

GOODSPEED MUSICALS

GUIDE TO THE THEATRE

student

GREAT THE AMERICAN MOUSICAL

Directed by
JULIE ANDREWS



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The Max Showalter Center for
Education in Musical Theatre

**THE GREAT AMERICAN
MOUSICAL**

The Norma Terris Theatre
Nov 8 -Dec 2, 2012

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LYRICS BY
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BOOK BY
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BASED ON THE BOOK BY
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&
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THE GREAT AMERICAN MOUSICAL

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The Student Guide for *The Great American Mousical* was prepared by
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ABOUT THE SHOW

The Story

ACT I

In the heart of Manhattan, a boy and his father stand within the walls of an empty Broadway theatre. The boy, who walks on an empty stage only lit by a small ghost light, drops his baseball and attempts to locate it. As he looks, his father tells him about the history of the Sovereign Theatre and how it has been run by their family for years. Times are tough though so the boy's father decided to sell and tear down the theatre. The boy and his father run out of time and must leave without the lost ball. As they exit, the boy points out a mouse and his father explains that the "place is riddled with 'em, but they'll be scurrying soon."

The scene changes to Mousical Theatre Company, which is in the basement of the Sovereign Theatre. Pippin, a young intern mouse, enters with a bag in hand and is stopped in his tracks by the boy's baseball. As he wonders where it came from, another mouse yells for him from off-stage. Harold, an older actor and Pippin's uncle, appears and takes Pippin to the theatre where he will meet the rest of the mice who work for Mousical Theatre Company at the Sovereign Theatre.

The mice warmly greet Pippin and begin preparing for a run-through of their show, *Broadway Airs*. As they get ready, the mice hear clanging and rumbling noises. The mice are convinced it's the subway but Hysterium, the company's costume and set designer, indicates that the building has been marked as condemned and that it sounded more like a truck dumping something. Emile, the director, concludes that the noise was just construction and that they need to start their run-through. Adelaide, the show's star, however, hasn't shown up to rehearsal yet.

Emile and Pippin go to Adelaide's dressing room to retrieve her. She is difficult, especially towards Emile, who is her ex-husband, but she likes Pippin's drive and enthusiasm for the theatre so she confides in him.

It's the next day; Mousical Theatre Company's show opens in 48 hours. Adelaide, once again, hasn't shown up for rehearsal. She strolls in late and jumps into the scene. As the rehearsal continues, the mice hear an ominous rumble and the sound of a wrecking ball, panic ensues. Emile gathers all the mice and encourages everyone to stay together. Everyone realizes that Adelaide is missing from the group so Pippin and Harold go to look for her. Adelaide has gone astray because she spotted a piece of cheese. She tries to stop herself, knowing that it is a mousetrap, but she can't resist. She reaches for the cheese and, just as Pippin and Harold enter, the trap shuts.

ACT II

Emile enters asking Harold and Pippin if they have seen Adelaide. Pippin and Harold tell Emile that Adelaide was caught in a trap and humans took her and drove away in a truck.

The truck brought Adelaide to a dock in Brooklyn. Despite being disheveled and scared, Adelaide manages to break free from the trap. After being threatened by a group of rats, Adelaide meets a mouse named Henry who offers to help her find her way home. Henry develops a plan that involves jumping on a truck from the sanitation department to get Adelaide back to Broadway. However, she thinks he's crazy and that it's too dangerous. Henry convinces Adelaide to try and they head out into the snowy streets of Brooklyn. After arriving in Chinatown and venturing to Little Italy, Henry and Adelaide jump on the subway to Times Square so she can get back to Broadway.

Meanwhile, the mice at the Sovereign Theatre raise the curtain to begin the opening performance of *Broadway Airs*. But Emile still hasn't chosen who will sing Adelaide's signature closing number. After some struggle, he decides that, as a tribute to their beloved star, the cast will perform the finale as usual and keep the spotlight lit and empty as if Adelaide were really there. He also asks Harold to say a few words in honor of Adelaide at the closing of the show.

During intermission, Pippin enters with his backpack. Rose asks where he is going, he states that he is just running out to grab some stuff and asks Rose to give his uncle a letter for him. Pippin leaves and the scene switches to Adelaide and Henry.

Through their many adventures, Adelaide becomes less interested in making it back for the show. When she and Henry get off the subway, they attempt to figure out where they are and Adelaide states that it's okay if she misses the show. She and Henry proclaim their feelings for one another and, as they share a kiss, Pippin enters. Pippin and Adelaide happily embrace and Pippin confesses what he wrote in the letter that he asked Rose to give to his uncle. He was going home because Adelaide's capture was his fault, he messed everything up, and that the theatre will be torn down in a few days. In response, Henry and Adelaide explain to Pippin that it is not his fault and ask for his help to find the theatre. They all leave for the theatre together.

At the Sovereign Theatre, Harold is says a few words about Adelaide just before the show closes. As the chorus and scenery move into place, a spotlight is lit and Adelaide surprisingly appears in her signature red dress. The company and audience are overcome with emotion and delight. The number ends and the curtain falls. Adelaide addresses the company, thanking them and asserting that she is happy to be home. As Adelaide continues and introduces Henry, the mice hear the voices and footsteps of humans. Panic begins to spread but Pippin clips a rope on the top of a tarp, slides down and reveals a portion of the mouse-sized model of the theatre to the humans. After removing the tarp and seeing his grandfather's old model of the theatre, the father states that he doesn't want to sell the building. He decides to restore the building instead.

The mice rejoice and lift Pippin into the air in celebration.

ABOUT THE SHOW

The Characters

HAROLD: The character actor of Mousical Theatre Company who plays the older roles and is the uncle of Pippin. Harold helped Pippin receive the opportunity to intern at The Sovereign Theatre and is dedicated to teaching his nephew all about the trade. Harold has been an actor for years. He can remember any line from a Shakespeare play but he can never seem to remember his lines for any other production!

PIPPIN: The student intern of Mousical Theatre Company and nephew of Harold. Pippin has the desire to learn as much as possible about the theatre and tries to be helpful to all the mice involved with the show. Adelaide quickly notices Pippin's naïveté and genuine personality and befriends him. Pippin ultimately feels responsible for Adelaide's disappearance and tries to make it right.

TOBY: The stage manager for Mousical Theatre Company. She is very organized and attempts to keep everyone informed. In doing so, Toby is often irritatingly repetitive of Emile. She calls all of the cues for the shows and tells the appropriate mice when things need to happen.

HYSTERIUM: The costume and set designer for Mousical Theatre Company. He is a gossip and likes to know and share the other mice's business. He is a type "A" personality and a perfectionist.

ADELAIDE: The diva and star of Mousical Theatre Company. She is vocal about her opinions and demanding in her needs. Adelaide can't help her curiosity, is caught in a mouse trap, and is taken away from the theatre. Never having been on her own, Adelaide works to find her way back to The Sovereign Theatre, meets a few helpful mice along the way, and ultimately ends up having a change of heart.

EMILE: The director of the productions at Mousical Theatre Company. He runs all of the rehearsals with the actors, makes all final creative decision for the production, and keeps everyone on track. He is a great leader and a wonderful role model for Pippin. Although he was once married to Adelaide, he works to maintain a positive working relationship with her.

WENDY: The ingénue and pretty younger actress of Mousical Theatre Company. Wendy is reluctant to enter the spotlight but is forced to when Adelaide doesn't show up for rehearsal. Wendy appears to have feelings for Curly, a fellow actor, but things get complicated when another mouse shows interest in her.

ROSE: The good-hearted, saucy, and flirtatious supporting actress of Mousical Theatre Company. Rose likes Sky and hopes to marry him even though he's stood her up in the past and looks at other girls. Rose likes to cheer on her cast mates and offer support.

CURLY: An adorable song and dance mouse of Mousical Theatre Company who can't take his eyes off of Wendy. He is bitter towards Sky after he went out with Wendy one night but the two of them resolve their differences after they each realize who their hearts belong to. Curly is dedicated to his work in the theatre.

SKY: The dashing lead actor of Mousical Theatre Company. Sky has a wandering eye when female mice are around but his heart belongs to Rose. He comes across as arrogant but, deep down, he has a big heart.

BERNARDO: The choreographer of Mousical Theatre Company. He changes and adapts his choreography for the cast and constantly attempts to maintain the casts spacing for all dance numbers.

HENRY: A humble, simple, and hospitable professor from Brooklyn. Despite many obstacles and dangers, Henry helps Adelaide find her way back to Times Square. On their journey, he becomes adventurous, daring, and finds a companionship with Adelaide that neither of them expected.

SCUD AND HIS RATS: Scud is the leader of a pack of rats in Brooklyn. When Adelaide frees herself from the mousetrap she finds herself on their territory. Scud and his rats intimidate and bully Adelaide until Henry threatens to inform the Sons of Vermin about their behavior.

PING: A mouse from Chinatown who attempts to help Adelaide and Henry find their way to Times Square. He is friendly, welcoming, and instantly recognizes Adelaide from seeing her perform in Hallo, Mousey!

FAUSTO: A mouse from Little Italy who, after an enthusiastic effort to feed Adelaide and Henry, tries to help them find their way to Times Square using the subway. He speaks with a distinct Italian accent and is intuitive to Henry and Adelaide's budding friendship.

ABOUT THE SHOW

The Writers



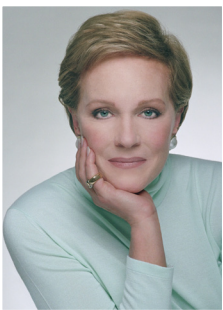
ZINA GOLDRICH (*Music*) won the 2009 Fred Ebb Award for excellence in songwriting with Marcy Heisler. Currently working on the musical *Ever After*, directed by Kathleen Marshall, for Broadway 2013. Composed music for *Dear Edwina* (Drama Desk nomination) and *Junie B. Jones* (Lucille Lortel nomination), which ran successfully Off-Broadway. *Snow White, Rose Red (and Fred)* (Helen Hayes nomination) was commissioned by the Kennedy Center and is licensed by MTI. Television: composed for "Wonderpets," "Johnny and the Sprites," "Pooh's Learning Adventure," "Third and Bird." Recipient of the ASCAP Richard Rodgers New Horizons Award, a Larson grant, and is a Seldes-Kanin Fellow. Played keyboards on Broadway for *Avenue Q, Bombay Dreams, Oklahoma, and Titanic*, where she also conducted.



MARCY HEISLER (*Lyrics*) won the 2012 Kleban Prize, Most Promising Theatre Lyricist; 2012 ASCAP Foundation Mary Rodgers/Larry Hart Award, Lyrics; and the 2009 Fred Ebb Award, Outstanding Songwriting (with Zina Goldrich). Off Broadway/Regional: *Book/Lyrics, Junie B Jones, TWUSA* (Lucille Lortel Nomination, Best Musical.), *Dear Edwina*, Daryl Roth DR2 Theatre (Drama Desk Nomination, Best Lyrics), *Snow White, Rose Red (and Fred)* (Helen Hayes Award nomination). Current projects include *Book/Lyrics for Ever After*, in collaboration with Goldrich and director Kathleen Marshall, announced for the 2013-14 Broadway season. Songbooks/CDs: *Goldrich and Heisler, Volumes 1 and 2*, (Hal Leonard), *Dear Edwina*, PS Classics, *Marcy and Zina: The Album*, Yellow Sound Label.



HUNTER BELL (*Book*) earned an OBIE Award, Drama League nomination, and Tony nomination for Best Book of a Musical, all for the original Broadway musical [*title of show*]. Other credits include the books for *Silence! The Musical, Bellobration!* (Ringling Bros. Circus), *Now. Here. This*, and *Villains Tonight!* (Disney Cruise Lines.) As an actor, he has appeared on and off Broadway and in numerous regional theatres, including the Goodspeed Opera House and The Norma Terris Theatre. He is a distinguished alumnus of Webster University and a MacDowell Fellow.



JULIE ANDREWS (*Author and Director*) has been a beloved and much-honored star of stage, screen, television, and recordings for more than half a century. Ms. Andrews spent her youth in England as a stage and radio performer before making her Broadway debut in *The Boy Friend*. Her subsequent theater credits include *My Fair Lady* (NY Drama Critics Award, Tony nomination), *Camelot* (Tony nomination), and *Victor/Victoria*. Once established as a Broadway star, Ms. Andrews made her iconic film debut in *Mary Poppins*, which earned her an Academy Award, a Golden Globe Award and a BAFTA Award. Her other film credits include *The Sound of Music* (Academy Award nomination, Golden Globe Award), *Thoroughly Modern Millie*, *Darling Lili*, *10, Victor/Victoria* (Academy Award nomination, Golden Globe Award), *The Princess Diaries* films, and, most recently, the *Shrek* films, *Enchanted*, *The Tooth Fairy*, and *Despicable Me*, to name a few, and the list is still growing. Ms.

Andrews has also been honored for her work on television beginning in 1957 with her Emmy-nominated performance in "Cinderella." Her television credits include "The Julie Andrews Hour" (Emmy Award), "Julie and Carol Specials" (Emmy nomination), "Sounds of Christmas" (Emmy nomination), "Eloise at the Plaza," "Eloise at Christmastime," and "On Golden Pond." In addition to her stage and screen work, Ms. Andrews is an accomplished best-selling author and lauded philanthropist. She joined forces with her daughter to create the children's book imprint The Julie Andrews Collection, which has released 27 books to date. Ms. Andrews received her honors as a Dame of the British Empire by Her Majesty The Queen Elizabeth II on New Year's Eve 1999 and she was a Goodwill Ambassador for the United Nations Development Fund for Women from 1992 to 2006. She received a Kennedy Center Honor in 2001.



EMMA WALTON HAMILTON (*Author*) has co-authored over twenty children's books with her mother, Julie Andrews, six of which have been NY Times bestsellers. A former actress/director, Emma and her husband, actor/producer Stephen Hamilton, co-founded Bay Street Theatre in Sag Harbor, NY. Emma now teaches children's literature for Stony Brook Southampton's MFA in Creative Writing and Literature program and directs their annual Children's Literature Conference. She is also Executive Director of the Young American Writers Project, an interdisciplinary writing program for teenagers, and creator and host of the Children's Book Hub online, a center of information and support for children's book authors.

BEHIND THE SCENES

Set Design by Tony Walton

Tony Walton began his professional career in 1957, and there are few designers with as diverse and prolific a career as his. Whether it is his imaginative concept and costume designs for *Mary Poppins*, or his valentine to the world of the thirties movie musical in *The Boy Friend*, or his stylistic and Emmy winning interpretation of Arthur Miller's *Death of a Salesman*, all of these productions and so many more have been graced with his love for design.

Working as a Director and Designer, Walton has been honored with 16 Tony Award nominations for his sets and costumes, winning for his designs for *Pippin*, *House of Blue Leaves* and *Guys and Dolls*. He has worked with directors as diverse as Bob Fosse, Sidney Lumet, Paul Newman, Mike Nichols, Ken Russell, Volcker Schlöndorff, and Francois Truffaut. Tony has received five Academy Award nominations for *Mary Poppins*, *The Boy Friend*, *The Wiz* and *Murder on the Orient Express*, winning the Oscar for *All That Jazz*.

Tony's graphic work consists of book and magazine illustrations, caricatures for such publications as *Playbill*, *Theatre Arts* and *Vogue*; and many posters for Broadway, off-Broadway and West End shows. He has co-produced shows in London – three in association with the legendary Hal Prince. His designs for the opera and the ballet have been seen at NYC's Metropolitan Opera House, London's Theatre Royal Covent Garden, and Sadler's Wells.

For the last fifteen years he has been the Director and Designer for acclaimed productions of many plays by Shaw, Wilde and Coward (along with new work and new musicals by both Irish and American authors) at the Irish Repertory Theatre, The Irish Center, The York Theatre, San Diego's Old Globe, and Sag Harbor's Bay Street Theatre.

The Great American Mousical marks Walton's third show at Goodspeed. He previously directed and designed *Where's Charley?* in 2004 and designed *The Boy Friend* in 2005.

In 1991 he was elected to the Theatre Hall of Fame, and to the Interior Design Hall of Fame in 1993. In February 2012 he was honored with the Art Directors Guild Lifetime Achievement Award, in Los Angeles.



Tony Walton explains his set designs for Goodspeed's *The Boy Friend*.

Walton's designs for *The Great American Mousical*



WHAT IS THAT?

minstrels: a traveling medieval entertainer who created songs and poems that told stories.

vaudeville: a theatrical performance that featured a variety of acts including comedy, singing, dancing, magic shows, etc.

Great White Way: a nickname for the stretch of Broadway, in New York City, that is home to many Broadway theatres. The name refers to the electric white lights of advertisements and marquis that, literally, light up Broadway.



A scene from *The Black Crook*.



Harrigan and Hart

THE GREAT AMERICAN MOUSICAL (MUSICAL)

The title of this production, *The Great American Mousical*, is a reference to what is known today as American Musical Theatre. American Musical Theatre is widely recognized in the United States as an art form which integrates music, spoken dialogue, dance, and acting into one production.

THE ORIGINS OF MUSICAL THEATRE

Music was infused into theatrical productions as early as the time of the Ancient Greeks. During this time, music, which was usually interspersed among scenes and sung by a chorus, was used to project the text of the production to a large audience and to reinforce the mood of the scene.

During the twelfth and thirteenth centuries, **minstrels** and other performers traveled throughout Europe offering comedic performances in exchange for money or food and lodging. As these performers traveled to the homes of European nobility, the Catholic Church noticed the potential of theatrical performances and encouraged liturgical music-drama productions.

By the seventeenth and eighteenth centuries, comic and ballad operas had become popular in England, Germany, France, and Austria-Hungary. A comic opera was an operatic and musically driven theatrical production that had original scores, comedic effects, and characteristically had a happy ending. A ballad opera was similar to comic operas but they also included popular ballads that added to the meaning of the story.

Shortly after these early forms of musical theatre, France introduced the operetta. Operettas had the same structure of ballad and comic operas but they included a romantically sentimental plot that was portrayed in a farcical manner. Operettas became internationally popular and eventually traveled to the United States' modern-day premier location for professional

theatre, New York City.

THE BEGINNING OF AMERICAN MUSICAL THEATRE

The first staged piece of musical theatre that most directly reflects modern-day musicals was titled *The Black Crook*. The production had its New York premier on September 12, 1866, was timed at 5½ hours long, and ran for 474 performances. As it grew in popularity, *The Black Crook* brought in significant revenue and proved that this type of show business could be extremely profitable in the United States.

Between 1878 and 1884, musicals produced and written by American actors Edward Harrigan and Tony Hart arrived on Broadway. These productions used the musical theatre format from *The Black Crook* and infused styles from **vaudeville** for comic effect. Harrigan and Hart's shows eventually created a trend of farcical musical comedies in New York.

Many prosperous shows that were written by American writers came to New York following Harrigan and Hart's time. These productions and the productions before them would eventually contribute to the development of musical theatre in the United States.

MODERN-DAY AMERICAN MUSICAL THEATRE

Today, Broadway, New York City, is the premier location to see American musical theatre. Lighting up Broadway for eight shows a week, many of the hits on the **Great White Way** were written by American writers.

In *The Great American Mousical*, many references are made to modern-day musicals that have been seen on Broadway. In addition to references made about Broadway musicals, *The Great American Mousical* also mentions an awards show, a famous stage superstition, an actress, and popular character names.

WHAT'S IT ALL ABOUT?

Sweeney Todd: A musical thriller, taking place in 19th century London, about a barber who goes on a murderous rampage to avenge his wife's death.

Fiddler on the Roof: A musical about a Jewish man, named Tevye, in early twentieth century Russia who is searching for husbands for his three eldest daughters and wishes to instill in them a traditional life.

Cats: A musical that takes place in a junkyard where local Jellicle cats are awaiting their leader, Old Deuteronomy's, decision of which cat will be reborn and take the journey to the Heaviside Layer.

A Little Night Music: A musical that tells the story of a middle-aged lawyer and his tangled affairs with his wife and an actress with whom he once had a fling.

My Fair Lady: A romantic musical comedy that tells the story of an over confident professor, Henry Higgins, who agrees to make an attempt at transforming the harsh Eliza Doolittle into a proper lady.

Annie: At the height of the Great Depression, Annie, a spunky redheaded orphan, is taken in by billionaire Oliver Warbucks, who promises to help Annie find her birthparents.

The King and I: In the 1860s, the King of Thailand tries to prepare his children for the changing times. He hires a British governess, Anna, who struggles to find common ground with the king.

Hello, Dolly!: Dolly Levi, a well-known matchmaker, creates a ruckus after attempting to create matches for many people in her town, including a match of her own.

THE GREAT AMERICAN MIOUSICAL (MUSICAL)

Below is a list that features many of these references. How many were you able to figure out on your own? Also, as you watch the show, see if you can pick out any additional references!

REFERENCE FROM THE SCRIPT	MEANING
Pippin: I know. You directed <i>Squeaky Todd</i> , <i>Nibbler on the Roof</i> ; even <i>Cats</i> !	Pippin is referring to three musicals from American musical theatre history; <i>Sweeney Todd</i> , <i>Fiddler on the Roof</i> , and <i>Cats</i> .
Harold: My boy, never say the "C" word. Always call it the "feline play."	A famous superstition of theatre folk is that saying the true title of "The Scottish Play," also known as <i>Macbeth</i> , by William Shakespeare will bring disaster to a theatre. Harold's request to call <i>Cats</i> the "Feline Play" is a reference to this superstition.
Pippin: You won like what...three Cheddar Awards?	The most famous and respected theatre awards ceremony in America is the Tony Awards. The Cheddar Awards are a reference to the Tony Awards.
Adelaide: The way I see it, I've got a couple good years tops before you plop me by a butter churn or in a wheelchair in <i>Little Night Mousic</i> . And the truth is...it scares me.	<i>A Little Night Music</i> is an iconic musical written by American composer and lyricist, Stephen Sondheim. One of the musicals' most famous characters is the aging and rigid Madam Armfeldt, who spends the entire musical in a wheelchair.
Adelaide: Henry? As in Higgins?	Henry Higgins is one of the most iconic male characters in the history of American musical theatre. He is the romantic lead role in <i>My Fair Lady</i> .
Emile: Good, because of quick changes and tracking, you're the only one available to step in for the "Little Orphan" number.	The "Little Orphan" number is a reference to the highly-acclaimed musical, <i>Annie</i> . Did you know that <i>Annie</i> originated at Goodspeed?
Stage Direction: Harold is in his appropriate Tevye mouse garb and begins his <i>Nibbler on the Roof</i> number.	Tevye is the protagonist of <i>Fiddler on the Roof</i> .
Ping: Ohhh! Miss Adelaide! I recognize you! I saw <i>Hallo, Mousey!</i> Many, many times. Very great honor to meet you.	<i>Hallo, Mousey!</i> is a reference to the American musical, <i>Hello, Dolly!</i> .
Stage Direction: ROSE enters wearing giant hoop dress from <i>The Mouse and I</i> .	<i>The Mouse and I</i> is a reference to the American musical, <i>The King and I</i> .
Rose: Then act like it Sky! I'm tired of waiting for you! Who knows maybe I'll get just outta town. Go to Hollywood, be the next Marilyn Mouseroe.	Marilyn Mouseroe is a reference to famous actress, Marilyn Monroe.

JOBS IN A THEATRE COMPANY

Theatre is a collaborative field. It takes many people to operate a theatre company and produce shows onstage. Similar to the Mousical Theatre Company, theatres need professionals who excel at specific skills to make a successful theatre production. Without these highly trained thespians, it would not be possible to present the shows of both Goodspeed Musicals and Mousical Theatre Company onstage.



A Carpenter building the set for Goodspeed's Show Boat.

DIRECTOR: The Director is central to the production of a musical. He or she is in charge of the whole show; interpreting the script, casting the production, helping the actors find their characters, telling them what to do on stage, and making final decisions about all creative elements.

PRODUCER: The Producer supervises and controls the finances and public presentation of a theatrical work.

STAGE MANAGER: The Stage Manager provides organizational support to all personnel involved in a production. He or she is in charge of the production throughout the rehearsal process and run of the show.

SET DESIGNER: The Set Designer designs the scenery, furniture, and props that the audience will see in a production.

COSTUME DESIGNER: The Costume Designer creates looks and styles for each character by designing the clothes and accessories.

LIGHTING DESIGNER: The Lighting Designer creates effects with light that make the actors and the stage visible to the audience.

SOUND DESIGNER: The Sound Designer creates all sound effects, makes sure all actors can be heard, establishes seasons and weather conditions, and creates transitions between scenes.

BOX OFFICE MANAGER: The Box Office Manager is in charge of reserving seats and selling tickets to patrons.

MARKETING/PUBLICITY DEPARTMENT: The Marketing/Publicity Department designs programs, advertisements, posters, and other materials that promote the show.

CARPENTERS: The Carpenters take the set designers' ideas and turns them into life-size set pieces that are used on stage.

SCENIC PAINTERS: Once the set has been built by the Carpenters, the Scenic Painters paint the set pieces based on the Set Designer's ideas.

HOUSE MANAGER: The House Manager is responsible for all operations involving the theatre space during the run of the show. He or she manages ushers, greeters, refreshment and souvenir sellers and is present to assist the audience with finding their seats.

TECHNICAL DIRECTOR: The Technical Director is responsible for all technical elements of a theatre production. He or she oversees all lighting, sound, and set operations along with monitoring the condition of all equipment.

CHOREOGRAPHER: The Choreographer designs and teaches all movement in musical productions. He or she takes the director's vision to create movement and dance which helps tell the story.



Choreographer

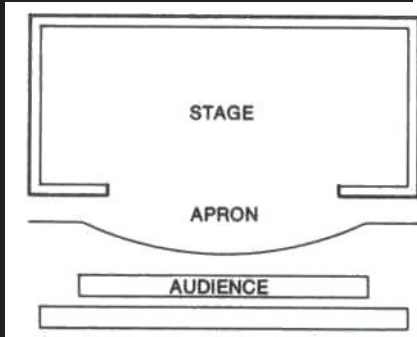
THEATRE TALK

A Glossary of Theatrical Terms

The theatrical world has many terms that are used to describe the diverse parts of creating a production. You will hear many of these terms throughout *The Great American Mousical*. Read these definitions carefully and highlight any words that you are familiar with. Then, see if you can carry out a “theatre talk” conversation with your friends!



Dancers **audition** for *Goodspeed's 42nd Street*.



Apron



Baton



Goodspeed's Costume Shop

Air: a song or melody.

Aisle: a passageway between the sections of seats in a theater.

Applause: approval or praise for a performance, shown by clapping hands.

Apron: the front part of the stage, which extends beyond the “picture frame” or proscenium arch; the part of the stage nearest the audience.

Audition: an acting and/or singing and/or dancing test, to determine the most suitable performer for a part in a show.

Auditorium: the area in a theater where the audience sits; sometimes called the house.

Backdrop: a flat curtain hung at the back of the stage, often painted to represent some scene.

Backstage: the area beyond the stage, invisible to the audience. It includes the wings, dressing rooms, and wardrobe.

Baritone: a male singer with a medium-low voice.

Baton: the slender stick used by a musical director when conducting an orchestra.

Benefit: a performance that raises money for a charitable cause.

“Break a paw!” (“Break a leg!”):

“Good luck!” Theater folk are famously superstitious. It is considered unlucky to say “Good luck!” to an actor before a performance, so the phrase “Break a leg!” is commonly used instead. The expression has been around since the 1920s, but its origins are unknown.

Broadway: a long diagonal avenue that runs through New York City, at the center of which many of the great theaters are clustered. The term is also used to refer to the New York theater industry itself.

Cast: the members of the acting company in a show.

Character: an individual role in a play or story.

Character actor: an actor who specializes in quirky or eccentric roles.

Choreographer: the creator of the dance movements in a show.

Company: the entire group involved with a production; the cast, crew, and creative team combined.

Costumes: the clothes worn during a play or performance.

Costume shop: the room backstage where the costumes are stored, maintained, and sometimes built; also called wardrobe department.

Creative team: the artistic leadership of a production – the director, author, choreographer, musical director, and all the designers – who make the creative decisions about a show.

Crescendo: in music, a gradual increase in loudness or intensity.

THEATRE TALK



The Goodspeed Opera House dressing room.



Khris Lewin and Kirsten Wyatt sing a duet in Goodspeed's My One And Only



Footlights



Ghost Light

Crew: the technical team who work backstage to make the show happen: the stage manager, assistant stage managers, dressers, stagehands, sound and lighting technicians, and other members of the running crew. See running crew.

Cue: a bit of dialogue, action or music, or a signal from the stage manager, that prompts the next thing to happen on stage.

Curtain call: the end of a show, when the actors come out to take their bows.

Director: the one responsible for the overall vision of the production: the way the story is told, what it looks like, where and when the actors move, and how they say their lines.

Diva: an exceptional leading lady singer.

Dressing room: a room backstage where actors get dressed, style their hair, and put on makeup.

Dress rehearsal: the final rehearsal of a play or musical where everything is put together and performed as if it were a public performance.

Drop: a piece of canvas or fabric that is used either as a painted scene behind the actors, or to hide scenery being changed behind it.

Duet: a song for two characters to sing together.

“Encore!”: from the French word meaning “again.” This is what audience members shout during the applause, when they are particularly pleased and want more.

Ensemble: a group of musicians, dancers, or actors who perform together with roughly equal contributions from all members; the additional company members who support the stars and principals. Also sometimes called “the chorus.”

Entr’acte: a piece of music performed between acts of a play, musical, or opera.

Façade: the front, or “face,” of a building.

Fanfare: a flourish of trumpets to signal an entrance or a beginning.

Footlights: a row of lights along the front of the stage.

Ghost light: a caged lightbulb on a stand, left burning onstage overnight to ensure safety in a dark theater.

Green Room: a room where the actors meet, relax, have refreshments, or wait before or during the performance. No one knows for sure the origin of the term, but one of many theories is that “greengage” (“green” for short) is cockney-rhyming slang for “stage,” so a room by the stage was a “green” room.

Half hour: the time exactly one half hour before the curtain rises, when all actors must have reported to the theater to begin dressing and getting ready for the performance. The stage manager calls “half hour” as the first of a series of warnings to the company as curtain time approaches. Subsequent calls given are “fifteen minutes,” “five minutes,” and “places” just prior to “curtain up.”

Headdress: a covering or decoration for the head, often quite elaborate.

Headset: a headphone with a small microphone attached, worn by the backstage crew to communicate quietly with each other during the show.

House: a theater term for either the audience (as in “How big is the house tonight?”) or the auditorium (as in “The house is now open,” meaning audience members are coming in).

House lights: the lights in the auditorium of a theater that fade when the performance starts.

THEATRE TALK



The Goodspeed Opera House lobby

Ingénue: a young actress, usually pretty and innocent-looking; the young romantic leading lady.

Intermission: the fifteen- to twenty-minute pause or break between acts in a play or musical.

Intern: a young person, often a student, working as an assistant in order to gain experience.

Lead/Leading Lady/ Leading Man:

the actor or actress who plays the principal role in a production.

Lens: the piece of curved glass that protects the bulb in a theater light and helps soften or focus the light.

Lobby: the public waiting area in a theater, where the audience gathers before going in to see the show.

Maestro: a master of any art, especially music.

Number: a song and/or dance routine in a musical performance.

Opening: the first official public performance of a show.

Orchestra: all the musicians who play for a show; also, the seating area closest to the stage.

Orchestra pit: the space in front of and/ or below the stage, where the orchestra performs.

Ovation: enthusiastic, sustained applause. A standing ovation is when the audience also rises to its feet.

Overtime: any time beyond the regular eight-hour rehearsal day, when the company must be paid extra for working longer than usual.

Overture: a musical introduction; an instrumental medley of songs (which will be heard later in the show) played as the lights fade and before the curtain rises.

“Places”/ “Places, please“: the stage manager's call for actors to get into position for the start of the show.
producer: the one who raises the money, hires the company, pays their salaries, and coordinates all the activities in connection with putting on a show.

Production: a show, play, or work produced for an audience.

Program: a printed booklet of information about the show and its company members. Also called a playbill or showbill.

Program Insert: a page inserted into the program announcing unexpected changes or additions to the show.

Prompt corner: the area from which the stage manager controls (“prompts”) the performance.

Props: short for “properties”; any of the small movable objects used as part of the stage business, such as teacups, books, pillows or umbrellas.

Proscenium/Proscenium Arch: the arch framing the stage within which the audience observes the performance.

Quick Change: a very fast costume change that a performer makes during a performance. Quick changes usually take place on the side of the stage in a makeshift booth to save going back to a dressing room.

Rehearsal: a practice for a play or show, or any part of it.

Revue: a type of musical performance usually consisting of songs, dances, and comic sketches, but without a central story.

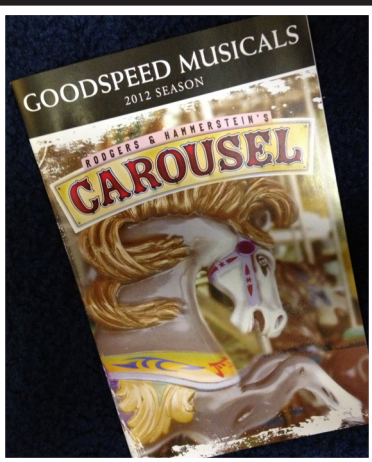
Role: the character an actor plays in a performance.



Maestro

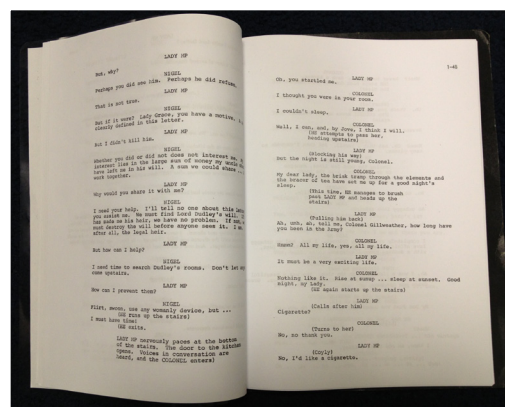


Orchestra Pit at Goodspeed Opera House



Goodspeed Musicals show program

THEATRE TALK



Script

Routine: a well-rehearsed and frequently performed theatrical number.

Running Crew: the technical staff who run the show backstage during the performance, assisting with scene and costume changes, props, actor's cues, and so on.

Scenery: the built and/ or painted elements used onstage to help the audience understand where a show or scene is taking place.

Script: the written dialogue, action, and stage directions of a play or musical.

Seamstress: a woman who sews costumes.

Set: the scenery and props arranged together onstage to suggest where the show or scene is taking place. See props, scenery.

Showstopper: something in a show (often a song or dance) so exciting that applause from the audience interrupts the performance.

Signature Music: a musical phrase or song that has come to be associated with a certain performer or the character he or she plays.

Soubrette: a pretty, fun-loving female character who plays a supporting role.

Soft-shoe: a smooth kind of tap dance performed with soft leather shoes.

Solo: a performance done by one individual.

Stagecraft: the art of crafting, writing, or performing for the stage.

Stage Door: the backstage entrance to the theater, used by the actors and other members of the company.

Stagehand: someone who works backstage, moving scenery and props, operating the curtains, lights, and so on during a performance.

Stage manager: the director's second-in-command; in charge of everything backstage during rehearsal and performances.

Supporting: an actor or role secondary to the lead or principal.

Stage Manager: the director's second-in-command; in charge of everything backstage during rehearsal and performances.

Supporting: an actor or role secondary to the lead or principal.

Technical Table/ Tech Table: a temporary table, set up in the auditorium of the theater, where the director, stage manager, and designers sit and work during technical rehearsals. Once the show is up and running, the tech table is removed.

Technician: someone who works on the technical part of the show, such as running the computerized lighting board or sound equipment, or operating the spotlight.

Tiers: a series of seats, arranged one above the other.

Touch-ups: last-minute improvements or finishing touches made to the scenery, costumes, makeup, and so on.

Tribute: a performance given to honor someone.



Seamstress



Stage Door



Technical Table at Goodspeed Opera House

THE NEIGHBORHOODS OF NEW YORK CITY

Adelaide and Henry's Journey through New York City

The *Great American Mousical* is set in New York City. It begins in the theatre district in Times Square, Manhattan, at a condemned theatre and takes us on a journey to Brooklyn, Chinatown, and Little Italy. The map to the left shows the neighborhoods of New York City and Adelaide and Henry's routes to and from Manhattan.

Chinatown

Chinatown is a neighborhood in Manhattan. It is an enclave, or a community with cultural distinction or ethnicity, with a population of more than 90,000 residents from various regions of China.

Today, Chinatown is culturally rich with architecture, such as historical tenement buildings, landmarks, and theaters. It is also known for having some of the best Chinese food in the world!

Little Italy

Henry and Adelaide eventually leave Chinatown and travel to the next neighborhood over, Little Italy. There, they meet an Italian mouse named Fausto.

Little Italy is another enclave in Manhattan. Known for once being predominantly inhabited by Italians, Little Italy is now home to many different cultures. Today, Little Italy has about 9,000 residents, with only about 5% of them being Italian, but can still be easily identified with its many Italian restaurants and stores.

The Theatre District and Times Square

The theatre district is currently home to 40 Broadway theatres. In 1901, O.J. Gude, designer of many of the advertising displays in Times Square, nicknamed Broadway the Great White Way for its illuminated marquis that run up and down this iconic street.

Times Square can be easily identified by electronic signs and advertisements of many companies. It is an area within the theatre district. Times Square is the most visited tourist attraction in the world and is popularly known for its famous New Years Eve celebration.

THE BOROUGHS

After getting caught in a mousetrap, Adelaide is transported to Brooklyn. Brooklyn is a borough of New York City. A borough is a town or district that is responsible for its own political and public institutions. New York City has five boroughs which include Queens, Manhattan, Brooklyn, Staten Island, and The Bronx. With an estimated population of more than 8,200,000 people, New York City has a land mass of only 305 square miles. In all of the five boroughs only about 8% of the land is classified as vacant!

Traveling Between Boroughs

As you can see on the maps, the easiest way to travel to Brooklyn from Manhattan requires crossing one of three bridges over the East River. These bridges are the Brooklyn Bridge, the Williamsburg Bridge, and the Manhattan Bridge. There are however, many other ways to travel between boroughs. Many people bike to get to their destinations while others take ferries, busses, or subways. The most famous form of transportation in New York City, of course, is by way of hailing a yellow cab!

THE NEIGHBORHOODS

While Henry develops a plan to help Adelaide return safely to Times Square, he decides that jumping on a Manhattan bound salt truck is their best option to leave Brooklyn. After jumping off the truck in Manhattan, Henry and Adelaide are welcomed to Chinatown by a mouse named Ping!

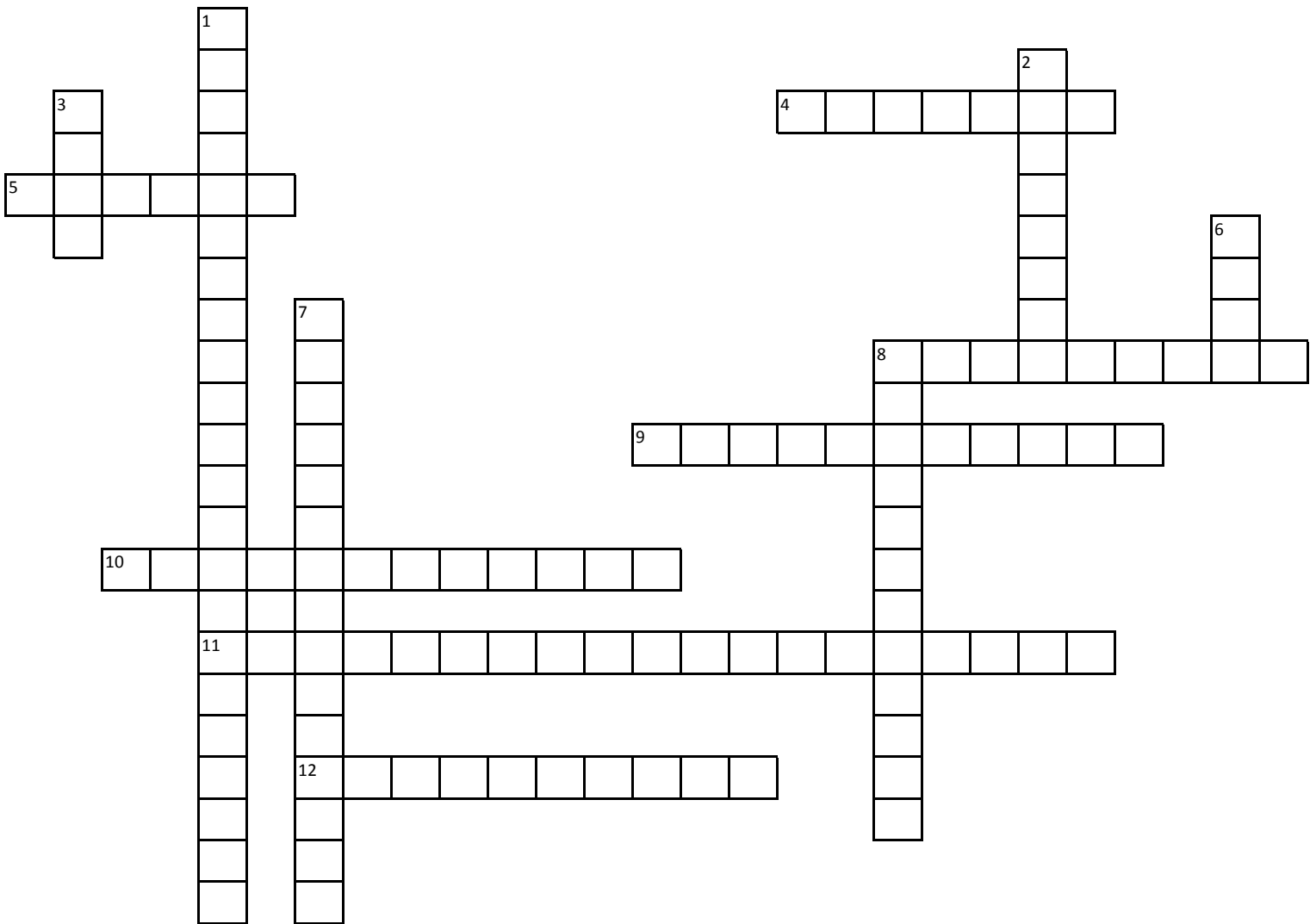


Adelaide's Route to Brooklyn

Adelaide and Henry's Route to Manhattan

FUN AND GAMES

Crossword Puzzle



ACROSS

- 4 The ___ district, in New York City, is home to 40 Broadway theatres.
- 5 The student intern of Mousical Theatre Company.
- 8 An enclave in New York City with a population of more than 90,000 residents from various regions of China.
- 9 Known once for being predominantly inhabited by Italians, this enclave is now a melting pot.
- 10 The person who provides organizational support to all personnel involved in a production.
- 11 The place where the mice of Mousical Theatre Company rehearse and perform.
- 12 A caged light bulb on a stand, left burning onstage overnight to ensure safety in a dark theatre.

DOWN

- 1 An artform which integrates music, spoken dialogue, dance, and acting into one production.
- 2 Where is Adelaide at the beginning of Act 2?
- 3 The Director of the productions at Mousical Theatre Company.
- 6 The technical team who work backstage to make the show happen: the stage manager, assistant stage managers, dressers, stagehands, sound and lighting technicians, and other members of the running crew.
- 7 The person who creates looks, moods, and styles for each character by designing their clothes and accessories.
- 9 The artistic leadership of a production – the director, author, choreographer, musical director, and all the designers – who make the creative decisions about a show.

FUN AND GAMES

Word Search

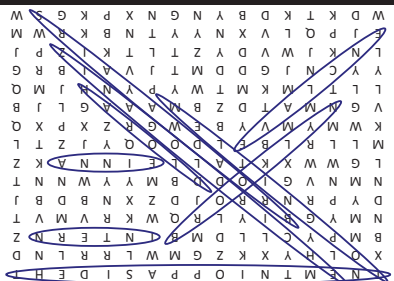
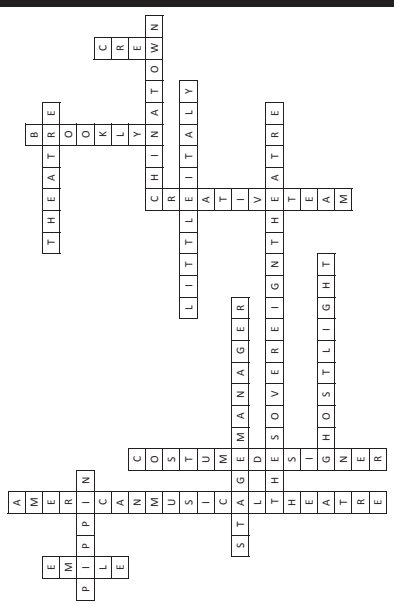


ANSWER KEY

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

CLUES

1. The mice of Mousical Theatre Company are rehearsing for their show titled _____.
2. Pippin is the new student _____ at Mousical Theatre Company.
3. A mouse who can remember any line from a Shakespeare play but can't remember his lines from any other production.
4. _____ wrote the music for *The Great American Mousical*.
5. The first piece of musical theatre that was written by an American playwright for an American audience.
6. A musical about a spunky redheaded orphan that originated at Goodspeed!
7. The five boroughs of New York City include Manhattan, Queens, Staten Island, The Bronx, and _____.
8. A community with cultural distinction or ethnicity.
9. A home to many different cultures.



1. Broadway Airs; 2. Intern; 3. Harold;
4. Zina Goldrich; 5. The Disappoint-
- ment; 6. Amie; 7. Brooklyn; 8. Enclave;
9. Melting Pot

RESOURCES

THE GREAT AMERICAN MOUSICAL, THEATRE TALK, AND JOBS IN THE THEATRE

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<http://www.theday.com/article/20121016/ENT12/310169994/1044> October 16, 2012.

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Asian American Federation of New York. Neighborhood Profile: Manhattan's Chinatown.
<http://www.aafny.org/cic/briefs/Chinatownbrief.pdf>. 2004.

Roberts, Sam. "New York's Little Italy, Littler by the Year." *The New York Times*. February 21, 2011: A20.

Times Square Alliance. www.timessquarenyc.org/index.aspx. New York: Times Square District Management Association, Inc. 2011.

THE PRODUCTIONS OF MOUSICAL THEATRE COMPANY AND AMERICAN MUSICAL THEATRE

Bloom, Ken and Vlastnik, Frank. Broadway Musicals: The 101 Greatest Shows of All Time. New York: Black Dog & Leventhal Publishers. 2004.

Bordam, Gerald. American Musical Theatre: A Chronicle. New York: Oxford University Press. 2001.

Bordman, Gerald. American Operetta: From H.M.S. Pinafore to Sweeney Todd. New York: Oxford University Press. 1981.

Ganzl, Kurt. The Musical: A Concise History. Northeastern University Press. 1997.

Kantor, Michael and Maslon, Laurence. Broadway: The American Musical Theatre. New York: Applause Theatre & Cinema Books, An Imprint of Hal Leonard. 2004.

Kenrick, John. Musical Theatre: A History. New York: The Continuum International Publishing Group Inc. 2008.

How to Be an Awesome Audience Member

Seeing a musical at the Goodspeed Opera House is a unique and exciting experience. All the members of the production, both cast and crew, work hard to give you a great show. As an audience member, you also have an important job. You must help the performers give their best performance possible. You can do this by practicing these rules of theater etiquette:

- Do laugh when the performance is funny.
- Do applaud when the performance is over. Applause is how you say “Thank you” to the performer. The actors will bow as you applaud. That is how they say “Thank you for coming.”
- Do stand and applaud if you thought the show was outstanding.
- Don’t forget to turn off your cell phone. A ringing or buzzing phone can be very distracting. It can also be embarrassing for you if it is your phone that is disrupting the show!
- Don’t text during the performance.
- Make sure to visit the restroom before the production begins.
- Don’t speak or whisper during the performance...whispering is still speaking, so only in an emergency should whispering occur.
- Remember that the Overture (introductory music) in musical theatre is part of the performance, so remain silent when the show begins.
- Don’t take pictures during the performance. It can be very distracting to the actors and it can result in an accident.
- Don’t put your feet up on the seats or kick the seat in front of you.
- Do sit ONLY when your seat is in the folded down position.
- Do remain in your seat for the entire performance. If you must leave, exit during intermission. In an emergency, calmly walk toward the nearest exit.



TAKE ADVANTAGE OF GOODSPEED'S EXCITING EDUCATIONAL OPPORTUNITIES IN 2012 & 2013!

AUDITION INTENSIVE • Nov 30 - Dec 2, 2012

Goodspeed's Audition Intensive is a dynamic three-day program designed to prepare the next generation of Broadway hopefuls for the all-important college entrance audition process. High school Sophomores, Juniors and Seniors will hone their audition skills and learn tricks of the trade from industry professionals.

PROFESSIONAL DEVELOPMENT SERIES • Dec 15, 2012

Directing a High School Production

Earn your CEU Credits with Goodspeed! This seminar series designed especially for teachers will address the challenges that arise in directing high school productions. Take advantage of this rare opportunity to receive individualized support, expert advice, and diverse perspectives from educational, community, and professional theatre practitioners.

INTRODUCTION TO SCENIC PAINTING INTENSIVE • Jan 21 - 26, 2013

Bring out your inner artist and learn from the best scenic painters in the industry! During this six-day intensive introductory program, participants will learn to create textured surfaces using a variety of scenic painting techniques and begin to master skills such as cartooning, color mixing, squaring up, drop layout, and wood graining.

MUSICAL THEATRE DANCE INTENSIVE • Aug 11 - 18, 2013

Calling all up-and-coming hoofers! If you can't help but move to the rhythms of Broadway and you want to be cast in musicals, this is the workshop for you! Goodspeed's Dance Intensive is designed as a musical theatre dance boot camp for college age performers and young professionals. Each day will include sessions focused on preparing dancers for musical theatre auditions and the week will culminate with several mock auditions in front of industry professionals.

INTERNSHIP & APPRENTICESHIP PROGRAM

Goodspeed's Administrative Internship and Technical Apprenticeship programs serve as a training ground for aspiring theatre professionals by providing experiential learning, networking opportunities, regular seminars taught by staff members, and bimonthly meetings with members of the senior staff.

OBSERVERSHIP PROGRAM

Ever wonder what it would be like to be part of the rehearsal process for a Goodspeed show? Well, now's your chance! This tuition-based program will offer young professionals and students invaluable firsthand experience that can't be taught in a classroom. The Associate Program will allow talented young theatre artists to work alongside Goodspeed's Director, Choreographer, or Music Director on a Goodspeed Opera House or Norma Terris production.

**FOR MORE INFORMATION, VISIT
www.goodspeed.org/education-library**

The Max Showalter Center for Education in Musical Theatre