

NEW YORK CITY CENTER EDUCATION

INSIDE
ENCORES!

CALL ME MADAM

Your personal guide to
the performance.

75 YEARS

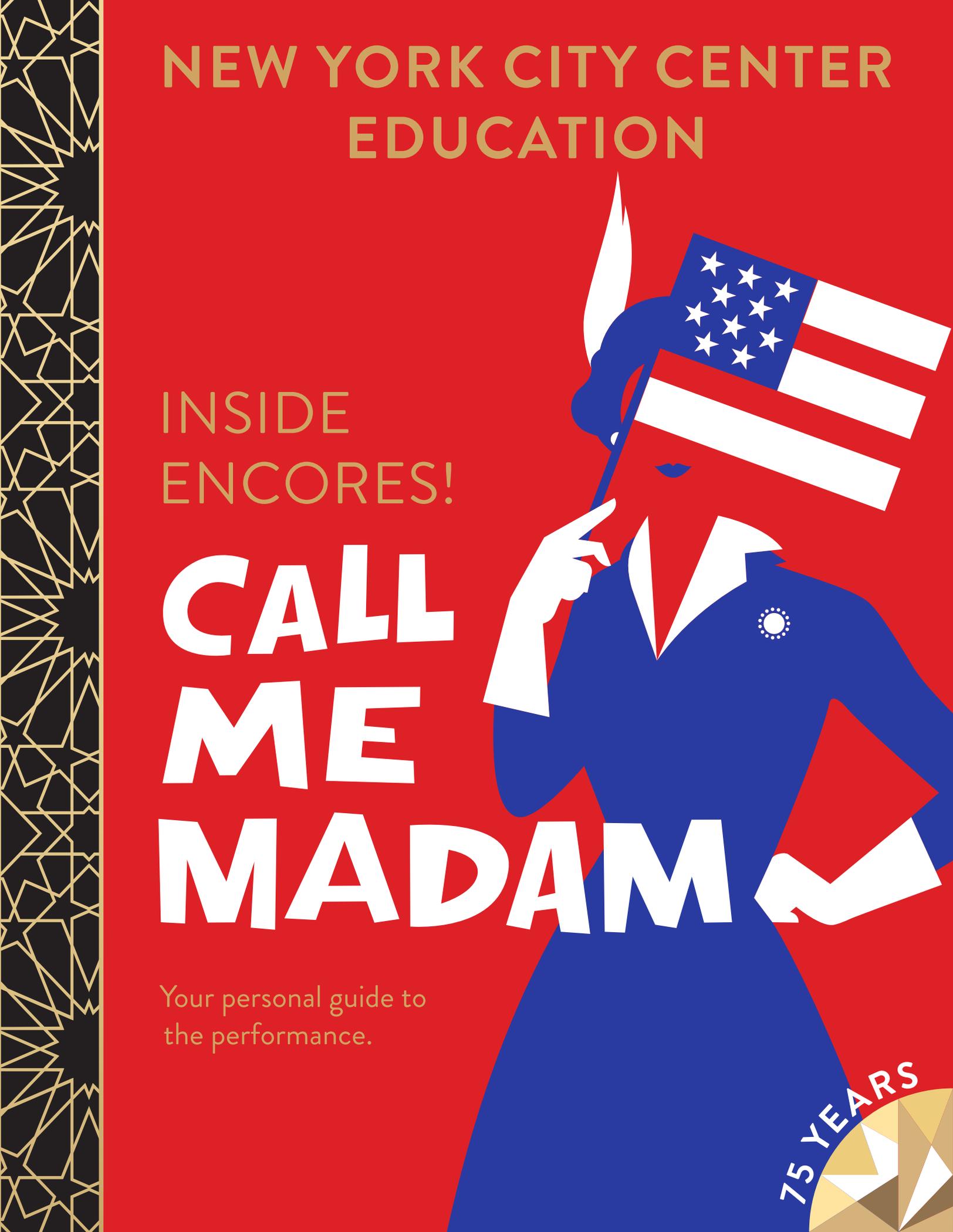


TABLE OF CONTENTS

CONTEXT

Inspiration for *Call Me Madam*, p. 4-5

Meet the Creators & Artists, p. 6-7

An Interview with Casey Hushion, p. 8-9

Call Me Madam's Lasting Influence on Encores!, p. 10-12

Glossary, p. 13

RESOURCES & ACTIVITIES

Before the Show, p. 15

Intermission Activity, p. 16-17

After the Show, p. 18

Sources p. 19

Up Next for City Center Education p. 20-21





CONTEXT

INSPIRATION FOR CALL ME MADAM



Perle Mesta

WHO WAS SHE?

Perle Mesta was the first United States Ambassador to Luxembourg. The original “hostess with the mostest,” Mesta was known for hosting lavish parties in Washington D.C for almost 30 years. Born in Oklahoma, her family came into wealth when her father became involved in the oil and real-estate industries. In 1917 she married George Mesta, owner of Mesta Machinery.

Mrs. Mesta became interested in politics when her husband introduced her to several high-ranking officials, including President Calvin Coolidge. Following her husband’s death, she became heavily involved in the quest for women’s rights and joined the National Women’s Party as its Congressional chairman and Public Relations specialist. While lobbying for the Equal Rights Amendment, she made a multitude of connections with politicians who would later attend her famous social gatherings.

A Republican for most of her life, Mesta realigned herself with the Democratic party, opting to give financial support to then Senator Harry Truman. After being selected to run as the Vice President to President Franklin D. Roosevelt, Truman assumed the presidency after Roosevelt’s death. Thrust into the public eye, First Lady Bess Truman was reluctant to entertain guests, leaving Perle Mesta to assume the unofficial hostess position.

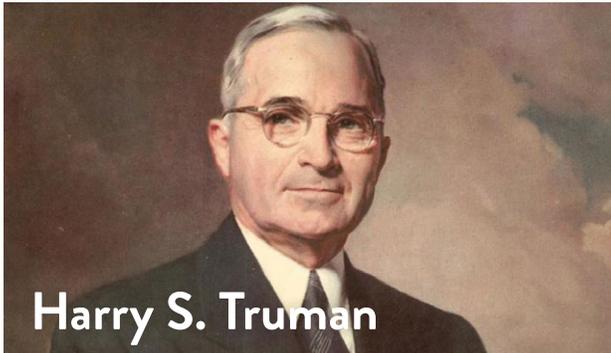
After winning his next Presidential election, Truman appointed Mesta as the U.S Ambassador to Luxembourg. At the time, Luxembourg was one of the largest producers of steel in the world. Given her long-term involvement in Mesta Machinery, Mesta was a strong choice for the position. She was the third woman in U.S history to be appointed as an Ambassador.

HOW IS SHE REFERENCED IN THE SHOW?

The character of Sally Adams in *Call Me Madam* is based on Perle Mesta. They both share connections to major businesses, are friends with Harry Truman, and spent much of their formative years in Oklahoma. While Perle Mesta was connected to politics through her husband, Sally Adams was connected through her father.

Playwright Howard Lindsay read an article about Mesta while he and his wife were vacationing with actress Ethel Merman. As he was reading, he looked up and noticed how perfectly “American” Merman looked and became inspired to write a musical based on Mesta with Merman as the star.

It was reported by the press that on Mesta’s first day as Ambassador, a staff member asked how she would like to be addressed. She responded with “You can call me Madam, Minister” but was actually misquoted. “You can call me Madam” was infamously circulated by the press. The phrase entered the popular consciousness for the first time, and quickly became the title of the hit musical.

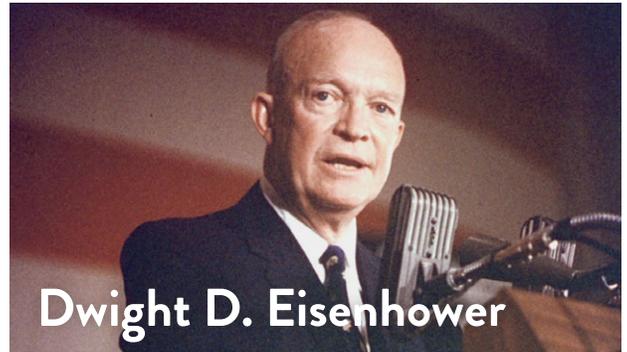


WHO WAS HE?

Harry Truman ran as the Vice Presidential candidate on the 1944 re-election campaign of President Franklin Delano Roosevelt. Truman had served as the Democratic Senator from Missouri from 1935 until elected as Vice President in 1944. After only a few short months as Vice President, he received an urgent call to meet at the White House, where he was informed of FDR’s death. He reportedly showed concern for First Lady Eleanor Roosevelt, asking what he could do for her. She replied: “Is there anything we can do for you? For you are the one in trouble now.” Truman served as President from 1945 – 1953.

HOW IS HE REFERENCED IN THE SHOW?

While the show depicts a fictitious country and ambassador, Harry Truman remains President in *Call Me Madam*. Sally has several phone calls with Truman throughout the show as she forges ahead with her plan to help Lichtenburg. While the audience neither sees nor hears him, a few personal details are shared about Truman during Sally’s phone calls. In one line of dialogue, Sally mentions his hometown of Independence, Missouri. She also asks about his wife Bess and his daughter Margaret.



WHO WAS HE?

Dwight D. Eisenhower, often known as “Ike,” was the 34th president of the United States. His election campaign in 1952 was unprecedented. The public insisted that Eisenhower run to succeed Harry Truman in what was called the “Draft Eisenhower” political movement. His administration pursued aggressive infrastructure expansion, developing the interstate highway system.

HOW IS HE REFERENCED IN THE SHOW?

The song “They Like Ike” in *Call Me Madam* is a direct reference to the slogan of the Draft Eisenhower campaign. It refers to Eisenhower’s popularity before holding public office.



WHAT IS IT?

The Grand Duchy of Luxembourg is a small country nestled between France, Germany, and Belgium. Almost half of the country is made up of immigrants from over 170 different countries, with a total of population of 602,000 people. The country is ruled by Grand Duke Henri and Grand Duchess Maria Teresa, making it the only Grand Duchy that remains today.

HOW IS IT REFERENCED IN THE SHOW?

The Grand Duchy of Luxembourg is believed to be the inspiration for the setting of *Call Me Madam*, the fictional Grand Duchy of Lichtenberg. Perle Mesta served as ambassador to Luxembourg, but the name and size of the country are also similar.

MEET THE CREATIVE TEAM



Music and Lyrics

Irving Berlin is considered to have been one of the greatest composers in American history. Immigrating with his family from Russia at the age of five, many of his songs are considered classics: “God Bless America,” “White Christmas,” “Puttin’ On the Ritz,” and “There’s No Business Like Show Business” are just a few highlights from his long career. His work on *Call Me Madam* won him the 1951 Tony Award for Best Score. He also won an Academy Award and a Grammy Lifetime Achievement Award. President Dwight D. Eisenhower awarded him a Congressional Gold Medal, and President Gerald Ford presented him with the Presidential Medal of Freedom in 1977.



Book

Howard Lindsay and Russel Crouse (Book) were two well-known playwrights of Broadway’s Golden Age. They collaborated often, frequently writing about government affairs. In 1945, they won the Pulitzer Prize for Drama for their 1945 play entitled *State of the Union*. After the three worked together on *Call Me Madam*, Lindsay and Crouse collaborated with Irving Berlin on the 1962 musical, *Mr. President*. To date, their play *Life with Father* was the longest-running non-musical play in Broadway history.

MEET THE CAST



Carmen Cusack (Sally Adams) is an actress and singer whose career has spanned the world. Her international and national touring credits include *The Phantom of the Opera*, *Les Misérables*, *Wicked*, and *South Pacific*. In 2016, she made her Broadway debut in *Bright Star*, which earned her a Tony nomination.



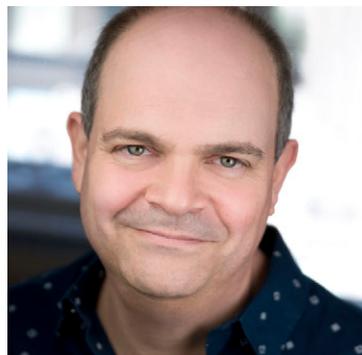
Carol Kane (Grand Duchess Sophie) received two Emmy Awards for her work in the well-known 1980s television series *Taxi*, and she was nominated for an Academy Award for her work in the 1975 film *Hester Street*. Most recently, Kane can be found on *Unbreakable Kimmy Schmidt* as Lillian Kaushtupper. But her illustrious screen acting career has not kept her from the stage. Kane has been seen on and off-Broadway, and on London's West End. She received recognition for playing the role of Madame Morrible in *Wicked*, reprising the role several times, both on Broadway and in Los Angeles.



Lauren Worsham (Princess Maria) is an actress and singer who has been seen in musical theater and opera productions across the country. She performed in the first national tour of *The 25th Annual Putnam County Spelling Bee*, in the New York City Opera production of *Candide*, and at the Paper Mill Playhouse production of *Master Class*. She made her Broadway debut as Phoebe D'Ysquith in *A Gentleman's Guide to Love and Murder*. She was nominated for the 2014 Tony Award for her debut, and won the Drama Desk Award for Outstanding Featured Actress in a Musical.



Ben Davis (Cosmo Constantine) is an accomplished stage and screen actor. He has been seen on Broadway in *Dear Evan Hanson*, *Violet*, *Les Misérables*, *A Little Night Music*, and *Thoroughly Modern Millie*. Davis' film credits include *Blue Bloods*, *30 Rock*, and *Numb3rs*. In 2003, Davis earned a Tony Honors for Excellence in Theater for his work in *La Bohème*.



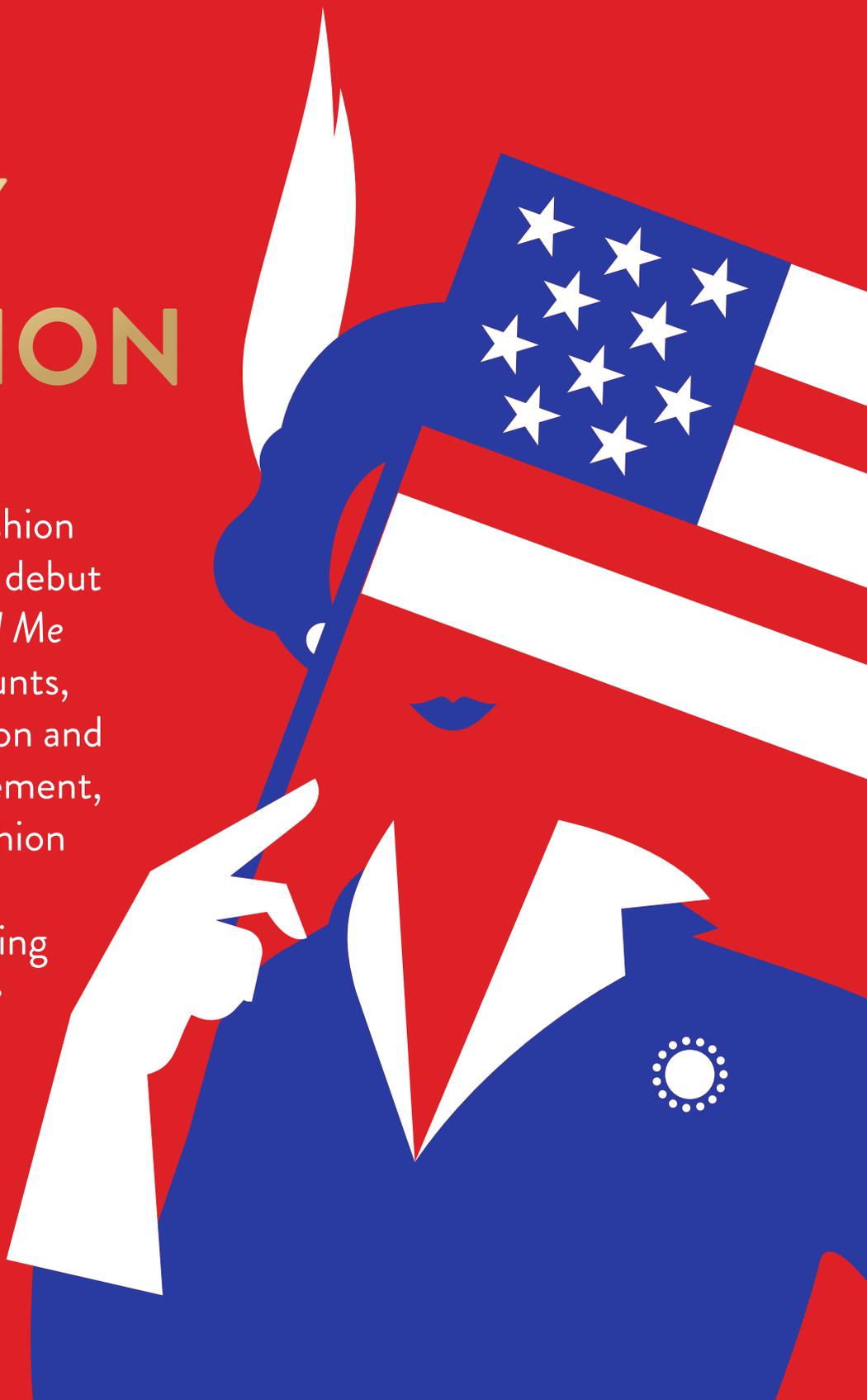
Brad Oscar (Senator Gallagher) has been seen on and off-Broadway for several decades, including two turns at Encores!, most recently in 2015 for City Center's production of *Annie Get Your Gun*. His credits include *Sweeney Todd*, *The Phantom of the Opera*, *Young Frankenstein*, *Spamalot*, *Jekyll and Hyde*, and *Cabaret*. In 2001, he was nominated for a Tony Award for his work in *The Producers*. He received another nomination in 2015 for his work in *Something Rotten!*



Michael Benjamin Washington (Pemberton Maxwell) has performed on Broadway in *The Boys in the Band*, *La Cage aux Folles*, and *Mamma Mia!* In his extensive screen acting career, he has landed roles on *Glee*, *30 Rock*, and *Unbreakable Kimmy Schmidt* (with *Call Me Madam* cast mate Carol Kane). In 2006, he played the Tin Man at the La Jolla Playhouse revival of *The Wiz*. He was born and raised in Dallas, Texas, and attended New York University's Tisch School of the Arts.

AN INTERVIEW WITH CASEY HUSHION

Director Casey Hushion makes her Encores! debut this season with *Call Me Madam*. Sharon Counts, Director of Education and Community Engagement, spoke with Ms. Hushion about preparing for rehearsals and bringing the world of *Call Me Madam* to life.



Sharon Counts: How did you come to be a director?

Casey Hushion: I started dance when I was 2 years old and did my first musical at age 5. I performed professionally for much of my childhood and I began assistant directing when I was in college at New York University. When I directed my first musical, *Pippin*, in a tiny black box theatre in North Carolina, all of the things I had always loved so much about theatre came together in a new way for me. It felt clear this was the path I should be on. I was fortunate enough to work as an Associate Director for many years while continuing to cultivate my own directing work as well. I learned so much about creating shows from being around great people like Casey Nicholaw. I fell more and more in love with directing with every single experience.

SC: What drew you to direct *Call Me Madam*?

CH: City Center Encores! is such a highly regarded institution in the New York theatre community; I felt honored to be asked and was excited to be a part of that tradition. The score of *Call Me Madam* was a big attraction for me. I also felt immediately drawn to the character of Sally Adams. She is so full of life and such a powerful force- I got excited by the idea of playing with such a vibrant female character and finding all of the sides to who she is and how she operates. And, of course, the world of the show was a huge draw - examining the politics of the 1950's up against the politics of today felt like a timely opportunity.

SC: What kind of research are you doing to prepare for rehearsals?

CH: I am a big believer in preparation so I have been doing a lot of research for *Call Me Madam*. Studying the politics of the early 1950s is where I began, as it is a priority for me to understand in detail exactly what the show is satirizing. I am doing a lot of reading about the Marshall Plan, Harry Truman, Eisenhower and the "I Like Ike" movement, and women in politics at that time.

SC: Many of the characters in *Call Me Madam* are based on real people, will this influence your preparation for rehearsals?

CH: The biggest influence on my preparation so far has been learning about Perle Mesta, who the character Sally Adams is based on. As I read her book, *Perle: My Story*, I connected with her voice in an immediate and familiar way. Her writing was so relatable and accessible, warm and funny, self-deprecating and opinionated. Learning about the real woman behind this fictional interpretation has really given me an anchor. She was a progressive woman of great influence with exceptional emotional intelligence. The more I read and learned, it became clear to me that she really sees the humanity in people beyond their politics and I found that really appealing.

SC: Is there a particular moment that you are most looking forward to staging?

CH: There are so many! The song "You're Just In Love" is such irresistible musical comedy gold; it is so full of joy! I start to smile every time I listen to it and imagine staging it. I also love "Washington Square Dance" and am really eager to see that come to life. Denis Jones, the choreographer for *Call Me Madam*, is a fantastic collaborator and has many inventive ideas, always with an eye to the storytelling and character. I look forward to the spirit that he brings to these numbers. I think "They Like Ike" will also be fun to stage with the three great character actors we are fortunate enough to have. To be honest, I am excited for all of it and cannot wait to get started.

SC: A lot has changed since the 1950s when *Call Me Madam* first premiered, how do you believe the production will resonate with audiences today?

CH: It will provide an interesting point of comparison- imagining a world in which Republicans and Democrats can solve their disagreements in such a simple way, by coming together in the "Washington Square Dance". As different as our world is now, there are still moments and several jokes in the show that could be directly related to circumstances of today.



Hushion (center) with Music Director Rob Berman (left) and Costume Designer Jen Caprio

“The score of *Call Me Madam* was a big attraction for me. I also felt immediately drawn to the character of Sally Adams.”

IRVING BERLIN'S “HOSTESS WITH THE MOSTES”

by Jack Viertel

On the night that *Call Me Madam* opened at the Imperial Theatre, Irving Berlin was celebrating his 40th year of writing songs for Broadway shows.

Berlin himself was 62 and still more than a decade away from writing his last Broadway show, *Mr. President*. He had, in effect, been present for all of the life of the modern Broadway musical. His first show tune—written for the Ziegfeld Follies of 1910—was called “Goodbye Becky Cohen”. But the star of that edition of the Follies was the phenomenal African-American comedian Bert Williams. Williams was the first black American superstar, and it’s likely that Berlin—a Russian-Jewish immigrant—recognized what a great black performer could do to an audience. Whether Williams’s performance was the inspiration or not, in the following year he left Becky Cohen and her Yiddish-accented cohorts behind, and instead tipped his hat to the ragtime culture, writing “Alexander’s Ragtime Band,” which made him wealthy and famous.



From that point on, he was everywhere. He wrote the most impactful of all army shows—World War I’s *Yip Yip Yaphank*—until he topped it with the World War II entertainment *This is the Army*. In the ’20s, when revues were popular on Broadway he wrote some of the best of them, including *As Thousands Cheer*. During the depression years of the ’30s he nourished America with fantasies of glamour and elegance by providing the scores for some of the finest of the Astaire-Rodgers films, *Top Hat* first among them. And as the decade turned, he came back to Broadway with the satirical *Louisiana Purchase*, which ran for over a year.

But Broadway was changing, and once Rodgers and Hammerstein’s *Oklahoma!* paved the way for the “integrated” musical (in which song and story were dramatically intertwined) Berlin found himself in less familiar territory. He was a master of the revue, the hit song, the one-off production number, but not naturally inclined to think about songs as an essential component of a larger narrative. This problem was neatly addressed by his 1946 smash hit *Annie Get Your Gun*: songs by Berlin, produced by Rodgers and Hammerstein. The three men were equally titanic forces in American popular song, fully respectful of each other, and R&H guided Berlin in the new

“Irving Berlin has no place in American music; he is American music.”

-Jerome Kern

form, while he provided a breezy comic elan in the score that was casual, sexier, and more fun than a typical R&H show. It’s hardly a surprise, then, that Jerome Kern, who had originally been slated to write the *Annie* score, famously said, “Irving Berlin has no place in American music; he is American music.”

Though Berlin remained an ever-present hit-maker and a kind of national voice for the hopes and dreams of millions of everyday American citizens for decades to come, he only created one other true Broadway success after *Annie...* and that was *Call Me Madam*.

The show was the brainchild of playwright Howard Lindsay, who, with his partner Russel Crouse, had a decades-long track record of writing for the theatre in many genres: musicals, political dramas, and domestic comedies, among them the long-running *Life with Father* and the Pulitzer-winning *State of the Union*. (In 1960 they would provide the book for *The Sound of Music*.) Lindsay, a keen political observer, was intrigued by the elevation of Washington society doyenne Perle Mesta to the position of Ambassador to Luxembourg—an appointment that was largely seen as a political favor, yet one which allowed a woman access to a world usually reserved for men. Lindsay apparently thought it was ripe territory for a lightly satirical musical, rather than a straight comedy, because he had the idea



while watching Ethel Merman sitting by a swimming pool.

Merman had no idea who Perle Mesta was and was searching around for a dramatic play to do, but Lindsay and Crouse seduced her by bringing the project to the man who had given her that glorious *Annie Get Your Gun* score—Irving Berlin.

The resulting show was an irresistible blend of topical comedy, typical romance, wonderful tunes, and lots of Merman. It was not taken particularly seriously by the critics, who were still basking in the glory of *South Pacific* and only months away from the premiere of *The King and I*, but they enjoyed it on its own modest terms. The public adored it. Berlin provided a choice assortment of songs celebrating everything from Mesta herself (“The Hostess with the Mostes”) to the national musical instrument of fictional Lichtenburg, the (non-fictional) ocarina. There is a charming conditional love song “It’s a Lovely Day Today”, which sounds like it could have been plucked from an Astaire movie. One of the songwriter’s patented counterpoint numbers, “You’re Just in Love”, which was written during the show’s tryout, has remained the score’s most enduring number. During the Broadway run, nightly encores were demanded and Merman and Russell Nype were happy to oblige.

Although a solid success, with popular touring productions and plenty of activity in the world of summer stock throughout the ’50s, *Call Me Madam* eventually went into hibernation. Yet, it came to the rescue of *Encores!* in 1995, 45 years after its debut. At the end of the first season of the series, which had been a critically successful but economically spotty event, the forces behind

Encores! met behind closed doors to assess the situation and come to a decision about what to do next. At that meeting one of the members of the advisory committee said, “the only purpose of the second *Encores!* season is to be sure that there is a third *Encores!* season.” And it was quickly decided that the best way to do that would be to open season two with a star vehicle and pray that a star could be found who would attract not only the critics, but the public.

When Tyne Daly, who had become a national star in *Cagney and Lacey* in the ’80s and then cemented her Broadway status by winning the 1990 Tony for *Gypsy* said yes, the series had what it wanted—a sunny, tuneful vehicle with a familiar title (though no one had seen it in decades) and a perfectly cast star whom the public flocked to see. And the rest has been history.

As New York City Center treats itself to a year-long 75th Anniversary as “The People’s Theatre,” we want to celebrate once again that moment when *Encores!* found its footing and all of those associated with the program knew that musical theater had returned to the building to stay. And so it has, for a quarter century and counting. It’s our pleasure to once again greet Ambassador Sally Adams, who, when asked how she wanted to be addressed, said quite simply, “Call me Madam.”

Jack Viertel is the artistic director of Encores! and the author of The Secret Life of the American Musical: How Broadway Shows Are Built



RESOURCES & ACTIVITIES



BEFORE THE SHOW

Call Me Madam draws inspiration from real people and events. In this activity, students will explore how this translates to the stage.

OBJECTIVES

- Students will use text and character traits to make informed performance choices.
- Students will understand the hallmarks of good audience etiquette.

BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES PREK-12

- Students will be able to understand theater as a shared communal experience between audience and actor.
- Students will be able to identify the physical characteristics of a character, including posture, movement, and pace.

PLAY In small groups, students should list as many U.S. presidents as they can in 90 seconds. Once time is up, review lists and have groups tally their points. Groups receive one point for every president listed, and an additional point if they write down a president that no other group has included.

BONUS ROUND! Broadening the scope to international relations, groups will earn an additional 2 points for every person they can list with the following titles in 60 seconds:

- Secretary of State
- Princess
- Ambassador
- Members of Congress
- Senator
- Prime Minister
- Duke/Duchess
- Chief of Staff

Review students' lists and tally total points. Inform students that they will see each of these titles/jobs represented in *Call Me Madam*.

Please note: If working from memory seems too challenging, you could instead offer students a bank of names to match to the titles.

LISTEN As a group, listen to “They Like Ike” from *Call Me Madam*. After the first listen, ask students what they think the song is about. Reveal the connection to the 1952 presidential election. As a group, brainstorm current campaign slogans or phrases that are popular. What is today’s version of “I like Ike”?

CONNECT Highlight Dwight D. Eisenhower and Harry Truman and their roles in history. Refer to *Inspiration for Call Me Madam* on **page 5** to learn more about Truman and Eisenhower’s significance in *Call Me Madam*. Have students compare the song’s lyrics and what they learned from the article. Do they notice any connections between the two? What information from the 1952 election did Irving Berlin choose to include in the song?

BRAINSTORM In the same small groups, ask students to imagine that they are composers and lyricists tasked with writing a song for a new musical based on current events. As a group, they should decide:

- What current event would they choose? Why?
- How would they theatricalize the event?
- Who would be featured in the song?
- What style of music would the song be? How does it best relate to the event?

SHARE Invite each small group to share their song proposal with the rest of the class.

THEATER WORD SEARCH

Directions:

Search up, down, forward, backward, and on the diagonal to find the hidden theater words.



In the 1970s,
New York City renamed
55th Street to
City Center Street.

X P V N K K G W C O S T U M E S M J U P D A J R N B W X D M
 M P G J T B L H D Q W S V Q G T K B S Q Y U V J N W M Y U K
 E X H U L X R D D Y F N J S C M N N G C X D Y R N I T I G V
 D L Q F Z S I U H C J O U F U O P P J V Q I N S F E N B P S
 L W B J F Q S B R L B B H J H D U X T C O E Z Q U E W C K U
 Q I X Z W J K B I F M B J N Q X E P U G V N M X C R T L C H
 K Z V K U P L Y R Q C W F R S E S J C Y D C B S U R Y S R P
 G M A X I J B S I X N Y V D N N U Q Y G N E O I X H U E V H
 A D H I B K Q A S S A I S L E S U G D S V R E B P N C H D U
 L I J T M N V F D H W R D Y K S D Y C X P D G A A N P E W J
 H R G M U A C J A E N Y Z W G W I W I J M Z R Y A C W G B N
 E E V Z B S A R D U V L F K H A U G M S A G C D I T P E P R
 A C L B I D L X C N Z N M U Z H P B N F O X E V H K T I K N
 P T Y A O S L B N G G P N O A S S W Q E G A V L I J U G F Z
 W O M S D B U Q P T T E L L P W I D R B R O X E R A C J M G
 B R N R F M F O G G O U F X E P L O T M F G P B V N Q N X A
 J Z R P K J W O N T J F R A A O H M I E E Y O Z Y V G T V P
 D C M S U C M C A G H V W K D C E O C V Z J S O L N F W S Y
 B I U C W J N P G D X F P R Y P C M M B B R Q G W R X Y I W
 P G H S P O X T N B J T W G A U G D C Z L B F U C Y G I Y V
 L F S J X A Y T R U B I I R D K B U K J R T S D G L Q C V U
 Z A D C X Q A Y L H K S D H L W X Q K S P B D K A D U N J C
 J X P N A G C V U S G S C A Q I V H F U C M K K O F V I Y G
 M R C E F B P U X T A M T U O O M M A D S V C T N C S A J R
 V F K Q Q N U I R G A J J X W J D R Y B W I O W C F V M Q A
 Q R W Y F O E O C T T A Z J Q J O P U Q C I A W H U E P M N
 W A W E P S O O N D A L D U Q T T D B T Z D G B U M O G A D
 X U N G Z H H J Q R J I T C C R V T G I C D N I G O L I P Q
 V T U S H E R M T V I F N A Q T N D L L V Z O I N T W T A Y
 B B V X E V W R Y N Y M B Q T P S U Y X W C Q J X D H F J M

ACTOR
 CALL
 CURTAIN
 DIRECTOR
 PLOT

AISLES
 CHOREOGRAPHY
 DANCER
 DRAPE
 PROSCENIUM

AUDIENCE
 COSTUMES
 DESIGNER
 GRAND
 USHER

AFTER THE SHOW

In *Call Me Madam*, Sally Adams is the US Ambassador to The Grand Duchy of Lichtenburg, a fictitious country. In this activity, students will collaborate on creating their own fictitious countries.

OBJECTIVES

- Students will collaborate as a group to devise a fictional country.
- Students will deliver a persuasive argument in favor of their country.

BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES PREK-12

- Students will be able to apply an understanding of basic character elements and given circumstances to scripted and improvised work.
- Students will be able to respond to the play through the interplay of observation and viewer imagination.

INTRODUCE Posing as the Secretary-General of the United Nations, greet the group with an important task. Much like the creative team of *Call Me Madam* did with the Grand Duchy of Lichtenburg, the group will form their own fictitious countries. In groups, they will present their countries as a part of their application for UN Membership.

COLLABORATE In groups, students will create a profile for their country with the following details:

- Name of Country
- Exports
- Flag Design
- National Symbols (Colors, Flower, Tree, Dance, Animal)
- Style of Government
- National Motto
- Customs and Traditions

Groups will also craft a short national anthem and develop basic choreography for their national dance.

PRESENT Each group will present their country's profile, sing their national anthem for the UN Secretary-General, and make a case for why their country should be granted membership to the UN. Invite other groups to ask questions of the presenting countries. Each group should be prepared to improvise any answers they do not already know. Announce which countries are granted membership into the UN.

REFLECT Facilitate a group reflection. Ask students to reflect on the following: How did their group decide on their country's characteristics and anthem? Why were those characteristics chosen? How did they develop their persuasive argument for their UN presentation?

GLOSSARY

Bi-partisan:

Of or involving the agreement or cooperation of two political parties that usually oppose each other's policies.

Senator Brockbank proclaims that foreign policy is strictly bi-partisan.

Charge d’Affaires:

A diplomat who heads an embassy in the absence of the ambassador.

Maxwell insists that as the Charge d’affaires, he has valuable advice for Sally.

Coloratura:

A type of operatic soprano voice

During a phone call with Harry Truman, Sally asks if being called a coloratura is a good thing.

Embassy:

The official residence or offices of an ambassador.

Sally hires Kenneth to work on staff at the U.S. embassy in Lichtenburg.

Grand Duchy:

A state or territory ruled by a grand duke or duchess.

The country of Luxembourg is the only grand duchy that remains today.

Sally Adams is the U.S. Ambassador to the Grand Duchy of Lichtenburg.

Henry Clay:

An American statesman, U.S. congressman, and U.S. senator. He was featured on the \$50 bill until 1913, when he was replaced by Ulysses S. Grant.

Sally sings about currency with Henry Clay’s face on them.

MacArthur:

Douglas MacArthur was an American five-star general and Field Marshal of the Philippine Army. He was removed from command by President Harry S. Truman after a series of defeats.

Senator Gallagher jokes that Sally and MacArthur can play canasta together in the “dog-house”.

Ocarina:

An ancient wind instrument

At the Lichtenburg Fair, the people of Lichtenburg dance to the music of the ocarina.

Persona non-grata:

An unwelcome person

Maxwell momentarily believes that Sally has become a persona non-grata in Lichtenburg.

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UP NEXT FOR CITY CENTER EDUCATION!

FRONT & CENTER WITH STEPHANIE J. BLOCK

Monday, February 4th, 2019 6:30pm

Stephanie J. Block's (*Brigadoon*, *Falsettos*) master class, *Be True to What you Do*, illuminates the techniques of a Broadway performer and offers the audience the opportunity to hear reflections and stories from her personal experience. Block encourages participants to find the right song for them and to let their performance reveal their true selves.



FLAMENCO FESTIVAL PROFESSIONAL DEVELOPMENT WORKSHOP

Friday, February 8th, 2019

This workshop is intended to provide educators an opportunity to gain an understanding of the show, with a chance to learn from master flamenco teaching artists. Participants will be able to develop an understanding of the historical context of flamenco dance and gain a few tools to begin introducing the material to their students. The workshop is engaging and energizing as you begin to explore new material with your students! This experience is highly recommended for all teachers participating in City Center Education's workshops and student matinee for this event.



FRONT & CENTER WITH LEA SALONGA

Monday, May 6th, 2019 6:30pm

Lea Salonga's (*Miss Saigon*, *Once on this Island*) master class, *Finding a Way In*, helps students get to the heart of their performance. Focusing on song interpretation, Ms. Salonga's approach zeros in on the acting behind the singing and the story behind the lyric.



CITY CENTER ON THE MOVE

Expanding on our mission to make the best in the performing arts accessible to all, we're launching a new program designed to bring the extraordinary artists from our stages directly to New Yorkers in their neighborhoods. The inaugural tour of City Center On The Move will immerse communities in world-class dance through a series of free performances and interactive classes featuring Bronx-born choreographer, teacher, and tap dance artist Ayodele Casel. A frequent City Center collaborator, (¡Adelante Cuba! Festival, Really Rosie, Fall for Dance Festival) and a 2017 recipient of the "Hooper Award," Casel will be joined by two dancers and two musicians for an exciting presentation.



In order to share Casel's singular style with the broadest possible cross-section of New Yorkers, City Center has partnered with NYC Parks to select five tour stops (one in each borough) from among their 36 recreation centers. Join us for one or all five!

BROOKLYN

Wed Apr 3, 2019 11:30am
Brownsville Recreation Center

MANHATTAN

Fri Apr 12, 2019 6:30pm
Pelham Fritz Recreation Center

BRONX

Thu Apr 4, 2019 6:30pm
St. Mary's Recreation Center

STATEN ISLAND

Sat Apr 13, 2019 1pm
Faber Park Recreation Center

QUEENS

Fri Apr 5, 2019 11am
Lost Battalion Hall Recreation Center

NEW YORK CITY CENTER

Sun Apr 14, 2019 1pm
Studio 5

CREATIVE APPRENTICESHIP PROGRAM

June-August 2019

City Center is committed to building pathways to careers in the arts for candidates from underrepresented communities. In conjunction with the 2018 Encores! Off-Center season, City Center launched the Creative Apprenticeship Program for early-career individuals to apprentice in Costume, Lighting, Scenic, and Sound Design.

Through the program, apprentices work directly with a mentor in their area of focus, observe and support rehearsals and performances, meet with City Center staff and artists, and receive professional development workshops. Applications open in February.



For more information on any of these programs, please go to www.nycitycenter.org/education

NEW YORK CITY CENTER EDUCATION

VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 9,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2018-2019 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

A circular logo with the text "75 YEARS" curved along the top edge. The interior of the circle is filled with a geometric pattern of overlapping triangles in shades of gold and brown.

75 YEARS