

PLAYBILL®

2007 KIDS' NIGHT ON BROADWAY



LIVE
BROADWAY

A program of
The League of American
Theatres and Producers

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Madame Tussauds
NEW YORK

PRESENTS



WITH
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Kids' Night on Broadway® is a program of

the **League of American Theatres and Producers**, the national trade association for the Broadway industry. Each year, League members bring Broadway to 25 million people in New York and on tour across the US and Canada.



The 2007 Kids' Night on Broadway® *Playbill* was produced by **Theatre**

Development Fund, the nation's largest not-for-profit service organization for the performing arts. TDF's mission is to foster works of artistic merit by supporting new productions and to broaden the audience for all the performing arts.

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PARTICIPATING SHOWS

ON BROADWAY *Avenue Q, Beauty and the Beast, Chicago, The Color Purple, Company, The Drowsy Chaperone, Grey Gardens, Hairspray, Les Misérables, The Lion King, The Little Dog Laughed, Mamma Mia!, Monty Python's Spamalot, The Phantom of the Opera, The Producers, Rent, Tarzan, Translations, The 25th Annual Putnam County Spelling Bee*

OFF BROADWAY *Altar Boyz, The Fantasticks, Stomp*

and other Broadway productions on tour across the U.S. and Canada

Welcome

Julie Andrews and Emma Walton Hamilton

It is a great honor for us to have been asked to be the National Ambassadors for Kids' Night on Broadway. We wrote our new book, *The Great American Mousical*, together because we are both so passionate about theatre and about giving young people every opportunity to discover its enchantment. The leading lady mouse in our book, Adelaide, actually speaks for us when she describes "...the intangible magic of the theatre, the giving, the receiving, the intimate communion between artist and audience." And there is no better way to ensure a life-long passion for attending the theatre than to introduce our children to its magic as early as possible.

We are both often asked whether we think live theatre continues to have value in this digital age. Actually, we believe it is now more important than ever. In today's electronically-driven world, our children run the risk of becoming quite isolated—and we worry that young people are being spoon-fed such a steady diet of "manufactured" slices of life that all they have to do is receive rather than participate in any way. Theatre requires us to connect, to engage our imaginations, to suspend our disbelief, to open our minds to new ideas and, above all, to unite—and be fully present—with other "live" human beings. It promotes listening, reminds us of alternatives beyond our everyday reality, and cultivates awareness, compassion, and social consciousness. What more important gifts could we give our children?

We thank you for joining us tonight in supporting this wonderful event. May this evening spark a life-long passion for theatre and the arts for every young person in attendance!

Julie & Emma

Julie Andrews' legendary career encompasses the Broadway and London stages, blockbuster Hollywood films and award-winning television shows, as well as multiple album releases, concert tours and children's books. Her daughter **Emma Walton Hamilton** is a co-founder of the Bay Street Theatre in Sag Harbor, NY, where she serves as director of education and programming for young audiences. The two have co-authored 16 children's books, including the recently released *The Great American Mousical*.

Photo of Emma Walton Hamilton (left) and Julie Andrews by David Rogers



We wanted to find out what kids think is so great about seeing a play or musical performed live. So we asked two groups of experts—NYC high school kids participating in TDF's Theatre Education Programs, and kids currently performing in Broadway shows.

WHAT MAKES THEATRE COOL?



Amy Quispe
Stuyvesant High School, Grade 11, **SD**

"Theatre isn't just a place, it's an experience. For a short moment, a new reality with new possibilities is unleashed. Even in the information age, we are unable to beat that with technology. Only with inspiration can this occur."

Lorraine Laracuente
South Bronx Preparatory, Grade 11, **SD**

"Going to the theatre is a learning experience. Theatre gives people that chance to express themselves in different ways."



Tess Adams
Show: *Les Misérables*
Role: "Young Cosette"
Age: 7

"I like live theatre because I like costumes and makeup. I like being in the Theatre District. I like the lights. I like to see people perform."



Jaquaya Grant
Fannie Lou Hamer Freedom High School, Grade 11, **OD**

"The fact that a single person is capable of performing and reaching the heart of a stranger while on stage is what amazes me the most about theatre."



Trevor Braun
Show: *Beauty and the Beast*
Role: "Chip"
Age: 9

"The coolest things about live theatre are: Seeing all the smiling faces out in the audience. Being able to pretend to be someone else or, in my case, something else. The thrill of being in front of thousands of people who enjoy watching a great show. Doing what I love the most in the world! Hearing that *Beauty* is the first Broadway show that most children see. *Beauty* is the first show I ever saw, and that is how I fell in love with theatre."



Carly Rose Sonenclar
Show: *Les Misérables*
Role: "Young Cosette"
Age: 7

"Live theatre is cool because every show is different and special in its own way. For example, someone has a part where you get an okay laugh, but next time that person gets a big laugh. Also, when I get to know people in the cast it makes me feel like I'm part of a big family."



Marlon Sherman
Show: *Beauty and the Beast*
Role: "Chip"
Age: 7

"It is fun! I get to have a lot of applause. I get to make friends."



Catherine Dominguez
Franklin Delano Roosevelt High School, Grade 12, **OD**

"Whenever I see a play I'm fascinated by the pure rawness of emotion that radiates off of the actors."



Patricia Henry
High School of Telecommunication Art and Technology, Grade 12, **RAP**

"The feeling you get while waiting for a promising play to begin, and that rush of excitement when the actors first step on the stage and recite their first line."



Alex Rutherford
Show: *Tarzan*
Role: "Young Tarzan"
Age: 13

"Live theatre is cool because it's just that...LIVE. The actors are telling the story in real time, and there's a real orchestra playing the music that sets the mood for every scene. Anything can (and does) happen and sometimes things go haywire! The actors expect some type of response from the audience, so that should make us work hard for it."



Dylan Riley Snyder
Show: *Tarzan*
Role: "Young Tarzan"
Age: 10

"It is so cool that after a live performance you get to meet with the people who have come to see the show. They show you how exciting it was for them, and you know your hard work was appreciated. I have met people from all over the world gathered in one place... just to see *Tarzan*. What an adventure!"

KEY

- SD: Stage Doors**—introduces middle and high school students to live theatre through classroom workshops and theatre outings.
 - RAP: Residency Arts Project**—an intensive in-school playwriting program.
 - OD: Open Doors**—matches groups of high school students with theatre professionals as mentors who guide their introduction to professional live theatre.
- For information on these and other programs, visit www.tdf.org.



Kylie Liya Goldstein
Show: *Les Misérables*
Role: "Young Cosette"
Age: 8

"I love the excitement and energy of performing on stage with such a fun and talented cast. I've made so many wonderful friends and learned so much. Live theatre rocks, and so does the cast and crew of *Les Miz!*"

My Hairspray Experience

By Caraleigh "Cara" Hawkinson

My name is Cara Hawkinson and I am a sophomore drama student from The American School for the Deaf in West Hartford, Connecticut. When the class and I heard about TDF's Open Captioned/Sign Language Interpreted performance of the Broadway musical *Hairspray* last spring, we were so excited that we would be able to see a show where they honorably respect the hard of hearing and Deaf. Our teachers Kathy Falco and Charlie Reisinger had us watch the original movie version of *Hairspray* before we went to the actual play so that we would understand the characters and the storyline.

I really enjoyed this production. The performance was open captioned and sign interpreted at the same time. I mostly read the captioning, which was shown on screens next to the stage. It was easier for me to read the captioning and look at the acting scenes because I could understand who was talking, since the character's name was on the screen. For some of the dialogue when I couldn't understand the script,

I liked having a second choice to watch the interpreters to get a clarification. This was a great opportunity to comprehend what was happening during the *Hairspray* performance!

I sincerely respect that hearing audiences would share

their space and not be distracted with interpreters in the spotlight. I'm glad there was a chance for those who couldn't hear to experience the show. Everyone enjoys dramatic plays, musicals, and comedies. We are all born to have a sense of humor and to laugh in our lives. That is how we can improve our Deafness and be anything we want to be. To learn by seeing shows with lights, music, special effects, and great casts is very exciting. I admire how well the show and TDF made the captioning clear and quite understandable. The interpreters did an excellent job using American Sign Language (ASL) and English Sign Language (ESL). In my opinion, they should keep it up, and bring interpreters and captioning to every small theatre, not just Broadway.

The last thing I want to add about the performance that day was the music. I can hear some of it, and it's a great feeling for me when the sound gives off a huge rock beat. That sparked a big reaction for us. As they sing in *Hairspray*, "You can't stop the beat!"



Caraleigh Hawkinson is a junior. In her spare time she enjoys art, writing, reading, and listening to music. After high school she intends to go to college and either be an artist or involved in CSI Forensics. "Anyone can achieve anything if they set their mind to it..."

For information about signed and Open Captioned performances, visit www.tdf.org.

WHAT DOES A STAGE MANAGER DO?

By Rachel Achs

I love theatre so much that I've done almost every aspect of it: being center stage, supervising costume changes, the sound board, directing, you name it. I've even worked the position which, in my school, we call stage manager: designing set changes and getting to wear a headset. But that job pales in comparison to effort the stage managers of Broadway's *The Drowsy Chaperone* put into their show.

The most creative part of stage management takes place in rehearsal when the show comes together with sets and lights for the very first time, and the stage manager exhibits talent and vision, choreographing the movement of scenery and actors, onstage and off. But the bulk of the stage manager's job is to make sure that the production continues perfectly throughout its whole run. As Karen Moore, *Drowsy's* Production Stage Manger, explained to me as she was giving me a backstage tour, it's up to her to make sure that the show "keeps up to par of what it was on opening night." The director may have a vision, but stage managers execute that vision on a daily (well, nightly) basis.

Karen, along with Stage Manager Josh Halperin and Assistant Stage Manager Rachel McCutchen, showed me the equipment they use to control the show. During the performance, two supervise backstage and below-stage areas, while one of them calls cues from behind a series of video monitors.



They have birds-eye views of complicated set pieces, an image of the show's center-stage elevator, views of the orchestra to take musical cues, and even a monitor that picks up infrared light, so they can see the stage during blackouts. They use headsets and flick switches to communicate with stagehands about when a light should go on or a piece of scenery should move.

Their job is also about taking care of the people who work on their show, and making sure that every night runs smoothly. Karen showed me backstage Christmas decorations and a bulletin board of high school photographs of the cast and crew, both put up by the stage managers to make the theatre community more festive.

Nowhere in the theatre is the age-old mantra "the show must go on" so important. According to Josh, the stage manager must figure out how to do the show "if there's a missing piece of scenery, a missing actor, or no orchestra." Some pieces miss each other by only two inches as they move into place, and just a week earlier, the fly automation stopped working in the middle of a performance. Luckily, the stage managers were able to communicate quickly with the actors onstage and took an impromptu intermission to fix the problem.

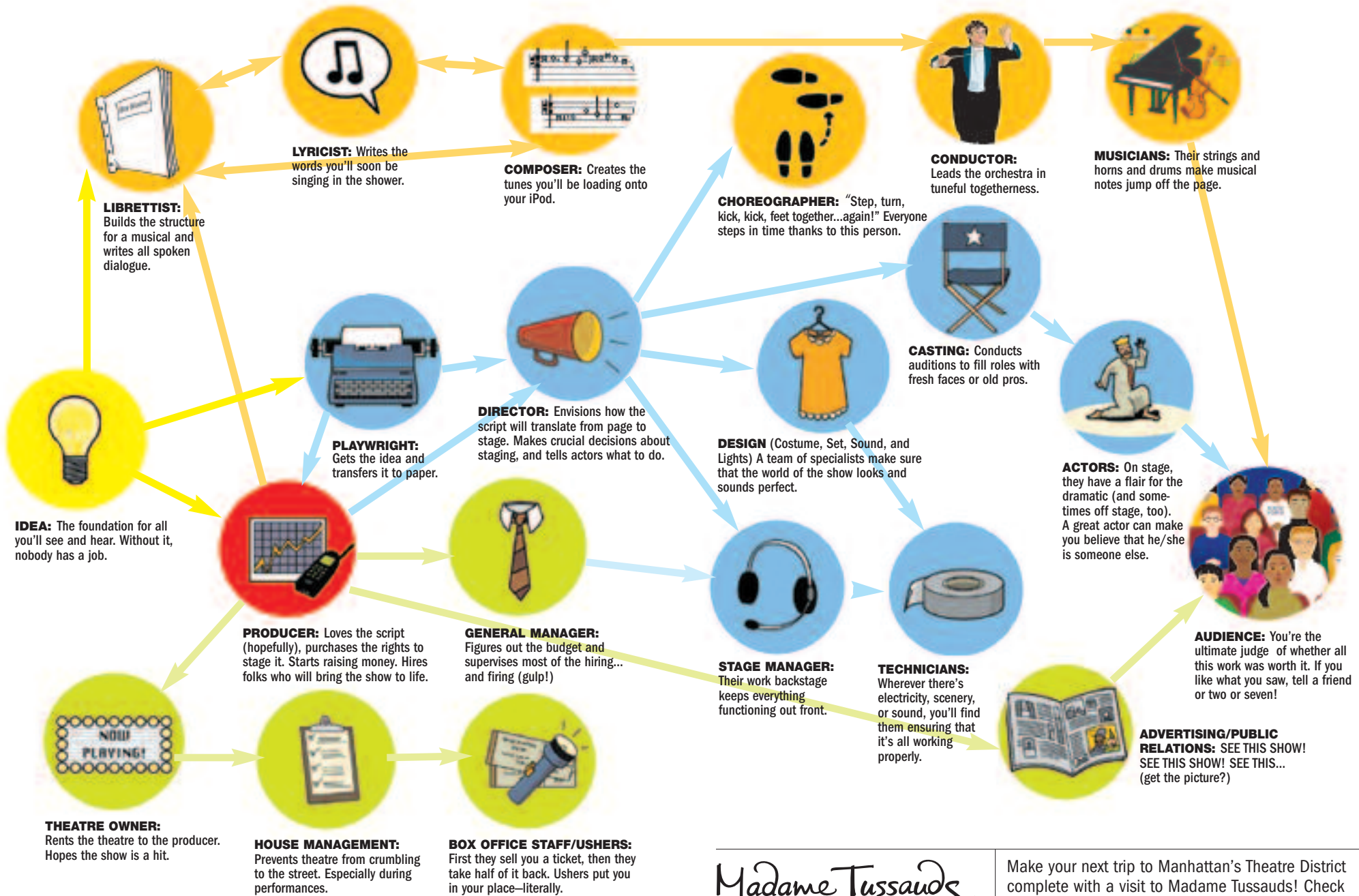
Karen, Josh, and Rachel all love their jobs, and who can blame them? They deal with some pretty exciting stuff. The best part, according to Karen, is the people. "We work with an amazing group of incredibly professional actors," she says. "It's an amazing family."



Rachel Achs is a senior at Saint Ann's in Brooklyn Heights. She has been doing theatre and attending plays for as long as she can remember, and she plans to study writing in college, while working on student productions.

Rachel Achs (in headphones) with Rachel McCutchen (left), Josh Halperin, and Karen Moore.

HOW BROADWAY PUTS ON A SHOW



By Candice Brown

AT SCHOOL WITH GREY GARDENS

The Broadway musical *Grey Gardens* is based on a film documentary that follows the lives of Edith Bouvier Beale and her daughter, "Little Edie" Beale.

Sarah Hyland, age 16, plays Little Edie's cousin Jackie, who later became U.S. First Lady Jacqueline Kennedy. Kelsey Fowler, age 10, plays Lee, Jackie's sister. Twelve-year-old Abigail Ferenczy is the "swing" who stands by for both Abigail and Kelsey in case they can't go on. Their performances allow us a glimpse of the young, formative lives of their characters, while their adult counterparts illustrate the havoc that a judgmental, unforgiving society has wrecked upon the Beales.

I met Sarah and Abigail in their dressing room at the Walter Kerr Theatre an hour before curtain (Kelsey joined us later). They were ecstatic about their roles. "It's incredible how friendly everyone is here," Sarah said. She has appeared in *Grey Gardens* for nearly two years since the show began Off Broadway. *Grey Gardens* is Abigail's first Broadway show, though she has been singing and acting since the age of two.

For teenage actors, it can be difficult to negotiate going to school while doing this demanding job. Sarah attends Professional Performing Arts High School and is currently in the 11th grade. "It's often more difficult for child and teen actors than adults," she said, "because we have to balance performances and school, and we also need to find time to have a childhood." Her teachers often assign overnight



essays that she can't complete in the evenings because of the show. She doesn't get exempted from assignments and can't miss tests.

"Free periods have saved me!" Sarah said. "I'm doing well in science and okay in the humanities." Even though she is "mad tired," she doesn't mind being so busy. "Theatre is my life—I can't live without it."

Abigail is home-schooled, so she finds it easier to fit schoolwork around her performance schedule. "I thought that my grades were going to drop, but they haven't changed at all," she said. It is difficult getting home after 11 p.m. and then waking early the next day for school. "That's the hardest part of acting—having to constantly run around."

Both performers agree that it would be better to have more than 24 hours in a day. Sarah usually spends an hour or two with her friends after school, goes home to do homework, and then heads for the theatre. "I wish I were partying on Friday and Saturday nights," she said. Abigail added, "Our friends often forget that we have to perform in a show almost every night, and they joke around with us about it."

When I asked whether they wanted to act for the rest of their lives, Sarah gave a resounding yes, but Abigail said no. "I want to be a veterinarian," she said. Despite the hardships of being a young actor, all three performers love working on Broadway. "Every day is a learning experience for us," said Sarah.

Candice Brown enjoys stargazing and cloud-watching. She likes dancing, and is very bubbly.

Clockwise from top left: Sarah Hyland, Candice Brown,



supports
Autism Speaks



Jodie 9 & Lauren 7, sisters

Here I am with my big sister Jodie. She has autism. If you don't know what autism is, it's a brain disorder that affects 1 in 166 kids and makes it hard for them to talk and play. But don't freak out, you can't catch autism. Most kids with autism are diagnosed at age 2 or 3. We don't know what causes autism, but scientists are working hard to figure it out. I wish my sister didn't have autism because then she could go to the same school as me, and come to the show with me tonight. Some of the things we love to do together are go swimming, and walk in the Autism Speaks walks. I love my sister.

What I don't love is autism.

Lauren Singer

To learn more about autism or how you can get involved visit

www.AutismSpeaks.org



AUTISM SPEAKS™
It's time to listen.



RESOURCES

Theatre at Your Fingertips

GRAB A BOOK!

These titles are available at the Drama Book Shop in New York City (www.dramabookshop.com) and at many libraries, including the New York Public Library for the Performing Arts at Lincoln Center.

Best for Younger Kids

Minute Monologues for Kids and More Minute Monologues for Kids by Ruth Mae Roddy (Dramaline Publications). Contemporary scene-study pieces of shorter duration for boys and girls that deal with modern issues germane to kids age 7 to 11. Each speech is accompanied by a lined work sheet.

Ten-Minute Comedy Plays for Kids 7-10 Years and Ten-Minute Drama Plays for Kids 7-10 Years (Smith & Kraus Publishers). Short plays covering a multitude of topics for younger performers.

The Classic Fairytales, Retold for the Stage by Charles Way (Aurora Metro Press). Three timeless tales adapted by one of England's most respected writers of plays for children.

Recommended for Teens

20 Ten-Minute Plays for Teens—Vols. I and II by Kristen Dabrowski (Smith and Kraus). These plays reflect the interests, issues, humor, and speech patterns of teens. They vary from gritty drama to farcical comedy, incorporating a wide variety of characters and situations. Various plays can interlock to create a longer piece, if desired.

Where There's a Will There's a Way or, All I Really Need to Know I Learned from Shakespeare by Laurie Maguire (Perigee Books). Shakespeare's stories help to explore our emotions and the choices we make as we grow up and take control of our lives.

Backwards & Forwards: A Technical Manual for Reading Plays by David Ball (Southern Illinois University Press). A guide to play reading using tools that examine plot, character, theme, and more, giving the reader the skills to interpret the play on its foundation, not just its details.

For All Ages

The Great American Mousical by Julie Andrews Edwards and Emma Walton Hamilton (Harper Collins). A humorous insider spoof about the adventures of a troupe of theatrical mice that live and work in a miniature world beneath Broadway.

A TheaterGoer's Journal, Featuring Broadway Theater Posters from the Library of Congress (Pomegranate Publications). A journal full of blank forms to fill in after each show you see. There are places in each form for the facts—date, time, place, title—and for your thoughts (good review or lousy) and wishes ("I can play that one day!"). There is even a section for recommendations. Nestled throughout are quotes from famous theatre people, and reproductions of posters from the Library of Congress collection.

Prepare to Embark, edited by Shirley Barrie & Emil Sher (Playwrights Canada Press). Six plays. Younger students can relate to the worlds created in *Beo's Bedroom* and *The Elfin Knight*. Older students understand the challenges of the characters in *Teens in Love* and *Crusader of the World*. All ages under-

stand the lessons in *Mella Mella* and *Girl Who Loved Her Horses*.

'Til the Fat Girl Sings: From an Overweight Nobody to a Broadway Somebody—A Memoir by Sharon Wheatley (Adams Media). This memoir follows Sharon as she learns that after the name calling and rejections for being fat, any girl or boy can transform to a confident performer—respected, happy, and working on Broadway.

Costume Design Techniques of Modern Masters by Lynn Pecktal (Back Stage Books). Costume designers at the top of their profession discuss working methods, development of designs, and more. Included are over 400 original sketches.

Today in History—Musicals! by Joe Stollenwerk (Emmis Books). A fun and fact-packed day-by-day account of the shows, the stars, and the gossip that shaped the history of Broadway and screen musicals.

ON-LINE News, Reference, and Listings

Playbill® On-Line™
www.playbill.com
A major Internet resource for theatre news, listings, features, multimedia, tickets, reference, and more.

Play by Play
www.playbyplayonline.org
TDF's theatre magazine written by and for teens (see back cover).

I Love NY Theater
www.ILoveNYTheater.com
The definitive Internet guide to Broadway shows and theatregoing in NYC, accessible in English, Spanish, French, German, Portuguese, and Japanese.

Internet Broadway Database
www.ibdb.com
Database of more than 12,000 Broadway shows and the people who worked on them, from 1732 to the present.

Internet Off Broadway Database
www.iofdb.com
Information on Off Broadway productions, past and present.

Theatermania.com Broadway.com BroadwayWorld.com
Some of the best sources for show information and listings

OffBroadwayOnline.com
www.offbroadwayonline.com
All about what's playing Off Broadway.

Theatres for Kids and Families

NYC-area theatre companies that stage works for family audiences:

New Victory Theater
www.NewVictory.org

TADA!
www.tadatheater.com

TheatreworksUSA
www.TheatreworksUSA.org

Plays and Playwrights

Plays Magazine
www.playsmag.com
The drama magazine for teens.

Young Playwrights Inc.
www.youngplaywrights.org
Organization for writers age 18 and younger, with playwriting contests, after-school workshops, summer programs, and more.

Other Resources

Generation Broadway
www.GenerationBroadway.com
A site for parents and teachers that provides tools to introduce young people to theatre, with show listings, activities, links, and more.

Official Tony Awards® Site
www.TonyAwards.com
A multimedia site that's all about the American Theatre Wing's Tony Awards®.

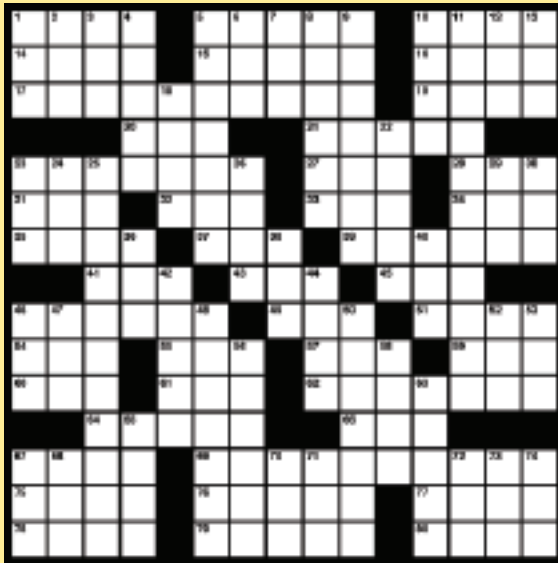
Theatre Development Fund

www.tdf.org
Up-to-the-minute info about NYC theatre, dance, and music productions, plus info on school programs, and TKTS® discount ticket booths—all you need to plan your next theatre outing.

League of American Theatres and Producers

www.LiveBroadway.com
Information about Broadway theatregoing across North America, as well as special Broadway events.

NOW PLAYING by Frank Longo



ACROSS

- 1** Long-running Broadway musical inspired by the Puccini opera "La Bohème"
5 ___ note to (hand someone a brief written message): 2 wds.
10 Monopoly, Scrabble, or Candy Land, for example
14 "There oughta be ___!": 2 wds.
15 "The ___ Purple" (Broadway musical based on an Alice Walker novel)
16 Stuff that breaks down food in the stomach
17 See 46-Down
19 Fish that's a type of herring
20 "___ and Stimpy"

(Nickelodeon cartoon)

- 21** Speed of a piece of music
23 1970-72 Stephen Sondheim musical revived in 2006
27 Every once ___ while: 2 wds.
28 Rodent running a maze
31 "Are you a good witch ___ bad witch?" (Glinda's question): 2 wds.
32 Sign of a person born between July 23 and August 22
33 Video recorder, for short
34 Sport-___ (off-road vehicle)
35 Long-lasting hairdo
37 Coloring substance
39 Jonathan who

composed 1-Across

- 41** Brynner who starred in the Broadway musical "The King and I"
43 Acorn-dropping tree
45 "Blueberries for ___" (Robert McCloskey kids' book)
46 Pooch that's small enough to sit on a seated person: 2 wds.
49 ___ Woodman ("The Wizard of Oz" character)
51 "___ Fidelity" (Broadway musical based on a Nick Hornby novel)
54 Alter ___ (Clark Kent, to Superman)
55 Negative responses
57 Tennis court divider
59 Keanu Reeves' role in "The Matrix"
60 Month between

Aug. and Oct.

- 61** Obtained
62 "Grey ___" (Broadway musical based on a 1975 documentary)
64 Self-respect
66 Foot part
67 Off-Broadway show award
69 Broadway musical based on the lives of the Four Seasons: 2 wds.
75 Ink-filled writing instruments
76 "Everything ___ New Again" (song in the Broadway musical "The Boy From Oz"): 2 wds.
77 "Law & Order: Special Victims ___" (TV series)
78 Examination
79 "Beauty and the ___" (Broadway musical)
80 Broadway award won by 1-Across

DOWN

- 1** Hit into head-on
2 N.F.L. star ___ Manning
3 Rapper with the albums "Illmatic" and "Stillmatic"
4 Dweeb
5 Examined quickly
6 High, slow tennis shot
7 Sick
8 Like odes and sonnets
9 Large supply of anything
10 Catch a sudden, quick breath
11 1975-90 Hamlish/Kleban Broadway musical revived in 2006: 3 wds.
12 "Mamma ___!" (Broadway musical featuring Abba songs)
13 "Ed, ___ n Eddy" (Cartoon Network series)
18 Not fake
22 The ___ & the Papas
23 Police officer
24 Iron ___ (miner's find)
25 Broadway musical featuring a magical nanny: 2 wds.
26 Up-and-down toy on a string: Hyph.
29 From ___ Z (completely): 2 wds.
30 Nine plus one
36 What a pig rolls around in
38 Have some food
40 Cheerleader's shout
42 Vowel sound in the word "night": 2 wds.
44 "The Lion ___" (Broadway musical based on a Disney film)
46 With 17-Across, revived Broadway musical based on a classic Victor Hugo novel
47 It changes on your birthday
48 What someone might say to you after you finish a tough task: 2 wds.
50 Most orderly
52 Title for Robert E. Lee: Abbr.
53 Sounds repeated by Santa Claus
56 "Remington ___" (1982-87 TV series)
58 2004 movie starring Brad Pitt as Achilles
63 Actor's first appearance on Broadway
65 Take a breather
67 ___ for (choose)
68 "The 25th Annual Putnam County Spelling ___" (Broadway musical)
70 Abbr. on a vitamin bottle that's short for "recommended dietary allowance"
71 Bro's relative
72 Singer Yoko ___
73 ___ and yang (opposing principles in Chinese philosophy)
74 Pigpen

SHOW DIARY

What have you seen? What did you think?

Whether this is your first Broadway show or your 15th, we hope it won't be your last! As you continue to go to the theatre, it's fun to keep track of the plays and musicals you see. What was your favorite moment in each show? Which performers thrilled you the most?

Show:
 Favorite Moment:
 Most Exciting Performer:
 Date:

Overall Rating (0 to 5 stars):

Show:
 Favorite Moment:
 Most Exciting Performer:
 Date:

Overall Rating (0 to 5 stars):

Show:
 Favorite Moment:
 Most Exciting Performer:
 Date:

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 Date:

Overall Rating (0 to 5 stars):

Show:
 Favorite Moment:
 Most Exciting Performer:
 Date:

Overall Rating (0 to 5 stars):

Have you made plans to see your next show? For information about what's playing on Broadway, visit ILoveNYTheater.com (for shows in NYC) or LiveBroadway.com (for shows on national tour). For info on rush tickets and other student discounts, visit PlayByPlayOnline.org.

You'll Never Be Without A Clue

Every day, The New York Times covers all the arts, with reviews of the hot new shows, movies, CD's and more.

Your family can order convenient home delivery of The New York Times by calling 1-800-NYTIMES.

For answers to the puzzle above, visit nytimes.com/learning/broadway. And, you can challenge yourself with more puzzles, and share learning activities with your family, by visiting nytimes.com/learning.

The New York Times
nytimes.com



Two Web sites that'll keep you coming back for more...theatre!



Play by Play is Theatre Development Fund's quarterly theatre magazine written by and for high school students. Check it out online at...

www.playbyplayonline.org

Use Theatre Development Fund's new Web site to plan to see your next show and learn the ABCs of theatregoing.

www.tdf.org

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Advancing live theatre and dance

