

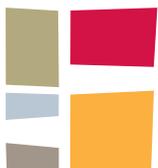
# AIN'T MISBEHAVIN'

## THE FATS WALLER MUSICAL SHOW

# STUDY N' GUIDE

2013 **29** > **20**  
SEP OCT

AIN'T MISBEHAVIN' THE FATS WALLER MUSICAL SHOW | CONCEIVED BY RICHARD MALTBY, JR. AND MURRAY HORWITZ | CREATED AND ORIGINALLY DIRECTED BY RICHARD MALTBY, JR. ORIGINAL CHOREOGRAPHY AND MUSICAL STAGING BY ARTHUR ARIA | MUSICAL ADAPTATIONS, ORCHESTRATIONS AND ARRANGEMENTS BY LUTHER HENDERSON.



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VOCAL AND MUSICAL CONCEPTS BY JEFFREY GUTCHEON | MUSICAL ARRANGEMENTS BY JEFFREY GUTCHEON AND WILLIAM ELLIOTT | ORIGINALLY PRODUCED BY THE MANHATTAN THEATRE CLUB | ORIGINALLY PRODUCED ON BROADWAY BY EMANUEL AZENBERG, DASHA EPSTEIN, THE SHUBERT ORGANIZATION, JANE GAYNOR AND RON DANTE.

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# **PRODUCTION CREDITS**

## **STARRING**

**Kim Richardson**

## **FEATURING**

**Toya Alexis**

## **AND WITH**

**Jonathan Emile**

**Michael-Lamont Lytle**

**Aiza Ntibarikure**

## **MUSICIANS**

**Chris Barillaro**

**Parker Bert**

**Mike De Masi**

**James Rhodes**

**Jason Stillman**

**Musical Director / Piano**

**Drums**

**Bass**

**Trumpet**

**Alto Sax / Clarinet**

## **CREATIVE TEAM**

**Roger Peace**

**Allan Sandler**

**Jean-Claude Olivier**

**Spike Lyne**

**Karen Pearce**

**Sean Sandler**

**Michel-Lamont Lytle**

**Director & Musical Staging**

**CEO - Copa de Oro**

**Set Designer**

**Lighting Designer**

**Production Head of Wardrobe**

**Associate Producer**

**Dance Captain**

## **STAGE MANAGEMENT**

**Merissa Tordjman**

**Danielle Skene**

**Sara Rodriguez**

**Stage Manager**

**Assistant Stage Manager**

**Apprentice Stage Manager**

# DEAR AUDIENCE,

I am very happy to have the opportunity to present one of my favorite shows, *Ain't Misbehavin'*, at the Segal Centre. The original production opened on Broadway 35 years ago on May 9, 1978, and it is still being produced all over the world. It features the classic music of Fats Waller, so typical of the Harlem night clubs of the 1930's. This was the Golden Age of places like the Cotton Club and the Savoy Ballroom, as well as the honky tonk dives along Lenox Avenue. I hope that the 26 musical numbers in the show will pull you into the feeling of joy from the Harlem Renaissance, and that you will leave with a deep appreciation of the genius of Fats Waller.

Fats Waller – 5 feet, 10<sup>1</sup>/<sub>2</sub> inches, and 285 pounds – was all laughter and music. He would settle down at the piano in clubs in and around Harlem, with a bottle of gin nearby and a cigarette hanging from his mouth, then play music and tell jokes night after night. As his reputation grew, he would soon be signed to Victor, spreading his fame throughout the US and around the world. He recorded his own compositions as well as other songs, turning them into hits.

As a composer, Fats expertly wove music and comedy together, and his music is as fresh and funny today as it was 50 years ago.

I hope that listening to all of Fats' joy and laughter in *Ain't Misbehavin'* will inspire you to have fun and to enjoy his genius as one of our greatest musical treasures, and that you will join him and me in saying...

***“One never knows, do one?”***

Thank you,

Roger Peace.

# NOTES ON FATS WALLER

**“There’s no jazz musician who made people laugh more than Fats Waller, and there’s no comedian who played better jazz ... He’s right where those two art forms meet, at the highest level.”**

**-Murray Horwitz, 2001.**



Thomas Wright Waller was born on May 21, 1904, to Edward and Adeline Waller on the corner of Lenox Avenue and 135<sup>TH</sup> Street in Harlem, the fourth child of six. Adeline gave birth to twelve children, but many of them died during infancy; she passed away in 1920.

Edward and Adeline Waller were members of the Abyssinian Baptist Church, where Edward became a deacon. Thomas was first introduced to the piano and organ at this church, before the Waller family bought a piano when Thomas was only 6 years old. He started taking lessons soon after. Thomas played during church services, and it was rumoured that he would sneak in when the church was closed to play jazz music, which his father did not condone.

At the age of 15, Thomas, later referred to as “Fats” because of his size, began playing the organ at the Lincoln Theatre on 135<sup>TH</sup> street, earning an award for his version of James P. Johnson’s song, “Carolina Shout”. After his mother’s death, Fats

moved in with pianist Russel T. P. Brooks’ family. He was taken under the wing of James P. Johnson when he was 18 and his skills on the piano developed immensely as he learned stride jazz piano. It was also at that age that he debuted at a nightclub in Harlem while taking over for Willie “The Lion” Smith.

He recorded his first solo album, called *Muscle Shoals Blues*, in October 1922 for Okeh Records. He continued to make records and play at the Lafayette and Lincoln Theatres. In 1926, he began working with a recording company called Victor, with whom he would record until his death. In the succeeding years, Waller would collaborate with many significant artists, including the Fletcher Henderson Orchestra and Andy Razaf, with whom he wrote “Honeysuckle Rose” and “Black and Blue”. He debuted at Carnegie Hall in 1928. He was quickly becoming one of the most influential jazz pianists of his time.

Waller had three children and was married twice. One son, Maurice, had an early penchant for the piano, and it was hearing him playing Bach’s “Inventions” that inspired Waller to compose “Jitterbug Waltz,” the first ever jazz waltz\*. In a documentary about Fats Waller’s life, son Maurice recounts a story where Fats was held at gunpoint by Al Capone’s gangsters and forced to go with them and play at Capone’s birthday party.

Fats acted and played in films in the 1930s and 40s, including *Hooray For Love* (1935) directed by Walter Lang, and *King of Burlesque* (1936) directed by Sidney Lanfield. His final film performance was in a very successful film starring Lena Horne, *Stormy Weather* (1943), directed by Andrew L. Stone. Waller’s health declined as his success increased. He became quite immersed in his work, playing constantly, all the while partying, drinking, and eating in excess.

While touring in California and playing at the Zanzibar room, Fats became ill due to his unhealthy lifestyle. On December 15, 1943, he passed away from pneumonia on the train back to New York. He was 39 years old.

Fats Waller’s influence as a jazz pianist, composer, and performer endures to this day. *Ain’t Misbehavin’* -- a celebration of his short but significant musical career -- was first performed on Broadway in 1978. The Grammy Lifetime achievement Award was dedicated to Fats Waller in 1993, a testament to this charismatic and brilliant jazz pianist, whose “Feets” are definitely “Too Big” to fill.



\*click here to listen! 

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# THEATRE ALIVE!

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## **Think about your role as an audience member.**

What makes theatre different from other art forms? Even though it tells a story with a script, it is very different from a movie. Every performance is different because performers rely very heavily on audience feedback. There are different kinds of feedback, such as laughing, clapping, or being quiet.

Many plays are written in a way that characters are not aware that there is anyone in the room, and others have single characters acting as narrators speaking directly to the audience. Occasionally, scripts will include moments of audience interaction.

An audience watching *Ain't Misbehavin'* is invited to be a part of the play, fulfilling the role of the audience in the Cotton Club of 1930s Harlem.

As a member of this audience, remember that the music of Fats Waller is more than music -- it's performance, comedy, vaudeville, and satire. Murray Horwitz says,

[Waller's] audience was all of us. Indeed, that's the very heart of his art - or arts, if you want to separate the music from the comedy. In both, Fats isn't just letting us know what the real deal is, he's reminding us that we already know what it is. And he's letting us know that he knows we know. (If this is starting to sound convoluted, hold on - it gets worse.) The only way that works is if, on some level, we all share some common traits, some values, some needs. Fats confirms that for us. He lets us in with his fingers, his smile, his voice, and his eyebrows, which, as I've written elsewhere, always let you know there was at least one more joke inside the one he just told.

The best way to experience a performance, or indeed any artwork, is to allow yourself to connect with it. Find the themes, characters and questions that are the most interesting to you, and allow yourself to respond to them honestly.

**Do you think the music from *Ain't Misbehavin'* reflects its time? Could it have been made today, or were these songs a response to an era-specific issue?**

**How does the music in this show make you feel? Are your feelings different when you hear the recorded versions versus the live music? How are the arrangements different? The sound quality? the performers? How do those things affect your reaction?**

**Consider the song "What Did I Do to Be so Black and Blue". What do you think this song is about? How does it use symbolism and tone to create a metaphor?**

**How do issues of race and racism figure into this show? Identify moments when characters are directly affected by the racial climate of 1930s New York, and when they are indirectly affected.**

# MUSIC FROM THE PLAY

## Act I

-  Ain't Misbehavin'
- Lookin' Good but Feelin' Bad
-  'T Ain't Nobody's Bizness
-  Honeysuckle Rose
- Squeeze Me
- Handful of Keys
-  I've Got a Feeling I'm Falling
- How Ya Baby
- Ladies Who Sing with the Band
- Yacht Club Swing
- When the Nylons Bloom Again
- Cash for Your Trash
- Off-Time
-  The Joint Is Jumpin'

## Act II

- Spreadin' Rhythm Around 
- Lounging at the Waldorf
- The Viper's Drag
- Mean to Me 
- Your Feet's Too Big
- Keepin' Out of Mischief Now 
- Find Out What They Like
- Fat and Greasy 
- Black and Blue
- I'm Gonna Sit Right Down and Write Myself a Letter 
- Two Sleepy People 
- I've Got My Fingers Crossed
- I Can't Give You Anything but Love 
- It's a Sin to Tell a Lie
- Honeysuckle Band



Clicking songs with a  will download public domain version of this song to your computer. All audio files taken from archive.org.  
Songs accompanied by a  will open a page on youtube.com.  
Versions were chosen by availability and content.

# THE HARLEM RENAISSANCE

Harlem is a neighbourhood in the northern area of Manhattan island in New York City. In the 19th century, it was a wealthy, predominantly Caucasian suburb. As a home for these affluent, educated people, Harlem was filled with wide boulevards, grand houses, and elegant arts venues. Many immigrants from Europe chose Harlem for their new residence in the early 20th Century, and the original population moved away as a result.

Meanwhile, when slavery was abolished in 1863, the governments of the southern United States enacted a number of discriminatory laws to inhibit the upward mobility of the newly-free African-American population. After about two generations, individuals and families began to move to large cities in the northern United States to escape this institutionalized persecution, referred to generally as “Jim Crow Laws.” There was a peak in this migration, known as “The Great Migration” in the wake of the First World War when urban industrial labour was in great demand.

Black churches were the first to buy real estate in Harlem. The community that grew around these churches began to band together to purchase more and more property, until the neighbourhood became a landing site for migrants to New York. The shift in the demographics led many non-black residents to leave the area.

It was in this atmosphere of independence and a strong sense of black identity that the Harlem Renaissance came into being. Thinkers, writers, artists, and performers, as well as business people and politicians, collaborated with one another, generating a unique aesthetic and reflecting their new way of being. Venues like the Cotton Club were sites for creative expression, incubating the arts and ideas created there for their communication to a larger society.



From the *Migration* series by JACOB LAWRENCE  
Panel 3: *From every southern town migrants left by the hundreds to travel north.*

## BOUQUET

**Gather quickly  
Out of darkness  
All the songs you know  
And throw them at the sun  
Before they melt  
like snow**

Langston Hughes

W. E. B. DuBois was an important thinker during the Harlem Renaissance. Listen to a summary of his achievements here, especially for students of English :



Georgia Douglas Johnson was a contemporary poet in this environment. Listen to her poem *Your World* here:



# PICTURES:

## THE GOLDEN AGE OF HARLEM

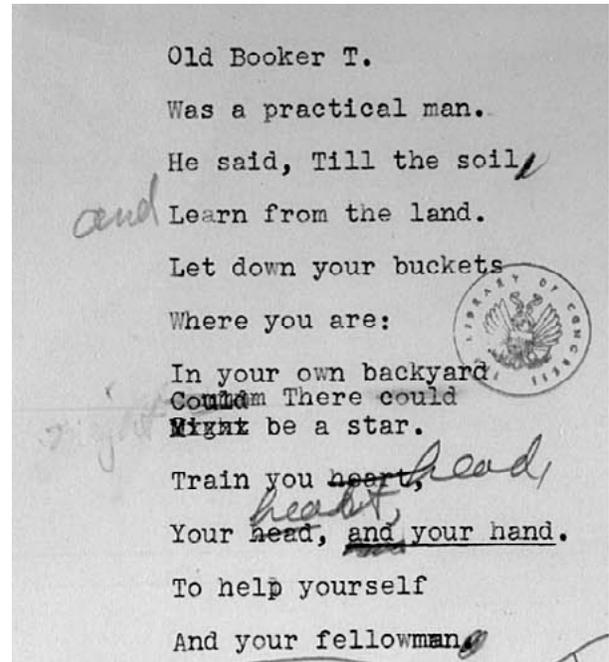
CLICK IMAGES TO ENLARGE



A Harlem nightclub.



125th street, 1935.



A draft with edits of the Langston Hughes poem  
*Ballad of Booker T.*, 1941



New Year's Ball at the Cotton Club, 1937. Cab Calloway is  
 leading the band on the lower right.

# GLOSSARY OF SLANG

**AW SHUCKS** c. 1880s. "To behave in this way to (a person); to play down or dismiss (an achievement, issue, etc.), esp. with gratified embarrassment. Also: to say with (affected)self-deprecation or surprise".

**BEEF** c. 1900. "A protest, (ground for) complaint, grievance".

**BREEZY** c. 1870. "Fresh, airy; characterized by brisk vigour or activity; lively, jovial".

**CATS** c. 1920s. "An expert in, or one expertly appreciative of, jazz".

**DADDY** c. 1920s. "Used in Jazz slang as a form of address. Also more generally applied to an older person, and (U.S. slang), a lover".

**DISHIN' OUT NOTHIN'** c. 1600. "To present (attractively) for acceptance; to serve up. Also with up (forth, out). In modern use, with out: to distribute; to give or hand out (often with the pejorative implication of a lack of care or discrimination). So to dish it out (U.S. colloq.): to deal out punishment; to fight hard".

**DOGGONE** c. 1847. "In expressing surprise, annoyance, etc. ... Sometimes used as past participle".

**EAT YOUR HEART OUT** c. 1950s. "Used to suggest that the person or persons addressed is likely to be extremely annoyed or (esp.) envious". Adapted from the phrase (c. 1600) "to eat one's (own) heart : to suffer from silent grief or vexation. Also in Biblical phrase, to eat one's own flesh : said of an indolent person".

**FINE AND DANDY** c. 1900. "Fine, splendid, first-rate".

**GEE** c. 1890s. "An exclamation of surprise or enthusiasm; also used simply for emphasis".

**GROOVIN'** c. 1930s. "To play jazz or similar music with 'swing'; to be 'in the groove' [...]; to dance or listen to such music with great pleasure; hence, to make good progress or co-operate; to get on well with someone; to make love. Also trans., to play (music) swingingly; to give pleasure to (a person)".

**JAM** c. 1935. "To play in a 'jam' or 'jam session' [...] to extemporize. Also [...] to improvise (a tune, etc.)".

**JITTERBUGGIN' / JITTERBUG** c. 1930s. "A dance, popular esp. in the early 1940s, performed chiefly to boogie-woogie and swing music, and consisting of a few standardized steps augmented by much improvisation".

**JIVE** c. 1920s. "A type of fast, lively Jazz, or the jerky dancing to it, popular in the 1920s and revived, to Rock 'n' roll, in the 1940s and 1950s. Hand jive, with synchronized movement of the hands and forearms, was a British development, as seen, for example, in the popular television series *Rock Follies* (1976–7). Jive talk is the specialized vocabulary of its adepts" (Oxford Reference Online).

**JOINT** c. 1820s. "A partnership or union, or a place of meeting or resort, esp. of persons engaged in some illicit occupation; spec. (in America) a place illegally kept (usually by Chinese) for opium-smoking, an opium-den; also applied to illicit drinking-saloons. More generally, a place; a house".

**KILLER-DILLER** c. 1930s. See killer: "An impressive, formidable, or excellent person or thing; one who 'kills' people". Very effective; excellent, 'sensational' (freq. applied to popular music)".

**LET'S CUT THIS RUG** c. 1940. "to dance, esp. to jazz or swing music". Adapted from an earlier saying "rug-cutter" which was a term used more in the 1930s.

**MELLOW** c. 1925. "A spiritual or devotional song; an improvised jazz vocal".

**RAGGIN' / RAG** c. 1899. "The act or practice of playing, singing, or dancing to ragtime; the act or practice of converting (a tune, melody, etc.) to ragtime".

**REEFER** c. 1931. "A cannabis cigarette" (OED Online). "Origin uncertain. Compare Mexican Spanish *grifa* cannabis, marijuana (1952 or earlier), Central American Spanish *grifo*, *grifa* (noun) person who smokes cannabis, (adjective) drunk, intoxicated (all 1984 or earlier), of uncertain origin; a relationship with Spanish *grifo* (noun) griffin, tap, *grifa* (noun) tap, or *grifo* (adjective) curly-haired is unlikely on semantic grounds. [...] The relationship of the Spanish and English words is unclear. If the one was borrowed from the other, the chronology suggests that the English word may have been primary. The initial consonant cluster in Spanish poses a phonological problem. It is possible that the initial *g-*, [...] (in e.g. *la grifa*) was either not perceived by speakers of English, or if the word was borrowed the other way, hypercorrectly added by Spanish speakers. An alternative suggestion connects the word with reef [...] on account of the cigarette resembling rolled-up sailcloth".

**SHIMMY** c. 1918. "A lively modern dance resembling a foxtrot accompanied by simulated quivering or shaking of the body which first achieved wide popularity in the early nineteen-twenties; a performance of this dance".

**(DRESS UP) SPORTY** c. 1895. "Of clothing: (originally) fashionable in a manner associated with a sporting lifestyle (cf. *sporting* adj. 1a); flashy, rakish; (now chiefly) suitable for sport or informal wear; casually stylish".

**STRIDE PIANO** c. 1900–1930s, Jazz. "To designate a style of piano-playing in which the left hand alternately plays a single note and a chord that is an octave (or more) higher".

**SUGAR** c. 1930. "A term of endearment".

**SWELL** c. 1810. "Of persons: Stylishly or handsomely dressed or equipped; of good (social) position; of distinguished appearance or status. More recently, in weakened use as a general expression of approval".

**TIN PAN ALLEY** c. 1900. "The world of the composers and publishers of popular music; also applied loosely to a district where song publishing houses abound, spec. (formerly) in New York in 28th Street and in London around Denmark Street".

**TRUCKIN'** c. 1930s. "The action of dancing the truck. slang. ... 1935 Sun (Baltimore) 15 Nov. 14/6 The truck, or truckin', that jerky yet rhythmic dance which combines a bend of the body, a tightening of the hand muscles and a slight strut with the legs, hit the theaters, sidewalks, gin taverns and dance floors of Harlem last summer".

**VIPER** c. 1930s. "One who smokes marijuana or opium, esp. habitually. Also, a heroin addict. Now rare".

**YOKELS** c. 1820s. "A contemptuous term for a (stupid or ignorant) countryman or rustic; a country bumpkin".

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# LEARN WITH FATS!

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## IN-CLASS ACTIVITIES FOR ESL LEARNERS

A “dialect” is the category of language a community speaks, generally regionally and economically divided from other dialects of the same language. The usual markers of a dialect are pronunciation and vocabulary. The slang on the previous page fits into the dialect of the place and time in which *Ain't Misbehavin'* is set.

1) Write a summary of a scene from the show, for example, the lover's rejection in Act II. In a character's voice, try to include at least four slang terms.

2) Listen to one of the songs from page 07 and transcribe the lyrics. Explain what the lyrics mean, including metaphors.

3) Transcribe and / or summarize the audio clips from page 08.

3) Find English-language reviews of the production in local media (or request some from the Segal Centre). Read them and write 100 words about whether you agree or disagree with the reviewer's opinion. Write your own review.

4) Write a letter to the director. Introduce yourself, give a general description of your experience at the Segal Centre, and give at least two specific examples of things you liked and did not like about the evening.

Send letters to :

Mr. Roger Peace  
c/o The Segal Centre for Performing Arts  
Educational Programs  
5170, ch de la Côte-Ste-Catherine  
Montréal (QC) H3W 1M7

Or email :

[groups@segalcentre.org](mailto:groups@segalcentre.org)

4) Comment on facebook. The whole team is always excited to hear from you. Find us at [facebook.com/segalcentre](https://www.facebook.com/segalcentre) .

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# COPA DE ORO

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## Roger Peace – Writer, Director

In a career spanning over 60 years Roger has been a producer, director, choreographer and writer for a number of award-winning productions in Canada and the USA. To name a few: *Man of La Mancha*, *West Side Story*, *Mame*, *Shear Madness*, *Hello Dolly*, *The Kaye Ballard Show* (Toronto), *The Sisters Rosensweig*, *Jeanne La Pucelle*, *Beau Jest*, and *I Do, I Do* (produced in Montreal and Toronto).

He wrote and directed the English and French versions of *Piaf: Love Conquers All*, the award-winning Off-Broadway production which toured Canada and internationally to the United States, Europe and the Philippines. Film and television credits include: *Here's to the Ladies* and *White Gardenia*, the New Billie Holiday Musical (which starred Ranee Lee), both written for CTV, *Hart to Hart*, *Gloria Happy Ever After*, *Barnum*, and *Hotel New Hampshire*. He has worked with such well-known performers as Joan Collins, Robert Wagner, Jodie Foster, Rob Lowe, Donald Sutherland, Anita Morris, Gavin MacLeod, Annie Cordy, John Glover, Patsy Gallant, and of course, Ranee Lee. Roger is thankful to still be involved in the biz after all these years. At last count, *Ain't Misbehavin'* marks his 107<sup>TH</sup> production and he looks forward to his 108<sup>TH</sup>.



Photo credit: Johnny O'Neil

## Allan Sandler – Producer

Allan is a well-known Quebec producer of highly successful theatrical productions in both the English and French languages. Among some of Allan's most successful productions are: *Chicago The Musical* in Montreal and Paris where it was nominated for Best Musical; *Grease*, which had four productions in Montreal, two in Toronto, and was nominated for seven «Les Masques» awards (including Best Musical) and awarded the coveted «Billet Or » award. Other favourite productions include *Rent* and *The Sisters Rosensweig* starring Gavin MacLeod. Most recently, Allan worked on the Mirvish production of *War Horse* in Toronto. Allan is thrilled to be back at the Segal Center after 20 years, a theatre he always considered as his home. He is now working on his greatest challenge: adapting into English and producing Michel Tremblay's smash new hit, *Les Belles Soeurs: The Musical* worldwide.



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# THEATRE ETIQUETTE

1. *Ain't Misbehavin'* will be performed in the main theatre of the Segal Centre. Performances at the Segal are for both groups and the general public. It is important that everyone be quiet (no talking or rustling of materials) during the performance, so that others do not lose their immersion in the "world of the play". Please do not unwrap candy, play with zippers, or play with your programme.
2. Do not put your feet on the back of the seat in front of you and please do not climb over seats.
3. If you plan to take notes on the play for the purpose of writing a review, please do not try to write them during the performance. Seeing you do this can be distracting for the actors. Please wait until intermission or after the performance is finished to write your reflections.
4. Use of phones or cameras is strictly prohibited inside the theatre. Absolutely no photos or video may be taken without the express consent of management. Composing or reading text messages is forbidden.
5. Use of cell phones, iPods, tablets, or other self-illuminating electronics is strictly prohibited in the theatre. The light from these devices is visible from the stage and in the audience. It is extremely distracting to the artists on stage and inconsiderate to your fellow audience members.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry can be very disruptive; if a patron is tardy we ask that they please follow the instructions of our front-of-house staff.
7. ENJOY THE SHOW!

# THANK YOU FOR YOUR FEEDBACK

1. How would you rate your experience?  
Extremely positive 1 2 3 4 5 Extremely Negative
2. How much do you feel your group benefited from the experience?  
Very much 1 2 3 4 5 Very Little
3. Would you recommend the experience to other group leaders?  
Wholeheartedly 1 2 3 4 5 Never
4. Will you consider bringing a group to the theatre again?  
Wholeheartedly 1 2 3 4 5 Never
5. What did you enjoy most about coming to see the play?

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6. What aspect of coming to the theatre did you find problematic?

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We welcome all additional comments.

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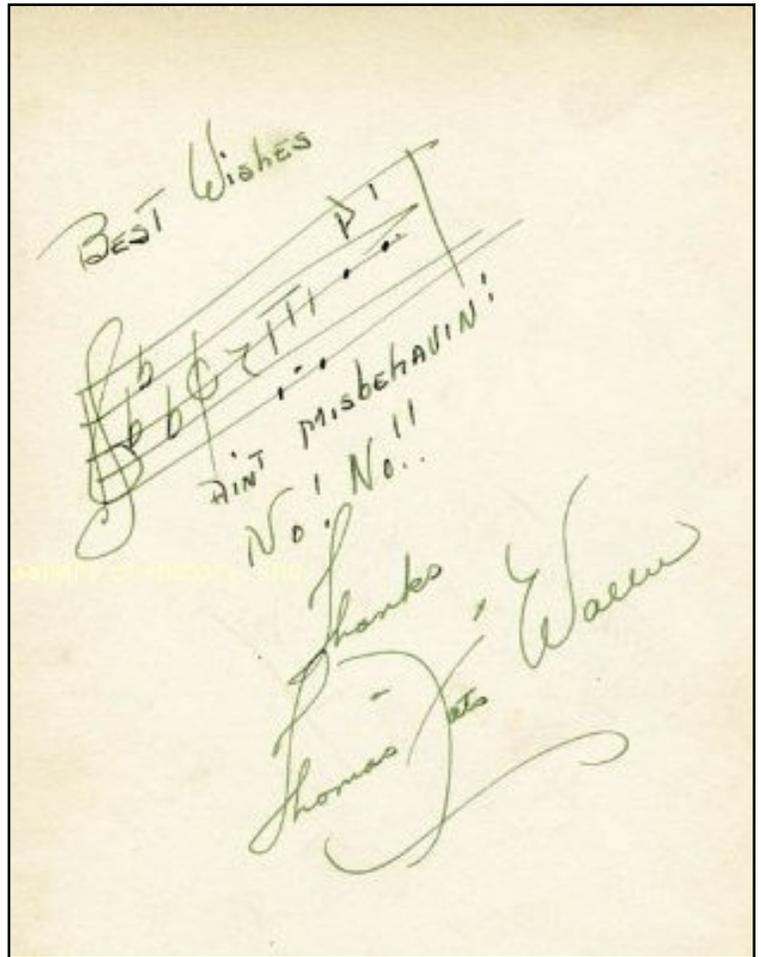
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Reply to:  
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This study guide was compiled by the Segal Centre for Performing Arts and may be used solely for educational purposes.

Special contributions by Jessica Fildes, the 2013-2014 Segal Centre dramaturgical fellow, under the supervision of the Segal Centre's Educational Programs Manager (pages 5 and 10).

For source material or for more information on the Segal Centre's Educational programs, please contact Lucie Lederhendler Educational Programs Manager, 514.739.2301 ext. 8360 [llederhendler@segalcentre.org](mailto:llederhendler@segalcentre.org) or at the address below.



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