J*Company Youth Theatre: *Thoroughly Modern Millie* – Educational Guide

for

**Thoroughly Modern Millie**

March 2 - 18, 2012
Original La Jolla Playhouse & Broadway production
Directed by Michael Mayer

Book by Richard Morris and Dick Scanlan, Music & Lyrics by Jeanine Tesori & Dick Scanlan

Directed by - Joey Landwehr
Musically Directed by, Jason Chase
Choreographed by, Claudia Gomez

Created by Joey Landwehr J*Company Artistic Director
Dear Fellow Educators,

At J*Company Youth Theatre, we believe that live theatre and the school curriculum go hand in hand. Every trip to the theatre offers a multitude of teaching moments for your students. This J*Company Youth Theatre Insights Educational Guide has been created to assist in making the play an enriching and enjoyable theatrical experience.

The J*Company Youth Theatre Insights Educational Guide includes a wide-ranging list of themes and topics, which are suggested by the style and content of *Thoroughly Modern Millie*.

Avenues for exploring each theme and topic are suggested in the form of:

**QUESTIONS AND DISCUSSION PROMPTS**
Designed to prompt in-class discussions before and after viewing the J*Company Youth Theatre presentation.

**ACTIVITIES, RESEARCH, AND WRITING PROMPTS**
Designed to be researched and written on a broader scale, perhaps outside of class.

We are so proud that the San Diego Unified School District has recently been awarded for their fantastic approach to the importance of arts in schools by The John F. Kennedy Center. Congratulations to all of us in San Diego who work so hard to continue to bring visual and performing arts to young people across San Diego County! It is our hope that you find this J*Company Youth Theatre’s Insights Educational Guide a wonderful tool to help enrich and enhance your already exemplary teaching guidelines.

Sincerely,

Joey Landwehr
Artistic Director, J*Company Youth Theatre
TABLE OF CONTENTS

Page 4 – 5 Introduction

Page 6 – 8 About *Thoroughly Modern Millie*

Page 9 – 10 The 1920’s

Page 11 Theatre Etiquette

Page 12 – 13 Behind The Scenes Of *Thoroughly Modern Millie*

Page 14 Themes And Topics To Explore 1 – Women’s Liberation: Historical and Cultural Context

Page 15 Themes And Topics To Explore 2 – Jazz Hands: Artistic Perception

Page 16 – 17 Themes And Topics To Explore 3 – *Thoroughly Modern Millie* As Musical Theatre: English/Language Arts

Page 18 Themes And Topics To Explore 4 – The Creators Of Musical Theatre: Arts/English/Language Arts & Creative Expression

Page 19 – 20 Themes and Topics to Explore 5 – Critical Analysis: Aesthetic Valuing

Page 21 Learn More About Theatre

Page 22 Resources
INTRODUCTION

*Thoroughly Modern Millie* is a 1967 American musical film directed by George Roy Hill and starring Julie Andrews as Millie, Mary Tyler Moore as Miss Dorothy, Carol Channing as Muzzy Van Hossmere and Beatrice Lillie as Mrs. Meers. The screenplay by Richard Morris focuses on a naive young woman who finds herself in the midst of a series of madcap adventures when she sets her sights on marrying her wealthy boss.

The soundtrack interpolates new tunes by Jimmy Van Heusen and Sammy Cahn with standard songs from the 1910s and 1920s, including "Baby Face" and "Jazz Baby." For
use of the latter, the producers had to acquire the rights from General Mills, which had used the melody with various lyrics to promote Wheaties for more than forty years.

The film was nominated for seven Academy Awards and five Golden Globes. It was also one of the top grossing films of 1967. In October of 2000 it was adapted for the stage at La Jolla Playhouse in San Diego, California, directed by Michael Mayer. The stage production of *Thoroughly Modern Millie* was originally written by Richard Morris and Dick Scanlan, with new music by Jeanine Tesori and new lyrics by Dick Scanlan. The show opened on Broadway in April 2002. The production subsequently won six 2002 Tony Awards, including Best Musical.
ABOUT *Thoroughly Modern Millie*

![Thoroughly Modern Millie Image](Original_Thoroughly_Modern_Millie_Artwork)

**ACT ONE**

It's 1922, and Millie Dillmount has just escaped to New York City from Salina, Kansas, and, determined to become a Planeswalker, tears up her return ticket ("Not For the Life of Me"). Bobbing her hair, she assumes the modern look of a "flapper" ("Thoroughly Modern Millie"). But she is quickly mugged on the streets of New York, losing her hat, scarf, purse and shoe. In a panic for someone to help her, she trips bypasser Jimmy Smith, a handsome, carefree young man who makes his way through life on whim and wits, who promptly lectures her on why she needs to head back home: she is just another girl full of false hopes who doesn't belong in the big city. Almost taking his advice, she changes her mind and yells after him, "Who needs a hat? Who needs a purse? And who needs YOU, mister whoever-you-are?!" and soon takes a room at the Hotel Priscilla for Single Women ("Not for the Life of Me - Tag").

A week later, Millie is confronted by the hotel proprietress, the mysterious and sinister Mrs. Meers, an actress turned evil who now works for a white slavery ring in Hong Kong, kidnapping pretty unsuspecting orphan girls and shipping them to the Orient. Mrs. Meers declares that Millie "has two minutes to pack, or find her things on the street!" But then Millie meets the wealthy Miss Dorothy, who wants to learn how the poorer half lives, and tried to get a room in the Priscilla hotel. Unfortunately there were no rooms left. When Mrs. Meers suggested Dorothy go live with some family for a little while, she confides to her that she is an orphan, therefore giving Mrs. Meers a horrible idea to try to kidnap her. So she decides to room with a reluctant Millie and pay the rent until Millie finds a suitable, rich, and single boss, whom she plans to marry ("How the Other Half Lives"). Millie is showing Miss Dorothy to her room, but the elevator is malfunctioning again, so they have to tap dance to get to their floor. The two quickly become best friends.
In the Hotel Priscilla laundry room, two Chinese immigrants, Ching Ho and Bun Foo, are working for Mrs. Meers to earn enough money to bring their mother from Hong Kong over to the states ("Not For the Life Of Me - Reprise").

Millie comes to Sincere Trust looking for a job (and a single boss) and is appointed to Trevor Graydon III ("The Speed Test"). She quickly decides that she wants him to marry her and easily gets the job. Meanwhile, Ching Ho attempts to capture Miss Dorothy for Mrs. Meers with a poisoned apple but when he sees her, falls in love with her instantly and then wants to save her from Mrs. Meers. Before Dorothy eats the poisoned apple, Millie arrives with the good news that she has found a job and a boss to marry. To celebrate this success they go to a speakeasy, where they meet Jimmy, but the club is raided by the police. While waiting for his release in the jail cell, Jimmy realizes that he loves Millie ("What Do I Need With Love").

Jimmy asks Millie to a party hosted by famous singer Muzzy van Hossmere, and she accepts. After the party, Millie explains to Jimmy how she is going to marry Trevor. She also tells him off for being a "skirt chaser" and "womanizer". As they argue, Jimmy suddenly grabs Millie and kisses her, then runs away. Millie realizes that she loves Jimmy ("Jimmy"). Millie returns to the hotel to go to bed and overhears a conversation between Miss Dorothy and Jimmy, "I really want to tell her, she's my best friend" "You know we can't". Millie sees Jimmy sneaking out of Miss Dorothy's room after what appears to be a late-night tryst; confused and horrified Millie breaks up with Jimmy.

**ACT TWO**

At Sincere Trust, Millie tells the other stenographers that she is "completely over" Jimmy, then realizes she is still in love; the girls try to convince her to let him go ("Forget About the Boy"). Then Jimmy breaks in through the window and asks her to dinner. She tells him off for a while, then agrees. Jimmy finally declares his feelings for Millie while washing dishes to pay their tab at Cafe Society, a swank speakeasy. Millie is confused by her feelings for Jimmy and her desire not to be poor. Just as she returns to Jimmy, they encounter Mr. Graydon, who was stood up by Miss Dorothy. He tells Millie and Jimmy that Mrs. Meers told him Miss Dorothy had checked out of the hotel. When Millie recalls that several other tenants had also suddenly "checked out", and that all of the missing tenants were orphans, Millie, Jimmy, and Mr. Graydon realize what Mrs. Meers is up to. They persuade Muzzy to pose as a new orphan in town to trick Mrs. Meers. Mrs. Meers takes the bait, is exposed as the mastermind of the slavery ring, and taken to the police station. Meanwhile, Ching Ho had already rescued Miss Dorothy and won her heart.

Jimmy proposes to Millie, and, poor as he is, she accepts, "because if it's marriage I've got in mind, love has everything to do with it." Jimmy turns out to be Herbert J. van Hossmere III, Muzzy's stepson, and one of the most eligible bachelors in the world. And Miss Dorothy turns out to be his sister, an heiress named Dorothy Carnegie Mellon Vanderbilt Rockefeller van Hossmere, and she ends up not with the dismayed Trevor Graydon, but with Ching Ho. Both Jimmy and Dorothy had disguised their wealth to avoid being targeted by gold diggers. In a final pairing, Bun Foo joins Graydon's company as a new stenographer after telling Graydon that he can type fifty words a
minute. At the very end of the musical, Bun Foo and Ching Ho are once again reunited with their mother.

**SONG LIST**

- Overture - Orchestra
- Not for the Life of Me - Millie
- Thoroughly Modern Millie - Millie and Ensemble
- Not for the Life of Me (reprise) - Millie, Gloria, Alice, Rita, Ruth, Cora and Lucille
- How the Other Half Lives - Dorothy and Millie
- Not for the Life of Me (reprise) - Ching Ho and Bun Foo
- The Speed Test - Trevor Graydon, Millie, Miss Flannery and Ensemble
- They Don't Know - Mrs. Meers
- The Nuttcracker Suite - Orchestra
- What Do I Need with Love? - Jimmy
- Only in New York - Muzzy
- Jimmy - Millie
- Back at Work - Orchestra; with Millie, Miss Flannery and Ensemble
- Forget About the Boy - Millie, Miss Flannery and Female Ensemble
- Ah! Sweet Mystery of Life/ I'm Falling in Love with Someone – Trevor Graydon and Dorothy
- I Turned the Corner/ I'm Falling in Love with Someone - (quartet/reprise) - Jimmy and Millie, Trevor Graydon and Dorothy with Ching Ho
- Muqin - Mrs. Meers, Bun Foo and Ching Ho
- Long as I'm Here with You - Muzzy and Male Ensemble
- Gimme Gimme - Millie
- Finale (Thoroughly Modern Millie) - Jimmy, Dorothy and Ensemble with Muzzy and Millie
THE 1920s

The 1920s, also called the “Roaring Twenties” or the “Jazz Age”, was a time of great change and prosperity. Shortly after the First World War, countries such as the United States and Great Britain had strong and thriving economies. In the United States, people increasingly moved from rural areas to urban cities, and the urban population outnumbered the rural population for the first time in history. Prohibition, the banning of alcohol, took place from 1919 to 1933 in Canada and the United States. Nevertheless, the illegal sale and consumption of alcohol was prevalent in speakeasies, popular drinking houses of this time. The classic American novel, *The Great Gatsby* by F. Scott Fitzgerald, chronicled this era, and it is for this reason that the 1920s are often referred to as the ‘Gatsby’ era.

Traditional women’s roles were being challenged in the 1920s, with the emergence of “flappers” and women’s suffrage. Women’s suffrage, the movement to grant women the right to vote, succeeded in 1920 in the United States, where all women over the age of 18 were allowed to vote in elections.

The term “flapper” refers to both a fashion style and a progressive movement for women. Flappers challenged traditional conventions; they smoked, drove cars, wore heavy make-up, and had a casual attitude towards sex. They rejected traditional female roles and believed that women should be granted independence. They advocated for women’s rights and supported feminist movements. Those less progressively inclined frowned upon the flappers, considering them to be improper and unladylike.

Flappers took on their own fashion. They refused to wear restrictive corsets and raised the hemlines of their dresses. A ‘boyish’ look was popular as flappers wore straight A-line and often baggy dresses and bobbed their hair. They wore lots of make-up and even powdered their knees. They listened and danced to jazz music and popularized the Charleston, a dance that involves the risqué kicking up and exposing of legs. There were differing degrees of flappers, as some women only adopted the flapper fashion and not attitude.

The 1930s brought with it the Great Depression and an end to the flapper fashion and lifestyle. Although the flapper era did not last very long, these women set a precedent for future generations and contributed greatly to women’s liberation. The Harlem Renaissance also took place in the 1920s. This renaissance describes the spread and influence of African American culture, especially with regards to music. Jazz music, originating from New Orleans, became extremely popular. Jazz is known for its improvisation and was thought to be liberating as it was not very rigidly structured.
THEATRE ETIQUETTE

Etiquette: Rules of good behavior, decorum, propriety, manners…

Please review these rules of theatre etiquette with your class!

Please be on time!
• Plan to arrive 15 to 20 minutes before the start of the play.
• Don’t forget to use the restroom and have a drink of water before entering the theatre.

Please remember to turn off your cell phone or any other devices that might make any noise or light up during the show.

Please be seated when you see the lights dim before the show—that is a signal that the show is about to start!

Please remember that the seats in the theatre are for sitting; try to refrain from kicking, bouncing, standing or putting feet on the seats.

Please do not stand or sit in the aisles—many times actors will make entrances through the audience and cannot get to the stage if you are blocking the way. It is also a fire hazard.

Please remember that absolutely no food or beverages are allowed in the theatre.

Please remember that live performances may not be recorded: cameras and video equipment are not permitted in the theatre.

And most importantly, please remember that the actors on the stage (unlike in the movies or on TV) know that you are in the audience and they can hear you!
• Please do not talk during the show—even in a whisper—it is distracting to the actors and other audience members.
• Please save questions and comments for the end of the show.
• Please do laugh when you find something funny—then the actors know they are doing their job.

Please do applaud at the end of musical numbers, scenes that are appropriate and of course at the finish of the show—actors enjoy knowing you had a good time at the performance.
BEHIND THE SCENES OF *Thoroughly Modern Millie*

When we see a play, we only see the actors, but without the **production team**, the play would not happen! Let’s find out who works with the actors in rehearsal and backstage to make this production of *Thoroughly Modern Millie* a success.

**The Director: Joey Landwehr** is the director of *Thoroughly Modern Millie*. As the director he decides what the play will look like and how the characters will be interpreted. He chooses the actors to play the roles. He works with the design team (set designer, lighting designer and costume designer) to create the look for the show. He will rehearse with the actors to help them develop the characters they are playing. He will also “block” the show.

**Stage Manager: Jamie Gilcrist** is really the boss! The stage manager has so many important duties. During rehearsals, she sets up the rehearsal space so it resembles the set (most actors do not get to work on the theatre set until shortly before the show starts), she makes sure that all the actors have scripts, schedules, rehearsal props, takes notes for the director and a thousand other tasks! During production, she makes sure all the actors, the technical team and the stage is ready for the performance each day. The stage manager also makes sure that the show does not change from what the director created; this may mean that she has to give the actors corrections after performances! The stage manager is the person who makes everything run smoothly.

**Set Designer: David Keivit** will create the environment for the story. The set designer, with the director decides how to design a set that will create the world of the play for the audience. The set must be visually engaging, safe for the actors to use and help tell the story of the play. The designer first makes drawings of ideas, then, when ideas are firm, he makes a little model of the set (kind of like a doll-house or a diorama). The technical crew will work from his drawings and model to build the set.

**Lighting Designer: David Keivit** knows doing a play in the dark would be no fun at all, so the lighting designer has a very important job! He works with the director and the set designer to make sure the show is well lit, but also to create special effects with lighting. He can create lightening, sunlight, moonlight, different colors of light—pretty much anything the director wants! The lighting designer may use a computer program to help him create all the effects and the lighting cues for the show. He will then decide which (and how many) lighting instruments will be hung from the grid (theatrical lighting is mostly hung from the ceiling on a metal grid structure).
**Costume Designer: Lisa Forrest** has the fun job of working with the director to decide what the characters in the play should wear! This is a vital job, because the audience learns many things about a character from what he or she is wearing. The costumes need to be in harmony with the set and lighting design, so the costumer also confers with the other designers on appropriate colors and patterns and how to contribute to the overall look of the play. She creates life-like drawings of each character in costume; these drawings are called “renderings.” She will then either buy clothing that is similar to what she wants from stores or create patterns and sew costumes (called building a costume) or find pieces in the costume storage in the theatre (costumes that have been used in other shows). Many times the costumes are a combination of all three: shopping, building and pulling.

As you can see, there are many jobs in the theatre and no play would be performed without all these talented artists. And, there are so many more people involved; the producer, the managing director, the technical crew, the scene shop workers, the costume shop workers, the light and sound board operators, the running crew, the house managers, ushers and box office staff—all the people who contribute to making a play come to life.

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**About the Creator of the Study Guide**

**Joey Landwehr**, is the proud Artistic Director for J*Company Youth Theatre, he moved to San Diego after being a professional actor/director in New York City working on and off Broadway, national tours, regional theatres across the country and soloing and directing at Carnegie Hall. Joey received his MFA in acting/directing from The Ohio State University and has studied under such instructors as Betty Buckley, Marcel Marceau, Francis Sterhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristen Chenowith, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard and Howard Keel. Joey has worked in all medias of entertainment and is a proud member of Actors’ Equity (AEA), the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Director’s Guild of America (DGA). In San Diego Joey has worked with Scripps Ranch Theatre, Diversionary Theatre, SDGMC, The Old Globe Theatre, La Jolla Playhouse, Orchestra Nova, San Diego Symphony and the San Diego Shakespeare Society. At J*Company he has directed: Rumpelstiltskin Is My Name, OLIVER!, Yours, Anne, Disney's Beauty And The Beast, The Story Of Hansel And Gretel, Disney's The Jungle Book, Elton John & Tim Rice’s AIDA, Disney’s 101 Dalmatians, Pocahontas (San Diego Premiere), Into The Woods, Fireflies: The Story Of the Artists Of Terezin – Featuring The Original Children's Opera BRUNDIBAR (World Premiere), Rodgers & Hammerstein's South Pacific, Rodgers & Hammerstein’s The King And I, Rodgers & Hammerstein’s The Sound Of Music, Rodgers & Hammerstein’s Cinderella, Fiddler On The Roof, 13 – A New Musical, Children Of Eden, Disney’s MULAN, The Who’s TOMMY, Thoroughly Modern Millie, & Xanadu.

Created by Joey Landwehr J*Company Artistic Director
THEMES AND TOPICS TO EXPLORE - 1

Women’s Liberation

This activity should be done after seeing the performance.

Activity:
Historical and Cultural Context - Discussion

Discuss the history of women’s liberation and the significance of the 1920s. What were some important contributions of this era? How does *Thoroughly Modern Millie* embody this era?
THEMES AND TOPICS TO EXPLORE - 2

Jazz Hands

This activity may be done before or after seeing the performance.

Activity:
Artistic Perception – Creation, Listening & Analysisation

Have students research more about the introduction of jazz music and the Harlem Renaissance. How was music related to culture and the influence of African Americans? What are the similarities and differences between this trend and the rise of rap music?
THEMES AND TOPICS TO EXPLORE – 3

Thoroughly Modern Millie As Musical Theatre

This activity may be done before or after seeing the performance.

Questions & Discussion Prompts:
English/Language Arts—art imitates life

Would Thoroughly Modern Millie have been as successful as a straight play without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of Thoroughly Modern Millie forward? What do we know because of the music that we might not know otherwise?

How does the music contribute to our understanding of the larger themes of the show?

How did the music and lyrics evoke time and place for you?

In what ways is the music indispensable to the plot?

Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?

Discuss the ways in which music and lyrics can compress and elevate the importance of information.

What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

Find examples of duets or shared songs in Thoroughly Modern Millie. How do these duets help to define relationships?

Select two songs from Thoroughly Modern Millie from the following:
- Not For The Life Of Me
- Thoroughly Modern Millie
- Not For The Life Of Me - Tag
- How The Other Half Lives
- How The Other Half Lives - Tag
- Not For The Life Of Me – Reprise 1
- The Speed Test
- They Don’t Know
- The Nutty Cracker Suite
- What Do I Need With Love?
- Only In New York
- Jimmy
- Forget About The Boy

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Summarize the contents of these songs. Discuss:

What do we learn about the character or characters who sing the songs and their personal philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead of talk? What is the emotional energy of the moments that push them into song?

What do the songs accomplish in terms of plot? Where is the action when the song begins and when it ends?

Every dramatic scene has a “main beat” or central moment of importance. Do the songs you chose become the “main beat” of the scenes in which they appear?

Do the songs exist in real time, suspended time or compressed time? In other words, do they represent the amount of time that it would really take to express their contents? Do they magnify the moment? Do they speed up time?

What is the physical action of the character or characters during the songs?

**Activity:**

Creative Expression—art imitates life

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?
THEMES AND TOPICS TO EXPLORE – 4

The Creators Of Musical Theatre

This activity may be done before or after seeing the performance.

Activity:
Creative Expression — creation

Collaboration
The Musical Thoroughly Modern Millie was created by many collaborators: Book by Richard Morris & Dick Scanlan, New Music by Jeanine Tesori, New Lyrics by Dick Scanlan.

Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.

Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

Production Elements
Design your own sets & costumes for Thoroughly Modern Millie. Explain your choices.

Read about set & lighting designers: learn more about their role in creating musical theatre.

Create Your Own Musical
How do ideas begin? Have your ever begun a project with a simple idea?

Give examples of great ideas or inventions that began with simple thoughts or images.

Write a story based (as Thoroughly Modern Millie is) on a section of a famous story. Use this story as the basis for a musical.

Outline your musical scene by scene.

Make a list of characters.

Make a list of musical segments you might include.

Will your work include dance? How will dance be used?

Try to write the first scene, a turning point scene, and the final scene of your musical.

Try to write a lyric or melody for one of the musical segments.
THEMES AND TOPICS TO EXPLORE – 5

Critical Analysis

*This activity should be done after seeing the performance.*

**Activity:**
Aesthetic Valuing—critique

Write a review of a performance of *Thoroughly Modern Millie.*

**How To Write A Theatre Review**
When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.
So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well-balanced review always leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words like not, no, never and nothing. Encouraging the arts is always the reviewer’s most important job. Keep all these things in mind when writing your review and it will be great. Have fun!

If you are doing this as a class feel free to send it to J*Company Youth Theatre as we are always looking to improve and to encourage young people in the arts and that includes writing a great review!

Example Of A Theatre Review
Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show. What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Every one of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," had a lighter voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a less than glamorous building, but just right for great community theatre. The cost of the show is $10 for adults and $5 for students and seniors. (And well worth it!) Tickets can be purchased by calling 555-555-5555 or by going to their website at www.sarasotaplayers.org. The audience needed no extra help getting in the mood, which made it much more fun. Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!
LEARN MORE ABOUT THEATRE

J*Company Youth Theatre is an inclusive theatre company which offers a wide variety of theatre arts opportunities for students housed at the Lawrence Family Jewish Community and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

SCHOOL-DAY SHOWS AT J*COMPANY YOUTH THEATRE

If you’ve enjoyed *Thoroughly Modern Millie*, come back for the final production of our LA JOLLA PLAYHOUSE Tribute Season:

   a. Appropriate for all ages.

Contact Emily Calabrese, J*Company Education Administrator at 858-362-1129 or emilyc@lfjcc.com for more details.
RESOURCES

http://www.geocities.com/flapper_culture/
Information on Flapper style and culture

http://www.d.umn.edu/cla/faculty/tbacig/studproj/is3099/jazzcult/20sjazz/fashion.html
Information on Jazz music in the 1920s