

NEW YORK CITY CENTER
ENCORES! AT 25



ME
AND
MY
GIRL



STUDY GUIDE



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CONTEXT

SYNOPSIS

Bill Snibson is perfectly content selling fruits and vegetables on the streets of Lambeth, England. He loves his simple life, and he loves his girlfriend, Sally, even more. But his life is turned upside-down when he finds out he is the long-lost Earl of Hareford. The aristocratic Hareford family is extremely nervous to meet him. Bill learns that his father was a Hareford, but he fell off the path when he married a cockney girl. Upon meeting Bill, the Harefords immediately notice that he has no place in their upper crust lifestyle. Nevertheless, the Duchess of Dene believes that she can fix Bill up to be a member of their society. However, she does not feel the same about Sally. She decides to throw a party to introduce Bill as the Earl of Hareford and orders Sally not to come. Bill tells Sally that he will always love her no matter what.

The night of the party comes and Bill is having a hard time hiding his cockney behaviors from the upper-class guests. Uninvited, Sally enters with a group of friends from Lambeth. Bill initially doesn't want them to be there, but he cannot hide who he really is. Bill, Sally, and the rest of their Lambeth crew start dancing "The Lambeth Walk."

Despite chaos at the party, the Duchess is not done trying to assimilate Bill. She orders Bill to make a speech in the House of Lords. While working on the speech, Bill begins to understand his new role in the Hareford family. However, Sally believes that this is not the real Bill. Upset, she leaves to return to Lambeth. Sir John, a friend of the Harefords, sees how upset both Bill and Sally are by the situation. Determined to help, he follows Sally to Lambeth and employs a speech professor to help Sally impress the Duchess. Will Bill conform to his aristocratic life without Sally, or will their love prevail?



CREATIVE TEAM



Noel Gay

Noel Gay (Music) was born in Wakefield, Yorkshire, as Reginald Moxon Armitage. He was one of England’s most prolific composers for the stage and screen. Gay was known for producing catchy tunes in multiple styles including operettas, book musicals, and music hall works. One of his most popular tunes, “The Lambeth Walk,” is featured at the end of Act One of *Me and My Girl*. English author and critic, Sheridan Morley, called Gay, “the closest Britain ever came to a local Irving Berlin.”

Douglas Furber and L. Arthur Rose (Book and Lyrics) collaborated on the book and lyrics for *Me and My Girl*. In addition to writing for the theater, Rose also wrote for film and television and Furber made a few stage appearances as an actor. Furber first began songwriting with Australian composer A. Emmett Adams before working with L. Arthur Rose and Noel Gay on *Me and My Girl*. All three made history when *Me and My Girl* was the first full-length musical to be broadcast on television, a tradition that has since made a comeback, particularly in the United States.



Stephen Fry



Mike Ockrent

Stephen Fry and Mike Ockrent (Book Revisions) revamped the book of *Me and My Girl* to help tell the story in the 1980s. Fry and Ockrent are prominent in the theater world, both in the United States and the United Kingdom. In addition to the revised book, the Noel Gay song “Leaning on a Lamp-post” was added into the 1985 West End and 1986 Broadway productions of *Me and My Girl*.

AN ANNOUNCEMENT FROM THE DUCHESS OF DENE...

The Duchess of Dene requests the company of her noble friends and family at a party honoring the new Earl of Hareford, William Snibson, and his succession.



Regrets Only.



Guests of Honor

William “Bill” Snibson, the new Earl of Hareford

The Duchess of Dene, the head of the Hareford family

Sir John Tremayne, a loyal friend of the family

Lady Jacqueline Carstone, a suitable wife for the Earl

Herbert Parchester, the Hareford solicitor

Lord and Lady Battersby, of the Hareford family

Should NOT Attend

Sally Smith, Bill’s girlfriend from Lambeth

FROM NOBODY TO NOBILITY

A Guide to the Peerage System
by Maria Hareford, Duchess of Dene

Dear William,

As you are about to become the Earl of Hareford, it is time for you to learn the history of the nobility and leave your Lambeth life behind. I have outlined all the basic information that is crucial for you to know. Please commit this to memory quickly. There is still *much* to learn.

Your Auntie,
Maria, the Duchess of Dene

WHAT

What is peerage?

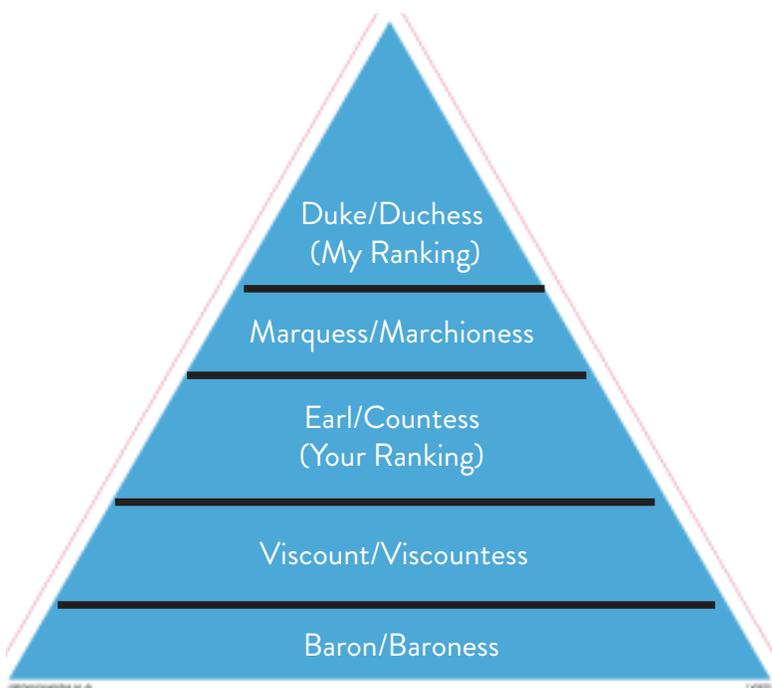
A legal system of ties to nobility in the United Kingdom.

What is nobility?

A social class that ranks directly below royalty. Members are of a high social status and receive special privileges.

WHO

A pyramid illustrating the peerage in order of rank.



HOW

How do you become a member of the nobility?

Hereditary: Nobility that is inherited through a family line. This is how you became a member, Bill.

Life: Life peers and their families receive the privileges of nobility, but their children do not inherit the titles.

Representative: Nobility that is elected to peerage and represents a group of people.

WHERE

You belong to the peerage of the United Kingdom. Below is a map for reference:



MEET THEIR EXCELLENCES



Christian Borle (Bill Snibson) has appeared in numerous Broadway productions, movies, and television shows. He was last seen on Broadway as Willy Wonka in *Charlie and the Chocolate Factory*. His performance as Black Stache in *Peter and the Starcatcher* and William Shakespeare in *Something Rotten!* earned him Tony Awards for Best Featured Actor in a Play and Best Featured Actor in a Musical, respectively. He last appeared at City Center in the Encores! production of *On the Town* as Ozzie.



Laura Michelle Kelly (Sally Smith) is making her Encores! debut in *Me and My Girl*. Born in the United Kingdom, Kelly has performed on Broadway and across the pond in the West End. She received the Olivier Award (the British equivalent of the Tony Award) for originating the role of Mary Poppins in *Mary Poppins*. She was most recently on Broadway as Sylvia Llewelyn Davies in the musical *Finding Neverland* and just completed her run as Anna Leonowens in the North American tour of *The King and I*.



Harriet Harris (The Duchess) is a Tony Award-winning actress, best known for her work on the television shows *Frasier* and *Desperate Housewives*. She is a graduate of The Juilliard School and joined The Acting Company shortly after graduating. Her Broadway credits include *Thoroughly Modern Millie* (Mrs. Meers), *Cinderella* (Madame), and *It Shoulda Been You* (Georgette Howard). Harris was also in the 2017 Academy Award nominated film, *Phantom Thread* as Barbara.



ME AND MY GIRL

A MUSICAL COMEDY FROM ACROSS THE POND

By Rob Berman

At the 1987 Tony Awards, the four composers nominated for best original score included Charles Strouse, Andrew Lloyd Webber, Claude-Michel Schönberg, and perhaps one less familiar name on the Great White Way: Noel Gay. Gay, a British songwriter who had passed away over thirty years earlier, was nominated for a revival of *Me and My Girl*—his tuneful, charming, and delicious 1937 musical comedy. (Schönberg, by the way, won the award for *Les Misérables*.)

Noel Gay (1898 – 1954) has been called “the closest Britain ever came to a local Irving Berlin.” Born Reginald Armitage, Gay was a classically-trained child prodigy who went on to attend Cambridge where his interest in musical comedy developed. Upon starting to write songs for revues and theatrical productions, he felt he would need a stage name. After seeing an ad for a revue starring Noël Coward and Maisie Gay, he chose Noel Gay.



Me and My Girl original Broadway cast members Jane Connell and George S. Irving; photo from Photofest

In his career, Gay wrote music (and some lyrics as well) for about a dozen musical comedies and contributed songs to as many revues. He wrote songs for films, as well as many specialty songs for the stars of the day; many of his songs became hits in the dance halls. At one time, he had four shows running simultaneously on the West End, a feat only ever repeated by Andrew Lloyd Webber.

One of his biggest successes was *Me and My Girl*, which opened at the Victoria Palace Theatre in 1937 and became a massive hit after the first act was broadcast on BBC Radio. The show was directed by—and also starred—Lupino Lane, a well-known music hall performer who would go on to play the role of Bill Snibson over 2,200 times. The Act One closer, “The Lambeth Walk,” became wildly popular and inspired a dance craze, capturing the spirit of London East-Enders during World War II. Eventually

the show was even televised live from the theater and turned into a film in 1939, appropriately retitled *The Lambeth Walk*, and starred Lupino Lane. (You can see footage of the film on YouTube and hear Lane’s highly unusual voice and see his eccentric dancing and physical comedy.)

The immense popularity of the Lambeth Walk dance made it all the way to the front pages of *The Times* of London in October 1938 when it ran a story claiming: “While dictators rage and statesmen talk, all Europe dances—to the Lambeth Walk.”

Fast forward almost 50 years. Richard Armitage, Noel Gay’s son, had for some time wanted to bring *Me and My Girl* back to the stage. An opportunity arose in 1984 at the Leicester Haymarket Theatre when Mike Ockrent became available to direct. Concerned that the original book would seem too old-fashioned for the audiences of the 1980s, they recruited actor/writer

Stephen Fry to breathe some new life and humor into the script, along with contributions by Ockrent. Robert Lindsay was perfectly cast as Bill Snibson, and a little-known Emma Thompson played Sally.

When it came to the score, Ockrent and Fry took the opportunity to freshen up the song list, borrowing other songs from Noel Gay's catalog. A look at the original 1937 score reveals some unfamiliar songs that didn't survive the revised version. Trying to woo Bill, Jacqueline sang the peppy "A Bright Little Girl Like Me." ("A good man will follow a good woman's lead/Without woman's aid very few men succeed.") The Duchess and Sir John shared a duet of reminiscence, "If Only You Had Cared for Me," and, in Act Two, Sally tried to cheer

herself up by singing "Don't Be Silly, Sally."

But plenty of familiar titles were already in place in 1937: "Once You Lose Your Heart," the title song "Me and My Girl," and, of course, "The Lambeth Walk." In total, Ockrent and Fry cut five songs from the original score and added seven new songs from the Noel Gay catalog. They went through the same process of revitalizing a show that the creators of *Crazy For You* would undertake just a few years later on Broadway.

It was determined that they needed a sunny Act Two opening, so they selected "The Sun Has Got His Hat On," which had been one of Gay's bigger hits. They wanted a slightly inebriated duet for Bill and Sir John and found "Love Makes the World



Tony Award-winner Robert Lindsay and George S. Irving in the original Broadway cast of *Me and My Girl*; photo from Photofest

Go Round.” “Leaning on a Lamp Post” was originally written for the British performer George Formby as an up-tempo ukulele number. For the revised production, the tempo was slowed down to create a dreamy, romantic eleven o’clock number.

With wonderful lyrics credited to Arthur Rose and Douglas Furber, the breezy, effortless, lighter-than-air, and witty score is a joy from start to finish.

Alex Armitage, the grandson of Noel Gay, tells of some of the detective work required to put the show back together in the ’80s. Back in the ’30s, every script performed onstage in London had to be submitted to Lord Chamberlain’s office, which functioned as a censor. Any potentially offensive language or innuendo would be struck with a blue pencil. As they were putting the show back together, the creators of the revival found a copy of the censored 1937 script and were able to restore some of the jokes which surely no longer seemed objectionable.

The show moved to the West End in 1985 and ran for eight years, winning two Olivier Awards. Its infectious joy took Broadway by storm as well, opening in 1986 at the Marquis Theatre, running for 1,420 performances and winning three Tony Awards, including those for lead actors Robert Lindsay and Maryann Plunkett.

The sound of the show is distinctly British. The music team for the revival, led by arranger Chris Walker, did stellar work in recreating the sound of a 1930s British dance hall band. But within that, you can still hear the influence of the music hall, and even Gilbert and Sullivan. Listen to how the arrangement of “The Lambeth Walk” perfectly builds and builds, one chorus repeating after another until everyone in the building can’t help but be won over with Cockney pride.

Thirty-two years after New York was introduced to the hilarity and charm of *Me and My Girl*, it is once again time to do the Lambeth Walk. Oi!

Rob Berman is in his 11th season of being the Music Director of Encores!



RESOURCES & ACTIVITIES

BEFORE THE SHOW

CROSS-CULTURAL DECODING

In Lambeth, Bill and Sally were used to their way of life. They had their own culture, jobs, and accent. When Bill finds out he is the Earl of Hareford, he and Sally enter a completely different culture. The way Bill's long-lost family behaves and carries themselves is far different from everybody in Lambeth. In this activity, students will explore what it is like entering a culture that is different than their own.

OBJECTIVES

- Students will be able to explain the themes of *Me and My Girl*.
- Students will be able to enhance and develop their performance skills while learning to work in diverse styles and forms, such as improvisation, theater games, and spoken word.
- Students will be able to activate and expand their imaginations and explore the concentration and process skills associated with acting.

BRAINSTORM Split the class into two groups, Group Lambeth and Group Hareford. Tell each group that they are going to be creating their own culture, secret from the other group. Ask the groups to come up with three common phrases and a common response for each question: one greeting, one friendly personal inquiry, and one farewell to be said in sequence. Provide the example below between characters A and B. Their sequence should be different.

GREETING	A: Hello, how are you? B: I'm good.
PERSONAL INQUIRY	B: How's your mother? A: You know how it goes.
FAREWELL	A: I'll see you soon. B: Goodbye!

Ask each group to write the three phrases and responses on a slip of paper to return to you.

ENCODE Instruct the groups to encode their three phrases and responses into an original language. Each phrase will be spoken, and each response will be delivered using a different original secret gesture. After both groups have established their secret language for the phrases and their responses, instruct each group to practice their language within their group.

MIX Now, merge Group Lambeth and Group Hareford. Have students mingle and try to communicate with members of the other group using their distinct languages. It may be a little chaotic! After about five minutes of the students interacting, ask for a volunteer from each group. Have the two interact directly for a short improvisation. Then, ask each volunteer to guess what the gestures from the rival group mean. Their guesses must be word-perfect!

REFLECT Lead a class-wide discussion. Did students notice any similarities or differences between the gestures and phrases of each group? How did they figure out the meaning of each? Was it challenging or easy, and why?



This activity is geared toward students in grades 6-12.

To make this activity more challenging, ask students not to use language at all, and only to use gesture and non-verbal sound to communicate their common questions and responses.

To make this activity simpler, provide students with the three common questions and responses such as, "How are you?" and "I'm good!" This will limit the number of possible phrases students can guess.

THEATER MANNERS

Attending the theater is an adventure and a privilege. Before you see the performance this evening, understand your responsibilities as a good audience member. Remember to “Show Respect”!

S Sit in your seat properly. Please do not bother your fellow audience members by standing up, sitting on your knees, or placing your feet on the back of the chair in front of you.

H Hush! Talking in the theater is appropriate only before and after the performance. The performance is live! That means the actors can hear and see you. Give them your full attention.

O Only use the restrooms before and after the performance, when the lights are up. Restroom locations can be found by asking the ushers. (Also make note of the Fire Exit nearest your seat.)

W Walk when moving through the theater. Don't run! Your safety and the safety of those around you depend on this.

R Respond respectfully. It is alright to respond to the show with applause and laughter, but please be respectful and non-disruptive to the performers.

E Eating, drinking, gum chewing and smoking are not allowed in the theater.

S Singing along is distracting to the performers. We're so happy that you've learned songs from the show. However, during the performance, it's the actors' turn to sing!

P Placing anything on the railing is dangerous; it could fall over the balcony.

E Electronics like iPods, gaming devices, and cameras should be left at home. They are distracting to the performers and will be confiscated if brought into the theater.

C Cell phones should be turned off! And make sure to unwrap any noisy candy or cough-drops before the performance.

T Theater is meant to be enjoyed. Remember to have fun!

FAMILY ACTIVITY

One of the biggest differences between Bill and his family is the way they speak. Bill speaks in a Cockney accent while his family speaks in a more traditional “high society” British accent. In England, the way someone speaks tells a lot about them. In *Me and My Girl*, Bill’s accent shows that he is from Lambeth and from a lower class.

In this activity, you will be able to practice your Cockney accent and your high society British accent. Read Passage One aloud the way Bill would say it in the show. Then read Passage Two the way the Duchess would say it.

PASSAGE ONE

Blimey!... I know this writing. This is a letter from my old mate, Bob Barking. Oi, Oi, good old Bobby! Listen to this: “Dear My Lord, this is to thank you for your wedding present of that bracelet. My missus is very proud of it and wears it on her wrist! We thank you for your invite, but we cannot accept because you are not in our class anymore.” Marvelous, innit? I’m not in his class. I’m not in your class, Cederico. I’m not in her class. I’m in no class anymore. “We ‘ave moved into a new ‘ome near the gas works, so there is always a ‘orrible smell. From your old pal, Bob.”

PASSAGE TWO

Yes, well, speaking like a gentleman is one thing, behaving like one is quite another. Already you have broken twelve major and thirty-six minor rules of conduct. Here are a few simple don’ts: Don’t lie down in my presence. Don’t sit while I am standing. Don’t wear your hat indoors. Don’t smoke without my permission. Don’t pick up cigarette ends. Don’t put your hands in your pockets. Don’t slouch, don’t sulk and, above all, don’t lose your self-control.

* SWITCH IT UP!

The Duchess’ goal is to turn Bill into a respectable nobleman. She wants to change his look, behavior, and the way he speaks so he can fit in with the rest of his family. Read Passage One again, but this time, try to read it the way the Duchess speaks. Was this easier or harder with the way it is spelled out? Do you think it would be easy or hard for Bill to speak this way?

Now imagine Bill is trying to have the Duchess fit in with his Lambeth friends. Read Passage Two in Bill’s accent. Do you think the Duchess would have a hard time speaking like Bill? Why or why not? Can you think of examples in the United States where people might speak differently?

AFTER THE SHOW

LESSON UNPLANNED

In *Me and My Girl*, Bill is taught that there is a responsibility placed on the nobility to be generous to the less privileged, a principle known as *noblesse oblige*, or “the obligations of nobles.” Except this charge from the Duchess doesn’t make sense to Bill because he doesn’t feel like a nobleman. In this exercise, students will be thrust into a leadership position for which they’re unprepared. They’ll be forced to incorporate their experiential knowledge with the written instructions of their peers to teach a skill to their classmates.

OBJECTIVES

- Students will be able to reflect on a conflict and theme of *Me and My Girl*.
- Students will be able to explore physical acting choices through improvising charades to teach a skill.
- Students will be able to explain aspects of the main character of *Me and My Girl*.

WRITE A GUIDE Ask students to think of a unique skill that they have. This can be anything from doing backflips to painting. The more unique the skill, the better! However, it should be something that other people can try to replicate. Instruct students to write the skill down on a looseleaf sheet of paper. Then, ask them to write a “How To” guide for the skill, using step-by-step instructions. Students should not use the name of the skill in the instructions. Once they complete this guide, ensure students write their names on it and fold it once long-ways and once short-ways. Ask them to put the skills in a “bowler hat.”

TEACH Instruct students that they will be performing “How To” charades in groups. Each student should select a How To guide from the bowler hat. Make sure no student has their own guide. Next, assign them to small groups of 3-5 students. Then, ask students—without revealing the skill—to take turns teaching the skill to their group. Leaders will read the steps clearly: “Step One...” while making gestures that match each step, and the rest of the group will follow along. As you observe these activities, give “instructional feedback” to students. (For inspiration, use a variation of the **FEEDBACK TEXT** below to make it more challenging for students to teach effectively.) If they have difficulty performing the task, that’s better! Make sure students only practice safe behaviors during this step, especially for more physical skills. After each volunteer teaches their group, the group should try to guess what the skill was. Ask the student who wrote the guide not to guess.

REFLECT Open discussion with the class. What did students notice? How did it feel to be unprepared to be a leader? What skills were difficult to teach, and why? Did you use any of your own experiences to make your charades performance more effective? How were your challenges similar to or different from those experienced by Bill in *Me and My Girl*?



This activity is geared toward students in grades 6-12.

To make this activity more challenging, consider preparing the skills and instruction guides in advance. That way, students will have less of a chance to feel prepared to teach skills which might be common to them.

FEEDBACK TEXT Yes, well, demonstrating a new skill is one thing, but teaching it is quite another. Already you have broken twelve major and thirty-six minor rules of teaching. Here are a few simple don’ts: Don’t teach sitting down. Don’t stand with your back to the group. Don’t wear a hat or hoodie. Don’t touch anyone without permission. Don’t violate the dress code. Don’t let them throw their trash on the floor. Don’t put your hands in your pockets. Don’t slouch, don’t sulk, and, above all, don’t lose your self-control. **Adapted from the Duchess’s monologue, *Me and My Girl*. L. Arthur Rose, Doug Ferber, and Stephen Fry.**

LEARNER OUTCOMES

CURRICULUM STANDARDS

THE ARTS

Creating, Performing and Participating in the Arts

- Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theater, and visual arts) and participate in various roles in the arts.

Knowing and Using Arts Materials and Resources

- Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

Responding to and Analyzing Works of Art

- Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

Understanding the Cultural Dimensions and Contributions of the Arts

- Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

ENGLISH LANGUAGE ARTS

Students will read, write, listen, and speak for information and understanding.

- Literary response and expression
- Critical analysis and evaluation
- Social interaction

SOCIAL STUDIES

History of the United States

- Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments and turning points in the history of the United States and New York.

World History

- Students will use a variety of intellectual skills to demonstrate their understanding of major ideas, eras, themes, developments and turning points in world history while examining the broad sweep of history from a variety of perspectives.

NEW YORK CITY DEPARTMENT OF EDUCATION BLUEPRINT FOR TEACHING AND LEARNING IN THE ARTS

MUSIC MAKING

- Learn, sing, and perform a musical theater number in unison
- Use a vocal warm-up
- Use their voice expressively
- Use a variety of vocal skills for appropriate articulation, dynamics, phrasing and rhythm
- Create lyrics for an original song
- Write lyrics that fit the scansion of the melody
- Develop thematic connections through lyric writing

DEVELOPING MUSIC LITERACY

- Learn several musical theater motifs
- Compare several songs in one score
- Interpret motifs through original song
- Understand and use specific music vocabulary
- Use and understand music vocabulary necessary for performing musical theater number

DANCE MAKING

- Develop Skills and Techniques
- Explore the movement vocabulary of a number
- Apply basic partnering skills
- Choreography
- Use their bodies expressively to recall, repeat and revise movement sequences
- Demonstrate basic grouping and patterning choreographic techniques
- Move appropriately in personal and general space
- Make personal movement choices that enhance the number
- Performing
- Dance with focus and intent
- Reproduce dance sequences accurately
- Exhibit self-awareness and awareness of the audience
- Understand stage directions

DEVELOPING DANCE LITERACY

- Understand dance as a means of personal expression
- Understand how personal commitment determines performance
- Adapt movement to character
- Apply dance vocabulary and terminology
- Use appropriate terms and vocabulary for musical theater dance
- Analyze, critique, and communicate about dance
- Be able to talk with peers about dance
- Be able to self-assess their own dance performance

THEATER MAKING

Acting

- Create a distinct character and make choices reflecting that character
- Understand characters relationship to others
- Understand stage directions
- Sustain focus and character throughout performance
- Receive, respond and incorporate directions
- Demonstrate appropriate onstage and offstage behavior

Playwriting

- Create original dialogue that is thematically coherent

DEVELOPING THEATER LITERACY

- Use and understand appropriate theater vocabulary
- Understand basic stage directions
- Understand the director's direction regarding character work
- Understand dramatic texts
- Articulate how musical theater is different from a standard play
- Respond to a theater performance
- Develop shared criteria for evaluating performance

MAKING CONNECTIONS: MUSIC, DANCE AND THEATER

- Understand the history of musical theater as a culturally significant performing art
- Understand the general historical progression of musical theater in this century
- Identify the year of the original musical production
- Understand that musical theater is a unique combination of the disciplines of dance, theater, and music
- Articulate how musical theater draws on three disciplines to create a unique performing art
- Understand how this particular work of musical theater is a product of a particular time and place

WORKING WITH COMMUNITY AND CULTURAL RESOURCES

- Engage with Cultural Institutions
- Be able to articulate their personal experience of the *Encores!* in Residence program
- Identify New York City Center as a site of American musical theater preservation
- Identify other theaters and organizations who provide access to musical theater

EXPLORING CAREERS AND LIFELONG LEARNING

- Gain awareness of careers available in musical theater
- Identify several key jobs in creating and producing musical theater
- Identify roles and responsibilities of key jobs
- Set career goals and plans
- Understand the education background and training necessary for key jobs in musical theater
- Gain appreciation of musical theater as a source of personal enjoyment and lifelong learning
- Articulate how musical theater is a valuable and enjoyable part of our shared cultural heritage
- Exhibit appropriate audience behavior at peer and professional performances

SOURCES

“Christian Borle.” Playbill, www.playbill.com/person/christian-borle-vault-0000072921.

“Harriet Sansom Harris.” Harriet Sansom Harris, harrietharrisactress.com/.

“L. Arthur Rose & Douglas Furber.” Playbill, www.playbill.com/person/l-arthur-rose-douglas-furber.

“Me and My Girl.” Guide to Musical Theatre, www.guidetomusicaltheatre.com/shows_m/me_my_girl.htm.

“Noel Gay’s Music.” NOEL GAY, 2018, www.noelgay.com/about-us/noel-gays-music/.

“Official Site.” Laura Michelle Kelly, www.lauramichellekelly.net/.

“The British Peerage.” Historic UK, www.historic-uk.com/CultureUK/The-British-Peerage/.

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 performance workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Residencies culminate with student showcases of works-in-progress in schools and at City Center's studios. Master classes and open rehearsals are offered to mature dance students. 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 Workshops level, students receive two in-school workshops in addition to attending a live performance. Mini-Residencies and Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2017-2018 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

