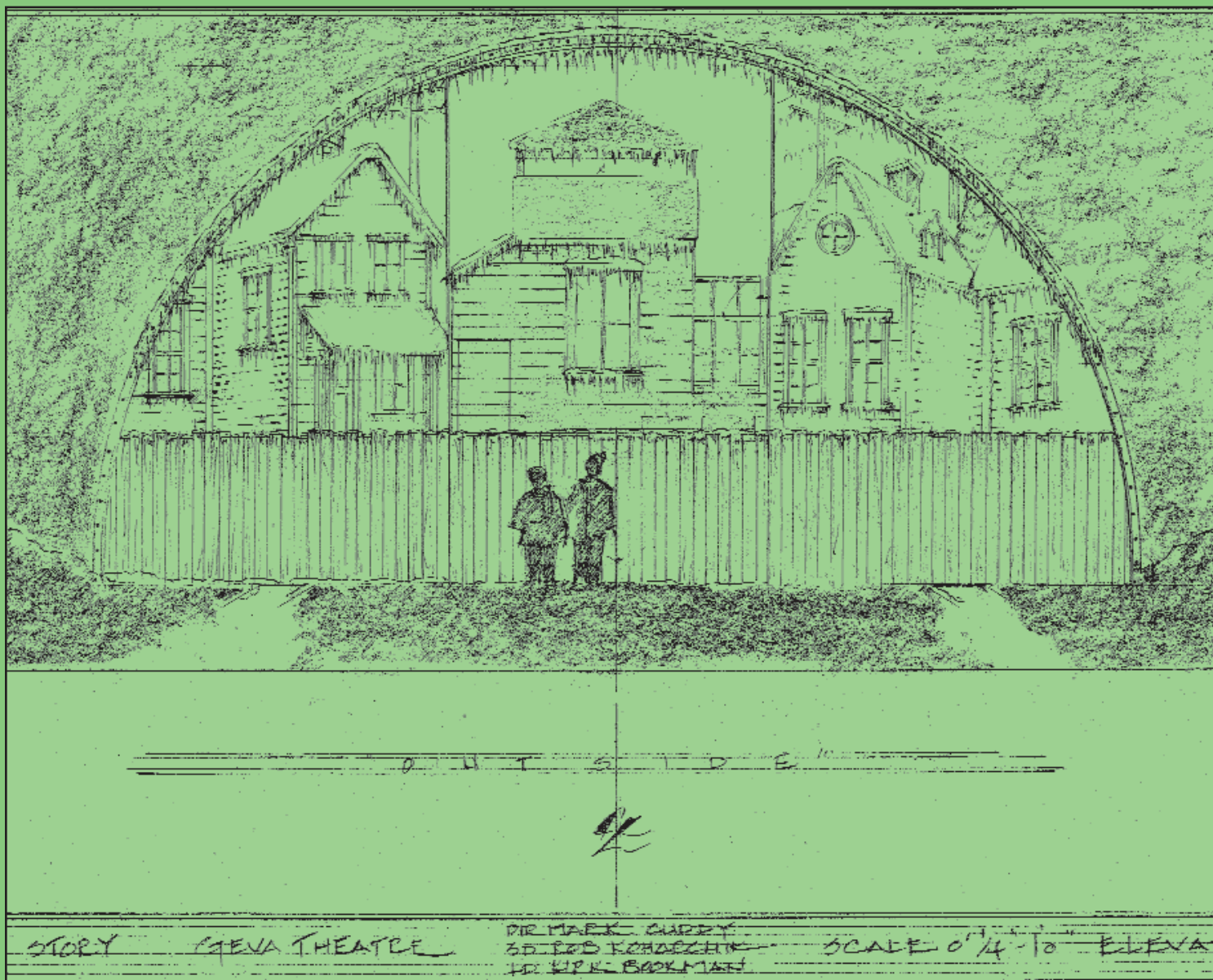


A CHRISTMAS STORY

Written by Philip Grecian Directed by Mark Cuddy

Based upon "A Christmas Story" (©1983 Turner Entertainment, Co., distributed by Warner Bros.,) written by Jean Shepherd, Leigh Brown and Bob Clark, and *In God We Trust, All Others Pay Cash* by Jean Shepherd



P.L.A.Y.

(Performance = Literature + Art + You)

Student Matinee Series 2009-2010 Season



Dear Educators,

One wish. Ralphie has just one wish for the holiday.

If you already know *A Christmas Story*, you know there's a lot of discussion about this one wish. On the Geva stage you'll also meet Ralphie's friends and classmates, who are buzzing about the one gift they will share with someone in their families. One special wish can represent a great deal of thought, caring and creativity. One wish can mean a lot.

So we're inviting each and every one of the students who attend *A Christmas Story* this year to choose one special wish, and to share it with us. It could be...

...one wish for myself.
 ...one wish for my family or friends.
 ...one wish for my neighborhood or school.
 ...one wish for the world.

We'd love to receive a wish from each of the students who will see the performance this holiday season – more than 2500 this year! Write about your wishes or draw them, and mail or bring them to Geva. You may want to discuss and collect your wishes before the performance, or wait until after you see the play. Your class might choose to send one collective wish all together, make a combined list, or keep your wishes individual. It's up to you. Please submit wishes no larger than a standard 8.5 x 11 page; other than that, the sky's the limit.

We'll share wishes we receive with the Geva community throughout the run of *A Christmas Story*. Every year we are pleased and proud to rediscover how many classrooms have made a celebration of annual theatre visits, and proud that Geva has become so important to you. We look forward to celebrating your students' voices as an important part of our holiday season.

From all of us here at Geva, best wishes for days of compassion and warmth this winter and always.

Sincerely,



Kathryn Moroney
 Associate Director of Education

Geva Theatre Center
 75 Woodbury Blvd.
 Rochester, NY 14607

Cast of Characters

Ralph

Ralphie

Randy

The Old Man

Mother

Flick

Schwartz

Esther Jane

Helen

Scut Farkas

Miss Shields

Participation in this production and supplemental activities suggested in this guide supports the following NYS Learning Standards:
 A: 2, 3, 4;
 ELA: 1, 2, 3;
 SS: 1

Table of Contents

How did this Christmas Story begin?..... 2

How can we visit a memory?.. 3

What is the shape of a memory? 5

Can you imagine? 6

Is it all about the gifts? 7

How did the cast begin their work?..... 8

Resources 10

Cover: rendering of the set for the Geva production by designer Rob Koharchik

"You'll shoot your eye out."
 – Mother

How did this Christmas Story begin?



Original movie poster for
A Christmas Story

The film *A Christmas Story* was released in 1983. It had only moderate success in the movie theatres that year, but through continuing broadcasts – including 24-hour television marathons beginning in 1997 – it has become a holiday favorite. Many audiences can instantly recall the film’s iconic images, but fewer fans realize that the movie also introduces us to the man who created this now-famous story; he can be seen as the grouchy man waiting in line to see Santa in Higbee’s department store, and it is his voice that provides the voice-over narration throughout.

Who was the storyteller?

Jean Shepherd was a writer, humorist, artist, actor, radio raconteur, and television and film personality. A master storyteller, he took bits and pieces from his own life to weave tales of the joy, humor, intrigue and angst of growing up. For three decades he told these stories to eager radio audiences, beginning in Cincinnati in 1948, and later in his late-night show in New York from 1956 to 1977. On this long-running program, Shepherd would spin lengthy stories, read poetry and share his observations on current topics of interest, his travels and everyday life in America. While Shepherd was the author of several books and stories, he never used a script on the radio. He was inducted into the Radio Hall of Fame in 2005, and radio artists such as Garrison Keillor of “Prairie Home Companion” today cite Shepherd as an inspiration.

Was he the real Ralphie?

Several semi-autobiographical stories which inspired *A Christmas Story* were published during the 60s, and eventually collected in two separate volumes. (Please see the resource list on page 10.) Jean Shepherd’s middle name, Parker, became protagonist Ralph’s last name. The story takes place in a fictional Indiana town called Hohman; Shepherd’s own hometown of Hammond, Indiana is a strikingly similar place, complete with its own Warren G. Harding School. In each of the original stories, Ralph/Jean is at a different age, but for the movie and the play, several stories were assembled and dates altered so that the events happen over one holiday season.

The film’s setting is slightly later than author Jean Shepherd’s own childhood (he was 19 years old in 1940) but earlier than that of the co-writer and director Bob Clark (who was born in 1939); the date reflects their collaboration. The writers and producers intended to set the film in the “amorphously later Thirties, early Forties.” Fans of the film’s trivia have delighted in identifying the anachronistic details that make it impossible to assign the story a precise date.

Geva’s production places the story in 1940. In that year the United States was just beginning to pull out of the Great Depression. Hard times were a recent memory, but a time of comparative peace and stability had arrived. World War II was raging in Europe, but America would not become involved until December 1941. By selecting this moment of American history for the production, we look back to a relatively bright and untroubled moment of childhood memories. ♦



Jean Shepherd

Is there a story that you read or watch as part of your holiday? Why do you think that story has become part of your tradition?

If you were to translate from 1940 to today, what gift would you put at the center of this story? Why might adults resist giving that present to children?

“Christmas was on its way. Lovely, beautiful, glorious Christmas, around which the entire kid year revolved.”
– Ralph

How can we visit a memory?

Playwright Philip Greician explained one of the key differences between the film and his script for the stage version of *A Christmas Story*. An unseen, voice-over style of narration is easily used in film, but is considered a clumsy device for live theatre. Theatre audiences expect to be able to see all the important elements of a story develop in front of them, rather than have the story explained from outside the world of the stage. However, Jean Shepherd insisted that the flavor and function of the original narration was essential to the piece, and that this key ingredient should not be removed from any adaptation. What could be the solution?

Greician's answer: "The narrator is actually a character, much like the stage manager in [Thornton Wilder's play] *Our Town*. He initially comes down the aisle of the theatre talking about his hometown. He is generally invisible to the characters onstage, but occasionally, in plain view of the audience, dons extra costume elements to take part in the story. He becomes, for instance, the Christmas tree salesman, among other characters."

What are the usual functions of a narrator? What does this narrator – Ralph – do?

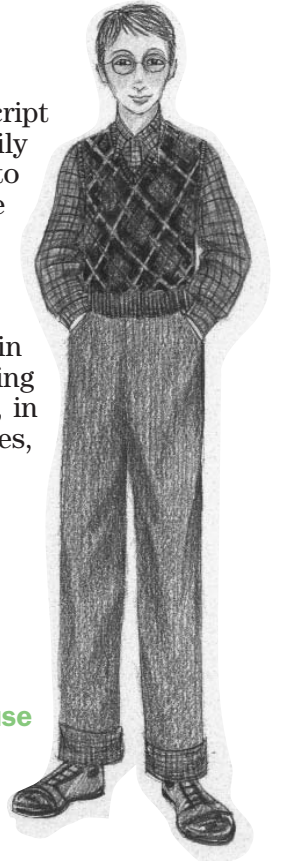
Does he describe past or offstage action?

Does he explain interior states and feelings?

Does he navigate the story through place and time?

Does he have a relationship with the audience?

Can you think of any other films with narrators? Do you know any other plays that use narrators? Does that narrator have a specific character? A distinctive point of view?



Ralphie, meet Ralph.

In this stage adaptation, we see two different versions of the same character, the adult who chooses to look back on one special Christmas, remembering and narrating, and the child he used to be.



If you have seen the film version, imagine what you think Ralphie will be like as an adult. Does the adult Ralph in the play match your impression?

Compared with the film, the story the audience will witness at Geva has a new layer, because we can watch someone remembering at the same time we watch the memories themselves. When both Ralph and Ralphie are on stage together, we have the chance to compare their points of view.

Adult Ralph stays on the sidelines, outside the memories, for many scenes of the play, but sometimes he steps into the story alongside Ralphie. When do you see him get involved with the action? What is happening in the story at those moments?

Above: costume rendering by B. Modern for Ralphie;
Left: Gavin Flood (Ralphie) rehearses a scene while
William Parry narrates as adult Ralph.

**"The Old Man's vast catalogue of invective enriched my boyhood. Some receive education at their mother's knee. I acquired vocabulary in my father's Olds."
- Ralph**

Many holiday stories include adults looking backward to childhood, or (re)discovering a child's point of view. Consider other classic Christmas films such as *It's a Wonderful Life* or *Miracle on 34th Street*, or Geva's other holiday tradition, *A Christmas Carol*.

Why do think remembering and honoring childhood is a holiday theme?

Think about your own family and your favorite holiday traditions. What is the most important part of the holiday for you? Imagine you are an adult celebrating a holiday in the future. Do you think that what is most important to you will change?

Write a holiday card or letter to your future self, and remind yourself how you feel about the holiday right now. (At what year of your life will you receive this message? When your first child is born? During your first year of college? Make a specific choice.)

Or, imagine that a time machine can bring your older self back to this year. What do you imagine your adult self would want to see again? Where would you most want to spend time?



Above: Adult Ralph (William Parry) observes a breakfast scene featuring Mother (Maia Guest), Ralphie (Gavin Flood) and Randy (Kyle Mueller); Below: rehearsal photo of Ralphie and The Old Man (Remi Sandri).

Whose humor do we hear?

One of the most distinctive features of *A Christmas Story* is the frequent use of hyperbole, or exaggeration for humorous effect; our narrator has a great sense of humor. Notice that many of Ralph's exaggerations come from remembering and understanding how the events of his world felt from a kid's point of view. For instance, when Randy and Ralphie go to visit Santa:

"My parents had deposited us at the end of the line and then disappeared into the crowd of shoppers. The line stretched all the way to Terre Haute, so we spent what seemed like hours creeping closer and closer, until finally we reached the foot of Mount Olympus, only minutes before closing time."

It helps to know that Terre Haute is a city in southwestern Indiana, and the fictional town of Hohman is in the northwest corner. Not only the highest mountain in Greece, Mount Olympus is the home of the Greek gods and the site of Zeus' throne. In this case Ralph's exaggeration definitely expresses a kid's impatience for a greatly-anticipated meeting with a very important person.

Are the characterizations of Ralphie's family also exaggerated for comic effect? "Our hillbilly neighbors, the Bumpuses, had at least 785 smelly hound dogs, and they ignored every other human being on earth but my old man." "[Randy] was a notoriously picky eater who had been known to go for years without taking on provisions." If some of the humor is kid-centered, some of it may also come from Ralph's adult perspective.



Do you think all Ralph's memories are strictly true? Are memories always accurate?

Can you find an exaggeration which is based in Ralphie's perspective from childhood? Can you find an example where you think the exaggeration is an adult's point of view?

Does Ralph's joking with the audience make you more involved with the story? Is his exaggeration "unreliable narration?" Does it mean you don't trust him? ♦

**"The guilt you feel is far worse than any punishment you might receive.' Adults like to say things like that, but kids know the truth: it's always better not to get caught."
- Ralph**

What is the shape of a memory?

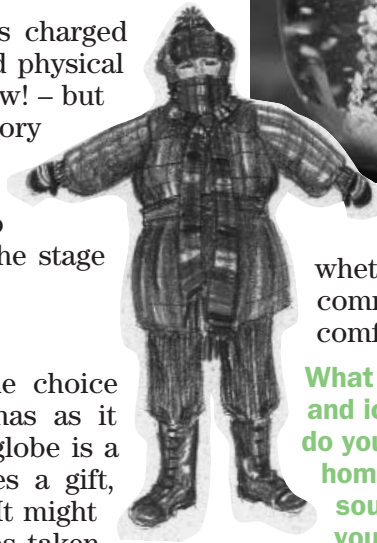
A film has the flexibility to show a number of scenes in quick succession, no matter how different the locations or how large the set pieces. Design for theatre is very different. Stage scenery often has a dominant shape that does not change and which provides a frame for all the action, even though smaller elements within that space may vary scene by scene. Designers often search for a key idea, important image, or symbol that will serve the play's theme, define the relationship between the audience and the stage, and influence how we will view the story. A visual metaphor can be very satisfying; an audience looks at essentially the same stage for a couple hours, but continues to see the set in new ways. Director Mark Cuddy explains that such a design approach can be the difference between traveling a mundane and literal path between plot points, and taking a more poetic journey that will inspire our curiosity and imagination.



Scenic designer Rob Koharchik was charged with providing not only the required physical environments – including lots of snow! – but also a frame for this well-known story that would offer discoveries and surprises in a way that is unique to theatre. Considering the key ideas Rob and Mark chose, can you imagine the stage you will see at Geva?

Memories as treasure

In this play adult Ralph makes the choice to revisit his memories of Christmas as it was when he was a child. A snow globe is a fragile collectable object, sometimes a gift, a souvenir, or a precious heirloom. It might live tucked away on a shelf, perhaps taken down to admire closely on special occasions. It encloses its own world, separate from the observer. Rob's design makes use of rotating motion, suggesting a toy or a music box, and uses shapes inspired by snow globes.



What adjectives would you use to describe a snow globe? What adjectives would you use to describe memories of holidays and family? Can you think of any other object that might serve as a symbol for holiday memories?

No place like home

The center of a child's world was the home. Children might navigate to and from school and through the neighborhood on foot with relative independence, but every child's path still began and ended at home, and activities revolved around the common routines and rhythms of the family and household. The stage design reflects the dominance of Ralphie's house, no matter where else his quest for the perfect Christmas gift might take him.

Snow globes are usually designed with one central element of focus in the center of a glass sphere, which is then surrounded by a landscape of snow. With that image in mind, can you visualize how Ralphie's house might appear onstage?



Warmth in the wintertime

One of the contrasts that this design explores is the warmth and light of the home against the frozen outdoors. A visceral understanding of walking outside in the winter – whether in Western Indiana or Western New York – is common to almost every audience member, as is the comfort of coming inside after a snowy trek.

What colors do you associate with winter, snow and ice? If he wanted to create contrast, what colors do you think the designer chose to decorate Ralphie's home? Mark and Rob also looked for possible sources of light in the family scenes – what do you notice that glows with light? How do you think lights might contribute to the feeling of those scenes? ♦

Clockwise from top: backdrop design by Rob Koharchik, winter snow globe, costume rendering for Randy by B. Modern

“Preparing for school during an Indiana winter was like getting ready for extended deep-sea diving.”
– Ralph

Can you imagine?

A Christmas Story takes place during the Golden Age of Radio. Television had been invented, but was still far from becoming a household item. Fortunate families would have both a radio and a record player, and radio was an important source of news and information. As he led the United States out of the Great Depression, President Franklin Delano Roosevelt regularly spoke to the American people through radio addresses known as Fireside Chats in order to explain and promote the programs of the New Deal. But the radio also provided entertainment, including many shows intended for children. Generally broadcast in 15-minute segments, the programs were performed live, and combined the talents of actors reading from scripts with exciting sound effects. And unlike most of today's entertainment, there was no option to record or download a missed episode to enjoy at another time.

Director Mark Cuddy reminded the cast that young people's imaginations were nurtured by the radio; children had to create the world of each story in their own mind's eye, and could cast themselves in the adventure. Ralphie's powerful imagination helps him plan the steps of his Christmas strategy, visualize his success, and mourn his setbacks. A child's world often feels unfairly governed by the whims of adults; in his mind Ralphie is free to construct his own version of justice. Watch for how scenes from his fantasies come to life to express his wishes.

Where can justice be found?

Red Ryder was the western hero of an extremely popular comic strip carried by many newspapers and magazines, and was later featured in movies and radio programs. Cowboys and Western stories in general were extremely popular among boys Ralphie's age. In his quest for the Red Ryder BB gun, Ralphie also refers to the Lone Ranger, Hopalong Cassidy, and the singing cowboys Gene Autry and Roy Rogers. The Wild West and its heroes promoted "Codes of Honor" including variations such as a "Creed for American Boys and Girls;" www.elvaquero.com/The_Cowboy_Code.htm compiles a representative sampling.



Who are the popular heroes among young people today? Do they have anything in common with the cowboys of 1940?

Who will be punished?

Most bar soaps are non-toxic, although they aren't meant to be eaten. However, Ralphie's fantasies aren't restricted by reality! Punished for uttering foul language, Ralphie sits with a bar of soap in his mouth, and concocts a fantasy where soap poisoning has caused him to go blind.

This fantasy depicts a tragic fate; what comfort or justice does Ralphie find in this scenario? How does music play a role in bringing this fantasy to life? Ralphie says that every kid has envisioned such a scene that would make parents feel sorry for their behavior. Have you?

Who will be praised?

Ralphie is assigned to write a theme – an essay – which must “inform or persuade,” and he uses the assignment to make his case for the gift of his choice. After days of work, he's certain his theme will be wildly successful.

Despite his diligence and strategy, Ralphie's theme doesn't quite earn the “A++++” he imagines. Can you harness his imagination and write the more persuasive essay which would earn that grade? ♦



Costume renderings for Ralphie the Kid (above), Blind Ralphie (left) and Shakespeare Ralphie (below)



“Why, this isn't prose! It's poetry! Sheer poetry! I am transported!
It out-Shakespeares Shakespeare!”
- Miss Shields

Is it all about the gifts?



Above: Orphan Annie Pin and the 1940 "Speedomatic" model Decoder Ring (front and back views). Different decoder badges were made each year from 1935-1940. By 1941, the decoders were made of paper due to World War II metal shortages.

Below: the Nehi logo that inspired the famous lamp

Right: the Old Man's "major award"



"The icy power lines across Hohman Avenue were looped with shiny red and green garland, the streetlights sported plastic Santa faces, and the window at Higbee's department store was alive with electric trains and robot elves. Ah, the magic of Christmas!" – Ralph

Many stories and commentaries observe that as holidays become increasingly commercial they stray from their original significance. We're often challenged to reassess just what defines the "magic" of the season, and whether our priorities may be misplaced. *A Christmas Story* can provoke this discussion, since the plot revolves around a quest to ensure receipt of the perfect gift, and Ralphie's urgent fervor suggests the possibility of confusing desire with need along the way: "No question about it, a Red Ryder air rifle was an absolute necessity."

Jean Shepherd never seems tempted to camouflage the connection between commerce and Christmas. Consider the following excerpt from "Duel in the Snow, or Red Ryder Nails the Cleveland Street Kid," one of the stories which became a part of *A Christmas Story*. He describes the popular magazine, *Open Road for Boys*, which is mentioned in the play:

"Its Christmas issue weighed over seven pounds, its pages crammed with the effluvia of the Good Life of male Juvenalia, until the senses reeled and Avariciousness, the growing desire to own Everything, was almost unbearable. Today there must be millions of ex-subscribers who still can't pass Abercrombie & Fitch without a faint, keening note of desire and the unrequited urge to glom on to all of it. Just to have it, to feel it."

While fans of the movie will find Ralphie as consumed by ardent yearning as they expect, they will discover that the stage adaptation includes more detail – also found in the source stories – of the neighborhood children's desire to give perfect gifts as well as to receive them. Both giving and receiving define the holiday season, and marketing plays a role in each. For his father Ralphie proudly chooses an item which was supremely well-branded; "Simonizing" became a common term for waxing a car, regardless of the actual product used. Ralphie's rhapsodic gusto demonstrates he may be as excited to give this item as he is to open his own gifts: "I could hardly wait to see him unwrap the Simoniz on Christmas morning, with the red, yellow and blue tree lights making that magnificent can glow like the deep flush of frankincense and myrrh."

But in Shepherd's stories, advertising doesn't always lead a clear path to joy. After agonizing suspense, Ralphie's long-awaited Orphan Annie Decoder pin deciphers, not top-secret drama, but an advertising message from the radio program's sponsor, Ovaltine. In another example of self-promoting prize merchandise, Shepherd's concept for the "major award" was based on a real lamp: an illuminated logo of the Nehi bottling company which sponsored the contest. (Pronounced "knee-high," the name, logo and lamp all make sense together, although the company is not named in the script.) Keen disappointments over the decoder ring and then the lamp follow closely in the play.

What triumphs over such disappointment? What is the relative success of these impersonal deliveries against the other gifts given? What are the best sources of joy in this story, not only for Ralphie, but for adult Ralph who revisits this memory? Does it come from objects, events, or relationships? ♦



"The true meaning of life was a crummy chocolate milk commercial?"

– Ralph

How did the cast begin their work?

Eleven young actors perform in this year's cast of *A Christmas Story*. They take turns playing seven children's roles, and outnumber the adult actors almost two to one. The stage play spends more time than the film does to introduce Ralphie and his friends, including Helen and Esther Jane, two female classmates not featured in the movie. Theatre audiences have the chance to enjoy more details of the children's conversations and behavior.

Geva's young actors started rehearsals three days before the adult members of the cast, and used the time to begin working together as a group, to share their enthusiasm for the project that takes so much collaboration and focus over the course of two and a half months, and to think about the skills they need to tell a great story on stage.

Following are some examples of exercises that actors have used in Geva rehearsals. We invite you to try them, too.

Verbal improvisation: "Yes, and...!"

In this exercise, the actors work together to tell a story as a group. The Geva actors did this by sitting in a circle so that everyone could easily hear and see one another. The first person begins a story with just one sentence, such as, "A dangerous icicle hung from the roof." The next person in the circle must continue the story by adding a single sentence which begins with the words, "Yes, and..." ("Yes, and the unsuspecting snowman stationed next to the house had no idea it was there!") Each actor adds a sentence, beginning with "Yes, and..." until the story has traveled around the circle and reaches the final person, who uses one last sentence to finish the tale. The goal is to create a single, compelling story that makes sense and is as easy to follow as if only one person were telling it. Every actor commits to the story and adds to its suspense and energy.



Johnathan Mueller (Flick), Michael Motkowski (Schwartz)
and Gavin Flood (Ralphie) in rehearsal

Ten participants is a nice size to introduce this exercise. If your group is especially small, you may want to circle more than once, and if it's large you may want to break into smaller groups. Younger students may find it easier to stay focused on a story with fewer storytellers. As your group becomes skilled, you may want to experiment with a story that lasts two or three "laps" around the circle. Want to get really advanced? Try telling it one word at a time!

Why do you think this exercise requires each participant to begin with, "Yes, and...?" (Imagine if each storyteller began with, "No, actually ...")

Do your ideas about the story change as it travels around the circle?

What happened to the story if you planned your sentence in advance?

What happened to the story if you focused on listening to your story partners?

Director Mark Cuddy told the cast that theatre happens between people in the moment, not in one individual's performance. Even though Geva actors use a script and know what lines will be spoken, listening and reacting as if everything is happening for the very first time is what brings a performance to life.

**"You look like a deranged Easter bunny."
- The Old Man**

Investigation and imagination: “Three scenes of Christmas”

Mark asked the young actors to draw three pictures. The actors each focused on their own character for this exercise, but you’ll just want to choose a favorite character from *A Christmas Story*.

If you’re not sufficiently familiar with *A Christmas Story* yet, you can also use this exploration with almost any other holiday story or other work you’re studying. If you have the materials, this activity needn’t be limited to drawing; create a work of art from any media of your choice. If you prefer, writing a descriptive essay or even a poem could also substitute for creating visual artwork.

Mark asked that in each drawing the actor should highlight one important detail that makes the scene particularly memorable, personal or special. Look for that unique detail in your artwork or writing, too.

First scene: Choose a true, personal memory of giving a gift.

Second scene: Choose a favorite scene in this story featuring your character.

Third scene: Choose an unseen scene for your character; something that must happen to you, but is not depicted in the film or play (or other source material).

Why would Mark want the actors to make connections to their own lives?

Why would he ask them to be specific and detailed?

Why would he ask actors to imagine what happens between scenes, or where they have been the moment before they enter the stage?



Maia Guest (Mother) and
Gavin Flood (Ralphie)

Physical communication: “Holiday Snapshots”

This activity works best in small groups; 3-5 per group is a good size. Each group chooses a simple story of a holiday event – true or imagined – to tell in four frozen scenes, as if they had only four still photographs to show to illustrate the story. Each group rehearses separately, deciding who should play which role(s) in the story and working collaboratively to select their four frozen poses. (Note that every actor does not need to appear in every picture of the story.) Snapshots are silent: no words or sounds can be used to tell the story. Unlike playing a game of charades, there is no movement within a snapshot.



Costume renderings by B. Modern
for Ralphie’s classmates

Each group takes a turn performing for the remaining audience, showing one snapshot at a time in chronological order. (A teacher or designated “director” may wish to call “next,” “cheese,” or otherwise cue each photo in order to control the pace of the performance; this should ensure that the audience has time to study each image before it changes.) Following each performance, the audience tries to guess what they saw happen in the story. If part of the story is unclear, the actors may *not* explain. Rather, they go back to the snapshot that causes confusion, and experiment with what details they can alter to make a character, setting, or action more clear. They should continue to clarify the picture until the audience is able to explain the essential elements of each story.

Did you feel you wanted to speak in your story? Since you couldn’t speak, what did you do instead?

When did you think about the audience? When you were planning? When you were performing? When you were revising?

Why do you think it is useful to have a director working with the actors? How might director have helped in this activity? ♦

“I triple dog dare ya!”
– Schwartz

Resources

Radio is a recurring element in the story's 1940 setting, in Jean Shepherd's own biography, and in his artistic voice as well. Listening to broadcasts from the period is a great way into this world.

FDR's Fireside Chats are widely available; we listened in online:
<http://www.presidency.ucsb.edu/medialist.php?presid=32>

Visit The Mercury Theatre on the Air, including the famous *War of the Worlds* broadcast:
<http://www.mercurytheatre.info/>

The house in Cleveland, OH where the movie was filmed, has been restored and opened as a public museum; its website includes photos, movie trivia, and related links:
<http://www.achristmasstoryhouse.com/>

Reading

In God We Trust, All Others Pay Cash by Jean Shepherd
 "Duel in the Snow, or Red Ryder Nails the Cleveland Street Kid" is a key source for *A Christmas Story*. This volume also includes "The Counterfeit Secret Circle Member Gets the Message, or The Asp Strikes Again" and "My Old Man and the Lascivious Special Award That Heralded the Birth of Pop Art."

Wanda Hickey's Night of Golden Memories and Other Disasters by Jean Shepherd

Excelsior, You Fathead! The Art and Enigma of Jean Shepherd by Eugene B. Bergmann
 (See especially Chapter 1: "Tough to be a Kid.")

On Screen

Jean Shepherd's America (TV series, 1971)
The Great American Fourth of July and Other Disasters (1982)
A Christmas Story (1983)
My Summer Story (a.k.a. *It Runs in the Family*) – a sequel to *A Christmas Story* (1994)

Jean Shepherd Radio Broadcasts available on CD

Don't Be a Leaf
Life Is...
Kicks
Security Blankets
The X Random Factor

"Fra-jee-lee.' See there? Must be Italian.
 Yeah, that's it. Imported all the way from Italy."
 – The Old Man

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 in Residence

Kathryn Moroney
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 of Education

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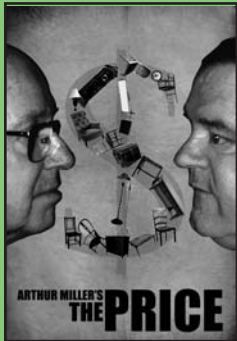
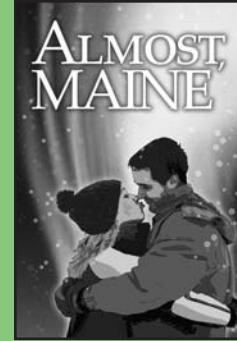
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2009-10 P.L.A.Y Student Matinee Series

Almost, Maine

January 21st at 10:30 a.m.

Recommended for middle school audiences and up



The Price

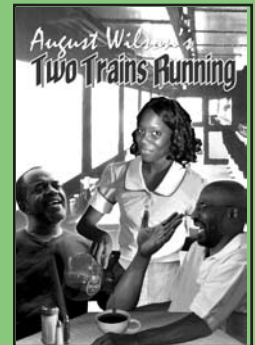
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Recommended for high school audiences

Two Trains Running

April 8th, 13th & 15th at 10:30 a.m.

Recommended for high school audiences



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