

**Minsky's**

Book by Bob Martin

Music by Charles Strousse

Lyrics by Susan Birkenhead

Original book by Evan Hunter

Directed and Choreographed by Casey Nicholaw

Ahmanson Theatre

January 21 – March 1, 2009

# Between the Lines



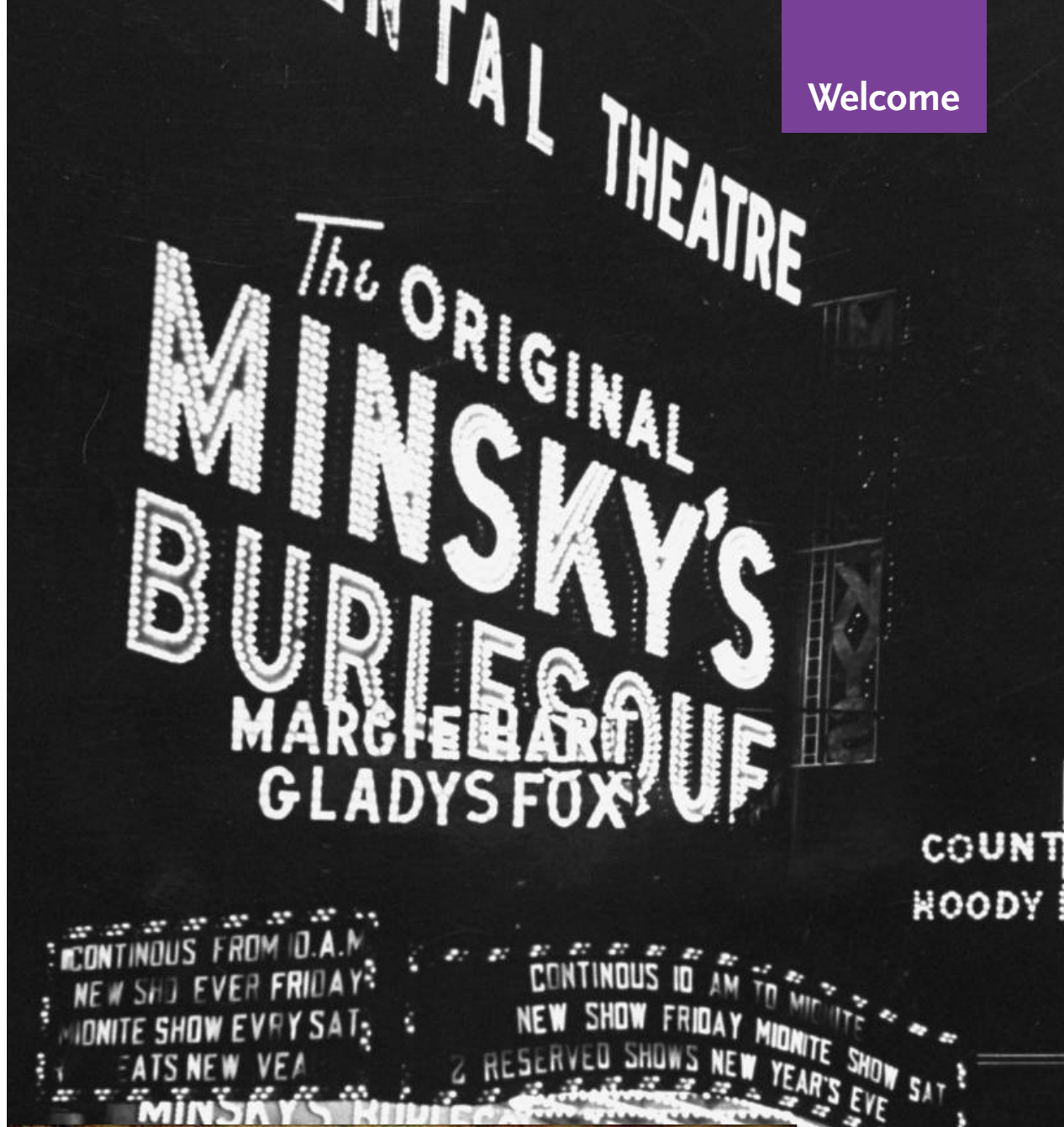
 Center  
Theatre  
Group  
L.A.'s Theatre Company



Welcome

Ahmanson Theatre  
Mark Taper Forum  
Kirk Douglas Theatre

601 West Temple Street  
Los Angeles, CA 90012



## Between the Lines

Laura Lee McKay  
Writer

Rachel Fain  
Editorial Manager

Tyrus Emory  
Proofreader

Irene Kaneshiro  
Graphic Designer

[Between the Lines  
Feedback](#)

[Minsky's  
Tickets  
Information](#)

Welcome, ladies and gentlemen, to Billy Minsky's National Winter Garden Theatre! Burlesque as you like it! Dancing and romance, laughter and song, comedians and capers and most importantly, girls, girls, girls! Take a peek behind the scenes as Billy and his bevy of burlesque beauties battle the New York Society for the Suppression of Vice. Enjoy the sights as New York City's favorite burlesque theatre buzzes with intrigue, passion and subterfuge. The place where glamorous show folk rub elbows with everyone from politicians to policemen, from the hoi polloi to the neighborhood pretzel-pushers. You'll laugh, you'll sing, you'll get an eyeful! Join the fun at Minsky's burlesque, where every single girl is a single girl!

LIFE

# Cast of Characters



**Billy Minsky**  
Burlesque's  
number one  
operator

**CHRISTOPHER  
FITZGERALD**



**Buster**  
Morose pianist  
and composer

**KEVIN CAHOON**



**Maisie**  
Billy's right-hand  
gal and  
choreographer

**BETH LEAVEL**



**Sunny**  
Chorus girl

**MEGAN NICOLE  
ARNOLDY**



**Giggles**  
Chorus girl

**ROXANE BARLOW**



**Curls**  
Chorus girl

**JENNIFER  
BOWLES**



**Sylvie**  
Chorus girl

**JENNIFER  
FRANKEL**



**Flossie**  
Chorus girl

**SABRA LEWIS**



**Bubbles**  
Chorus girl

**ARIEL REID**



**Ginger**  
Chorus girl

**ANGIE  
SCHWORER**



**Borschtie**  
Chorus girl

**SARRAH STRIMEL**



**Boris**  
Bumbling stage  
manager

**PAUL VOGT**



**Jason Shimpkin**  
Straight-laced  
accountant

**JOHN CARIANI**



**Scratch**  
Veteran comic

**GERRY VICHI**



**Flame**  
Stripper with a secret

**KIRSTEN BRACKEN**



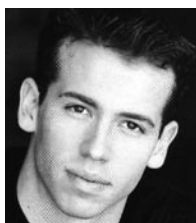
**Dr. Vinkle**  
Billy's psychiatrist  
**Sgt. Crowley**  
Waiter

**BLAKE HAMMOND**



**Mary Sumner**  
Randolph  
Sumner's  
daughter

**KATHARINE  
LEONARD**



**Dr. Vankle**  
Mary's psychiatrist

**MATT LOEHR**



**Blind man**

**PATRICK WETZEL**



**Randolph Sumner**  
Reformer trying  
to eradicate  
burlesque

**GEORGE WENDT**



**Mr. Freitag**  
Billy's main backer  
**Judge**

**PHILIP HOFFMAN**



**Beula**  
Mr. Freitag's  
daughter

**RACHEL DRATCH**



**Reporter**

**JEFFREY SCHECTER**



**Reporter**

**STACEY TODD  
HOLT**



**Ensemble**

**NATHAN BALSER**



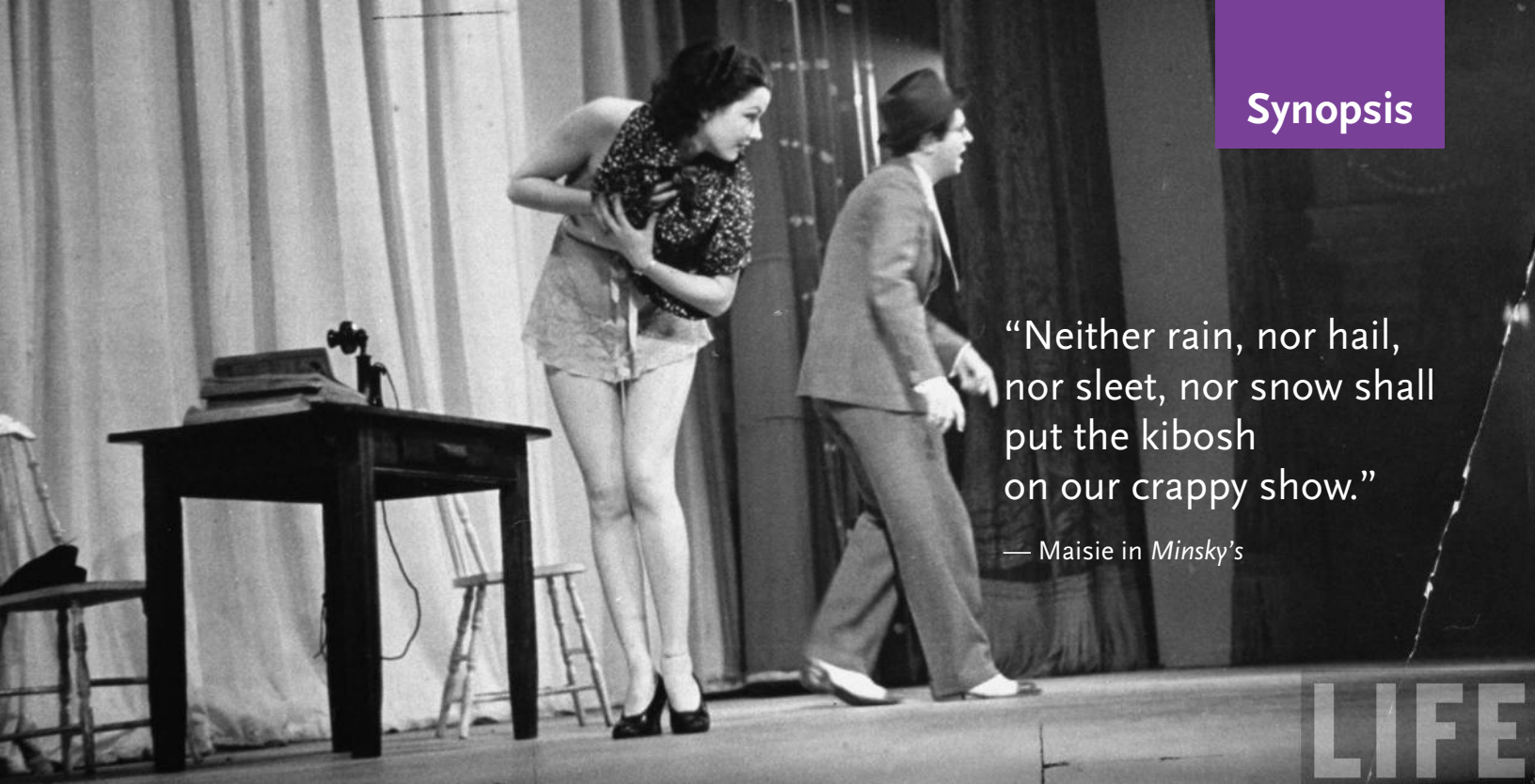
**Ensemble**

**LINDA GRIFFIN**



**Ensemble**

**CHARLIE SUTTON**



“Neither rain, nor hail,  
nor sleet, nor snow shall  
put the kibosh  
on our crappy show.”

— Maisie in *Minsky's*

**W**ith the Roaring Twenties in full swing, New York City's distinctive neighborhoods bustle with hard-working immigrants, civic-minded reformers, speakeasies catering to Prohibition-weary drinkers and every form of entertainment imaginable, from burlesque to movie palaces to elaborate Broadway shows. With a few dimes to spare, the average working stiff is eager for some laughs—the livelier the better!

No one is more determined to provide those laughs and harvest those dimes than Billy Minsky, the proprietor of the National Winter Garden Theatre. The name of Billy's game is burlesque: raucous, filled with music and dance, overflowing with timeworn but beloved jokes and featuring pretty girls showing off their curves. But Billy's treasured theatre is under siege; the financial strife of the great depression, competition from the new air conditioned movie palaces and a campaign by Randall Sumner, head of the New York Society for the Suppression of Vice, to rid the city of depravity are all driving his audience away. But Billy still believes that they'll come pouring back if he can just finish his new show.

Although surrounded by his devoted theatre friends, Billy is lonely and seeks advice from a psychiatrist. The doctor advises him that his troubles will be solved if he falls in love, and so Billy begins to dream of the perfect girl, one who can share his extravagant lust for life.

The woman who catches Billy's eye – Mary Sumner – at first appears to be the opposite of everything Billy would want. The pragmatic Mary is committed, like her father, to eradicating burlesque. Hoping to woo Mary while derailing her father's campaign, Billy introduces himself using a false name, and when the Sumners visit the theatre, he dons a disguise.

Determined to close the National Winter Garden, Sumner and Mary go undercover as showgirls. Though he easily recognizes the pair, Billy hires them and the comics enjoy using Sumner as the butt of their jokes. Mary is surprised by the performers' closeness, and as she and Billy fall in love, they grow anxious about their efforts to deceive each other. Also complicating the theatre's struggles is the presence of Mr. Freitag, the theatre's main backer; Beulah, Freitag's plain daughter; and Flame, a sexy, would-be dancer who hides a secret that could end Billy's dreams.

During a spectacular show designed to capitalize on the publicity wrought by Billy's duplicitous actions, matters come to an unexpected and very revealing conclusion. Will Billy and Mary's romance survive when the disguises come off? And can Billy and his company keep the laughs coming when times are so tough? ●

# You Scream, I Scream, We All Scream – for a Drink!

“Oh, be careful of smiling with nice men, Mary. Smiling leads to giggling and giggling leads to laughing and before you know it you’re pregnant in the gutter with a bottle of gin in your hand.”

— Randolph Sumner in *Minsky’s*

One of the main reasons Americans were roaring during the 1920s was Prohibition. First proposed in 1917 and passed by Congress in October 1919, the Volstead Act prohibited the manufacture and sale (but not consumption) of alcoholic beverages, except by medical prescription. Prohibition was proposed and supported by religious-minded reformers and those who believed that alcohol contributed to lawlessness, lax morals and social irresponsibility. Many people in the U.S. were outraged by the passage of the 18<sup>th</sup> Amendment – including soldiers returning from World War I, many of whom didn’t get to vote on the measure. Prohibition had many consequences for everyday life in the U.S. and affected people from every stratum.

As the thirst of ordinary people grew, speakeasies flourished throughout America, particularly in urban areas. Offering everything from home-produced rotgut to smuggled champagne, speakeasies ran the gamut from humble backrooms to glamorous nightclubs featuring well-known entertainers. The finer speakeasies required membership and in addition to serving alcohol in china teacups, offered protection from raids through payoffs to law enforcement and government officials. At a time when a garbage collector typically earned more than a Prohibition agent, the illegal trade in alcohol flourished.

In order to get their liquor, the upper classes frequently ventured outside their neighborhoods to explore neighborhoods quite literally foreign to them. The search for entertainment often went hand-in-hand with the search

for booze, and during their travels, people were exposed to different forms of amusement, such as jazz music and burlesque. This turned out to be an interesting and sometimes marvelous development for the theatre. A New York City blueblood might not understand the Yiddish comics he saw in the early days of Minsky’s burlesque, but a pratfall is understandable in any language, as is a pretty woman strutting to a popular song.

Prohibition also meant theatre owners could no longer rely on huge profits from alcohol sales. They were forced to find other ways to increase revenues, including luring in new customers by making their shows more risqué. They were not averse to offering alcohol on the sly, however, and Morton Minsky noted in his book that a quiet drink offered to celebrities and influential businessmen was a routine matter. And not without reward.

As bootleggers and gangsters such as Frank Costello, Owney Madden, Arnold Rothstein, Legs Diamond and Waxey Gordon became wealthy, they aspired to social and financial legitimacy. The racketeers were often involved with strippers or showgirls, and they invested in shows for their protégés. Gordon, who was the sometime paramour of famed stripper Gypsy Rose Lee, often backed her shows, and other noted bootleggers invested in such respected enterprises as [Earl Carroll’s Vanities](#). Proximity to the lovely talent was highly valued, and a rich bootlegger was rarely without company.

## Wet or Dry?

Prohibition is often seen as an attempt to legislate morality. What other “problems” have we tried to solve this way? Is this an effective way to change people’s behavior? Is there a better method?

.....

## If I Could

If you could legalize or ban a substance, such as steroids, marijuana, chocolate or cigarettes, what would it be? Why? What would the long-term ramifications be? Did you base your choice on personal preferences, religious beliefs, widespread health effects, economic forces or something else entirely?

Talk About...



# A Pretty Girl Is Like a Melody

**B**efore radio, movies and television, popular, inexpensive entertainment was found on the stage in the forms of vaudeville and burlesque. Although they were in existence during roughly the same period (1880s-1940s), appealed to the same working and middle-class audiences and employed some of the same performers (such as Bert Lahr and Abbott & Costello), vaudeville and burlesque were very different. Burlesque, while still appealing to families in its early days, was a bit risqué, with the main focus being the raucous comedians, supplemented by singers, dancers, “strippers” and “teasers.” Double entendres were the burlesque comedians’ staple, and their skits centered on female companionship or drinking. Vaudeville featured a wider variety of acts, the jokes tended to be “cleaner” and no one undressed.

The early stars of burlesque included Jack Shargal and Raymond Paine, two of the most popular comics of Minsky’s. Because Shargal performed in Yiddish, he also enacted pantomimes that appealed to the English speakers who flocked to Minsky’s as the 1920s progressed. Paine, a highly regarded “straight man,” knew all the hoary old skits and jokes. A good straight man and his partner, the “second banana,” could improvise on a familiar skit like the best jazz performer on a well-known tune. Despite their immense popularity, the Shargals and Paines of the burlesque world eventually were overshadowed by lovely female flesh and were supplanted on

marquees and billing sheets by the strippers. Although burlesque had always proffered female dancers to tantalize the audiences, in the beginning the dancers revealed very little, nor did all women in burlesque strip. These women included chorus girls, or “ponies,” who danced in the background; prima donnas, who were more serious dancers or singers; humorous singers; “talking women,” who performed with the male comedians; “strippers,” who stressed undressing; and “teasers,” who danced while showing peeks of flesh. Strippers would stay on stage, removing clothing and dancing a little, while teasers would remove one article or give a peek underneath it, then retreat behind a curtain before returning to offer another glimpse. Humor – both in attitude and in the songs – was a main ingredient of the routines, as was audience participation (“Take it off, Giggles!”).

Burlesque changed dramatically and forever when the striptease was born. In his book *The Night They Raided Minsky’s*, author Rowland Barber claims that the striptease was ignited when “Mlle. Fifi,” a popular dancer at the National Winter Garden Theatre, was overcome by emotion and accidentally exposed her breasts during a performance. Despite Barber’s colorful claim, the exact origin of the striptease is unknown. Most historians agree that striptease combined the movements of strippers and teasers, and that this type of burlesque was born at Minsky’s.

Onstage nudity was nothing new in New York when Fifi bared her bosom, but it was supposed to be restrained. Any patron of [Broadway revues](#) had seen semi-nude women, but in those shows, the performers appeared in tableaux or as living statues. As long as the women did not move, or merely walked sedately, the fact that their torsos were bare was considered art, both by critics and the censors who were pervasive at the time.

Up until the advent of the full striptease, a bare bosom (or even one in pasties) was not seen in burlesque. No matter what the audience thought they might get to see, the *illusion* of nudity was key, as the dancers did not appear in anything less than “union suits.” Because burlesque, like movies, was considered popular entertainment and not art, censors had license to curb those illusions – or at least to try. Initially, reformers were more concerned about the notorious double entendres bandied about by comics than dancers in union suits, but as women began to reveal more, they became the objects of intense scrutiny. Groups such as the New York Society for the Suppression of Vice were determined to control public exhibitions of female sexuality.

Despite the best efforts of these reformers, burlesque became raunchier in the 1930s. Due to the Great Depression, patrons who could no longer afford a ticket to a Broadway show enjoyed less expensive entertainments such as burlesque and movies. Union suits were replaced by pasties and g-strings, and the more unique striptease acts involved strategically placed fruit, ribbons and road signs (Warning, Stop, Detour!).

By 1937, however, the reformers finally took control and Minsky’s Burlesque shows were banned in New York City. In the 1940s, Mayor Fiorello LaGuardia ordered all burlesque theatres closed, and burlesque in the U.S. largely vanished during the late 1950s, to be replaced by strip clubs that dispensed with all pretense of varied entertainment, along with all the clothes.

The raucous shows of early burlesque, laced with ethnic humor, had been advertised as family shows to which people could bring the kids and the grandparents, mingle with friends from the neighborhood and share some salami and candy while enjoying the singing and dancing. Although not an altogether innocent time – after all, titillation was a high priority – the early years of burlesque did have a family feel to them, as reflected by the characters in *Minsky’s*. As the years passed, however, competition, the public clamor for more flesh and pressure from reformers destroyed burlesque’s close-knit feel, and the priority became the bottom dollar to be gotten from rounded bottoms.

## Talk About...

### How Free Is Free Speech?

Theatres like Minsky’s were frequently raided based on the tips of citizens who simply did not like what they heard or saw. Even Mae West was arrested when her Broadway show *Sex* touched nerves. As the twentieth century progressed, First Amendment issues, such as the right of comics like Lenny Bruce to speak their minds, were at the core of many court battles.

Should people be allowed to say whatever they think or act however they want? When, if ever, is censorship warranted? What factors need to be taken into account when it comes to the public good?

.....

### A Desert Island

Many famous performers either got their start in burlesque or honed their craft there. Comics who were noted for their performances in burlesque included Abbott & Costello, Bert Lahr, Rags Ragland and Phil Silvers. Strippers such as Gypsy Rose Lee, Ann Corio, Sally Rand and Georgia Sothorn began in burlesque, as did singers and actors like Robert Alda, Al Jolson and Pinky Lee. If you were marooned on a desert island, which famous burlesquer would you want for company?

“It’s not what we’re showin’  
It’s what they’re seein’  
And that’s a real helluva sight  
We’re guaranteein’.”

—“Workin’ Hot,” *Minsky’s*



# Let the Good Times Roll Again

**T**he adage “less is more” has been taken to heart by a new generation of performers who seek to honor, renew and refresh burlesque. With self-confidence, humor and showmanship as its hallmarks, neo-burlesque has exploded across the world’s stages. Like vaudeville, burlesque was eclipsed by the farther-reaching media of radio, movies and television. Eventually, however, television restored vaudeville in a somewhat altered form, via great variety shows like *Laugh-In* and *The Carol Burnett Show*, while burlesque has returned via a multitude of focuses.

The renewed interest in burlesque theatre may have begun in 1979 with a show called *Sugar Babies*. Written by university professor Ralph G. Allen, the musical is a loving retrospective and recreation of the comedic nonsense and flesh-baring titillation of an earlier era. The show became a huge hit, reviving the careers of song-and-dance stars Mickey Rooney and Ann Miller, and sparking an interest in the history of

burlesque. The feminist movement of the 1960s and ’70s produced academicians who grew up debating the effects of how female sexuality has been displayed. Women performers born after this discussion began were interested in taking overt control of their sexuality and using their sex appeal to enhance their empowerment and pleasure.

With focus on both entertainment and control over the depiction of female sexuality, the neo-burlesque scene blossomed in the 1990s. Neo-burlesque supporters assert that the emphasis is on the humor, diversity and occasional silliness of burlesque, rather than solely on women taking off their clothes. It’s about the sly teasing in the striptease and the fun of double entendres in the corny jokes. Because modern audiences have seen just about all there is to see when it comes to sex, neo-burlesque performers rely on attitude to attract their crowds, not just t-and-a. The challenge of showing less but providing the often-





## A Double Standard?

Films that depict increasingly graphic gore and torture continue to receive R or PG-13 ratings. Yet frontal male nudity, even in a nonsexual context, is likely to receive an NC-17 rating.

What do you think about how sex and violence are portrayed onscreen and onstage? Do you think there is a double standard in how they are judged? What do you think are appropriate guidelines for this kind of expression and who should enforce them?

## Talk About...

extravagant illusion that the audience is seeing more, has been embraced by this new generation of performers. In addition, audiences have embraced performers who proudly flaunt figures more voluptuous than those touted by Hollywood movies and fashion magazines.

The [Pussycat Dolls](#), which began in Los Angeles in 1995 as a neo-burlesque group, used to perform risqué revues with guest celebrities before being transformed into a pop music act with their own reality TV show and a worldwide following. The burlesque component of their act lives on in their Las Vegas show – the same city where Morton Minsky introduced topless showgirls in the 1950s. Robin Antin, the founder of the original Pussycat Dolls states that the “secret ingredient” of their show is confidence, not sex, and that is what has struck a chord with modern audiences. Another innovative neo-burlesque group that began in Los Angeles is [The Velvet Hammer Burlesque](#). Formed by Michelle Carr, the troupe “mixes elements from classical American revues with a post-feminist punk rock attitude.”

The unusual career paths of individuals like [Dita Von Teese](#) and screenwriter [Diablo Cody](#) also have heightened interest in burlesque, exotic dancing and the depiction of female sexuality.

They have used stripping and nudity on their way to achieving fame and fortune, appearances on mainstream talk shows, publication by the popular press and even an Academy Award® win for Cody.

In addition, burlesque and the legitimacy of its performers as artists have received support from organizations such as the [Burlesque Hall of Fame](#), which is dedicated to the preservation of burlesque history and sponsors the [Miss Exotic World](#) contest. Held annually, the contest celebrates the irreverent traditions of stripping and teasing, and raises funds for the Burlesque Hall of Fame. Female and male dancers proudly pound the stages, shakin’ what their mamas gave them and takin’ charge of their assets. As with the [annual burlesque festival](#) in New York City, the festivities harken back “to the days when the tease outweighed the sleaze.”

As they seek empowerment through dance, performers note that one of the most attractive aspects of neo-burlesque is its diverse audience: men, women, gay, straight, people of all ages and sizes. The emphasis on fun and self-expression has revived the neighborhood feel of 1920s-era burlesque, when the Minsky’s National Winter Garden Theatre offered scandalous yet amusing entertainment for the entire family.

# Playlist

Songs to set the mood:

***Anything Goes***, Ella Fitzgerald  
(written by Cole Porter)

***A Pretty Girl Is Like a Melody***,  
Ethel Merman and Dan Dailey  
(Irving Berlin)

***The Night They Raided Minsky's***,  
Rudy Vallee  
(Lee Adams and Charles Strouse)

***I Wish I Could Shimmy Like My Sister  
Kate***, Betty Grable  
(A. J. Piron and Clarence Williams)

***Honeysuckle Rose***, Fats Waller  
(Andy Razaf and Thomas  
"Fats" Waller)

***Hey Big Spender***, Bette Midler  
(Cy Coleman and Dorothy Fields)

***Put on a Happy Face***, Tony Bennett  
(Lee Adams and Charles Strouse)

***Tiger Rag***, Louis Armstrong  
(Nick La Roca, Harry De Costa,  
Eddie B. Edwards, D. James  
La Rocca, W. H. Ragas, Tony  
Sbarbaro and Larry Shields)

***Yes Sir, That's My Baby***, Al Jolson  
(Walter Donaldson and Gus Kahn)

***Yes! We Have No Bananas***,  
Eddie Cantor  
(Frank Silver and Irving Cohn)

***Makin' Whoopee***, Rosemary Clooney  
(Walter Donaldson and Gus Kahn)

***Ma, He's Making Eyes at Me***,  
Eddie Cantor  
(Con Conrad and Sidney Clare)

***Everything's Coming Up Roses***,  
Rosalind Russell  
(Stephen Sondheim and Jule Styne)

***Black Bottom Stomp***, Jelly Roll  
Morton  
(Jelly Roll Morton)



**Websites:**

[www.burlesquehall.com](http://www.burlesquehall.com)

The Burlesque Hall of Fame, located in Las Vegas, NV, offers information about historic performers and current shows.

[www.clotheslinejournal.com](http://www.clotheslinejournal.com)

The Online Journal of Costume and Dress examines the history of differing styles of costumes.

[www.burlesquehistory.com](http://www.burlesquehistory.com)

A nonprofit organization dedicated to connecting burlesque performers with the long-lost friends, as well as promoting the history of burlesque.

[www.historictheatres.org](http://www.historictheatres.org)

This organization records and preserves the rich architectural, cultural and social history of America's theatres.

**Books:**

*[The Night They Raided Minsky's](#)* by Rowland Barber  
(Simon and Schuster, 1960)

A lively biography of the Minsky family, the denizens of the National Winter Garden Theatre and the events leading up to the famed 1925 raid

*[Minsky's Burlesque](#)* by Morton Minsky and Milt Machlin  
(Arbor House, 1986)

A detailed and loving look back by one of the Minsky brothers

*[Gypsy: A Memoir](#)* by Gypsy Rose Lee  
(Harper & Brothers, 1957)

The autobiography of burlesque's most famous and successful stripper

*[Striptease: The Untold History of the Girlie Show](#)* by Rachel Shteir  
(Oxford University Press, 2004)

An academic look at the art and history of stripping

*[Put on a Happy Face: A Broadway Memoir](#)* by Charles Strouse  
(Union Square Press, 2008)

The sparkling autobiography of the multi-talented, award-winning composer

**Film & Video:**

*[The Night They Raided Minsky's](#)* directed by William Friedkin (MGM, 1968)

The film adaptation of Barber's book, featuring former burlesque performer Bert Lahr's final performance

*[Bye Bye Birdie](#)* directed by George Sidney  
(Columbia Pictures, 1963)

The movie version of the Broadway smash by Charles Strouse, Lee Adams and Michael Stewart

*[Gypsy](#)* directed by Mervyn LeRoy (Warner Bros., 1962)

A musical adaptation of Gypsy Rose Lee's turbulent life

*[Murder at the Vanities](#)* directed by Mitchell Leisen  
(Paramount, 1934)

A fun, tune-filled mystery based on a play written by Earl Carroll himself

**Glossary:**

**Candy butcher:** The man who would sell refreshments and items of lurid interest (such as French postcards) during the intermission in a burlesque show

**Pony:** A non-featured dancer in the chorus line

**Second banana:** A secondary comedian, someone who would do the pratfalls, get a pie in the face or be conned by the straight man in a skit

**Straight man:** A fast-talking comedian who did the patter and set up the punch lines for jokes and skits; think Abbott of Abbott & Costello or Martin of Martin & Lewis

**Stripper:** In the early days of burlesque, a dancer who primarily stayed in one place, dancing a little and sometimes singing a little, while removing clothing

**Talking woman:** A woman who performed in skits with male comedians; she played the sexy woman on the street who would be picked up or the shrewish wife who would be tricked

**Teaser:** A dancer who would tease the audience by revealing a glimpse of skin, retreating behind the curtain, then returning to offer another peek by disrobing or opening her clothes; her routine could last much longer than a stripper's

**Union suit:** As described by historian Rachel Shteir, "a skin-tight, one-piece garment designed to simulate nudity and sometimes adorned with lace"

**For 38 years, Center Theatre Group's P.L.A.Y. (Performing for Los Angeles Youth)** has served 25,000 – 35,000 young people, teachers and families annually through a variety of performances, residencies, discount ticket programs and innovative educational experiences. P.L.A.Y. offers programs that allow young people, teachers and families to attend productions at the Mark Taper Forum, Ahmanson and Kirk Douglas Theatres for low or no cost. P.L.A.Y. is dedicated to artistic excellence and innovation in its development of young people's skills and creativity through the exploration of theatre, its literature, art and imagination.

**Performing for Los Angeles Youth**

Leslie K. Johnson, Director of Education and Outreach  
 Janine Salinas, Assistant to the Director of Education and Outreach  
 Debra Piver, Associate Director of Education  
 Kimiko Broder, Educational Programs Manager  
 Rachel Fain, Editorial Manager  
 Patricia Garza, Department Manager  
 Dan Harper, Educational Programs Associate  
 Shaunté Caraballo, Education Services Coordinator

Special thanks to Rachel Fain, Amy Dunkleberger and Vicki Botnick.

**Funder Credits**

PERFORMING FOR LOS ANGELES YOUTH RECEIVES GENEROUS SUPPORT FROM the Center Theatre Group Affiliates, a volunteer organization dedicated to bringing innovative theatre and creative education to the young people of Los Angeles.

MAJOR SUPPORT IS ALSO PROVIDED BY The Annenberg Foundation.

ADDITIONAL SUPPORT FOR P.L.A.Y. IS PROVIDED BY the the Employees Community Fund of Boeing California, The Sascha Brastoff Foundation, the Brotman Foundation of California, The Dana Foundation, the James A. Doolittle Foundation, the Lawrence P. Frank Foundation, The Rosalinde and Arthur Gilbert Foundation, the William Randolph Hearst Education Endowment, the Walter Lantz Foundation, the City of Los Angeles Department of Cultural Affairs, the MetLife Foundation, the Music Center Fund for the Performing Arts, the Kenneth T. & Eileen L. Norris Foundation, the Dwight Stuart Youth Foundation, Target, the Weingart Foundation, Wells Fargo and the Zolla Family Foundation.

