

NEW YORK CITY CENTER
EDUCATION

LOVE LIFE



MARCH 2020

BEHIND THE CURTAIN:
ENCORES! *LOVE LIFE*

Your personal guide to the production.



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CONTEXT



A NOTE FROM JACK VIERTEL, ENCORES! ARTISTIC DIRECTOR

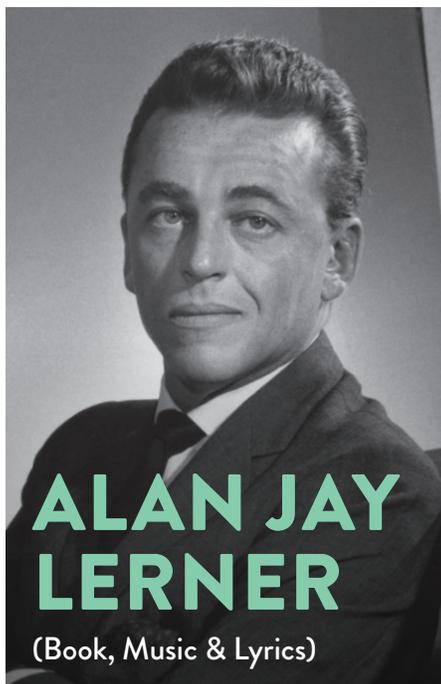


Selecting shows for Encores! has always been a wonderfully enjoyable but informal process, in which Rob Berman, our Music Director and I toss around ideas and titles until we feel like we've achieved as perfect a mix as possible: three shows that we are as eager to see as we are to produce, and three that are nothing alike. This year was different only in that we were joined by Lear deBessonet, who will begin her tenure as my successor next season. That only made it more fun, and we proceeded as if it were any other season.

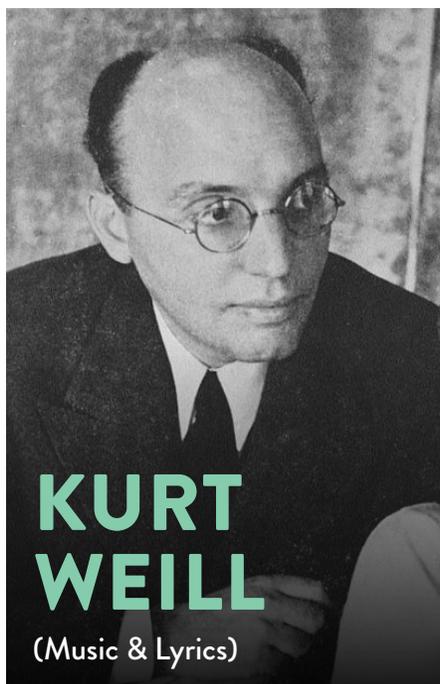
Although we never considered the season a “themed” one—it turned out to have a theme: worlds in transition. And I suppose my world, and maybe the world of Encores! itself are about to change too—so it seems appropriate.

Love Life is a case in point. Produced in 1948, it is Alan Jay Lerner and Kurt Weill's only collaboration (they had tremendous success in other collaborations, including *My Fair Lady* and *The Threepenny Opera*). It set out to tell the story of the ever-changing landscape of America itself, exploring its bounty and its history of both glory and greed, personal, and national. Lerner and Weill concocted a married couple with two growing children, and told their story through the course of 150 years of American history in which none of them grew any older. So it was not only about transition, it was, itself, a transitional piece, standing astride the conventional stories told by musicals in the '40s, and the more experimental ones that began to come along in the '70s. It was bold, unique, and challenging to both audiences and the collaborators themselves. How do you tell a coherent story that features a springtime dance party in the 1700s, a Prohibition cruise in the 1920s, and a divorce court in the 1940s? They settled on the idea of presenting each scene as a vaudeville act, with vaudeville-style songs interrupting the actual storytelling and commenting on it. All in all, it was an extravaganza of bold ideas, which made it both admired and controversial. It's rarely been seen since its run in 1948, and that alone is always an attraction for us. The fact that vaudeville itself was an early incarnation of what has now morphed into shows like *Saturday Night Live*—with standup comedy, music, and sketches all living in a shared environment—means that audiences will be getting not just a survey of history, but of entertainment history as well.

MEET THE CREATIVE TEAM



Alan Jay Lerner (1918–1986), playwright and lyricist, wrote some of the American theater’s most memorable musicals. He was born in New York City in 1918 and attended Choate and Harvard. With Frederick Loewe, he had his first Broadway hit in 1947 with *Brigadoon*. The following year, teaming up with established veteran Kurt Weill, Lerner had his second success with *Love Life*. Resuming his partnership with Loewe, the pair had their next hit in 1951 with *Paint Your Wagon*. In 1956, *My Fair Lady* opened on Broadway. Often called the “perfect musical,” the show ran for 2,717 performances and the cast album sold more than five million copies. Lerner & Loewe’s 1958 film musical, *Gigi*, won nine Academy awards and, in 1960, came the last great success of their partnership, *Camelot*, starring Richard Burton and Julie Andrews. Lerner went on to collaborate with other composers including Burton Lane, Leonard Bernstein and Andre Previn. He died in 1986 at the age of 67.



Kurt Weill (1900–1950) came to the United States in 1935 after great successes in Germany, including operas and musical theater works written with leading playwrights and poets. His collaborations with Bertolt Brecht yielded some of his most famous works, including *The Threepenny Opera*, *Happy End*, and *Rise and Fall of the City of Mahagonny*. Weill fled Germany in 1933 and spent two years in Paris, where he wrote his second symphony and *The Seven Deadly Sins* (with Brecht) for George Balanchine’s *Les Ballets 1933*. He came to New York in 1935 for Max Reinhardt’s *Eternal Road* (Franz Werfel), but before it opened in 1937, the Group Theatre had already produced *Johnny Johnson* (Paul Green). Weill’s first Broadway success was *Knickerbocker Holiday* (Maxwell Anderson; film score nominated for an Oscar in 1944), followed by *Lady in the Dark* (Ira Gershwin, Moss Hart), *One Touch of Venus* (Ogden Nash, S.J. Perelman), *Street Scene* (Elmer Rice, Langston Hughes; 1947 Tony Award for Composer), and *Love Life* (Alan Jay Lerner; the first “concept” musical). *Lost in the Stars* (Anderson) was Weill’s final Broadway work before he died at age 50. After his death, Weill’s wife, Lotte Lenya, rekindled interest in his German works with a landmark series of performances and recordings that remain classics. www.kwf.org



Director: Strindberg’s *The Dance of Death* (Classic Stage Company); *The Trouble With Doug* (Fredericia Theater, Denmark); *Newton’s Cradle* (New York Musical Theater Festival/ Best Musical, Best Direction); *Scaffolding* by Jeff Blumenkrantz (Barrow Group); *Hansel and Gretl and Heidi and Günther* (Village Theater Festival of New Musicals); *Paper Piano* by Mary Jo Shen (Joe’s Pub); *Irving Berlin Revue* (Goodspeed); NAMT Festival; Texas Opera Theater, Chautauqua Opera. Short film: *My First Start* (NikoFrank Productions). Actor: Twelve Broadway shows including *The Light in the Piazza* (Tony, Drama Desk and Outer Critics Awards), *Sister Act* (Tony, Drama Desk noms.), *Cinderella* (Tony nom.), *Gigi* (Tony nom.). Other NYC: *When the Rain Stops Falling* (Drama Desk nom); *The Grapes of Wrath* and *The Mikado* at Carnegie Hall, *Lady in the Dark* at New York City Center (2019). Four Encores! productions, including *Juno* and *Follies*. Encores! Off Center: *Assassins*. Film: *Cradle Will Rock*, *The Happening*, *Wanderland*, TV: *Homeland*, *The Truth About the Harry Quebert Affair*, *Almost Family*. Educator: Duke University, Pace University, Yale, Juilliard, CCM, Harvard, among others. Dedicated to Lorraine Clark.

MEET THE CAST



**KATE
BALDWIN**
AS **SUSAN
COOPER**

Broadway: *Hello, Dolly!* (Tony, Drama Desk and Outer Critic's Circle nomination) *Finian's Rainbow* (Tony, Drama Desk and Outer Critics nominations), *Big Fish*, *Wonderful Town*, *Thoroughly Modern Millie* and *The Full Monty*. Off-Broadway: *Superhero* (Lucille Lortel nomination), *John & Jen* (Drama Desk nomination), *Giant* (Drama Desk nomination) *Songbird*. Film: *Brooklyn Brothers Beat the Best*. TV: *Law & Order: SVU*. PBS: *First You Dream: The Music of Kander & Ebb*. Solo Recordings: *Let's See What Happens*, *She Loves Him*.
www.kate-baldwin.com



**ISABELLA
HOUSTON**
AS **ELIZABETH
COOPER**

Isabella Grace Houston is grateful to God and thrilled to make her NYC debut in *Love Life!* She has been performing since age 8. Proud military kid currently living in North Carolina. Regional: *Beauty and the Beast* (VMT) and *Annie* (CFRT). Sincere thanks to family, friends, Lisa Calli, and the numerous mentors who have continuously supported her passion for musical theatre! Special thanks to the cast and crew of *Love Life* for sharing this story! Instagram: [isabellaghouston](https://www.instagram.com/isabellaghouston)



**BRIAN
STOKES
MITCHELL**
AS **SAM
COOPER**

Four decades of television, film, Broadway, concerts and recordings. His work has earned him Tony, Drama Desk, and Outer Critics Circle awards (among others) and induction into the Theatre Hall of Fame. Stokes has appeared on more than 20 recordings and his musical skills include producer, arranger, and orchestrator on all 3 of his solo albums, including his newest release, *Plays With Music*. If you're into details, visit www.brianstokes.com



**OWEN
TABAKA**
AS **JOHNNY
COOPER**

Owen is honored to make his debut at New York City Center Encores! Credits: *A Raisin in the Sun* (Travis-Williamstown Theater Festival), *The Hands That Could: Harlem's Future Classics Series* (Lincoln Center), *The Music Man* (The Kennedy Center), *Billy Elliot* (Billy Elliot-Signature Theatre), *OLIVER!* (Goodspeed Musicals), *A Christmas Story* National Tour, *A Raisin in the Sun* (Two River Theater), *Sesame Street* (HBO), *Waiting for Godot* (NYTW). Owen thanks God, family, Carson-Adler, Badiene Magaziner, Connecting Talent and the entire team of *Love Life!*



AN INTERVIEW WITH COSTUME DESIGNER TRACY CHRISTENSEN

Designer Tracy Christensen returns to NYCC this season with *Love Life*. Sharon Counts, Director of Education and Community Engagement, spoke with Ms. Christensen about her design process and the unique demands of an Encores! production.



SHARON COUNTS: How did you come to be a costume designer?

Tracy Christensen: My mother always encouraged me and my siblings to pursue any form of music or the arts that we were interested in, so when I started getting involved in school plays as a junior high student, she was very supportive. By the time I got into high school, I just knew in my heart that the theater was for me, but also that I was NOT an actor - that was really clear! So, with some guidance from school faculty, I managed to get into the extraordinary undergraduate theater program at Northwestern University and went full force into it, searching for my place. By the start of my sophomore year, I had found my way into the costume shop and costume design classes, and that was it - it all just made sense to me. I knew that I had found my spot in the industry. I went on to get an MFA in Costume Design from Rutgers University and then just jumped into the New York theater scene as an assistant designer - again, working towards finding my way to what was most inspiring to me as an artist.

SC: What is your process when designing costumes for a production? What kind of research do you do to prepare?

TC: Every show begins with a conversation between me and the director. I have to hear what that person has to say about the piece and what sort of approach they want to take - I just want to hear what is on the director's mind. Then I go away from that meeting, continue re-reading the play, start creating helpful paperwork for understanding the flow and character tracking, and then I begin the research.

That process really varies from show to show - sometimes it's totally historical, sometimes more abstract, but it's important to begin putting together collages of images that my director and I can look at together and respond to. I may also start laying out some color palette ideas if the scenic designer has begun putting forth information about the set. The next steps can involve sketches or more specific collages of images, and then comes the production period of making your designs a reality on the stage. Costumes come from lots of places - custom built, purchased, rented...it just depends on the show.

SC: What is unique about designing costumes for an Encores! production?

TC: I've always understood that Encores! is first and foremost about the actual material - the script and the score - allowing the audience to be introduced or re-introduced to shows that they may not be familiar with but that are worthy of knowing about due to who wrote them, when and why. This unique "concert" mode is special in terms of design because it's not meant to be a full show, and there is not time, budget or support to make a full show.

From the first day of rehearsal, you have a very short time to get everyone fit, costumes altered and ready to go onstage for the brief tech period. The challenge as I see it is developing ideas that are not only serving the audience's understanding of the material and supporting the performers around what they have to do on stage, but that also stay within the parameters of this concert style. It's way less literal than other forms of presentation - there has to be a cleverness around what is chosen to go on stage, aiming for the "less is more" goal. The speed at which all of this comes together means that everyone has to bring their A game and be super proactive and efficient.

SC: What drew you to design for Love Life?

TC: Well, first on that list is the director, Victoria Clark, who I have worked with previously as an actress, and now am honored to work with as a director. She is one of the most inspiring artists and humans that I know, plus her passion for this particular piece is unbelievable. We have spent many, many hours together, working to unravel the complex mysteries of this musical and make something that our modern audience will love and appreciate, despite probably not being knowledgeable about prior productions. I think this piece is perfect for Encores! because it offers up an early work of writers and composers making sense of the form of American musical theater. It's fantastic and so much fun too.

“...there has to be a cleverness around what is chosen to go on stage”

SC: What advice do you have for aspiring designers?

TC: If there is something else you could imagine yourself doing and being fulfilled by, do that. This is an unreasonable way to make a living and the demands of this work are significant. But if you truly cannot imagine doing anything else with your life but design, then you must be unstoppable: in your quest for knowledge, in your curiosity about the world around you and being present to inspiration, in your respect for the designers who came before you and on whose shoulders you stand, in your willingness to coexist with the fear that just comes along with working as a freelance person, and in your complete and utter desire to create. The unreasonable-ness of the job has nothing on the experience of being blessed with the opportunity to do this work for your life, to get to create and imagine and collaborate with geniuses all the time. Find the people who are doing what you want to do and who inspire your creative soul and figure out a way to learn from them directly. Choose your mentors carefully.

Love Life In The 21st Century

by Rob Berman
and Victoria Clark

***Love Life*, the 1948 collaboration between Kurt Weill and Alan Jay Lerner, hasn't been revived often. In fact, the Encores! presentation is the first major New York production since its original run on Broadway.**

A musician strike at the time meant that no cast recording was ever made. And so, the show has remained a bit of a mystery to theater lovers. Yet *Love Life's* unusual and experimental form, has inspired the likes of Stephen Sondheim, Hal Prince, John Kander, and Fred Ebb—who went on to create shows such as *Cabaret*, *Company*, *Chicago*, and *Follies*.

Right before the show opened on Broadway, *The New York Times* ran a delightful piece titled "Two On the Street" in which Lerner and Weill explained the show to a fictional theater-goer. Inspired by the piece, Director Victoria Clark and Encores! Music Director Rob Berman had a conversation of their own in advance of the Encores! production.

ROB: Vicki, yesterday we heard the Encores! Orchestra play the score for the first time and I think we were both inspired by hearing these songs and orchestrations up close.

VICKI: Yes, it was a strikingly visceral experience. This is a late theatrical work for Weill (only *Lost in the Stars* was completed afterwards) and the score has the wit, complexity, nuance, and gutsy emotion of his life experience.

ROB: Often referred to as the first “concept musical,” *Love Life* operates on three levels: the story of a marriage that falls apart, the history of the United States, and the overarching frame of a vaudeville show. Were Weill and Lerner just trying to do too much here?

VICKI: The structure is actually simpler than it seems. I see *Love Life* as two interlocking descending spirals. One spiral tells the story of the Cooper family and a marriage that is stretched and eventually broken by the stresses of modern life. The other is the story of the American Dream, and how it threatens to undermine us. Both stories inform each other. The family’s story is actually a memory play about a relationship; the country’s story is told through a series of vaudeville acts that serve as socio-political commentary. Because of the entertainment value of both stories, we are forced to see America and our lives as a “show.” Sound familiar?

ROB: We are so delighted to have you making your Encores! debut as a director after appearing onstage at City Center in shows such as *Juno*, *Follies*, and *Assassins*. I know this piece has interested you for a long time and am wondering what about it speaks to you personally?

VICKI: It’s a thrill to be directing for Encores! and to be collaborating on this project. This piece is deeply insightful about what skill it takes to communicate, and how we are lured as Americans by the shinier thing—the bigger paycheck, and how our own greed and egos

take us farther and farther away from the simple act of loving one another. That kind of admonition is exciting to me. And I am always drawn to family stories. Divorce doesn’t always mean the end of something; sometimes it is the beginning of a new chapter of deeper understanding, forgiveness, and grace. It was for me, and I think this is an important story to tell.

ROB: In this score Weill was writing in so many American idioms. There is a soft-shoe, a blues, a Tin Pan Alley number, a hoedown, a torch song, and on and on. And yet none of it feels generic or pastiche. His distinct compositional voice is still quite present. Things don’t go where you think they are going and there are musical surprises at every turn. Weill was one of the few composers on Broadway who orchestrated his own music so it’s not the typical “Broadway sound” of the era.

VICKI: Because Weill and Lerner were writing about America in the context of our history, there is ample opportunity to explore all these styles, and it is really fun. A true melting pot.

ROB: The original creative journey of the show took many twists and turns. It has been documented how many rewrites and revisions there were between the show’s out-of-town tryouts and New York. Having studied the piece so carefully, what do you think they were struggling with? I think some of your ideas about the piece are picking up where they left off in terms of trying to find the best version of the show.

VICKI: In studying this piece, I’ve been impressed again and again by how ambitious and brave Lerner, Weill, Elia Kazan (director), and Michael Kidd (choreographer) all were in their construction and interpretation of this work—testing ideas and changes. Eventually, the more heartbreaking scenes and songs about the marriage were cut, and we are restoring them for this production. I believe modern audiences can hold and appreciate all that complexity, and I think those moments are integral to the depth of the story.

ROB: One adjustment you have made is enlarging the roles of the two Cooper children. What effect will that have on the piece?

VICKI: We are allowing the characters of the Cooper children, Elizabeth and Johnny, to guide the story-telling, which was not the case in the original. We are hoping that this point of view will provide some structural glue and emotional underpinning.

ROB: “Here I’ll Stay” is a classic Weill ballad that comes at the end of the first scene and sets us on the emotional course of the evening. The very first bars of the introductory music in the show is a phrase from that song: “For that land is a sandy illusion.” The theme of illusion vs. reality runs throughout the piece culminating in the finale, the illusion vaudeville show. What do you think Lerner and Weill were trying to get at?

VICKI: Perhaps it’s the reminder that the American Dream, after all, is really unattainable. And that any dream or ideal we have of what “love” and “life” are supposed to be only prevents us from seeing who and what are actually standing right in front of us. It is a gold mine of themes and resonates on many levels. I’m interested to hear what audiences take away from this work.

ROB: And how about our cast? Brian Stokes Mitchell and Kate Baldwin are two of our great musical theater performers.

VICKI: Yes! They are the quintessential Sam and Susan. Stokes is our great American heroic baritone. Kate is our modern-day Nanette Fabray, with all her wit and heart. And they are joined by a company of all-stars including John Edwards, Clarke Thorell, and Sara Jane Ford. We are blessed beyond measure.

Rob Berman is the Encores! Music Director and Victoria Clark (Vicki) is the Director of Love Life.

RESOURCES & ACTIVITIES



BEFORE THE SHOW

Often credited as the first concept musical, *Love Life*, employs theatrical devices to tell the story of a marriage transcending time in a changing America. In this activity, students will familiarize themselves with theatrical conventions used in *Love Life* and incorporate them in their own skits.

OBJECTIVES

- Students will understand theatrical terms and concepts such as concept musical, breaking the fourth wall, and chorus

BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES 6-12

- Identify major periods and movements in theater history, recognizing that theater reflects the society and culture of its time
- Use physical transformation to create a viable characterization

GET FAMILIAR Provide students with definitions of the following terms:

Concept musical: A work of musical theater whose book and score prioritize conveying a theme or message over narrative plot.

Breaking the fourth wall: When an actor directly addresses the audience within the context of the performance. Breaking the imaginary, invisible wall that traditionally separates actors from the audience.

Chorus: A theatrical device that consists of a group of performers, who share similar qualities and a collective voice. Choruses are traditionally used to comment on the dramatic action, socio-political context, or the choices of principal characters within the play.

Facilitate a brief discussion about these terms. Ask students if they have seen any contemporary examples of these conventions used in tv or film.

WARM UP Lead students in an environment walk using the scenarios listed below. Encourage students to think about how they might move and what they might say given the circumstances of each scenario. Provide them with ample time to explore each situation.

Scenarios:

- You're marching for the women's suffrage movement
- You're working in a factory
- You're dancing at a speakeasy (a secret club)
- You're celebrating the first day of spring

DEVISE Divide the students into four groups and assign each group one of the scenarios explored in the environment walk. Ask students to create a 30-second skit depicting their assigned scenario. Tell students that each skit must include one moment of chorus work (moving or speaking in unison) and one moment of breaking the fourth wall.

PRESENT Divide the students into four groups and assign each group one of the scenarios explored in the environment walk. Ask students to create a 30-second skit depicting their assigned scenario. Tell students that each skit must include one moment of chorus work (moving or speaking in unison) and one moment of breaking the fourth wall.

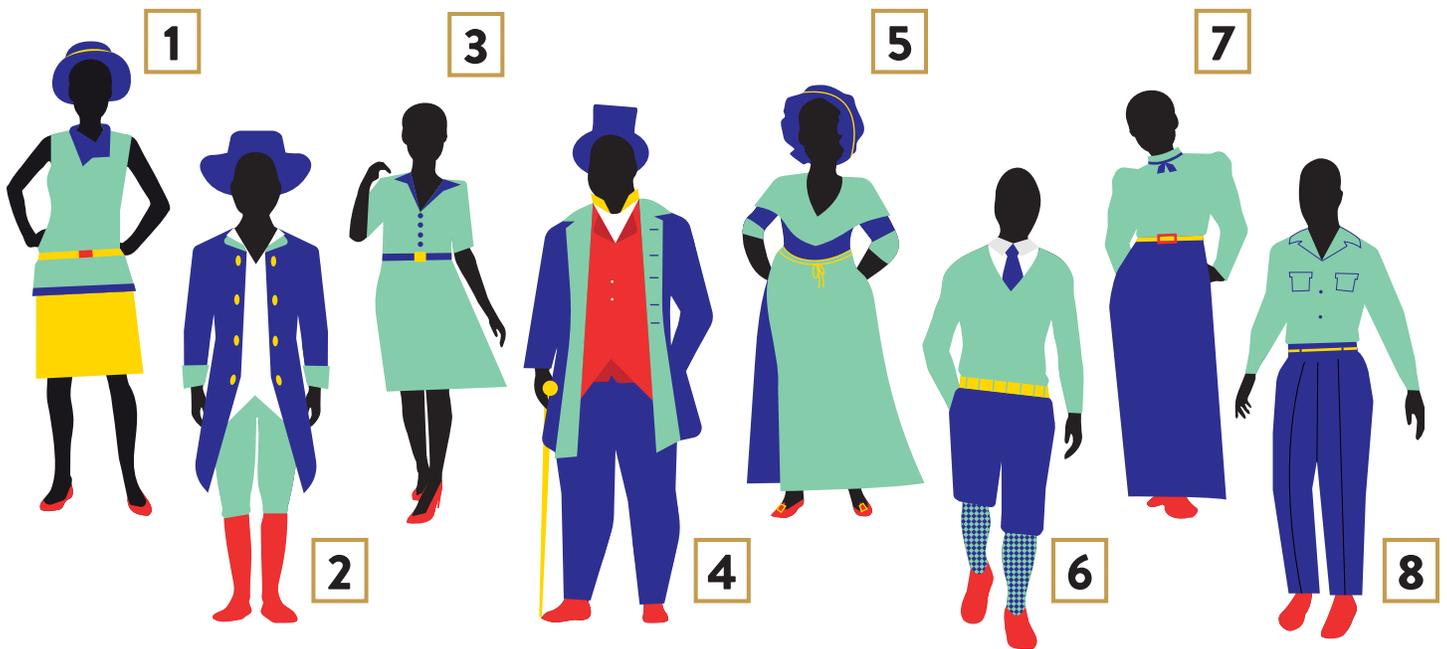
REFLECT After all the skits are presented, reflect as a group on the following questions:

- How did your group decide on the moments of unison and breaking the fourth wall?
- How did breaking the fourth wall make you feel as a performer? As an audience member?

COSTUME MATCH UP

Love Life takes place across several decades, highlighting important periods in American history. As you watch the show, you may notice changes in fashion as the characters move from 1791 to 1948.

Match the outfit to its decade!



1790s

1890s

1920s

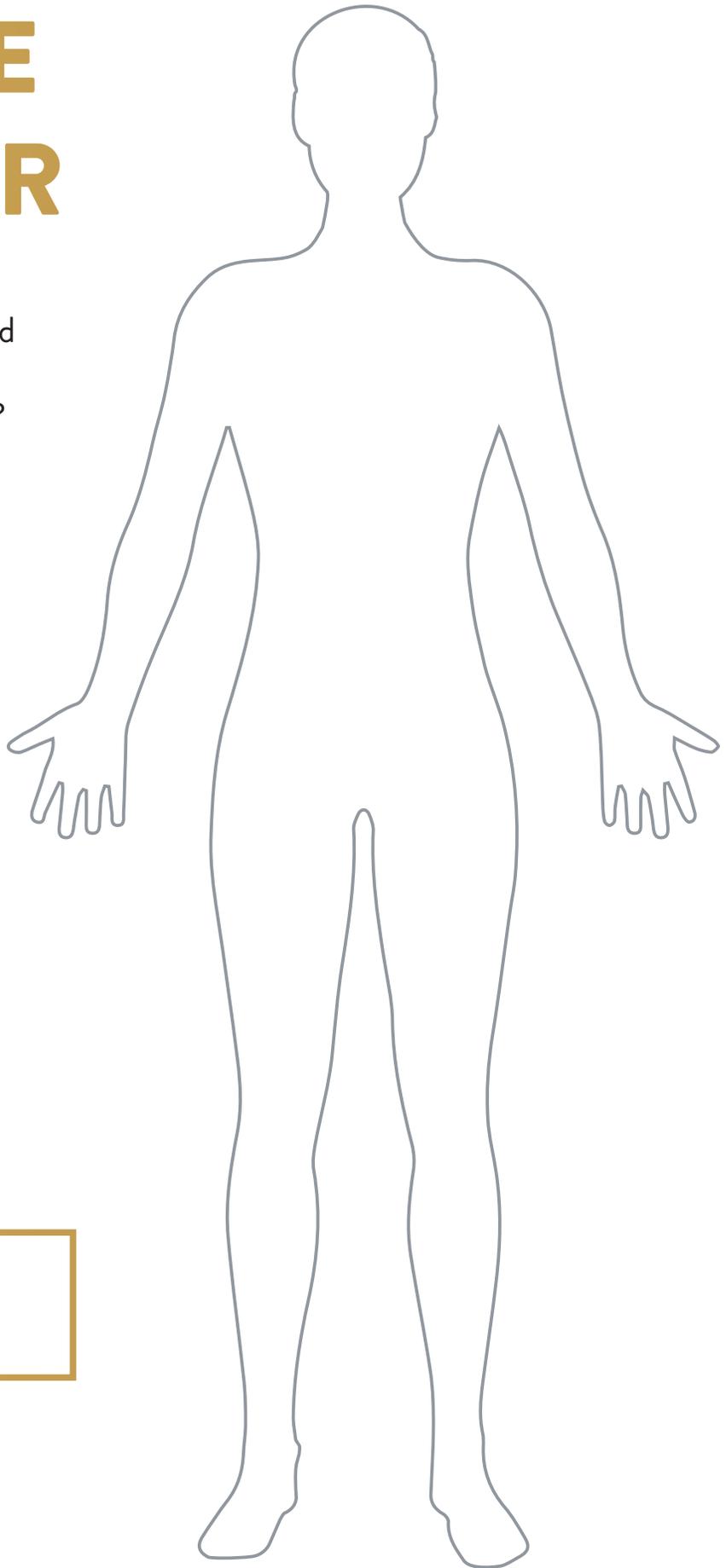
1940s

(Answer Key on page 14)

COSTUME DESIGNER

If the story of *Love Life* continued into the future, what kinds of clothing might you see on stage?

Choose a character from Act 1 of *Love Life* and design a 2040 costume for them.



CHARACTER

AFTER THE SHOW

Love Life features a series of vaudeville acts commenting on changing social and political aspects of society. In this activity, students will create their own vaudevillian acts, using the elements of song, dance, and scripted text to respond to contemporary issues.

OBJECTIVES

- Students will reflect on their theater-going experience
- Create a vaudeville act that expresses a specific opinion or point of view about contemporary themes

BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES 6-12

- Identify major periods and movements in theater history, recognizing that theater reflects the society and culture of its time
- Use physical transformation to create a viable characterization

GROUP REFLECTION Facilitate a brief discussion about the group's show visit.

- What did you like/dislike?
- Was there anything that surprised you?
- How does art make social commentary? (Provide students with some relevant examples)
- If the musical depicted present day, what might one of those vaudeville sketches look and sound like

CREATE Divide students into small groups of 4 or 5. Ask students to create a 1-2 minute sketch responding to one of the following prompts or another of their choosing:

- Technology
- Relationships
- Politics
- Adventure/Discovery

Remind students that vaudeville, a popular early 20th century artform, featured variety acts that often served as socio-political commentary. Explain to students that the sketches they create should comment on or poke fun at an aspect of today's society, (e.g., a sketch depicting how our society spends too much time on our cell-phones.) Each sketch should include at least one moment of song, dance, and scripted text. Encourage students to be creative with their choices!

PRESENT Each group shares their vaudeville act.

REFLECT After all the acts are presented, reflect as a group on the following questions:

- What did you notice about the sketches? How did they compare with the vaudeville acts you saw in Love Life?
- What tactics did groups use to illustrate a point of view?
- Why did your group choose the song that you chose?
- How did the inclusion of song and dance affect the tone of the sketch?

GLOSSARY

CATECHISM

A summary of Christian religious doctrine.

Susan scolds Johnny for not studying his catechism.

GREEN-UP PARTY

A celebration commemorating the beginning of spring.

Susan and Sam throw a Green-Up Party for their neighbors and friends.

INDUSTRIAL AGE

A time of rapid, major change in the economy marked by the general introduction of power-driven technologies.

In 1791, Will says people are talking about the industrial age and are hopeful it will bring progress.

INFLATION

An increase in prices and the decline in the purchasing value of money.

The quartet sings that inflation was bad for people's love lives.

LEGERDEMAIN

Skillful use of one's hands when performing magic tricks.

The magicians hope to wow us with their skill and legerdemain.

LUMBAGO

A health condition causing pain in the spine.

Sam jokes that he's developed lumbago from "picking up dice."

PROHIBITION

The action of making something illegal.

The drifter hears songs declaring prohibition time.

RECESSION

A period of economic decline.

The chorus of Eight Men imply that progress could bring recession.

VAUDEVILLE

A type of entertainment popular chiefly in the US in the early 20th century, featuring a mixture of specialty acts such as burlesque comedy and song and dance.

The magicians announce that magic acts typically open a vaudevillian show.

Costume Match Up (page 11) Answer Key

1790s: [2] [5]

1920s: [1] [6]

1890s: [4] [7]

1940s: [3] [8]



UP NEXT FOR CITY CENTER EDUCATION

FRONT & CENTER WITH KATE BALDWIN



MON, MAR 16 2020 Kate Baldwin's (*Hello, Dolly!*, upcoming in *Love Life* at City Center) master class, **Thinking on Your Feet**, invites participants into the immediacy of what they are about to do as performers. Focusing on asking what has happened to their character in the moment before the music begins, students launch into their songs for a deep dive into their material. Using tools from her own experience, Baldwin will lead performers through a dissection of the surprising components of a song you may not have considered until now.

FOR MORE INFORMATION, GO TO
NYCityCenter.org/FrontAndCenter

CITY CENTER ON THE MOVE



APR – MAY 2020 Expanding on our mission to make the best in the performing arts accessible to all, City Center On The Move, now in its second season, is designed to bring the extraordinary artists from our stages directly to New Yorkers in their neighborhoods. City Center On the Move will immerse communities in world-class performance featuring NYC based investigative theater company The Civilians.

In order to share The Civilians work with the broadest possible cross-section of New Yorkers, City Center has partnered with the NYC Parks Department and the Queens Public Library to select 6 tour stops. Exact dates and locations for all tour stops will be announced at a later date.

FOR MORE INFORMATION, GO TO
NYCityCenter.org/OnTheMove/

ENCORES! OFF-CENTER APPRENTICESHIPS



JUNE – AUGUST 2020 New York City Center is committed to training the next generation of creative, passionate arts professionals by building pathways to careers in the arts for candidates from underrepresented communities. In conjunction with the 2020 Encores! Off-Center season, City Center's Summer Creative Apprenticeship Program is accepting applications for students and early-career individuals to apprentice in Costume Design, Directing, Lighting Design, Music Direction, Scenic Design, and Sound Design.

FOR MORE INFORMATION, GO TO
NYCityCenter.org/education/college-apprenticeships



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 11,000 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 2019-2020 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

