

GOODSPEED MUSICALS

AUDIENCE INSIGHTS

GREAT THE AMERICAN MOUSICAL

Directed by
JULIE ANDREWS



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**GOODSPEED
MUSICALS**
The Max Showalter Center for
Education in Musical Theatre

**THE GREAT AMERICAN
MOUSICAL**

The Norma Terris Theatre
Nov 8 -Dec 2, 2012

MUSIC BY
ZINA GOLDRICH

LYRICS BY
MARCY HEISLER

BOOK BY
HUNTER BELL

BASED ON THE BOOK BY
JULIE ANDREWS EDWARDS
&
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PRODUCED FOR GOODSPEED
MUSICALS BY
MICHAEL P. PRICE

THE GREAT AMERICAN MOUSICAL

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Audience Insights for *The Great American Mousical* was prepared by
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SHOW SYNOPSIS

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 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.

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.

MEET 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.

AN INTERVIEW WITH JULIE ANDREWS & EMMA WALTON HAMILTON

QUESTION: How did you come up with the idea for the story behind *The Great American Mousical*?



JULIE: When I was performing in *Victor/Victoria* on Broadway, a mouse was discovered in our wardrobe department. I suggested a humane trap and asked if someone kind might release the creature in the suburbs or countryside. Something was said about there being a number of mice beneath Broadway theaters, and suddenly a light-bulb went off in my head.

I spoke to Emma and we agreed it would be fun to collaborate on a project about Broadway mice since we could both write from such a basis of knowledge.

After the novel was underway, I was taping for the PBS documentary "The History of the Broadway Musical" in a grand old Broadway theatre. I was in the dressing room and, brazen as you please, a little mouse popped out, wandered around and, finally, ambled out the door heading for the stage. I hoped it was a good luck omen for the book... (but was rather glad I wasn't moving into that dressing room for any length of time!)

QUESTION: What advice do you have for a young person who is thinking about becoming an actor?

JULIE: Be ready! Opportunities can come up out of the blue - and they will - but what makes the difference is being ready to meet the opportunity when it arises. While you're waiting, take acting, voice and dance classes, read plays, hone every skill you can...you never know when you might get 'that call'!

QUESTION: Henry admits to Adelaide "To be able to sing, to dance, to act...to touch so many. I envy you. I confess I'm often tongue-tied in front of even a small class". Do you ever suffer from stage fright, and if so, how do you handle it?

JULIE: I don't think I've met an actor who doesn't feel nervous as opening night approaches. It's very normal. You wouldn't be human if you didn't feel nerves. It takes a lot of courage to get up in front of an audience and give of yourself and be willing to fail.

There are techniques that can help a little, though. Adrenalin from nerves and excitement can leave one feeling shaky. I find that being sure to have a small meal of protein before the show helps me deal with the physical shakes. Try to sort out what is really nerves and what is simply anticipation and excitement about the joy of offering something to the public that is hopefully going to give them a good time. Single out some faces in the

audience that appear friendly, someone either side of the auditorium and someone in the middle, perhaps, and do the show for them. Above all, try not to watch your own performance as you proceed. Think as your character would think, do as your character would do, and stay in the 'giving mode...' send your character out across the footlights. Finally, try to pretend that this is a lovely party - 'your' party - and that everyone has come to visit you, at your home. Feel the joy.

QUESTION: What are some important 'theater etiquette' tips?

EMMA: Good question - and this applies to ALL audiences, young and old alike! Of course, the most important thing is to be quiet - no talking during the performance. This can distract fellow audience members as well as the actors. It's also very disruptive to hear the rustling and crinkling of candy wrappers or lozenges! Try to open anything like that before the show starts. These days theatergoers are always reminded to turn off their cell phones before the show - but it's important to remember to turn them off again after intermission! Finally, try to stay seated until the show is officially over and the cast has finished their bows.

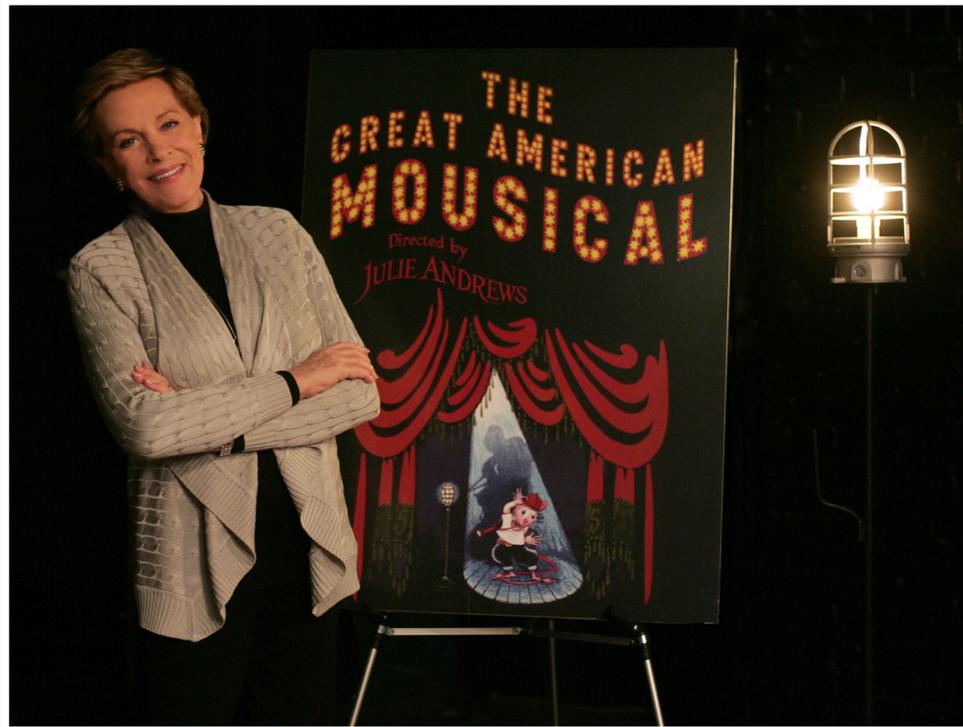
QUESTION: Adelaide shares her passion for theater with Henry, describing "...the intangible magic of the theater, the giving, the receiving, the intimate communion between artist and audience." Why do you think live theater is still so important, especially today?

JULIE: Actually, these days it seems more important than ever... I think in our media-driven world of television, the internet, Blackberries, iPods, electronic games and the like, we run the risk of becoming very isolated, ironic as that may seem. I worry that we are spoon-feeding them a steady diet of "manufactured" slices of life, so that all they have to do is receive rather than participate in any way. The magic of theater is that it asks us to connect, to engage our imaginations, to suspend our disbelief, to open our minds to new ideas... and above all, to unite - and be fully present - with other 'live' human beings.

EMMA: The exchange between audience and actor is so powerful... unlike film or TV, no two live performances are ever the same, since each audience affects the performance differently and vice versa. Every performance is unique in a hundred subtle ways, and can be influenced by anything from the weather to coughs and colds to current events. At its best, live theater is really a kind of 'communion', a way in which people can collectively share an experience that makes them think, feel, laugh, cry - and about which they can later engage in dialogue or debate. As Enoch, our stage manager in the book, says, "...it's the one thing that binds us together, the one thing that tells us who we are."

“JULIE TELLS A MOUSE TALE”

By Christina Dorsey



Julie Andrews.
Photo by Diane Sobolewski.

The New London Day - October 16, 2012

Actress directs new musical at The Norma Terris Theatre

To answer your question: She's fabulous.

Julie Andrews is just lovely (or should I say lovely?) to interview - charming, warm, smart.

I spoke with her last week about *The Great American Mousical*, the show she's directing at The Norma Terris Theatre, Goodspeed's developmental theater. The musical is based on a children's book that Andrews wrote with her daughter, Emma Walton Hamilton. (The duo, in fact, have developed quite a career as writers of children's books and can now call themselves *New York Times* bestselling authors.)

Andrews has actually worked at Goodspeed before, directing *The Boy Friend* at the Goodspeed Opera House in 2005. She sent the book version of *Mousical* to Goodspeed executives, and they asked about turning it into a musical.

The stage adaptation comes with a top-

notch creative team. Songs are by Zina Goldrich and Marcy Heisler, who both received Drama Desk Awards for *Dear Edwina*. The musical's book is by Hunter Bell, a Tony nominee for [title of show]. Choreographer Christopher Gattelli just won a Tony for his work on *Newsies*.

The scenic and costume design for *Mousical* is by Tony Walton, an Oscar, Emmy and Tony winner who drew the illustrations for the book version of *The Great American Mousical*. On an important personal note: Walton is Emma's father; he used to be married to Andrews and is still a good friend.

So it's quite a familial project. "Yes, it's slightly Noel Coward, isn't it?" Andrews laughs. "It is nice. Since he did the book, it's so lovely that he's now doing the sets and costumes."

Walton also did the sets and costumes for Andrews' *The Boy Friend* at Goodspeed. He, in fact, had recommended Goodspeed to Andrews since he had directed *Where's Charley?* there in 2004.

As for the story that *The Great American Mousical* tells, it's about an acting troupe of mice who perform in their own tiny theater below a Broadway theater. Trouble erupts when the theater is faced with demolition.

The characters have familiar musical-theater monikers - the diva is Adelaide, the costume shop manager is Hysterium.

That's not the only amusing theater-related wink. Andrews herself came up with this reference when Adelaide meets a mouse named Henry: "Henry would that be as in 'Higgins'?" (He replies, "Actually, it's as in 'Thoreau.' My grandparents inhabited an old cabin near Walden Pond.")

Andrews says that the book has been transformed into a full-fledged musical that is "very adult, very witty. I'm surprised at the strength of it. It's just been the most wonderful journey."

“JULIE TELLS A MOUSE TALE”

By Christina Dorsey

Here's more from Andrews.

Andrews found inspiration for *The Great American Mousical* when she was starring in *Victor/Victoria* on Broadway:

“They had a real little mouse in the wardrobe department, and I said, ‘Oh, please put a humane trap out. Don’t kill it,’ stupidly not realizing that probably the theater was riddled with them anyway. But I said, ‘Just take it out to the country somewhere and give it a fresh start.’ They did, very kindly, just to humor me. Somebody said, jokingly, ‘Well, he probably just came up to see the stars.’ A lightbulb went off in my head. I thought, ‘Oh, my God, a troupe of mice performing beneath the boards of a great Broadway theater’ - that’s how the idea for the book was born. It’s really a valentine to musical theater.”

How it all happened:

“(Goodspeed’s Executive Director) Michael Price and (Associate Producer) Bob Alwine very kindly asked if they could acquire it. We sent it to them as not exactly a joke but ‘This is our little book about the theater. Please read it and have fun. Put it on your bookshelf.’ The next thing we knew, they said, ‘We’d really love to acquire it and develop it for the stage.’ That was a surprise because I never imagined our book would be theatrical. Maybe a film or an animated film but not - I mean, the questions of perspective and (characters who are) adults and mice, all of that. How do you deal with that? Well, we have figured it out. I hope, anyway.”

Andrews has developed quite a career as an author – a *New York Times* bestselling author at that. She says of writing:

“It really saved my life, in a way. I’ve always loved to write. Always thought maybe one day I’d turn to it more. After my operation on my throat (which ended up severely damaging her singing voice), my daughter Emma said to me, ‘Mom, you’ve just found a new way of using your voice.’ Everything just fell into place. Now I embrace it

wholeheartedly.”

Andrews and daughter Emma have collaborated on several children’s books:

“If anybody had told me when she was this high that we’d be facing each other as two adult human beings, two equal human beings ... We work very, very well together. We have different strengths, and it gives us a chance to be together, which we adore, but to not be involved in family issues. We play in this wonderful sandbox, which is just the two of us. We finish each other’s sentences. We laugh a lot, have endless cups of tea (she laughs). But, in fact, her strengths are structure - ‘Mom, we need an arc and where are the characters going?’ - and mine are the big flights of fancy - this is where we turn left and make something surprising happen. So we really do complement each other.”

Andrews has been asked to direct stage versions of her movies:

“There’s been a lot of talk about it. Who knows? I may one day. The chances and the requests are out there, but I think creating something fresh like this is very exciting.”

Andrews explains why she enjoys directing:

“I think having worked with some of the most wonderful people in the world and having been so blessed to have such great mentors, now to be able to stand back there (at the back of the theater) and look at the whole and enjoy music, lyrics, book, and hopefully hear it, too, because I’m kind of a stickler for lyrics. Lyrics, for me, just a digression for a second - when I choose a song, it’s always the lyric that matters. I’m not very good at singing a song with nothing important to say. Never have been. Get the lyrics right, and everything else falls into place. So standing back there (at the back of the theater) and listening to the lyrics and the music, I’m kind of thrilled to be able to guide it and help what I see right up here on the stage.”



Writers Zina Goldrich, Hunter Bell and Mardy Heisler with Julie Andrews. Photo by Diane Sobolewski.



Julie Andrews in rehearsal.

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*



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. With Broadway being one of the most popular locations that presents professional American Musical Theatre, this type of work has become an American pastime.

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.



A scene from *The Black Crook*.



Harrigan and Hart

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 MOUSICAL (MUSICAL)

Below is a list that features many of these 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.

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. His or her job is to raise money to pay for the show and to troubleshoot any problems that arise during the early stages of the show.

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. The Stage Manager maintains all schedules, writes records of all decisions made during rehearsals, calls for light and sound cues, and issues rehearsal and performance reports.

SET DESIGNER: The Set Designer designs the scenery, furniture, and props that the audience will see in a production. He or she creates a mood, atmosphere, style and tone of the whole production through creating an overall look that provides the audience information about the production.

COSTUME DESIGNER: The Costume Designer creates looks, moods, and styles for each character by designing the actors' clothes and accessories. He or she adapts the words in the script and the director's vision to suggest relationships between characters, age of characters, and to enhance character development.

LIGHTING DESIGNER: The Lighting Designer creates effects with light that make the actors and the stage visible to the audience. He or she creates appropriate moods, indicates time, day, and location, and highlights shapes on the stage.

SOUND DESIGNER: The Sound Designer makes sure all actors can be heard. He or she creates all sound effects, oversees the microphones, establishes season 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 promotes the production and the public image of the theatre. The design of programs for events, advertisements, posters, and other materials are all handled by the Marketing/Publicity Department.

CARPENTERS: The Carpenters take the set designers' ideas and turns them into life-size set pieces that are used on stage. They are in charge of tasks such as sawing, hammering, lifting, and hanging.

SCENIC PAINTERS: Once the set has been built by the Carpenters, the Scenic Painters paint the set pieces based on the Set Designers 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 uses the director's vision to create movement and dance which helps tell the story.

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. These terms are used throughout *The Great American Mousical*.



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

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.

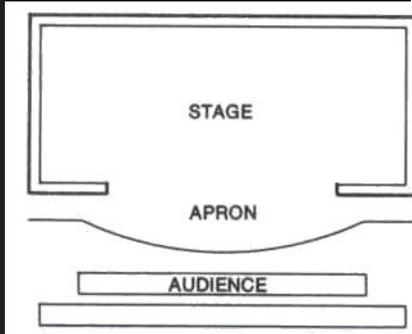
Costume shop: the room backstage where the costumes are stored, maintained, and sometimes built; also called wardrobe department.

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.

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.



Apron



Baton



Goodspeed's **Costume Shop**

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

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.

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.

THEATRE TALK



The Goodspeed Opera House lobby

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.

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.

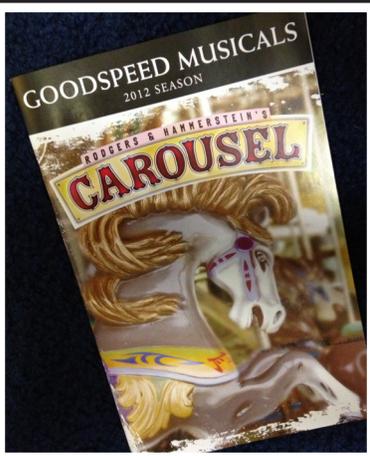
Scenery: the built and/ or painted elements used onstage to help the audience understand where a show or scene is taking place.



Maestro

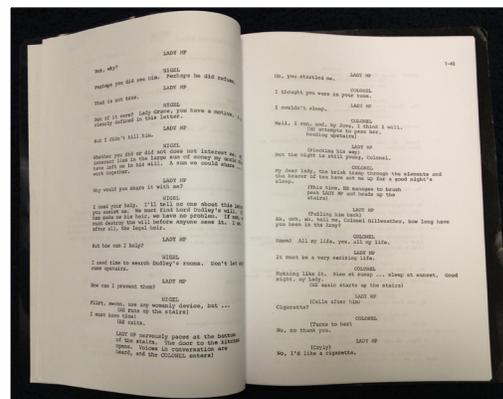


Orchestra Pit at Goodspeed Opera House



Goodspeed Musicals show program

THEATRE TALK



Script

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.

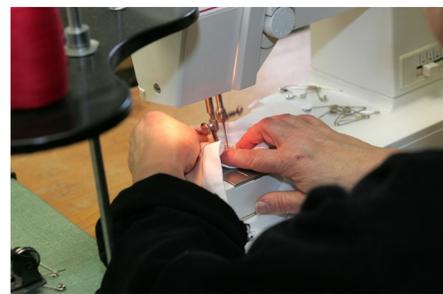
Technical Table/ Tech Table: a temporary table, set up in the auditorium of the theater, where the director, stage manager, and designers sit and work during technical rehearsals. Once the show is up and running, the tech table is removed.

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.

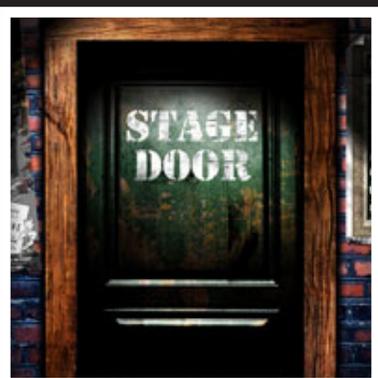
Tiers: a series of seats, arranged one above the other.

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

RESOURCES

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

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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

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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.

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The Max Showalter Center for Education in Musical Theatre