DISNEY’S PETER PAN
“Second star to the right… and straight on ‘till morning”

October 24th – November 9th, 2014

Music & Lyrics by Sammy Cahn, Sammy Fain, Michelle Tumes, Xavier Atencio, George Bruns, Jack Lawrence, Frank Churchill, Winston Hibler, Ted Sears, Oliver Wallace & Ray Kelley Book by David Zellnik – Based on the play by J.M. Barrie & the 1953 Disney Film

Directed by - Joey Landwehr
for

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 Disney’s Peter Pan.

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!

We are so proud at J*Company to be working hand in hand with the Visual & Performing Arts Department (VAPA) at the San Diego Unified School District, Arts Education Resource Organization (AERO) and ARTS EMPOWER SAN DIEGO to bring the arts to young people everywhere.

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,

[Signature]

Joey Landwehr
Artistic Director, J*Company Youth Theatre

Created by Joey Landwehr - J*Company Artistic Director
TABLE OF CONTENTS

Page 4 - 6 Introduction

Page 7 - 12 THEATRE 101: About The Collaborators

Page 13 - 14 THEATRE 101: Theatre Etiquette

Page 15 – 18 THEATRE 101: Behind the Scenes of Disney’s Peter Pan

Page 19 THEATRE 101: Why Is Musical Theatre Important?

Page 20 – 21 THEATRE 101: Glossary Of Theatrical Terms

Page 22 THEATRE 101: Theatrical Trivia

Page 23 Themes and Topics to Explore 1 – Movie vs. Play: English/Language Art Appreciation/Critical Thinking

Page 24 - 25 Themes and Topics to Explore 2 – What’s Going On?: Critical Thinking/Writing

Page 26 - 27 Themes and Topics to Explore 3 - Adaptation and Musical Theatre: Performance & Visual Arts/English/Language Arts/ History

Page 28 - 29 Themes and Topics to Explore 4 – Disney's Peter Pan as Musical Theatre: English/Language Arts

Page 30 Themes and Topics to Explore 5 - The Creators of Musical Theatre: Visual Arts/English/Language Arts

Page 31 - 32 Themes and Topics to Explore 6 - Critical Analysis: Visual Arts/English/Language Arts/Critical Thinking

Page 33 Learn More About Theatre

Page 34 - 35 Thank You & About J*Company

Created by Joey Landwehr - J*Company Artistic Director
INTRODUCTION

ABOUT Disney’s Peter Pan

Synopsis

ACT I
Tinker Bell and her fellow Fairies introduce the audience to our story ("Fly to Your Heart"). The Darling Children, Wendy, Michael and John, play make-believe in their nursery, imaging themselves in never land ("The Elegant Captain Hook"). Mr. Darling comes looking for his cufflinks but discovers that his adventurous children have drawn a treasure map on the back of his last clean shirt. He scolds Wendy for refusing to grow up and trips over Nana, the dog and nursemaid. Mr. Darling banishes Nana from the nursery, explaining that sooner or later, all children must grow up. Mrs. Darling puts the children to bed and Wendy asks her to leave the window open in case Peter Pan returns ("The Second Star to the Right").

While the Darling children slumber, Peter Pan and Tinker Bell sneak into the nursery in search of Peter’s lost shadow. Wendy wakes up and excitedly tells Peter that she doesn’t want to grow up. He offers to take Wendy and her brothers back to Never Land. Peter teaches Wendy and her brothers to fly, and they set off into the night ("You Can Fly / Fly to Your Heart").

On a ship docked in never land, the Pirates of the island are up to no good ("Yo Ho, A Pirate’s Life for Me"). Captain Hook plots with his first mate, Smee, on how to seek revenge on Peter. They decide to capture Tiger Lily in hopes that they can force her to help. their plotting is interrupted by the nefarious crocodile who ate Captain Hook’s hand after Peter cut it off ("Never Smile at a Crocodile"). Suddenly, Captain Hook spots Peter Pan in the distance and orders his crew to fire. Peter sends the Darlings with Tinker Bell while he goes on to face Captain Hook himself.

A jealous tinker Bell flies the Darlings toward the Lost Boys’ hideout ("You Can Fly – Reprise"), then flies ahead to tell the boys that Wendy is a bird that Peter wants them to hunt. Hop hits Wendy with his arrow and she falls to the ground. Peter discovers tinker Bell’s trick and banishes her for one week. Luckily Wendy recovers and flies off with Peter to retaliate against Captain Hook. Peter leaves John in charge ("Following the Leader"), but the boys are quickly captured by the Indians and accused of kidnapping Tiger Lily. Chief Tiger Bamboo declares that if Tiger Lily is not returned, all lost Boys will be burned at the stake.

Wendy and Peter meet the Mermaids, who try to convince Wendy to swim with them ("Sunbeams and Sea"). Peter and Wendy spot Captain Hook and Smee with the captured Tiger Lily and concoct a plan to save the Indian Princess. Peter distracts Hook, while Wendy sets Tiger Lily free.
ACT II
Back at the Indian Camp, the Lost Boys and the Indians celebrate Tiger Lily’s safe return ("What Makes the Brave Man Brave"). Peter takes full credit for Tiger Lily’s rescue, which makes Wendy angry. Meanwhile, Captain Hook stumbles upon the banished tinker Bell. Using her jealousy to his advantage, convinces her to tell him where Peter and the Lost Boys live.

At the hideout, Wendy tells Peter that he should be less conceited, and the boys beg her to tell a story, calling her “Mother.” Wendy explains that she has only been playing and how wonderful a real mom can be ("Your Mother and Mine"). Her song helps John and Michael to remember their own mom. The Lost Boys suddenly want a mother, too! John declares that they all must return to the nursery at once.

Meanwhile, Captain Hook and his crew have devised a plan to get revenge on Peter Pan. While he is out of the room, the pirates snatch Wendy, Michael, John and the Lost Boys and leave Peter a beautifully wrapped present. The pirates take their captives to the ship and force them to choose to join the crew or meet their doom ("Walk the Plank"). The boys are certain that Peter will save the day, unaware that Hook has given him a dynamite pie! Realizing what she has done, Tinker Bell calls on her fairy friends for help, and they fly to Peter’s aid. Tinker Bell whisks the pie away right before it explodes. Peter forgives Tinker Bell and they fly off to save Wendy and the boys.

Peter arrives just in time to fight Hook in one last battle. Peter wins and banishes Hook from Neverland. Wendy and the Lost Boys rejoice, and with a little help from Tinker Bell, fly the pirate ship back to the Darlings’ nursery.

Wendy, Michael and John find Mr. Darling waiting for them in the nursery. They tell him of their adventures and while skeptical at first, he begins to remember his own childhood adventures with a boy who could fly. With the family happily reunited, Peter Pan and Tinker Bell head back to never land – second star to the right, and straight on till morning ("You Can Fly / Fly to Your Heart – Part Three").
Many Actors such as the brilliant Robin Williams Played Peter Pan
THEATRE 101

ABOUT THE COLLABORATORS

Sammy Cahn: Composer & Librettist

Sammy Cahn (June 18, 1913 – January 15, 1993) was an American lyricist, songwriter and musician. He is best known for his romantic lyrics to films and Broadway songs, as well as stand-alone songs premiered by recording companies in the Greater Los Angeles Area. He and his collaborators had a series of hit recordings with Frank Sinatra during the singer's tenure at Capitol Records, but also enjoyed hits with Dean Martin, Doris Day and many others. He played the piano and violin. He won the Academy Award four times for his songs, including the popular song "Three Coins in the Fountain".

Among his most enduring songs is "Let It Snow! Let It Snow! Let It Snow!", cowritten with Jule Styne in 1945.

Cahn was born Samuel Cohen in the Lower East Side of New York City, the only son (he had four sisters) of Abraham and Elka Reiss Cohen, who were Jewish immigrants from Galicia, then ruled by Austria-Hungary. His sisters, Sadye, Pearl, Florence, and Evelyn, all studied the piano. His mother did not approve of Sammy studying it though, feeling that the piano was a woman's instrument, so he took violin lessons. After three lessons and following his bar mitzvah, he joined a small dixieland band called Pals of Harmony, which toured the Catskill Mountains in the summer and also played at private parties. This new dream of Cahn's destroyed any hopes his parents had for him to be a professional man.

Some of the side jobs he had were playing violin in a theater-pit orchestra, working at a meat-packing plant, serving as a movie-house usher, tinsmith, freight-elevator operator, restaurant cashier, and porter at a bindery. At age 16, he was watching vaudeville, of which he had been a fan since the age of 10, and he witnessed Jack Osterman singing a ballad Osterman had written. Cahn was inspired and, on his way home from the theater, wrote his first lyric, which was titled "Like Niagara Falls, I'm Falling for You - Baby." Years later he would say "I think a sense of vaudeville is very strong in anything I do, anything I write. They even call it 'a vaudeville finish,' and it comes through in many of my songs. Just sing the end of 'All the Way' or 'Three Coins in the Fountain'--'Make it mine, make it mine, MAKE IT MINE!' If you let people know they should applaud, they will applaud."

Much of Cahn's early work was written in partnership with Saul Chaplin. They first met when Cahn invited Chaplin to audition for him at the Henry Street Settlement. Cahn said "I'd learned a few chords on the piano, maybe two, so I'd already tried to write a song. Something I called 'Shake Your Head from Side to Side.'" Billed simply as "Cahn and Chaplin" (in the manner of "Rodgers and Hart"), they composed witty special material

Created by Joey Landwehr - J*Company Artistic Director
There was a legendary outfit on West 46th Street, Beckman and Prasky . . . they were the MCA, the William Morris of the Borscht Belt. I got a room in their offices, and we started writing special material. For anybody who'd have us--at whatever price." They did not make much money, but they did work with up-and-comers Milton Berle, Danny Kaye, Phil Silvers, and Bob Hope.

One of his childhood friends was Lou Levy, who had gone from neighborhood bum to blackface dancer with the Jimmie Lunceford Orchestra.

Lyric writing has always been a thrilling adventure for me, and something I've done with the kind of ease that only comes with joy! From the beginning the fates have conspired to help my career. Lou Levy, the eminent music publisher, lived around the corner and we met the day I was leaving my first music publisher's office. This led to a partnership that has lasted many years. Lou and I wrote "Rhythm is Our Business," material for Jimmie Lunceford's orchestra, which became my first ASCAP copyright. I'd been churning out "special lyrics" for special occasions for years and this helped facilitate my tremendous speed with lyric writing. Many might have written these lyrics better—but none faster! Glen Gray and Tommy Dorsey became regular customers and through Tommy came the enduring and perhaps most satisfying relationship of my lyric writing career – Frank Sinatra.

The song became the Orchestra's signature song. The duo then worked for Glen Gray's Casa Loma Orchestra and their premiere at Paramount Theatre. They also worked for Andy Kirk and his Clouds of Joy and they wrote Until the Real Thing Comes Along.[3] Cahn wrote the lyrics to "Love and Marriage," which was used as the theme song for the FOX TV show Married... with Children. The song originally debuted in a 1955 television production of Our Town, and won an Emmy Award in 1956. This was only one of many songs that Cahn and Jimmy Van Heusen wrote for Frank Sinatra. They were "almost considered to be his personal songwriters."

Cahn contributed lyrics for two otherwise unrelated films about the Land of Oz, Journey Back to Oz (1971) and The Wizard of Oz (1982). The former were composed with James Van Heusen, the latter with Allen Byrns, Joe Hisaishi, and Yuichiro Oda. Cahn became a member of the Songwriters Hall of Fame in 1972. He later took over the presidency of that organization from his friend Johnny Mercer when Mercer became ill.

Sammy Cahn died on January 15, 1993 at the age of 79 in Los Angeles, California. His remains were interred in the Westwood Village Memorial Park Cemetery.

David Zellnik: Book

David Zellnik is the author of numerous plays and musicals seen in New York and beyond… MUSICALS: His musicals include book and lyrics for the Off-Broadway musical Yank! (composer: Joe Zellnik) which received 7 Drama Desk nominations (including for his book and lyrics) as well as nominations from the Outer Critics’ Circle, and Lucille Lortel Foundation. Yank! also had an award winning run at the Gallery

Created by Joey Landwehr - J*Company Artistic Director
Players in Brooklyn 2007 (IT Award for Best Musical, GLAAD nomination for Best Off-Off Broadway Musical). In 2013 it was published by Cambria Press in Gay Theatre Now. His previous musical, City of Dreams has been performed in Cardiff, Wales at the first Int'l Music Theatre Festival, as well as in New York at the Midtown International Theatre Festival and won the Nat’l Music Theatre Network competition culminating in a reading at the Lamb’s Theatre; 2 songs from it appear on Alison Fraser’s album Men In My Life. David and Joe adapted (fellow uniteer) Arthur Giron’s play Flight for TheaterworksUSA, creating the musical First in Flight which toured the country in 2004/5. Recently, David worked with Disney Theatricals to create Peter Pan Jr (music, Eric Svejcar) which will be licensed and have several concurrent productions beginning in 2013…..PLAYS: His plays include: Serendib (The Hippodrome 2011; EST 2008, created with a grant from the Sloan Foundation who sent him for 2 months to Sri Lanka to observe the scientists studying macaques in Polonnaruwa); Ariel Sharon Stands at the Temple Mount and Dreams of Theodor Herzl (Theatre J; Epic Theatre Ensemble); Let a Hundred Flowers Bloom (OOBR Award winner for Best Play, seen in London and NYC); as well as the one-acts For Elise, Ideogram and Killing Hand were all in various Ensemble Studio Theatre's Marathons. Recently 3 of his one act plays were performed in Italian in Milan (2012) and Blue Coyote Theatre Company has commissioned a new full length titled The Udmurts. He has been given grants from the Sloan Foundation, NYSCA, and Jerome Foundation.

J.M. Barrie: Based on the Play by

Sir James Matthew Barrie, 1st Baronet, OM (9 May 1860 – 19 June 1937) was a Scottish author and dramatist, best remembered today as the creator of Peter Pan. The child of a family of small-town weavers, he was educated in Scotland. He moved to London, where he developed a career as a novelist and playwright. There he met the Llewelyn Davies boys who inspired him in writing about a baby boy who has magical adventures in Kensington Gardens (included in The Little White Bird), then to write Peter Pan, or The Boy Who Wouldn't Grow Up, a "fairy play" about this ageless boy and an ordinary girl named Wendy who have adventures in the fantasy setting of Neverland. This play quickly overshadowed his previous work and although he continued to write successfully, it became his best-known work, credited with popularising the name Wendy, which was very uncommon previously. Barrie unofficially adopted the Davies boys following the deaths of their parents.

Barrie was made a baronet by George V in 1913, and a member of the Order of Merit in 1922. Before his death, he gave the rights to the Peter Pan works to London's Great Ormond Street Hospital, which continues to benefit from them.

James Matthew Barrie was born in Kirriemuir, Angus, to a conservative Calvinist family. His father David Barrie was a modestly successful weaver. His mother, Margaret Ogilvy, had assumed her deceased mother's household responsibilities at the age of eight. Barrie was the ninth child of ten (two of whom died before he was born), all of whom were schooled in at least the three Rs, in preparation for possible professional careers. His siblings were; Alexander (1842 – 16 July 1914), Mary (1845–1918), Jane (14 March
When he was 6 years old, Barrie's next-older brother David (his mother's favourite) died two days before his 14th birthday in an ice-skating accident. This left his mother devastated, and Barrie tried to fill David's place in his mother's attentions, even wearing David's clothes and whistling in the manner that he did. One time Barrie entered her room, and heard her say "Is that you?" "I thought it was the dead boy she was speaking to", wrote Barrie in his biographical account of his mother, Margaret Ogilvy (1896), "and I said in a little lonely voice, 'No, it's no' him, it's just me.'" Barrie's mother found comfort in the fact that her dead son would remain a boy forever, never to grow up and leave her.[2] Eventually Barrie and his mother entertained each other with stories of her brief childhood and books such as Robinson Crusoe, works by fellow Scotsman Walter Scott, and The Pilgrim's Progress.

At the age of 8, Barrie was sent to The Glasgow Academy, in the care of his eldest siblings Alexander and Mary Ann, who taught at the school. When he was 10 he returned home and continued his education at the Forfar Academy. At 14, he left home for Dumfries Academy, again under the watch of Alexander and Mary Ann. He became a voracious reader, and was fond of penny dreadfuls, and the works of Robert Michael Ballantyne and James Fenimore Cooper. At Dumfries he and his friends spent time in the garden of Moat Brae house, playing pirates "in a sort of Odyssey that was long afterwards to become the play of Peter Pan". They formed a drama club, producing his first play Bandelero the Bandit, which provoked a minor controversy following a scathing moral denunciation from a clergyman on the school's governing board.

Barrie wished to follow a career as an author, but was dissuaded by his family, who wished him to have a profession such as the ministry, telling him that it was what David would have done, had he been alive. With advice from Alec, he was able to work out a compromise: he was to attend a university, but would study literature. He enrolled at the University of Edinburgh, where he wrote drama reviews for the Edinburgh Evening Courant. He was extremely introverted, and was shy about the fact he was at university and only approximately five feet tall. He would go on to graduate with his M.A. on 21 April 1882.

He worked for a year and a half as a staff journalist on the Nottingham Journal following a job advertisement found by his sister in The Scotsman, then returned to Kirriemuir, using his mother's stories about the town (which he renamed "Thrums") for a piece submitted to the newspaper St. James's Gazette in London. The editor 'liked that Scotch thing', so Barrie wrote a series of them, which served as the basis for his first novels: Auld Licht Idylls (1888), A Window in Thrums(1890), and The Little Minister (1891). The stories depicted the "Auld Lichts", a strict religious sect that his grandfather had once belonged to. Literary criticism of these early works has been unfavourable, tending to disparage them as sentimental and nostalgic depictions of a parochial Scotland far from the realities of the industrialised nineteenth century, but they were popular enough to establish Barrie as a successful writer. After the success of the
"Auld Lichts", he printed Better Dead (1888) privately and at his own expense, and it failed to sell. His two "Tommy" novels, Sentimental Tommy (1896) and Tommy and Grizel (1900), were about a boy and young man who clings to childish fantasy, with an unhappy ending.

Meanwhile, Barrie's attention turned increasingly to works for the theatre, beginning with a biography of Richard Savage and written by both Barrie and H.B. Marriott Watson (performed only once, and critically panned). He immediately followed this with Ibsen's Ghost (or Toole Up-to-Date) (1891), a parody of Henrik Ibsen's dramas Hedda Gabler and Ghosts (unlicensed in the UK until 1914, it had created a sensation at the time from a single 'club' performance). The production of Barrie's play at Toole's Theatre in London was seen by William Archer, the translator of Ibsen's works into English, who enjoyed the humour of the play and recommended it to others. His third play, Walker, London (1892), helped him be introduced to a young actress named Mary Ansell. Although he was unsure about his own suitability for marriage, he proposed to her and they were married on July 9, 1894. Barrie bought her a Saint Bernard puppy, who would play a part in the novel The Little White Bird (or Adventures in Kensington Gardens). He also gave Ansell's given name to many characters in his novels.

Barrie also authored Jane Annie, a failed comic opera for Richard D'Oyly Carte (1893), which he begged his friend Arthur Conan Doyle to revise and finish for him. In 1901 and 1902 he had back-to-back successes: Quality Street, about a responsible 'old maid' who poses as her own flirtatious niece to win the attention of a former suitor returned from the war; and The Admirable Crichton, a critically acclaimed social commentary with elaborate staging, about an aristocratic household shipwrecked on a desert island, in which the butler naturally rises to leadership over his lord and ladies for the duration of their time away from civilization.

Peter Pan first appeared in his novel The Little White Bird, published in the UK by Hodder & Stoughton in 1902, and serialised in the US. Barrie's more famous and enduring work, Peter Pan, or The Boy Who Wouldn't Grow Up, had its first stage performance on 27 December 1904. This play introduced audiences to the name Wendy, which was inspired by a young girl, Margaret Henley, who called Barrie 'Friendy'; she could not pronounce her Rs very well and so it came out as 'Fwendy'. It has been performed innumerable times since then, and was developed by Barrie into the 1911 novel Peter and Wendy. It has since been adapted into feature films, musicals, and more. The Bloomsbury scenes show the societal constraints of late Victorian and Edwardian middle-class domestic reality, contrasted with Neverland, a world where morality is ambivalent. George Bernard Shaw's description of the play as "ostensibly a holiday entertainment for children but really a play for grown-up people", suggests deeper social allegories at work in Peter Pan.

In April 1929 Barrie gave the copyright of the Peter Pan works to Great Ormond Street Hospital, a leading children's hospital in London. The current status of the copyright is somewhat complex.

Barrie had a long string of successes on the stage after Peter Pan, many of which discuss social concerns. The Twelve Pound Look shows a wife divorcing a peer and gaining an independent income. Other plays, such as Mary Rose and a subplot in Dear Brutus revisit
the image of the ageless child. Later plays included *What Every Woman Knows* (1908). His final play was *The Boy David* (1936), which dramatised the Biblical story of King Saul and the young David. Like the role of Peter Pan, that of David was played by a woman, Elisabeth Bergner, for whom Barrie wrote the play.

Barrie used his considerable income to help finance the production of commercially unsuccessful stage productions. Along with a number of other playwrights, he was involved in the 1909 and 1911 attempts to challenge the censorship of the theatre by the Lord Chamberlain.

Barrie died of pneumonia on 19 June 1937 and was buried at Kirriemuir next to his parents and two of his siblings. He left the bulk of his estate (excluding the Peter Pan works, which he had previously given to Great Ormond Street Hospital) to his secretary Cynthia Asquith. His birthplace at 4 Brechin Road is maintained as a museum by the National Trust for Scotland.

*Mary Martin, Sandy Duncan & Cathy Rigby as Peter Pan*
THEATRE ETIQUETTE

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

Please review these rules of theatre etiquette with your class!

In the early part of the nineteenth century, theatrical performances usually began at six o’clock. An evening would last four or five hours, beginning with a short “curtain raiser,” followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today’s prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter’s evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o’clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called “the orchestra”) were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the “house lights”), focusing the attention of the audience on the stage. The advent of gas lighting and the “limelight” (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience’s rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening’s entertainment. Curtain time was pushed back to eight o’clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

Being A Good Audience

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, that included texting and playing games.

**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.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!
BEHIND THE SCENES OF Disney’s Peter Pan

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 Disney’s Peter Pan a success.

The Director: 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. Up until the 1940s, writers and producers had the concept that the director was expected to stage a show and supervise rehearsals in a way that made their concept shine through. Starting in the 1950s, directors took an increasing degree of control over the creative process. Today, few producers or writers have the clout to overrule a top director's decisions.

Choreographer: A choreographer is the person who stages the dances and musical scenes of a show was once called the “dance director,” but the title changed when ballet choreographers like George Balanchine and Agnes de Mille began working on musicals. A choreographer must give a musical a sense of movement that helps hold the show together visually. Since the 1940s, directors who also choreograph have staged many musicals.

Musical Director: This talented person teaches the performers the music in the rehearsal process and works closely with the director to make sure all the nuances of the music and the performance is just right. The music director is also in charge of hiring and managing the orchestra, they have a tremendous effect on the sound and pacing of performances. A musical director must be ready to smooth over technical glitches, reassure uncertain understudies, and handle anything else that might stop the music. Most of the time, in present theatre, the music director also conducts the orchestra.

Stage Manager: A stage manager is really the boss once the show opens! 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.

Created by Joey Landwehr - J*Company Artistic Director
Dance Captain: A dance captain has to be one of the most skilled dancers in the cast who can learn quickly and help teach. In big productions on Broadway, national tours, or major regional productions most choreographers are not going to be available to be on hand for every performance in case a cast member forgets a step. This is where a dance captain helps. They make sure everyone stays sharp on their dances and are there to teach any forgotten moves.

Set Designer: The set designer 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: The lighting designer 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: The costume designer 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.

Sound Designer: The sound designer has a very important job in present-day theatre. In the 1950s, a stage manager just turned on some foot mikes at curtain time. Now, in many productions, every principal cast member wears a wireless body mike to provide full amplification—a complex proposition when there are dozens in a cast. Sound staff are on hand during all performances to continually adjust every microphone's setting—a task managed from a bank of computers at the rear of the orchestra section.
**Librettist:** The librettist, also called the book writer, the librettist creates the book—or script—of a musical. In musicals where the dialogue is almost completely replaced by music (*Cats, Phantom of the Opera, Les Misérables*), the librettist is essentially responsible for making sure everything weaves into a coherent, dramatic flow.

**Composer and Lyricist:** The composer writes the music, and the lyricist writes the words. It is not unusual for one person to act as both composer and lyricist. Some lyricists act as their own librettists. Only a very few people, such as George M. Cohan, Noel Coward, Meredith Wilson, and Jonathan Larson have succeeded as composer, lyricist, and librettist.

For many years, Broadway composers and lyricists made much of their income from the sale of sheet music. With the change in musical tastes and the near disappearance of sheet music, they get little beyond the share of 2% of a show’s profits and, if the show is ever leased for international and amateur productions, part of the long-term rights income. The only way for theatrical composers or lyricists to “strike it rich” is to become their own producer, as Andrew Lloyd Webber did with his Really Useful Company.

**Orchestrator:** The composer writes the melodies, but the orchestrator determines what those melodies will sound like when an orchestra plays them. The challenge for orchestrators is to make sure their arrangements do not drown out the singers—a task made much easier by electronic amplification. Most composers let orchestrators create the overture as well as the underscoring and scene-change music.

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.

---

**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 Sternhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristin Chenoweth, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard, Sheldon Harnick, Ben Vereen 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

Created by Joey Landwehr - J*Company Artistic Director
J*Company Youth Theatre: DISNEY’S PETER PAN – Insights Educational Guide


Created by Joey Landwehr - J*Company Artistic Director
WHY IS MUSICAL THEATRE IMPORTANT?

Musical theatre is unlike any other medium of entertainment, which makes it important. Any live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. There is no barrier between the performers and the audience like in film or television. Each performance allows each of us to become our own editors because we can choose to watch whatever part of the stage we want to. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or un-wrapping a piece of candy can distract the actors and alter the mood and tone of their performance. Musical theatre can help students grow academically, aesthetically and personally.

Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

STAGE DIAGRAM:
GLOSSARY OF THEATRICAL TERMS

**Author/Playwright** - the writer of a musical script also called the book
**Audition** - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show
**Ballad** - a slow, romantic song for actors to showcase vocal clarity
**Blocking** - the specific movements of actors on stage
**Box** - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP’s
**Box Office** - a booth inside the theater where tickets are sold
**“Calling the Show”** - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager
**Casting** - the process through which actors are chosen for roles in the production
**Casting Agent** - one who chooses actors for roles in the production
**Child Wrangler** - one who works with child performers
**Choreographer** - one who designs dance sequences
**Composer** - one who writes music
**Conductor** - one who directs the orchestra
**Dance Captain** - one who teaches and rehearses dance sequences with the performers
**Director** - one who supervises the creative aspects and guides the artistic vision of the production
**Dress Rehearsal** - rehearsal in which performers practice with costumes and props
**Dresser** - one who assists performers with their costumes during dress rehearsals and shows
**Electrician** - one who works with the lighting designer to adjust and operate lighting instruments
**Emmemeia** - a dance for the Grecian tragedies that was slow and graceful
**Ensemble / Chorus** - a group of singers, dancers, or actors who perform musical numbers
**Flyman** - one who pulls the curtain before and after performances and operates the flying system, if one is used
**Gallery** - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery
**Head Carpenter** - one who builds the sets for the production
**Headshot** - a photograph of an actor from the shoulders up and lists his or her credits on the back
**House Left** - the left side of the theater, when facing the stage (audience's point of view)
**House Manager** - one who oversees all aspects of the audience; responsible for ushers and audience safety
**House Right** - the right side of the theater, when facing the stage (audience's point of view)
**Kordax** - a dance for Grecian comedies that was up beat
**Lighting Designer** - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets
**Lyricist** - one who writes the words to a song

Created by Joey Landwehr - J*Company Artistic Director
Makeup Artist - one who applies cosmetics to a performer's face and body
Marquee - a signboard projecting over the theater's entrance
Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine
Music Director - one who teaches and rehearses the music with the orchestra
Orchestra - the section of seats in a theater immediately behind where the orchestra sits
Principal Performers - the leading actors, those who portray the major roles
Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production
Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe
Read-through - the cast reads through the script without movement or music
Rehearsal Pianist - one who plays the piano for early-stage rehearsals
Set Designer - one who creates the scenery for the stage
Sikinnis - a dance for the Grecian satyr plays that mocked tragedy
Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing
Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show
Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer
Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound
Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue
Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed
Stage Left - the left side of the stage, when facing the audience (performer's point of view)
Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance
Stage Right - the right side of the stage, when facing the audience (performer's point of view)
Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform
Tailor - one who alters garments to fit a person's specific measurements
Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects
Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability
Usher - one who guides audience members to their seats
Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays
Wig Master / Mistress - one who obtains and customizes wigs for performers to wear
THEATRICAL TRIVIA

Did you know Roman actors wore the first tap shoes?
They would attach pieces of metal called scabillas, to the bottoms of their shows so audiences would be able to hear the performer’s feet!

Did you know it used to be okay to talk in theatres!
Before the introduction of electric lighting, the goal of theatre was to be seen, not necessarily to see. Audience members would talk through performances and sometimes even correct the actors if they messed up! Now it would be very rude to disrupt a performance by talking, so be warned!

Did you know actors used to “buy the audience”?
Actors hired a claque, a group of people paid to applaud an actor, to gain fame. Although this isn’t in theatre anymore, it is still rumored to exist in opera.

Did you know actors were supposed to supply their own costumes for hundreds of years?
Not until Duke of Saxe-Menningen Georg wanted historical accuracy in plays did theatre start providing costumes. Take a look back at Shakespearean plays where the actors wore doublets and tunics (clothing of the time) during shows set in ancient Greece.

Do you know how old lip-syncing is?
In ancient Rome, popular actors like Livius Andronicus, would have someone speak their words while they did the movements if they were sick.

Do you know how ancient actors got into character?
Actors are known for trying to experience the character they are portraying. The Greek actor Polus, while playing the part of Electra, in Sophocles Electra, carried an urn of his own dead son’s ashes to represent the late brother his character was mourning.

Do you know what the proscenium arch (the picture frame archway built around the stage) is named after?
A skene was a building in Grecian theatre that provided the backdrop which the actors performed in front of. Add the prefix “pro” meaning before and the term literally means before the skene or in front of the backdrop.

Do you know how old the traditions of spotlights in theatre have been used for?
Back in medieval times, when electricity hadn’t been invented, stage hands would polish basins to reflect sunlight back in a beam on lead actors. This helped focus the audience’s attention on what the director wanted the focus to be.
THEMES AND TOPICS TO EXPLORE - 1

Movie vs. Play

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

Activity:
English/Language Art Appreciation/Critical Thinking: Compare and contrast the stage production with the film production.

Compare and contrast the stage production with the film production. Which did you prefer? Why?

Were there elements that worked better on film, or visa versa?

Did seeing a play about a fairytale work better on an actual stage or in the film?

Was the stage production successful in capturing the essence of the fairytale? If so, was this success achieved through sets, costumes, lighting, acting, or other methods?
THEMES AND TOPICS TO EXPLORE - 2

What's Going On?

This activity should be done after seeing the show.

Activity:
Critical Thinking/Writing: Stimulate your imagination theatrically while developing self-esteem and presentation skills.

Literary Terminology
Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order
Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action
Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;
Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story
Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or plot of the show.

- Describe the major plot of Disney’s Peter Pan - in one or two sentences.
- Using the synopsis (above), identify the five most important plot points in Disney’s Peter Pan. Explain the importance of each event to the story in one sentence, and create a chronological timeline using pictures to illustrate each event.
- Become familiar with the meaning of exposition. In Disney’s Peter Pan, what information was given that helped you understand the action of the story? If the information were not given, how hard would it have been to understand the plot? Explain something you wouldn’t know if you hadn’t seen the exposition.
- Read the lyrics to "Your Mother And Mine" below. What is the main message behind this song? Can you see yourself in this song? Why or why not?
- Become familiar with the meaning of resolution. Identify and describe events in the story that can be considered part of the resolution. If the ending of this play isn’t clearly established. What do you feel happened?

Places Please, Actors To The Stage

Created by Joey Landwehr - J*Company Artistic Director
Have you ever wanted to be an actor? Do an on-line search and find a great script that speaks to you! Split into groups of 2 and prepare a scene; the more creative that you can be with the performance the better. Think of any costumes or props you can either bring from home or make to have your show be more interesting. As a class spend a whole afternoon watching all the different scripts. Look in the Musical Theatre 101 section, and go over the proper etiquette you should use when watching a performance.

**Your Mother And Mine**

**LYRICS**

*She’s the lovely voice that bids you goodnight,*  
*Kisses your cheek, whispers “Sleep tight.”*  
*Your mother and mine.*  
*Your mother and mine.*

*Mothers tell stories.*  
*More, though, it’s true,*  
*What you need done,*  
*Mothers will do.*

*Ask your heart to tell you her worth.*  
*Your heart will say:*  
*Heaven on earth.*  
*Another word for divine.*  
*Your mother and mine.*
THEMES AND TOPICS TO EXPLORE – 3

Adaptation And Music Theatre

*May be done before or after seeing the performance.*

**Questions & Discussion Prompts:**
Performance & Visual Arts/English/Language Arts/History — origins

*Disney’s Peter Pan* is based on the play, *Peter Pan* and the Disney film. Musical theatre works are frequently adapted from sources such as films, plays, novels, tales, short stories, and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?

Name five musical theatre works that were original and not based on any other sources.

What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

**Activity:**
Performance & Visual Arts/English/Language Arts/History — origins

What were the source works on which the following musicals were based:
- Fiddler On The Roof
- Joseph And The Amazing Technicolor Dreamcoat
- The Sound Of Music
- The Wizard Of Oz
- Hello Dolly!
- Sweet Charity
- Shrek – The Musical
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- Disney’s The Little Mermaid
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy
- Disney’s Tarzan
- Wicked
- Annie
- West Side Story
Select a film, non-fiction book, satirical book, play or group of short stories that you think would make a strong musical theatre work.

Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?

What elements of the source will be hard to transfer to musical theatre form?

Write a two-page description of a musical theatre work based on your source.

What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?
THEMES AND TOPICS TO EXPLORE – 4

*Disney’s Peter Pan* As Musical Theatre

*May be done before or after seeing the performance.*

**Questions & Discussion Prompts:**

English/Language Arts—art imitates life

Would *Disney’s Peter Pan* 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 *Disney’s Peter Pan* 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 *Disney’s Peter Pan*. How do these duets help to define relationships?

Select two songs from *Disney’s Peter Pan* from the following:
- Fly To Your Heart
- The Elegant Captain Hook
- Second Star To The Right
- You Can Fly
- Yo Ho, A Pirates Life For Me
- Never Smile At A Crocodile
- Following The Leader
- Sunbeams And Sea
- What Makes The Brave Man Brave
- Your Mother And Mine
- Walk The Plank
- You Can Fly/Fly To Your Heart - Finale

Created by Joey Landwehr - J*Company Artistic Director
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:**
English/Language Arts—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 – 5

The Creators Of Musical Theatre

May be done before or after seeing the performance.

Activity: 
Visual Arts/English/Language Arts—creation

Collaboration
The Musical, Disney’s Peter Pan was created by many collaborators: Music & Lyrics by Sammy Cahn, Sammy Fain, Michelle Tumes, Xavier Atencio, George Bruns, Jack Lawrence, Frank Churchill, Winston Hibler, Ted Sears, Oliver Wallace & Ray Kelley Book by David Zellnik – Based on the play by J.M. Barrie & the 1953 Disney Film 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 Disney’s Peter Pan. 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 Disney’s Peter Pan is) on a section of a famous story or play. 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 – 6

Critical Analysis

This activity should be done after seeing the performance.

Activity:
Visual Arts/English/Language Arts — critique

Write a review of a performance of Disney's Peter Pan

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.

Created by Joey Landwehr - J*Company Artistic Director
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 $20 for adults and $15 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 enjoyed *Disney’s Peter Pan*, make plans now to come back for one of these great plays during our current FOREVER FAMILIES SEASON:

   b. School Show: January 16, 2015
   c. For all ages.
2. *ANNIE* – The Musical Of Tomorrow
   a. Running: March 7 - March 22, 2015
   b. School Show: March 6, 2015
   c. For all ages.
3. *West Side Story* – Something’s Coming… Something GREAT!
   a. Running: May 9 - May 17, 2015
   b. School Show: May 8, 2015
   c. Appropriate For All Ages, Recommended For 10 And Older.

All information for these shows can be found on our website at [www.jcompanysd.org](http://www.jcompanysd.org) and follow us on Twitter @JoeyArtisticDir.
THANK YOU

As a parent/educator, you are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information in this guide is helpful in making an intelligent, informed decision about the importance of live theatre in the life of all children whether ON STAGE or IN THE AUDIENCE.

ABOUT J*COMPANY

J*Company Youth Theatre is a nationally recognized, award winning youth theater program of the San Diego Center for Jewish Culture at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. Guided and inspired by seasoned professionals in the theatre industry, J*Company Youth Theatre provides performing arts opportunities to children and teens, ages 4 through 18, regardless of gender, religion, ethnic background, sexual orientation or economic status. In a safe and nurturing environment, J*Company youth explore the magic of theatre as they train and develop their creative potential, while building confidence and self-esteem. J*Company Youth Theatre also offers scholarship and outreach opportunities making J*Company’s award winning theater productions and programming affordable for all San Diego youth.

Mission Statement
J*Company Youth Theater provides outstanding theatre opportunities for all San Diego youth in a nurturing, welcoming and inclusive environment, guided by Jewish values, which enriches life experiences and skills, instills an appreciation for the arts, and fosters community involvement.

History
Founded in 1993 by Founding Artistic Director Becky Cherlin Baird and Founding Executive Producer, Melissa Garfield Bartell, J*Company is recognized as one of Southern California’s leading family-based youth theatre companies. J*Company’s professionally mounted performances are based out of the David & Dorothea Garfield Theatre, a 495-seat state of the art theatre facility located at the Lawrence Family Jewish Community Center JACOBS FAMILY CAMPUS in La Jolla, California. Since 2006, J*Company has been under the artistic direction of Joey Landwehr.

CONNECT WITH J*COMPANY

J*Company Youth Theatre
David & Dorothea Garfield Theatre
4126 Executive Drive
La Jolla, California 92037

www.jcompanysd.org

Created by Joey Landwehr - J*Company Artistic Director
J*Company Youth Theatre: DISNEY'S PETER PAN – Insights Educational Guide

twitter: @JoeyArtisticDir
www.facebook.com/JCompanyYouthTheatre
www.facebook.com/JCompanyAlumni

J*Company Youth Theatre Artistic Director, Joey Landwehr, joeyl@lfjcc.com
J*Company Youth Theatre Coordinating Manager, Jamie Gillcrist, Jamieg@lfjcc.com

Created by Joey Landwehr - J*Company Artistic Director