn't like the bumper sticker on a driver's car and so stops the driver for speeding, is a ticket justified as long as the driver was really speeding?” Churchill has tried to fight his case in every major court in America but at this point remains unsuccessful.

STEVEN SALAITA (2013-2014) A direct inspiration for *If I Forget* is the “Steven Salaita Controversy.” In 2013, after receiving negative attention for writing an article refusing to endorse the “Support Our Troops” campaign, Salaita decided to leave his position as a tenured associate professor of English at Virginia Tech. He was then offered a position at the University of Illinois at Urbana-Champaign. However, after reviewing some of his tweets, Chancellor Phyllis M. Wise decided to revoke the offer. The tweets were considered to be anti-Semitic in nature and provoked some of the University's donors to anger. The reaction was mixed, but many felt that Salaita's comments were criticisms of the Israeli-Palestinian conflict and that anti-Zionism was being conflated with anti-Semitism. In 2015, Salaita sued the University on the grounds that there had been a breach of academic freedom. The case was settled out of court for an excess of \$800,000. •

DESIGNER STATEMENTS



Dining Room



Living Room

Set models for *If I Forget*

DEREK McLANE—SET DESIGN

When I first read Steven Levenson's *If I Forget*, my brain started to figure out the ground plan or the geometry of this particular house. Basically, my job is to figure out how to solve the requirements of the text scenically. It was very perplexing for me for a while. My ideas kept changing with each new draft of the play. At one point, there was a draft that required a fully equipped and working kitchen. There was another draft where a scene took place on a subway. All that is gone now. The challenge of designing the set for this show is that the text requires that we see various rooms of a two-story house simultaneously. Basically, the locations are a dining room and a living room and upstairs there is a bedroom connected to the rooms downstairs by a staircase. I finally came upon something rather simple and logical. When the action is in the dining room, we will see the living room upstage through an arch and when the action switches to the living room or the bedroom, the whole house will rotate as the various rooms come into focus. The play takes place during the years 2000 and 2001 and the matriarch of the family has passed away—so I decided that the last time there was any substantial remodeling done to the house was sometime around 1975. The décor will reflect solid middle-class taste and the architecture of the house will be reminiscent of houses built in the Bethesda, Maryland area during the '30s and '40s. Another challenge for me was keeping sight lines in mind. When you design a two-level set, you have to make sure that the audience can see all the action, especially from the side sections in the Pels Theatre at the Steinberg Center.

JESS GOLDSTEIN—COSTUME DESIGN

There are many projects that require a good deal of research and preparation for a costume designer, certainly anything that is set in an historical period. However, most plays that are set in modern times are usually more about getting to know the actors who will be creating the characters they play and providing them with clothes that help them become the characters. Of course, with period costumes, a costume designer is also designing and choosing clothes that define the character and help tell the story of the play. In this case, the actor is often not familiar with the look of the period, and the more knowledgeable costume designer will take charge in establishing it. Contrary to this process, in a contemporary play, because the actor will usually be wearing costumes not unlike their everyday clothes, actors are more invested in offering opinions, and the design process becomes far more collaborative. Usually, all of the clothes are shopped and it's always appreciated when the designer provides several options for each look the actor will wear. The actor tries on the various choices with the designer's advice, and sometimes with the director's input, and the final look is chosen together. *If I Forget* is set in the year 2000, 16 years ago. What I find interesting is that until about 30 years ago there would have been a much bigger difference in 16 years of fashion history. For example, people generally dressed very differently in 1986 than they did in 1970. But in the last few decades fashion has become far less rigid and more individualized, and all kinds of shapes and silhouettes prevail. There are differences year to year, but they're far more subtle. The clothes the characters will wear in the play, summer casual in Act I and winter casual in Act II, are not appreciably different from what we wear today. The one



Costume research for the character of "Joey"

exception is the teenage character Joey. Teenage fads in clothing do still change rapidly, and we are likely to see the biggest differences in his costumes.

KEN POSNER—LIGHTING DESIGN

When I first read *If I Forget*, I was very struck by how deeply the theme of honesty and truth in the context of sibling relationships kept bubbling to the top. There is a careful dance we do to manipulate our competing agendas within a family, all under the premise that we have what's best in mind for everyone concerned. The strongest voice in the room wins the argument, but that voice can change and be influenced by outside forces, in this case the spouses of Lou's children. The lighting reflects the undertone of each scene. In Act I, we meet the family in the hot muggy summer of 2000. Lou's house is sealed tightly to keep in the air-conditioned cold, and the sunlight penetrates the house through blinds or sheer covered windows. The light is warm, revealing, and inviting. In Act II, as we delve deeper into the family's issues and secrets, the frozen winter morning light carves

out the house in a more angular way, creating high contrast and longer shadows. Six months have passed, and the family is once again forced to come together to deal with their father who has suffered a stroke. It's in Act II that we learn the secret agendas of each of the siblings and watch as the family unravels and the reality of the situation takes hold on them. Finally, as the play comes to its conclusion, Lou delivers his final speech, and the house takes on a surreal and expressionistic quality in complete contrast to the naturalistic light that has defined the space and story up until this point.

The primary challenge with designing the lighting for *If I Forget* is how to achieve these effects with a low ceiling height. To address this, I have collaborated with Derek McLane to create places throughout the set to hide very small lights to help carve out the rooms. The household lighting fixtures are all thoughtfully chosen and positioned to maximize the drama, as well as providing the major source of light for each of the scenes.

DAN MOSES SCHREIER—COMPOSER AND SOUND DESIGN

When Daniel Sullivan asked me to compose music for *If I Forget*, the first question that I asked him was should the music look forward to the character Abby, the granddaughter, who is on a birthright tour of Israel in 2000, or look backward to Lou, the grandfather, who helped liberate the concentration camp at Dachau in 1945. I will be researching contemporary Israeli folk music in the year 2000 and will also look at traditional Jewish melodies of Eastern Europe as the basis for music I will be composing for the production. The character of Abby is never seen in the play, but there are times when the music can work as a symbol of her role in the production. The character Lou has important monologue at the end of the play where music can underscore the framing of that moment.

As for the sound design, a key "character" in the play is the television set that is heard in the background during many of the scenes. There will be times where that content of what is playing on the television will be important. Bernard Shaw, who was a news anchor for CNN, is mentioned in the play. There are also reference to the second "intifada." These are keys to beginning to build the sound design for the play. •

PRE-SHOW ACTIVITIES

HOW DO PLAYWRIGHTS WRITE MONOLOGUES EXPLORING THE IMPACT OF HISTORICAL TRAGEDIES ON DIVERSE CULTURAL GROUPS?

(Common Core Code: CCLS W11-12.3b)

This writing activity prepares students to listen to a debate central to *If I Forget* about how the Holocaust continues to shape Jewish identity today.

DISCUSS Read and discuss Trauma in Collective Memory (page 16) and American Jews and the Holocaust (page 6) in this Upstage. How do diverse cultural groups experience the legacy of past tragedies and oppression? In addition to the Holocaust, American slavery, and the Irish famine, you may also discuss defining events for other cultures.

WRITE Imagine a character who survived one of these events (or another event that impacts their culture), speaking to someone younger who was not alive during the event. Use the prompts below to compose a monologue (a speech for one character). Write in first-person, from the character's point-of-view:

- What major event(s) did you experience? When did it happen?
- What is a personal memory you have of the event?
- How has this experience impacted the rest of your life?
- Why is this event important to your culture or ethnic group?

You may have students research the event and challenge them to be historically accurate.

SHARE Invite a few students to read their monologues to the class.

REFLECT Why is it important to know the history of your own culture as well as other cultures? Why do traumatic or tragic events have lasting impact on cultures who experienced them?

HOW DOES A COSTUME DESIGNER REVEAL A CHARACTER'S SOCIAL CLASS AND PERSONALITY?

If I Forget explores the life of three adult siblings, each of whom has a distinct perspective on the personal and financial issues surrounding caring for their elderly father.

CHOOSE Choose one character to design a costume for: **HOLLY** (40s, an aspiring interior designer), **MICHAEL** (40s, a college professor), **SHARON** (40s, an elementary school teacher)

READ Read the quotes from that character [HERE](#). What do they reveal about the character's financial status? Personality?

DESIGN Design a costume for that character. How does their occupation affect their clothing choices? Their social class or financial status? Their personality?

SHARE Share your designs. What are the similarities between designs of the same character? The differences? Why did each designer select those particular colors, textures, and silhouettes?

POST-SHOW ACTIVITIES

HOW DO ACTORS USE IMPROVISATION TO PROCESS DIFFERENT PERSPECTIVES ON THE PRESIDENTIAL ELECTION?

(Common Core Code: CCLS SL11-12.1b)

- DISCUSS** Reflect on how the 2000 presidential election provides a background for *If I Forget* and how the action occurs both before and after the election. Next, lead students through this improvisation process in order to explore different perspectives of the 2016 election.
- PREPARE** Brainstorm the major personalities and issues of the 2016 presidential election. Then, divide students into groups of 3 or 4. Assign them in-role as family members that represent 3 generations (grandparent, parent(s), teen child). Each family member should have a *different* position on the election: who they are supporting and one issue they care about. (You may want to assign these positions.)
- IMPROVISE** Have all groups improvise 2 scenes, simultaneously, in different areas of the room. (They can be sitting in groups around desks). **BEFORE:** July 2016 at a July fourth picnic. What does each character want? Who are they supporting and why? (Allow 3-5 minutes for this, then call time before moving to #2.) **AFTER:** December 2016 at a holiday dinner. How do these same characters feel about the results of the election? Who is getting what they want, and who is not? How does this impact their dinner?
- SHARE** Allow one or two groups to re-improvise their **BEFORE** and **AFTER** scenes for the class.
- REFLECT** What are some different perspectives they discussed today? What is interesting about seeing scenes of a family, both before and after an election? Why do they think Steven Levenson set his play during a past election (2000)?

HOW DO PLAYWRIGHTS WRITE DIALOGUE FOR CHARACTERS WHO ARE IMPACTED BY SOCIETAL ISSUES AND HISTORICAL EVENTS?

(Common Core Code: CCLS W11-12.3b)

- REFLECT** Reflect on the historical events that are discussed in the background of the family drama in *If I Forget*. (The 2000 election, Israeli-Palestinian conflict, the Holocaust, the post-MLK assassination riots). How do these events provide background for the family conflicts? How is information revealed through dialogue? You may use the PDF [HERE](#) as an example of dialogue in the play.
- PREPARE** Have students brainstorm a list of contemporary issues that they care about. (Examples: race issues, LGBTQ rights, college expense, prejudice against Muslims in U.S., guns, etc.) Assign groups into pairs and have them select an issue and identify a specific current event it relates to. (Or choose an issue/event for the class and provide an overview on the topic.) Ask them to create two characters who are family members with different perspectives on the same issue.
- WRITE** Lead students through a silent dialogue writing exercise.
 - One student writes a statement for one of the characters. S/he passes the paper to the other student, who reads this statement.
 - Then on the same page, s/he writes a response to this statement from the other character, then passes it back.
 - The dialogue is written through this silent passing back-and-forth, allowing each character to have at least 5 passes. (Ten lines)
- SHARE** Invite a few teams to read their dialogue aloud for the class.
- REFLECT** Why do you think many great plays look at larger social issues through the perspective of families?

GLOSSARY

- ALOPECIA:** sudden hair loss that starts with one or more circular bald patches that may overlap
Even though Scotty suffers with alopecia, he is still an exemplary scholar.
- BARAK:** Ehud Barak is an Israeli politician who also served as Prime Minister
Barak and President Bill Clinton helped establish a Palestinian state.
- HILLEL:** a college student organization based on beliefs of Hillel the elder, a famous Jewish religious leader
Many of the Jewish students on Abby's campus live in the Hillel dorm together.
- KABBALAH:** the ancient Jewish tradition of mystical interpretation of the Bible
Many people are now reading books on Kabbalah.
- SHABBAT:** a day of rest for Jewish people on the seventh day of the week, Saturday, also known as the Sabbath
Abby attended more Shabbat dinners in orders to connect with her heritage.
- SHOMER SHABBOS:** a person who observes the commandments associated with the Jewish Sabbath
Michael notices that is his co-worker's family are now a shomer shabbos, going to synagogue consistently.
- SUKKOT:** Jewish holiday known as the Feast of Tabernacles
Holly attended synagogue last year for Sukkot.
- TSURIS:** a Yiddish word rooted in Hebrew meaning trouble or aggravation
The family arguments are giving Holly tsuris.
- YOM KIPPUR:** holiest day of the year in the Jewish calendar, observed with fasting and prayer
Michael and Holly reminisce about how they celebrated Yom Kippur in the past.

RESOURCES

- "AAUP - List of Censored Administrations." *AAUP - List of Censored Administrations*. Web. 01 Dec. 2016.
- "American Response to the Holocaust." *History.com*. A+E Networks. 2009. Web. 7 Nov. 2016.
- Associated Press. "Winfrey selects Wiesel's 'Night' for book club." *Today Books*. 2012. Web. 13 Nov 2016.
- Araj, Bader, and Robert J. Brym. "Intifadah." *Encyclopedia Britannica*. 17 Oct. 2016. Web.
- Bebusinessed. "History of Mobile Cell Phones | The First Cell Phone To Present Time." *History of Mobile Cell Phones*. Bebusinessed.com, 18 Sept. 2016. Web. 08 Nov. 2016.
- By 1995, the Bulk of US Internet Traffic Is Routed through Interconnected Network Service Providers and Microsoft Windows 95 Is Launched. 1995 Proves to Be an Eventful Year in the Formation of Contemporary Internet Culture Because It Also Sees the Official. "History of the Internet." *History of the Internet*. New Media Institute, n.d. Web. 08 Nov. 2016.
- "Censure List." *Censure List* | AAUP. Web. 01 Dec. 2016.
- Chandler, Adam. "A Six-Figure Settlement on Campus Free Speech." *The Atlantic*. Atlantic Media Company, 12 Nov. 2015. Web. 01 Dec. 2016.
- "A City In Turmoil." *Washington Post*. The Washington Post. Web. 07 Nov. 2016.
- Dobrowski, Michael. "Review: We Remember with Reverence and Love: American Jews and the Myth of Silence after the Holocaust, 1945-1962." *Jewish Book Council*. Web. 13 Nov. 2016.
- "Fatah vs. Hamas." *PBS*. PBS, 17 Apr. 2007. Web. 02 Dec. 2016.
- Fox, Susannah, and Lee Rainie. "Part 1: How the Internet Has Woven Itself into American Life." *Pew Research Center Internet Science Tech RSS*. Pew Research Center, 27 Feb. 2014. Web. 08 Nov. 2016.
- Frankie-Ruta, Garance. "The Politics of the Urban Comeback: Gentrification and Culture in D.C." *The Atlantic*. Atlantic Media Company, 10 Aug. 2012. Web. 07 Nov. 2016.
- "Internet Access Announcement 12/9/92." *Delphi Forums*. The Delphi Forums History Project, 17 Feb. 2003. Web. 08 Nov. 2016.
- Jaschik, Scott. "Supreme Court Rejects Appeal from Ward Churchill." *Inside Higher Ed*, 2 Apr. 2013. Web. 01 Dec. 2016.
- Kakutani, Michiko. "Review: In 'Between the World and Me,' Ta-Nehisi Coates Delivers a Searing Dispatch to His So." *The New York Times*. 9 July 2015. Web. 13 Nov. 2016.
- "Key Maps of Israeli-Palestinian Conflict." *BBC News*. Web. 13 November 2016.
- "Know Tenleytown History | Tenleytown Main Street | Washington, D.C." *Tenleytown Main Street*. Tenleytown Main Street, 2016. Web. 07 Nov. 2016.
- Langler, Lawrence. "A Sacred Evil: A historian reconsiders traditional views of the Holocaust." *New York Times Books*. June 27, 1999. Web. 13 Nov 2016.
- "Letter to the Editor: H. Bruce Franklin Responds to Gordon's Portrayal." *Stanford Daily*, 12 Jan. 2015. Web. 01 Dec. 2016.
- Mushnick, Phil. "College Apologizes to Professor for 1954 Dismissal." *New York Times*. N.p., 13 May. 1981. Web. 1 Dec. 2016.
- The New York Times, The. *A Brief History of the Israeli-Palestinian Conflict*. Student Activity.
- Ni Ghabhann, Gillian. "A Critical Examination of a Selection of Travel Writings Produces during the Great Famine." Diss. Donnchadh Ó Corráin, Department of History, U College, Cork, 1997. Abstract. *Chronicon* 1 (n.d.): 1-57. Print.
- "NOKIA 7110." - *Full Phone Specification*. IMEI.info, 2016. Web. 08 Nov. 2016.
- O'Neill, Joseph R. *The Irish Potato Famine*. Edina, MN: ABDO Pub., 2009. Print.
- "Our Story" (About Us). Taglit. Birthright Israel (USA Page). Web. 7 Nov 2016.
- "People and Events: Rabbi Stephen Wise (1974-1949)." *American Experience: America and The Holocaust*. PBS 13. 1996-2009. Web. 7 Nov 2016.
- Petronzio, Matt. "A Brief History of Instant Messaging." *Mashable*. Mashable.com, 25 Oct. 2012. Web. 08 Nov. 2016.
- "Population Estimates, July 1, 2015, (V2015)." *United States QuickFacts from the US Census Bureau*. United States Census Bureau. Web. 07 Nov. 2016.
- A Portrait of Jewish Americans*. Pew Research Center: Religion & Public Life. 2016. Web. 7 Nov 2016.
- "Primer on Palestine, Israel and the Arab-Israeli Conflict | Middle East Research and Information Project." *Primer on Palestine, Israel and the Arab-Israeli Conflict | Middle East Research and Information Project*. MERIP, Summer 2016. Web. 02 Dec. 2016.
- Publications, Inc. Ogden. "Cell Phones of the 90s - Nature and Community - Mother Earth News." *Mother Earth News*. Ogden Publications Inc., 01 Aug. 1999. Web. 08 Nov. 2016.
- Ross, Andrew. "Review: The Holocaust Industry." *Salon Magazine*. 6 Sept. 2000. Web 13 November 2016.
- Transactions of the Central Relief Committee of the Society of Friends during the Famine in Ireland, in 1846 and 1847*. Dublin: Hodges and Smith, 1852. Print.
- "The Truth About Tenure in Higher Education." *NEA*. Web. 01 Dec. 2016
- United States Holocaust Memorial Museum. "Introduction to the Holocaust." *Holocaust Encyclopedia*. Web. 13 Nov 2016.
- "United States Presidential Election of 2000." *Encyclopedia Britannica Online*. Encyclopedia Britannica, n.d. Web. 11 Nov. 2016.
- "Washington, D.C., Gentrification Maps and Data." *Washington, D.C., Gentrification Maps and Data*. E.Republic, n.d. Web. 07 Nov. 2016.
- Wills, Denise Kersten. "'People Were Out of Control': Remembering the 1968 Riots | Washingtonian." *Washingtonian*. Washingtonian Media Inc, 01 Apr. 2008. Web. 07 Nov. 2016.
- Vox. *YouTube*. YouTube, 20 Jan. 2016. Web. 02 Dec. 2016.

ABOUT ROUNABOUT

ROUNDABOUT THEATRE COMPANY

Roundabout Theatre Company (Todd Haimes, Artistic Director) is 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 founded in 1965, 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. Roundabout presents this work on its five stages and across the country through national tours. Roundabout has been recognized with 36 Tonys®, 51 Drama Desks, 62 Outer Critics Circle, 12 Obie and 18 Lucille Lortel Awards. More information on Roundabout's mission, history and programs can be found by visiting roundabouttheatre.org.

2016-2017 SEASON



STAFF SPOTLIGHT: INTERVIEW WITH MARK CAJIGAO, ASSOCIATE DIRECTOR OF CONTENT STRATEGY AT ROUNDABOUT THEATRE COMPANY

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

Mark Cajigao: I grew up in northwestern New Jersey. I graduated from Wagner College on Staten Island with degrees in Theatre and English. I also have an MFA in Acting from The New School. In addition to my job at Roundabout, I'm an actor, singer, producer and live in Brooklyn with my wife, two children, and a Jack Russell named Maggie.

TS: How and when did you become the marketing department's Associate Director of Content Strategy?

MC: I was hired in 2011 as Roundabout's first full-time web producer to launch what was then our brand-new website. Since then, digital marketing has become much more than just websites, and Roundabout's marketing team now has three permanent positions dedicated to digital marketing. My current position was created to oversee all digital content across the institution, to ensure that content is being created collaboratively and efficiently and used strategically.

TS: Describe your job at RTC. What are your responsibilities?

MC: Overseeing our digital platforms (websites, microsites, and social media) allows me to interact with all of the departments in the company, so even though I'm part of the marketing team, I get to collaborate with everyone. It's my job to ensure that both institutional and show-related messaging is consistent and effective on all of our channels. I'm also responsible for making sure our websites provide the best user-experience—whether you visit us to buy tickets, learn more about

Education at Roundabout, how we foster the work of young playwrights through the New Play Initiative, or the other ways we give back to the community. I also produce, direct, and conduct the interviews for Roundabout's videos. When I started, we posted about 45 videos a year on average. Last year, it was more than 120.

TS: What is the best part of your job? What is the hardest part?

MC: The best part of my job is getting to combine my love of creating content with my passion for live theatre, and getting to do it at the best theatre company in the country. Without a doubt, the most challenging part of my job is getting the stars to align, both literally and figuratively, to pull off a successful video shoot. There are dozens of moving parts to coordinate: schedules of actors, directors, playwrights; finding available space for the shoot; putting together the camera crew, planning the interview content... and it all has to come together at the same time on the same day in the same place. Amazingly, we always seem to pull it off.

TS: Why do you choose to work at Roundabout?

MC: It's a privilege to come to work every day with the most talented and smartest people, who are just as passionate about the work we do as I am, and it never ceases to amaze me what incredible things we accomplish. To be able to work on classic plays, musicals, and new works... For someone who loves theatre, why would you want to work anywhere else? •

Learn more at roundabouttheatre.org. Find us on:



WHEN YOU GET TO THE THEATRE

TICKET POLICY

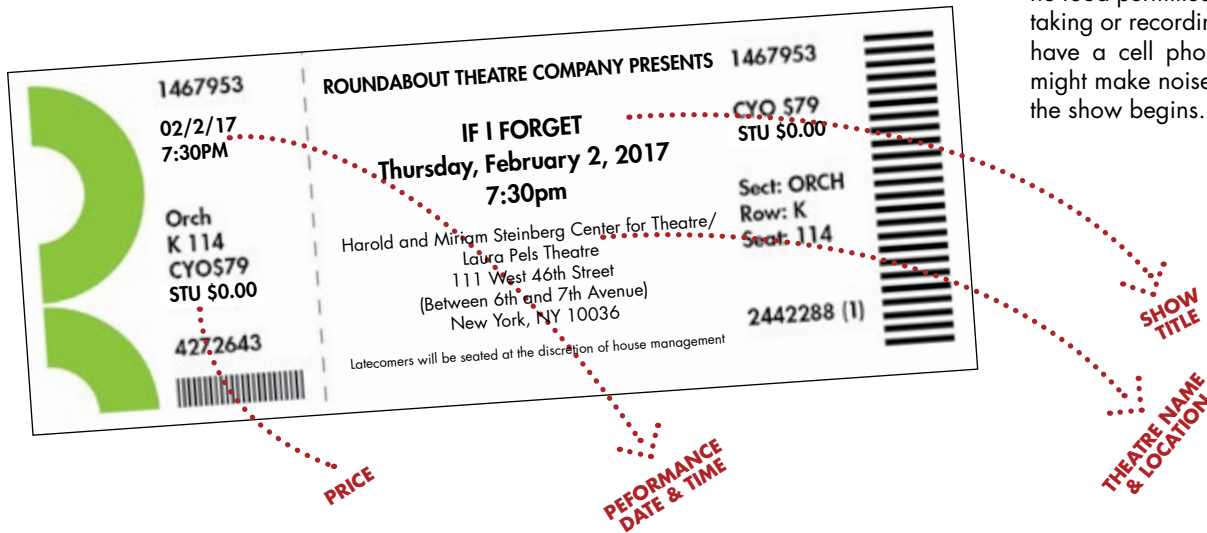
As a student, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row, and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat 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 restroom 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 or anything else that might make noise, please turn it off before the show begins.



If I Forget is a recipient of an Edgerton Foundation New Play Award.

Major support for Roundabout Underground is provided by Jodi and Dan Glucksman.

Roundabout's work with new and emerging playwrights and directors, as well as development of new work, is made possible by Kathryn Patterson and Tom Kempner.

We gratefully acknowledge the Roundabout Leaders for New Works: Alec Baldwin, Linda L. D'Onofrio, Peggy and Mark Ellis, Jodi and Dan Glucksman, Sylvia Golden, Hess Foundation, Inc., Judith and Douglas Krupp, K. Myers, Laura Pels International Foundation for Theater, Laura S. Rodgers, Seedlings Foundation, Lauren and Danny Stein, Harold and Mimi Steinberg Charitable Trust, Dr. Leonard Tow, and Lori Uddenberg.

As a not-for-profit organization, we rely on the support of our passionate individual, foundation, corporate, and government donors. Because of these dedicated supporters who give generously each year, all of our Education programs and activities are made possible. Due to space limitations, this list reflects gifts of \$5,000 and above to Education at Roundabout during the 2015-2017 school years:

The Aeroflex Foundation
 AJA Charitable Fund
 The Andrew W. Mellon Foundation
 Rose M. Badgley Residuary Charitable Trust
 The Theodore H. Barth Foundation
 The Bay and Paul Foundations
 Brooke and Roger Berlind
 The Bok Family Foundation, Roxanne and Scott L. Bok Trustees
 Gina Leonetti Boonshoft
 R. Martin Chavez and Adam Norbury
 Con Edison
 Dalio Foundation
 Glen de Vries
 Jeanne Feldhusen and Gerry Jager
 Mark R. Fetting
 Kathleen Fisher and Rocco Maggioletto
 Myrna and Freddie Gershon
 Jodi and Dan Glucksman
 The Golden Family
 Barbara McIntyre Hack
 Meryl Hartzband
 Maureen A. Hayes

The Hearst Foundation, Inc.
 The Heckscher Foundation for Children
 Muna and Basem Hishmeh
 Doug Hitchner and Larissa Martell
 JobsFirstNYC
 The JPB Foundation
 The Kaplan Foundation
 Elroy and Terry Krumholz Foundation, Inc.
 Ms. Alexandra Lange
 Ms. Barbara Lee and Mr. Alston Gardner
 Randi Charno Levine
 David and Anita Messengill
 Sara Miller McCune/SAGE Publications, Inc.
 Mr. Terrence Meck and Mr. Breton Alberti
 Mellam Family Foundation
 The Michael and Pamela Miles Gift Fund
 Scott and Iva Mills
 New York City Department of Cultural Affairs
 New York Community Trust
 New York State Council on the Arts
 Cynthia Nixon
 Charles R. O'Malley Charitable Lead Trust

Stephen Pierce
 The Pinkerton Foundation
 Lisa and Gregg Rechler
 Daryl and Steven Roth
 May and Samuel Rudin Family Foundation, Inc
 S&P Global
 The Adolph and Ruth Schnurmacher Foundation
 Mr. Michael Slocum
 Denise R. Sobel
 Fern and Lenard Tessler
 Theatre Subdistrict Council, LDC
 Tikkun Olam Foundation, Inc.
 Time Warner Cable
 Troutman Sanders LLP
 Michael Tuch Foundation
 Diane and Tom Tuft
 Lori D. Uddenberg
 The Walt Disney Company
 Emily J. Zuckerman, Esq. and Dr. Edward H. Bonfield

Education programs at Roundabout are supported, in part, by public funds from the National Endowment for the Arts and from the New York City Department of Cultural Affairs in partnership with the City Council and the New York State Council on the Arts with the support of Governor Andrew Cuomo and the New York State Legislature.

