

DIRECTED BY / MISE EN SCÈNE DE ROGER PEACE. WRITTEN AND ORIGINALLY DIRECTED AND CHOREOGRAPHED BY / TEXTE, MISE EN SCÈNE ET CHORÉGRAPHIE ORIGINALES DE STUART ROSS. MUSICAL CONTINUITY SUPERVISION AND ARRANGEMENTS BY / SUPERVISION MUSICALE ET ARRANGEMENTS DE JAMES RAITT, ORIGINALLY PRODUCED BY / PRODUITE ORIGINALEMENT PAR GENE WOLSK

STARRING / METTANT EN VEDETTE CHRIS BARILLARO, GAB DESMOND, MICHAEL DANIEL MURPHY AND / ET JONATHAN PATTERSON.

A SEGAL CENTRE & COPA DE ORO CO-PRODUCTION



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About this Study Guide

This study guide was compiled for the Segal Centre for the occasion of Copa de Oro and Segal Centre co-production of *Forever Plaid*, Directed by Roger Peace, and running from February 1 - 22, 2015, in the Segal Theatre.

It may be used solely for educational purposes.

Images, songs and links are hyperlinked and can be accessed easily if you are viewing this guide online by clicking the related image.

If you are viewing this guide in hard copy, you can access the digital version at segalcentre.org/forever-plaid.

Content was assembled by Lucie Lederhendler, Educational Programs Manager. For more information or citations, please contact her at 514-739-2301 ext. 8360.

Many thanks to Kasia Leskiewicz and Jess Fildes for their personal contributions to the content.



PRODUCTION CREDITS

The Plaids

FRANKIE | Gab Desmond

JINX | Chris Barillaro

SPARKY | Michael Daniel Murphy

SMUDGE | Jonathan Patterson

The Band

PIANO / CONDUCTOR | David Terriault

BASS | Mike De Masi

DRUMS | Parker Bert

ORIGINALLY PRODUCED BY | Gene Wolsk

ORIGINALLY DIRECTED AND CHOREOGRAPHED BY | Stuart Ross

MUSICAL CONTINUITY & ARRANGEMENTS BY | James Raitt

DIRECTED BY | Roger Peace

MUSICAL DIRECTION BY | Chris Barillaro

DANCE CAPTAIN | Jonathan Patterson

STAGE MANAGER | Danielle Skene

ASSISTANT STAGE MANAGER | Sarah-Marie Langlois

VIDEO PROJECTION DESIGN | George Allister

ANIMATOR | Eva Cvijanovic

LIGHTING DESIGN BY | Spike Lyne

PROPS BY | Elyse Malo

COSTUMES BY | Karen Pearce

SYNOPSIS & SONG LIST

Three Coins in a Fountain. Originally written for the 1954 film of the same name, this song won the Academy Award for writers Jule Styne and Sammy Cahn. The soundtrack version was performed by Frank Sinatra, though he is uncredited.

Gotta Be This or That. A hit record through 1945, this was one of many chart-toppers for band leader Benny Goodman, the “King of Swing.”

Moments to Remember. Written by Robert Allen and Al Stillman, and initially recorded by Canadian quartet The Four Lads in 1955, this song was intended to be performed by Perry Como. The record went gold and Lois Winters and Pat Kirby, though uncredited, can be heard on the recording.

Crazy 'Bout Ya Baby. The Crew Cuts, a four-person vocal band from Canada who popularized this song in 1954, are also credited to popularizing their eponymous hairstyle.

No, Not Much. Another Stillman-Allen song from the Four Lads' 1955 record, this song had a resurgence in popularity in the 60s when it was performed by a number of other groups. Younger audiences may remember it from an episode in the fourth season of the T.V. show *Scrubs*.

Perfidia. Spanish for “perfidy,” meaning betrayal or treachery, this song was composed by Mexican composer Alberto Domínguez and translated to English in 1939, performed by Xavier Cugat, and famously by Desi Arnaz in the film *Father Takes a Wife*.

Cry. Another hit by The Four Lads, “Cry” was written by Churchill Coleman in 1951, and originally performed by Ruth Casey.

Sixteen Tons / Chain Gang. Both songs of southern labour, these songs have very different provenance. “Chain Gang” was written and performed by Sam Cooke in 1960 after a real-life encounter with a chaingang of prisoners while he was on tour. “Sixteen Tons” has been attributed to Merle Travis, but may also have been an adaptation of George S. Davis' song from the 30s, “Nine-to-Ten-Tons”. It has been covered by artists ranging from Stevie Wonder (1966) to the Dandy Warhols (2012).

Jamaica Farewell / Matilda. Harry Belafonte's groundbreaking 1956 album *Calypso* was the first album to sell 1 million copies in its first year. He is credited with bringing calypso music to an international audience, beginning with his widely popular live performance of “Matilda” in 1953, which featured call-and-response participation from the audience.

Heart and Soul. The music of this song was composed by Hoagy Carmichael and the lyrics were written by Frank Loesser (*Guys and Dolls*) in 1938.

Lady of Spain. Composer Tolchard Evans and lyricist Erell Reaves wrote this song in 1931, before the seminal accordion version was adapted by Robert Haregreaves and Stanely J. Damerell. It became the unofficial theme song of the Lawrence Welk show.

Scotland the Brave. This is a well-known patriotic anthem in Scotland dating from the beginning of the 20th century, though its authorship is unknown. The lyrics were written in 1950 by journalist Cliff Hanley

Shangri-La. The term “Shangri-La” is taken from James Hilton's 1933 novel *Lost Horizon*, and describes a hidden paradise. This song was written by Carl Sigman, Matty Malneck and Robert Maxwell in 1946.

Rags to Riches. Tony Bennett with Percy Faith and his Orchestra performed this song in 1953, the same year it was written by Richard Adler and Jerry Ross. Other noteworthy uses include Elvis' 1976 New Year's Eve concert in Pittsburgh and the soundtrack of *Goodfellas* (1990).

Love Is a Many Splendored Thing. This song won the 1955 Academy Award for Best Song in 1955. It inspired a soap opera to use the same name from 1967-1973. It has been covered countless times, but it was the Four Aces who made it a hit.

On February 9th, 1964, Sparky, Smudge, Jinx, and Frankie piled into their 1954 Mercury convertible to pick up their brand-new tuxedos on the way to their first gig ever as *The Plaids*. They were on their way to an airport Hilton in eastern Pennsylvania. They never made it. Rounding a curve in the road, their car struck a yellow bus filled with Catholic school children, and although no one in the bus was injured, all four of *The Plaids* perished.

Today, in February 2015, they find themselves reunited between life and death. After some discussion, they realize the only way they will be able to pass over is to do what they were unable to while living: perform a perfect live show.

As the concert progresses the boys remember their old lives, such as their early days as a group, when they would rehearse in the store room of the family's plumbing store, using toilet plungers as microphones.

Sparky and Jinx are step brothers, whose early exposure to the Ed Sullivan Show introduced them to music. Smudge spent Wednesdays at the diner that his parents owned, collecting the 45s that were not being listened to on the jukebox. They all met in high school in the audio-visual club, and continued through to the Osterizer School of Harmonic Theory. Between rehearsal, work, and school, none of them had much time for love, so when they needed to perform a song about lust, they would think about their Spanish teacher instead.

An otherworldly beam of light delivers the Plaids the tuxedos that they were never able to get. Although they are sad to leave, they are happy to dream as big as they can, and as they finish their set, they cross over to the other side.



GLOSSARY

GIG Slang. Noun. A job, often a performance in the music industry. Origin unknown.

“HOLY CANNOLI” Slang expression. Cannoli is an Italian dessert, and when paired with “holy” becomes an expression of incredulity, in the style of “Holy Cow!” which is generally considered a censored euphemism of “Holy Christ,” used outside of a religious context.

ULCERS Medical. Noun. An inflamed open sore, on the skin or in the stomach lining. It used to be thought that ulcers were caused by stress, though it is now known that it is caused by bacteria.

ASTHMA Medical. Noun. A chronic disease of the respiratory system, in which breathing becomes laboured and difficult. Since it can be triggered by normal heavy breathing, anxiety can result in an attack.

AURA Noun. In a supernatural context, an aura is a distinctive energy, quality, or atmosphere that surrounds a unique thing. It is often described as a glow or a colour.

LAZARUS Proper noun. Lazarus of Bethany appears in the Gospel of John. In this story, Jesus has arrived too late to his follower Lazarus's home, as he has been dead for four days. Nonetheless, Jesus walks to the tomb, calls to Lazarus, who emerges, very much alive. His name is now used as an allegory for resurrection, in particular for resurrection with a message.

“RUNNING ORDER” Compound noun. The order in which episodes of programming will be presented, such as songs in a performance or stories in a newscast.

ROLAIDS Proper noun. The trademarked brand name of an antacid, which reduces bile buildup in the stomach and can suppress the desire to vomit.

“SNUFFED OUT” Idiomatic expression. To be snuffed out is to have stopped living, especially by accident or homicide, when the death is caused by an outside force. To snuff out is to end the life of another.

CODA Noun. In music, the conclusion of a composition, often altering or adding to the basic structure of it.

PARAPSYCHOLOGISTS Plural noun. People who engage in the study of paranormal psychic phenomenon, such as extra sensory perception, telekinesis, and near-death experiences.

“ASTRAL PLANE” Compound noun. A level of existence different from the mortal, experiential one, generally used to describe the location of non-corporeal consciousnesses, but implying that it is influenced by the cosmos.

SEGUE Noun. A transition from one topic to another, in conversation or writing.

DIPSTICKS Noun. Denotes a silly, idiotic person.

“REALLY BOSS” Slang expression. Adjective. From the noun meaning master or manager, “boss” here means masterful or excellent.

PEPPY Adjective. Having energy, spice, or naive enthusiasm.

“CONTUSIATED CARTILAGE” Compound noun. Cartilage is the flexible connective tissue in a skeleton, and “contusiated” is a satirical mispronunciation of “contused,” meaning that the tissue has been injured in a superficial way, without tearing or breaking.

CONGEAL Verb. To solidify from a liquid, especially as a clot or gel.

PIVOT Verb. To turn from one fulcrum.

CAVORTED Verb, past tense. To have danced or moved erratically, with whimsy, playfulness, or disregard.

VANGUARD Noun. The leaders of a movement or idea, as a group, or the position that this group holds at the front of a movement.

POP : A HISTORY

Before the middle of the 19TH century, American music was enjoyed in live performances, either in a classical concert hall with acoustics and instruments loud enough to be heard without amplification, in religious ceremony, or as intimate folk songs such as songs of the underground railroad or of chain gangs.

The invention of recording and playback technology created the desire to create music that was not limited to a certain space, class, or context of people. "Popular Music" indicates music for the masses, both in terms of being available and being artistically accessible.

Taking themes and instruments from folk and gospel songs, and training from the classical tradition, music for pure recreation became available in cities--ragtime in New Orleans at the end of the 19TH century, New York City blues at the turn of the century, followed by the lively jazz scene of 1920s Chicago.

Also in New York, Broadway as we know it was developing the Great American Songbook, featuring the familiar songs of Irving Berlin and George Gershwin.

Jazz evolved into Swing music in the 1930s, and the accompanying dance became very popular with young people.

As these genres developed, they fused with preexisting genres and formed something new, such as country music and rhythm and blues, and rock and

roll. Of course, the creation of a new genre is never as simple as a chart, so what follows are general trends.

The great division of 20TH century American pop was between Rhythm and Blues and Rock and Roll. It was largely along racial lines, with white artists creating covers to Rhythm and Blues songs with "less suggestive" presentation that the white middle class consumed with enthusiasm.

Major developments in pop music occurred throughout the 1950s. Doo-wop fused Rhythm and Blues with Jazz, and arranged songs into a pop or rock structure, focusing on vocal harmonies for the sound. Country and Swing music became Rockabilly. Soul and Motown grew directly out of Gospel, but employed the secularism of Rhythm and Blues.

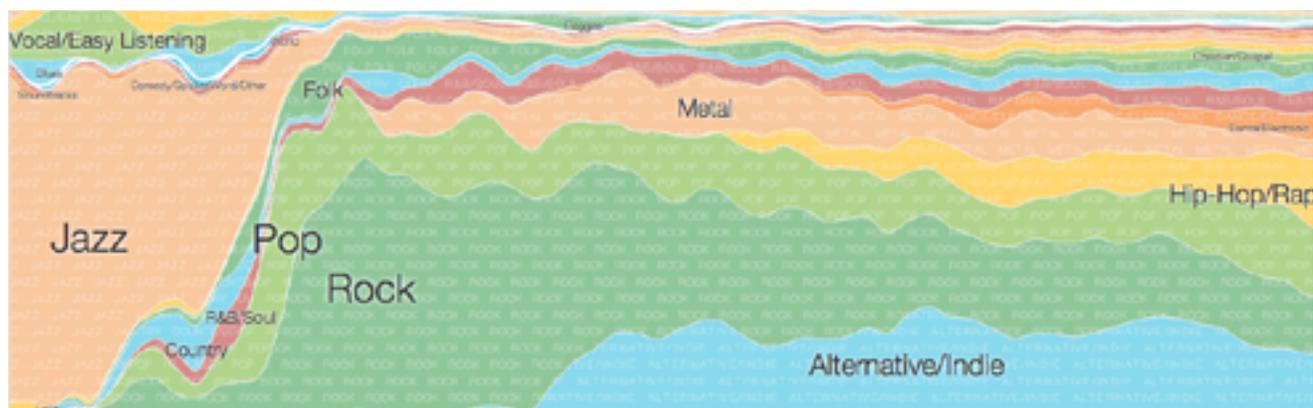
Pop music as we know it today emerged as a distinct genre alongside teenage culture and the rise of the American middle class. The relatively new field of music marketing concerned itself with the charisma of the artists, resulting in the unprecedented success of crooners like Frank Sinatra and Dean Martin, and highly-produced Bubblegum Pop like the music of The Monkees. The abandon with which teenagers were fans of these musicians gave rise to the synonymy of "Pop Music" with "Top 40," referencing Billboard Magazine's measure of consumption.

Various revivals through the 60s and 70s became closely associated to political ideologies or movements, as folk music, whose popularity was never as great as during the years of the Vietnam Conflict, or electronic dance music, whose precipitous rise in popularity coincides with the shift from low-energy, introspective drug use to high-energy, sociable drugs becoming readily available on the illegal market.

"...for the younger generations, we kept up with the sounds of a New America!"

Today, "Pop Music" can be broken into as many subgenres, and from those subgenres have emerged styles of music that would no longer be classified as pop, such as electronic dance music, which is not based on the "song" and is venue-specific.

On the next page, a simplified timeline endeavours to give context to the unprecedented movement of popular music, including pivotal moments, fandom, and technologies that led up to the day that "The Plaids" found themselves on the way to their first gig.



Above: Google has created an interactive timeline of Modern American Music, divided by basic genres. Click image to visit the interactive chart, or go to <http://research.google.com/bigpicture/music/#>

AMERICAN POP : A TIMELINE

Click to listen!

1877 : The invention of the phonograph allows music to be heard outside of live venues.

1890 : Tin Pan Alley in New York City becomes a centre of American song publishing, creating formulaic music that appeals to a variety of audiences, in the tradition of vaudeville acts.

1900 : Scott Joplin popularizes Ragtime as a distinctly American dance music genre.

1910 : The Broadway musical becomes popular, with songwriters like George Gershwin and Irving Berlin developing the *Great American Songbook*.

1920 : Blues singers like Ma Rainey and Bessie Smith change the idea of "popular music" being a widely performed song, into particular performances of a song by a particular singer.

1930 : 1925 : The Grand Ole Opry first airs on the radio.

1940 : 1926 : Manager Eddie King, who had resisted any form of unscripted or improvised music in recordings, leaves the RCA Victor music recording company, giving "sweet jazz" a chance at selling records.

1950 : 1935: Benny Goodman's concert at the Palomar Ballroom begins the Swing Era.

1960 : 1936: Billboard magazine publishes the first *Hit Parade*, a ranking of songs by their sales and / or air time.

1943: RCA Victor manufactures Vinyl disks, replacing the breakable shellac disks that were too fragile to ship to the troops overseas.

1945 : Frank Sinatra's fans are true fanatics, not just of his music but of him. It is noticed that this is perhaps a "fiction invented by his press agent," leading the way into a new era of music marketing.

1949: Billboard changes the name of the *Harlem Hit Parade* genre to *Rhythm and Blues*.

1950 : Columbia records puts out a 78 rpm vinyl disk, as opposed to RCA's favoured 33 1/3 rpm format.

Hank Williams dies in 1953, leaving a legacy of the Nashville Sound, which was learned from his mentor, blues musician Tee-Tot.

1955 : RCA buys Elvis Presley's record contract for a record-breaking \$40,000.

The Turbans use the term "doo-wop" in their song "When You Dance."

Little Richard records his first hit record, "Tutti Frutti."

1959 : Berry Gordy, Jr. founds Tamla Records, and changes the name to the Motown Record Corporation a year later.

1961 : The Beach Boys record "Surfin' USA," which used tight four-part harmony.

1963 : A radio station in Washington, DC, plays The Beatles' "I Wanna Hold Your Hand" for the first time in the USA.

1965 : The Monkees form as a band based solely on image and current trends.

WWI

WWII

VIETNAM

MLK, JR. ASSASSINATED

HIT PARADER

SCOTT JOPLIN, MAPLE LEAF RAG, 1916.

MAMIE SMITH CRAZY BLUES, 1920.

HANK WILLIAMS LOVE SICK BLUES, 1949.

ELVIS PRESLEY BLUE SUEDE SHOES, 1956.

THE TURBANS WHEN YOU DANCE, 1955. (YOUTUBE CLIP)

Left: this 1978 graphic by Reebee Garafalo expresses the complexity of a timeline of pop music. The timeline above endeavors to provide a simple narrative of the industry and fandom, using artists and developments that may be familiar to the contemporary audience, but is in no way complete. Click for an enlarged web version.



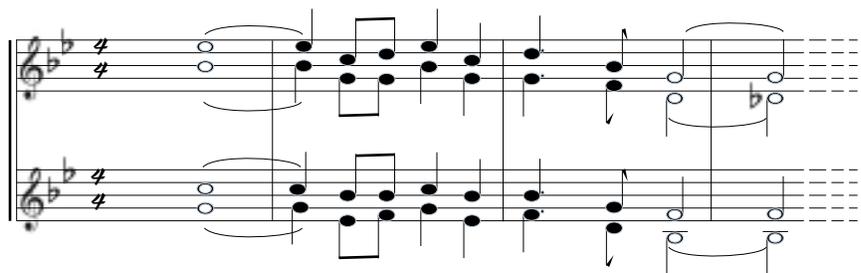
HARMONY

Har-mo-ny. / `härmənē / *noun*. The simultaneous combination of tones, especially when blended into chords pleasing to the ear; chordal structure, as distinguished from melody and rhythm.

Harmony is the vertical structure of music that supports the melody which is horizontal.

In its simplest form, harmony is composed of two to three notes that are stacked vertically into chords, based on the root note, third, and fifth. In other words, the first, third and fifth note in a given seven-note scale, which is the standard scale in most occidental musical traditions.

An octave is the notes in between any single frequency and half that frequency or twice that frequency. A C-Major scale, for example, will divide the difference between a middle C (261.626 hz) and a



love... is a ma-ny splen-dored thing....

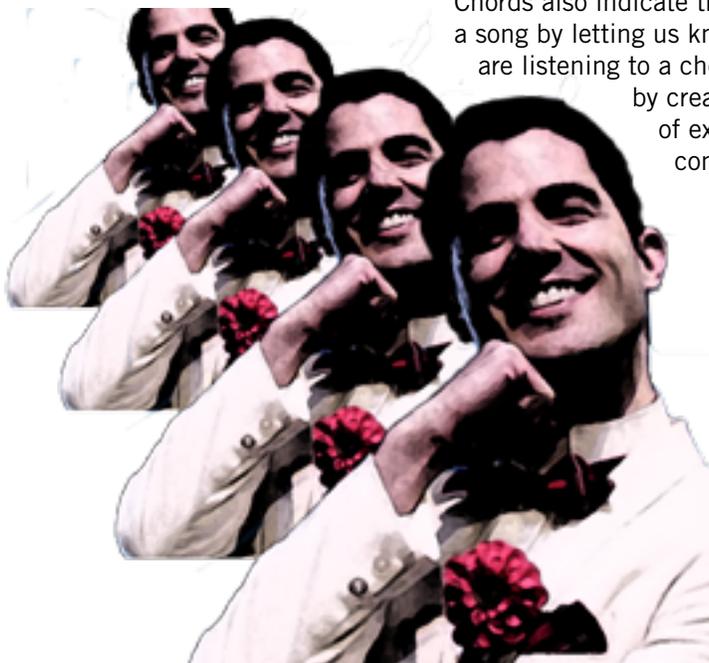
treble C (523.251 hz) into seven equally-spaced notes:

Middle C, D, E, F, G, A, B, treble C.

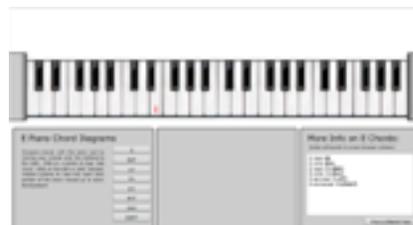
Different harmonies or chords have different colours. The third may be augmented by making it sharp (#) or flat (b) for a happy or sad colour.

Chords also indicate the frame of a song by letting us know when we are listening to a chorus or verse by creating a sense of expectation or conclusion.

Above, the familiar phrase from the song “Love is a Many Splendored Thing” is written in four-part harmony. The top phrase is the melody. You can see how the steps are very similar for each voice part, which makes the harmony of this phrase feel very clean.



Above, Michael Daniel Murphy as Sparky.



Above: Visit pianochord.com for an interactive description on chords and harmony.

DOO-WOP

EARLY VOCAL GROUPS



The Delta Rhythm Boys
Photo: James Kriegsmann



The Ink Spots
Photo: The Rock and Roll Hall of Fame



Still from *I Ain't Got Nobody* by Max Fleischer, 1932, of **The Mills**, who provided the soundtrack.

The Plaids represent a significant trend in mid-century American pop music that emphasized the vocals and lyrics in songs, as opposed to the instrumentation.

"Blue Moon"

Instruments are expensive and inconvenient on their own, and even more so in a big band or swing orchestra, to the point that the music can only happen in a single location where the instruments are set up.

"Dem Bones"

Performing vocal arrangements, however, requires nothing more than the voices of the performers, and can be done anywhere, moved with ease, and doesn't cost a thing but time.

Now accessible to a wide range of people, across social and economic classes, vocal

"Earth Angel"

"I Don't Want to Set the World on Fire"

groups sang new arrangements in this simplified, harmonic style.

There are so many vocal groups, ranging from the 1930s to the 1970s, that it would be impossible to fit them all in one study guide. Each of the six on this page are associated with a hit song. Click the song title to open it in YouTube.

You might be surprised how many you recognize!

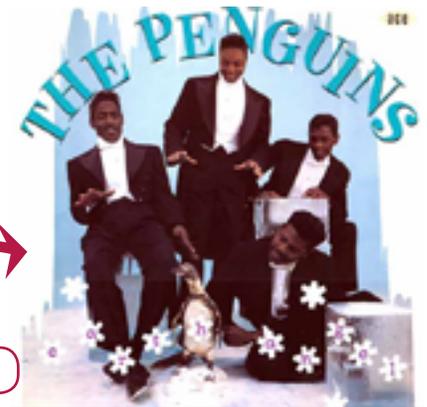
"I Ain't Got Nobody"

"Come and Go With Me"

THE GOLDEN AGE



The Marcells
Image : Ace Records



The Penguins
Image : Ace Records

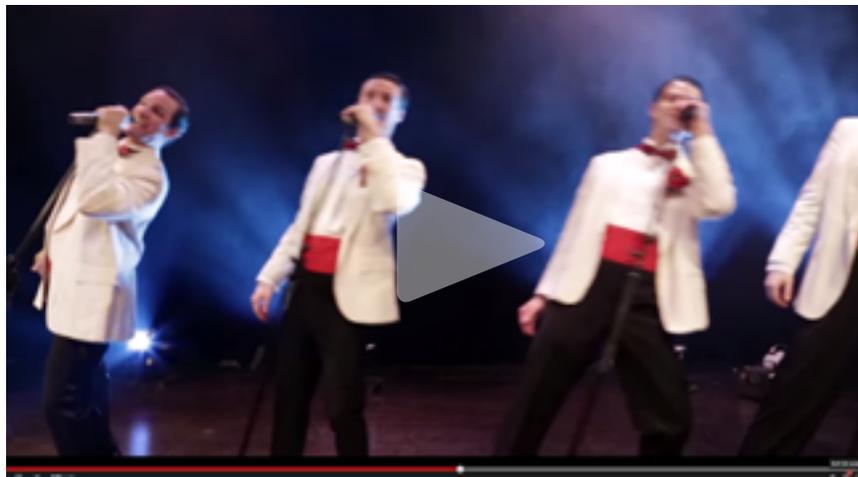


The Del-Vikings
Image: a 1957 Topp Gum Trading Card.

BEHIND THE SCENES



Behind the scenes at the *Forever Plaid* trailer shoot!
Photos by Jonathan Patterson, aka "Smudge."



Watch the trailer! youtube.com/segalcentre

CALLING ALL GLEEKs

THE SEGAL CENTRE WANTS
TO SEE YOU IN ACTION!

ENTER THE SEGAL'S GLEE CLUB CONTEST FOR A
CHANCE TO WIN TICKETS TO THE HIT MUSICAL
FOREVER PLAID FOR YOUR CLUB!

HOW TO ENTER

- 1) Pick any of the following songs from *Forever Plaid* (we will provide you with the sheet music) : 
 - Three Coins in the Fountain 
 - Crazy 'Bout ya Baby
 - Love Is a Many Splendored Thing
- 2) Video record your performance! We want to see your best and most original interpretation.

HOW TO SUBMIT

There are many options!

DEADLINE: JANUARY 23 – 4:00 p.m.

- Post your video to the Segal Centre Facebook page:
facebook.com/SegalCentre
or the Segal Centre tumblr: segalcentre.tumblr.com
- Tweet your video to @SegalCentre
- Send your video link to Lucie Lederhendler, Educational Programs Manager : llederhendler@segalcentre.org

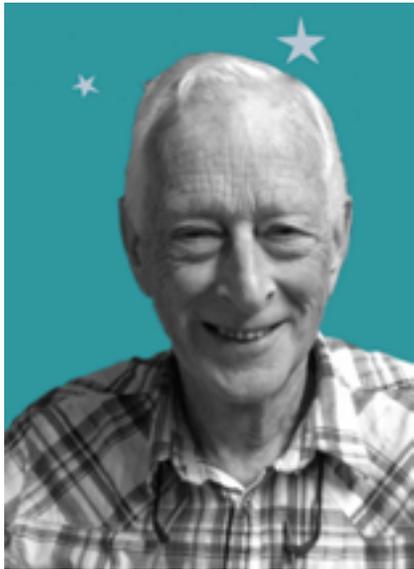
THE PRIZE

- Tickets to a select performance* of *Forever Plaid*, running at the Segal Centre February 1st – 22nd, 2015. Up to 20 tickets per Glee Club.
- Opportunity to perform at the Segal Centre before the show.
- Photo-op with the cast of *Forever Plaid*
- Glee Club winning parents benefit from a 10% ticket discount

Winners will be selected by Segal Centre Staff & *Forever Plaid* cast members: Chris Barillaro, Gab Desmond, Michael Daniel Murphy & Jonathan Patterson. 

Winners will be announced **Friday, January 30TH**.

THE DIRECTOR



Roger Peace last directed *Ain't Misbehavin'* at the Segal Centre last Fall and wrote and directed *The Mahalia Jackson Musical*, starring Ranee Lee as well as *Judy: Songs and Stories of Judy Garland*, seen at the Segal Centre last May.

Other shows at the Segal over the years include *Beau Jest*, *Jeanne La Pucelle* and *The Sisters Rosensweig* all produced in conjunction with longtime partner Allan Sandler. *Forever Plaid* will mark his 109TH production either as a writer, producer, director and/or choreographer.

As a writer, his award-winning production of *Piaf: Love Conquers All* (Best Musical New York and Toronto) was a hit Off-Broadway and is currently on tour in England after touring the US and Canada, Europe and the Philippines.

Other credits include: *West Side Story*, *Mame*, *Funny Girl*, *Shear Madness*, *The Kaye Ballard Show*, and *I Do, I Do*. For television, he wrote *White Gardenia: The New Billie Holiday Musical*, and *Here's to the Ladies*. In film, he choreographed Donald Sutherland in *Bethune* and has worked with Jodie Foster, Rob Lowe, Joan Collins, Robert Wagner as well as such Montreal artists as Ranee Lee, Patsy Gallant and Michelle Sweeney. Roger is equally well-known for writing on the theme of show-biz legends.

He is currently working on a piece about Shirley Bassey, but his priority is for you to sit back, have fun and enjoy *Forever Plaid*.

THEATRE ETIQUETTE

1. *Forever Plaid* 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 attentive (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.
5. **Absolutely no photos or video may be taken** without the express consent of management. Violators’ devices will be seized and they will be removed from the theatre.
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. Composing or reading text messages is **forbidden**.
6. Your seat is only guaranteed until the moment the theatre doors close. Late entry is 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!

FEEDBACK FORM

Please take a moment to tell us about your experience organizing an educational outing at the Segal Centre. Use the form below or contact me at any time with any comments or concerns you might have.

Reply to:
Lucie Lederhendler,
Educational Programs Manager
Segal Centre for Performing Arts
llederhendler@segalcentre.org
groups@segalcentre.org
Tel: 514.739.2301 ext. 8360
Fax: 514.739.9340

Thank you,



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

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

- We welcome all additional comments.
- _____

TELL US WHAT YOU THINK!



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youtube.com/user/segalcentre



twitter.com/segalcentre



instagram.com/segalcentre



segalcentre.tumblr.com



llederhendler@segalcentre.org

THE THEATRE AND YOU:

Encouraging critical participation from your students.

Encourage students to think about the idea of engagement with a work of art. Upon attending the theatre, notice the demographics of the audience. Think about how the theatre is different from a concert, a movie, or a comedy show. Do you attend performances often? Which kind?

Are there art forms that you relate to more than others?

What does it mean to you to “relate” to something?

Theatres in particular often struggle with rejuvenating their audience, focusing much effort on bringing a young audience in, through choices in programming, activities, and partial or even total price reduction. What do you think the reason is that theatre audiences are older, and what would you do to counter that?

[Click Here](#) for a pre-addressed printable handout of these questions.

[Click Here](#) to send an email to the Educational Programs Manager at the Segal Centre, or [here](#) to ask directly through our Tumblr blog.

If your students would like to address a specific member of the Segal staff or of the *Forever Plaid* production team, please specify to whom the communication should be forwarded.

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