

**МІНІСТЕРСТВО КУЛЬТУРИ ТА ІНФОРМАЦІЙНОЇ ПОЛІТИКИ УКРАЇНИ  
ХАРКІВСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ МИСТЕЦТВ  
ІМЕНІ І.П. КОТЛЯРЕВСЬКОГО**

Кафедра іноземних мов

**Ю. І. ЛАПТІНОВА**

**НАВЧАЛЬНИЙ ПОСІБНИК  
ДЛЯ САМОСТІЙНОЇ РОБОТИ СТУДЕНТІВ  
ХНУМ ІМ. І.П.КОТЛЯРЕВСЬКОГО  
З ДИСЦИПЛІНИ  
«ІНОЗЕМНА МОВА ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»  
(театральне відділення)  
для студентів вищих навчальних  
закладів культури і мистецтв**

Харків  
2022

УДК 811.111(07)  
Л24

Рекомендовано до друку рішенням вченої ради ХНУМ ім. І.П. Котляревського, протокол № 10 від 30 червня 2022 року.

Рецензенти:

Сидорова М. О. кандидат філологічних наук, старший викладач кафедри німецької філології Харківського національного педагогічного університету імені Г.С. Сковороди

Бабаєвська Л.В., старший викладач кафедри іноземних мов Харківського національного університету мистецтв ім. І.П. Котляревського.

Лаптінова Ю. І. Навчальний посібник для самостійної роботи студентів ХНУМ ім. І.П. Котляревського з дисципліни «Іноземна мова за професійним спрямуванням» (театральне відділення) / Ю.І. Лаптінова; За ред. . — Харків: , 2022. — с.

ISBN

Навчальний посібник призначений для формування мовленнєвої компетенції в аудіюванні. Рекомендується для самостійної роботи студентів музичних спеціальностей денної, заочної та дистанційної форм навчання вищих навчальних закладів. Посібник містить фахові тексти та їх аудіозаписи. Активне сприйняття автентичних діалогів носіїв англійської мови сприятиме розвитку та вдосконаленню аудитивних навичок та умінь сприймати-розуміти професійно-орієнтоване мовлення в ситуаціях іншомовного спілкування фахівців-музикантів. Запропоновано граматичний довідник та одномовний словник.

© , Лаптінова Ю.І., 2022

Навчальне видання

ЛАПТІНОВА ЮЛІЯ ІВАНІВНА

НАВЧАЛЬНИЙ ПОСІБНИК ДЛЯ САМОСТІЙНОЇ РОБОТИ СТУДЕНТІВ

ХНУМ ІМ. І. П. КОТЛЯРЕВСЬКОГО

З ДИСЦИПЛІНИ

«ІНОЗЕМНА МОВА ЗА ПРОФЕСІЙНИМ СПРЯМУВАННЯМ»

Ком'ютерна верстка

Підписано до друку ю..... Друк офсетний. Формат

Харківський національний університет мистецтв ім. І.П. Котляревського  
610003,

Харків, пл. Конституції 11/13. Тел. (057)731-10-95

## LESSON 1

Broadway's 'The Band's Visit' Tells A Story Of Common Ground Between Cultures

<https://www.npr.org/templates/transcript/transcript.php?storyId=563092263>

### **Discussion questions**

1. What's a stage adaptation?
2. How to adapt a movie to a play? How to Adapt a Screenplay into a Stage Play? What makes a successful stage adaptation?
3. How are stage productions and films similar and different?
4. Is Theatre harder than film? What is the difference between acting on stage and acting on screen?
5. How to write a play script. What are the features of a playscript? What are the basic elements of a play script?
6. What movie/screen adaptation for the stage do you know? What is the plot?
7. Could you recall a musical (a movie, a book) that fuses two cultural backgrounds (two groups from historically antagonistic cultures e.g. Democrats and Republicans, Egyptians and Israelis).
8. Explain the quote "you go in for certain roles, and you are kind of destined to play certain situations".
9. What can connect people from two cultural backgrounds, historically antagonistic cultures?
10. Which topic if it was staged do you think would resonate (feel really urgent) nowadays?

### **Vocabulary**

- Commonality - the state of sharing features or attributes, another term for commonalty.
- Clash - a violent confrontation.
- Strand - drive or leave (a boat, sailor, or sea creature) aground on a shore.
- Tension - mental or emotional strain, the state of being stretched tight.
- The film's lead - the actor playing the principal part in a movie, play, or television show.
- Distract - prevent (someone) from giving full attention to something.
- Overtly – without concealment or secrecy; openly.
- Bet Hatikvah - a 19th-century Jewish poem and the national anthem of Israel. The theme of the romantic composition reflects the Jews' 2,000-year-old hope of returning to the Land of Israel and reclaiming it as a free and sovereign nation.
- Strip - remove all coverings from, leave bare of accessories or fittings.
- Rigid - not able to be changed or adapted.
- Cling – hold on tightly to.
- Go in for - do something regularly, or to enjoy something, engage in, addict, have a fancy for.
- Vignette - a short description, picture, or piece of acting which expresses very clearly and neatly the typical characteristics of the thing that it represents, a brief evocative description, account, or episode.
- By virtue of the fact that - в силу того, що.

### **Before, During and After Listening questions**

- 1) What is the plot of the stage adaptation "The Band's Visit"?
- 2) Why doesn't 'The Band's Visit' sound like a typical musical?
- 3) What did David Yazbek say by his musical?

### **Text for listening or reading**

SCOTT SIMON, HOST:

David Yazbek's mother is Jewish, his father Lebanese. In his newest Broadway musical, "The Band Visit," (ph) Mr. Yazbek wanted to write about the meeting of those two cultures. And as Jeff Lunden reports, his show focuses on the commonality not the clash.

JEFF LUNDEN, BYLINE: It all started when a producer contacted David Yazbek about adapting a 10-year-old Israeli movie for the stage. "The Band's Visit" is about an Egyptian police band stranded by mistake in a town in the middle of the Israeli desert.

(SOUNDBITE OF SONG, "WELCOME TO NOWHERE")

KATRINA LENK: (Singing) Stick a pin in a map of the desert. Build a road to the middle of the desert. Pour cement on the spot in the desert. That's Bet Hatikvah. Welcome to nowhere.

LUNDEN: When the townspeople discover the musicians are stuck for the night, they invite them into their homes. And that's pretty much the plot. Yazbek says the musical follows the film's lead in dramatizing...

DAVID YAZBEK: The tensions between Israel and the Arab countries without overtly dealing with it. If you were to point a finger at it, you would distract from what the movie is really about. This could be a movie about any two groups, even Democrats and Republicans (laughter).

LUNDEN: The film's script was adapted by playwright Itamar Moses. He says the show resonates more now than when he and Yazbek were writing it.

ITAMAR MOSES: It suddenly felt really urgent to say that people are people and when you strip away politics and these sort of rigid tribes that we seem to cling to and belong to, everybody can connect over the need for food and shelter and music and the need for love itself.

(SOUNDBITE OF BROADWAY MUSICAL, "THE BAND'S VISIT")

TONY SHALHOUB: (As Tewfiq, foreign language spoken).

(SOUNDBITE OF DAVID YAZBEK'S "HAJ-BUTRUS")

LUNDEN: The score certainly doesn't sound like a typical Broadway musical. Tony Shalhoub, best-known as the TV character Monk, plays the Egyptian bandleader.

SHALHOUB: Yeah, it's the first musical I've ever heard of that has Arabic music and Israeli music and people singing in both languages.

LUNDEN: Some of the actors also play instruments, like violinist George Abud.

GEORGE ABUD: When you're a Lebanese actor - an Arabic actor in New York, you go in for certain roles, and you are kind of destined to play certain situations. And most of the situations are politicized or religious or terrorists. And then finally we get a play where you kind of - everyone's just being a person.

LUNDEN: In a series of vignettes, the Egyptian band members and their Israeli hosts get to know one another. There are stressed-out parents, angsty teens, a band member obsessed with Chet Baker. Tony Shalhoub's bandleader has an almost romance with a cafe owner played by Katrina Lenk. She says these two somewhat lonely characters with complicated histories discover...

LENK: That magical thing that can happen when you meet a stranger and suddenly you feel like you can tell them things that you can't tell people that are your good friends.

LUNDEN: They learn they both have similar taste in Egyptian music and movies.

(SOUNDBITE OF BROADWAY MUSICAL, "THE BAND'S VISIT")

LENK: (As Dina, singing) Umm Kulthum and Omar Sharif came floating on a jasmine wind.

LUNDEN: Tony Shalhoub says by not emphasizing the political conflicts between the Egyptians and Israelis...

SHALHOUB: It's political almost by virtue of the fact that it isn't. It isn't a story about politics. And somehow, today everything becomes political. It's the prism we all look through now.

LUNDEN: Which "The Band's Visit" suggests might not be the only way to look at things.

For NPR News, I'm Jeff Lunden in New York.

### **Grammar revision**

Participles	"The Band's Visit" is about an Egyptian police band <u>stranded by mistake</u> in a town in the middle of the Israeli desert. A band member <u>obsessed with</u> Chet Baker. Tony Shalhoub's bandleader has an almost romance with a cafe owner <u>played</u> by Katrina Lenk. The first musical that has Arabic music and Israeli music and people <u>singing</u> in both languages.
-------------	--

Gerund	A producer contacted David Yazbek about adapting a 10-year-old Israeli movie for the stage. Yazbek says the musical follows the film's lead in <u>dramatizing</u> the <u>tensions</u> between Israel and the Arab countries without <u>overtly</u> dealing with it. Tony Shalhoub says by not <u>emphasizing</u> the political conflicts between the Egyptians and Israelis...
Conditional II	If you <u>were to point</u> a finger at it, you <u>would distract</u> from what the movie is really about.
Modals	This <u>could be</u> a movie about any two groups, even Democrats and Republicans. Which "The Band's Visit" suggests <u>might not</u> be the only way to look at things.
Passive voice	The film's script <u>was adapted</u> by playwright Itamar Moses. Most of the situations <u>are politicized</u> or religious or terrorists. The musicians are stuck for the night. You are kind of destined to play certain situations.
Continuous	He says the show resonates more now than when he and Yazbek <u>were writing</u> it. Everyone's just being a person.
Present Perfect	It's the first musical <u>i've ever heard of</u> that has Arabic music and Israeli music and people singing in both languages.
There is/are	<u>There are stressed-out parents, angsty teens, a band member obsessed</u> with Chet Baker.

## LESSON 2

### 'People, Places & Things' Is A Clear-Eyed Look At Addiction

<http://www.npr.org/templates/transcript/transcript.php?storyId=560280211ps://>

#### Discussion questions

1. What are the 5 elements of drama?
2. How do you identify a theme? What themes are there in drama? How is a theme different from a message in a story? What is the difference between theme and plot? What is the difference between a theme and moral?
3. What kind of addiction are there? What are the key features of addiction? How do you know you're addicted? Is addiction the Stuff of High Drama? Do you know people in recovery, people with addiction issues? Have you ever visited a treatment facility or recovery center?
4. Which artistic media (such as plays, novels or films) have dealt with alcoholism, addiction and recovery — think of plays like Long Day's Journey into Night, or films like Days of Wine and Roses.
5. Is it possible to Address Addiction Through Theatre? Can Performance be considered as a Tool to Prevent Substance Abuse (зловживання речовинами)?

#### Vocabulary

- Substance abuse – overindulgence in or dependence on an addictive substance, especially alcohol or drugs (зловживання речовинами).
- Harrowing – acutely distressing, heartbreaking, shrill, soul-destroying.
- Rave review - an extremely enthusiastic recommendation or appraisal.
- Woozy - unsteady, dizzy, dazed, drunken, sodden, groggy, winy.
- High - stoned, loaded, boxed, junked up, spaced-out (під кайфом).
- All hell breaks loose - if all hell breaks loose, a situation suddenly becomes violent and noisy, especially with people arguing or fighting.

- EMS workers - Emergency Medical Services Workers.
- Gurney – a wheeled stretcher used for transporting hospital patients.
- Sober - not affected by alcohol; not drunk.
- Resort - turn to and adopt (a strategy or course of action, especially a disagreeable or undesirable one) so as to resolve a difficult situation.
- Redress – remedy or set right (an undesirable or unfair situation).
- Check in - to arrive at a hotel or a private hospital where you have arranged to stay.
- A treatment facility - a healthcare center that provides treatment for substance abuse or mental illnesses.
- Definitive - firm, final, and complete; not to be questioned or changed.
- Encounter - unexpectedly experience or be faced with (something difficult or hostile).
- Admit – confess to be true or to be the case, typically with reluctance.
- A twelve-step program - a set of guiding principles outlining a course of action for recovery from addiction, compulsion, or other behavioral problems.
- Critical faculties - ability to make judgments about what is good or true.
- Well-versed - highly experienced, practiced, or skilled; very knowledgeable; learned.
- Venture - dare to do something or go somewhere that may be dangerous or unpleasant.
- Knock/throw sb for a loop - if something that happens knocks you for a loop, it upsets or confuses you because you do not expect it.
- Sugarcoat - to make something seem more positive or pleasant than it really is.
- Life-and-death - very important and serious.
- Take one day at a time - to deal with each day's problems as they come instead of worrying about the future.

### **Before, During and After Listening questions**

- 1) What does Playwright Duncan Macmillan show in "People, Places And Things"?
- 2) Did the creators of "People, Places And Things" visit treatment facilities when doing their research?
- 3) What is the character Emma like?
- 4) What is the essence of the 12 Steps of Recovery Program? Why was it hard for Emma and Duncan McMillan to acknowledge steps two and three?
- 5) What is the part of the process the addicts go through at the recovery center?
- 6) What is a life-and-death point Playwright Duncan MacMillan wanted to make?

### **Text for listening or reading**

MELISSA BLOCK, HOST:

In New York, a play about addiction and recovery has just opened to rave reviews. It's, of course, an issue very much in the news. In fact, the day after the play opened, President Trump declared the opioid crisis in the United States a public health emergency. Jeff Lunden reports now on "People, Places And Things."

JEFF LUNDEN, BYLINE: The lights come up in the middle of a scene from Chekhov's "The Seagull."

(SOUNDBITE OF PLAY, "PEOPLE, PLACES, AND THINGS")

DENISE GOUGH: (As Nina) You don't need to worry about me anymore...

LUNDEN: The actress playing Nina is woozy and disoriented - clearly high or drunk or both.

(SOUNDBITE OF PLAY, "PEOPLE, PLACES, AND THINGS")

GOUGH: (As Nina) Things don't hurt me so much anymore. I'm not afraid. I'm...

UNIDENTIFIED ACTOR: (As character) Nina. Nina. Emma? Emma.

LUNDEN: She collapses, and all hell breaks loose on stage. Lights flash. Loud music plays. Actors dressed as EMS workers strip her of her Victorian costume. Gurneys whizz by. It's the start of a journey which takes Emma, the actress, on the painful and difficult road towards recovery.

Denise Gough plays her.

GOUGH: On paper it sounds like a nightmare at the theater - right? - you know, watching an actress who's addicted to drugs trying to get clean and sober. I mean, oh, my God. But actually, it's just a metaphor for a person who wears masks in all her areas and then trying to keep all the masks going.

DUNCAN MACMILLAN: I know people in recovery. I know people with addiction issues.

LUNDEN: Playwright Duncan Macmillan.

MACMILLAN: I know people - even in the course of researching and working on this play, several of the people who I was thinking of and talking to about it died.

LUNDEN: So Macmillan says he didn't want to resort to tired, old stereotypes about addicts.

MACMILLAN: That they're these tragic people who can only die to serve the narrative. And I was interested in sort of redressing that and trying to find a way to accurately represent and respectfully represent the daily struggle and the daily work of living in recovery.

LUNDEN: After her breakdown on stage, Emma checks into a treatment facility.

(SOUNDBITE OF PLAY, "PEOPLE, PLACES AND THINGS")

GOUGH: (As Emma) I chose this place because it's ugly and gray and in the middle of a car park. And I can look out on traffic and homeless people and remind myself that the world is all just purposeless chaos. I need something definitive. I need to be fixed.

BARBARA MARTEN: (As Doctor) It doesn't work like that.

LUNDEN: The creators of "People, Places And Things" visited such a place when doing their research, says director Jeremy Herrin.

JEREMY HERRIN: We went down to a place in Catford in southeast London - a very low-rent recovery center called Freedom - which was completely inspiring. And the stories that we heard and the people that were encountered there - it was absolutely amazing. It was a real privilege.

LUNDEN: That's not to say that the characters in "People, Places And Things" are presented as heroes. Playwright Duncan Macmillan shows the ugly side of addiction and recovery, and he wants the audience to constantly be asking questions.

(SOUNDBITE OF PLAY, "PEOPLE, PLACES, AND THINGS")

MARTEN: (As Doctor) Do you lie to protect yourself or your addiction?

GOUGH: (As Emma) It's not lying. It's admitting there's no truth to begin with.

MACMILLAN: Addicts lie. They have to lie. They got really good at it. And actors lie because that's what they're paid to do (laughter).

LUNDEN: At the center of the play is the 12-step process. Steps two and three acknowledge the existence of a God who will save you. That's hard for Emma, and it was for Duncan McMillan, too.

MACMILLAN: I just thought well, God, if I have to do this, I would not be able to surrender my critical faculties so easily. And if that's what's required to save my life, I think I'm not going to make this. And the journey I've gone on in writing this play - I've softened a lot about all of that stuff because essentially it's just about realizing that there are things that are beyond your control that you can't control.

(SOUNDBITE OF PLAY, "PEOPLE, PLACES, AND THINGS")

MARTEN: (As Doctor) Instead of declaring ourselves powerless over alcohol and drugs, we admit that we are powerless over people, places and things - people who make us want to relapse, places we associate with using and things that reactivate old behavior. Does this make sense to you?

GOUGH: (As Emma) Yes.

LUNDEN: Part of the process the addicts go through at the recovery center where most of the play takes place is rehearsing what they'll say to people out in the, quote, unquote, "real world." It's something that the character Emma, who's an actress, is well-versed at. But once she ventures outside and confronts those people, places and things, she gets knocked for a loop all over again, says actress Denise Gough.

GOUGH: You don't know at the end of the play if she's going to be all right. And that's really important because we can't know. I didn't want to be in a play that sugarcoated any of this. There's

no point. I've met and know and have been around too many people who have suffered this disease to go on stage and say there's a happy ending. We don't know that. It's one day at a time.

LUNDEN: And it's a life-and-death point Playwright Duncan MacMillan says he wanted to make.

MACMILLAN: One day at a time. And life has to win every single day, and death only has to win once.

LUNDEN: For NPR News, I'm Jeff Lunden in New York.

### Grammar revision

Present Perfect	<p>In New York, a play about addiction and recovery <b>has just opened</b> to <u>rave reviews</u>.</p> <p>And the journey I've gone on in writing this play - I've softened a lot about all of that stuff.</p> <p>I've met and know and have been around too many people who have suffered this disease to go on stage and say there's a happy ending.</p>
Participles	<p>The actress <b>playing</b> Nina is woozy and disoriented - clearly high or drunk or both.</p> <p>Actors <b>dressed</b> as EMS workers strip her of her Victorian costume.</p> <p>A very low-rent recovery center <b>called</b> Freedom - which was completely inspiring.</p>
Gerund	<p>Watching an actress who's addicted to drugs trying to get clean and sober.</p> <p>I know people - even in the course of <u>researching and working</u> on this play, several of the people died.</p> <p>I was interested in sort of <b>redressing</b> that and <b>trying</b> to find a way to accurately represent and respectfully represent the daily struggle and the daily work of living in recovery.</p> <p>The creators of "People, Places And Things" visited such a place when <b>doing their research</b>, says director Jeremy Herrin.</p> <p>Essentially it's just about <b>realizing</b> that there are things that are beyond your control that you can't control.</p> <p>Instead <b>of declaring</b> ourselves powerless over alcohol and drugs, we admit that we are powerless over people, places and things.</p> <p>Part of the process is rehearsing what they'll say to people out in the, quote, unquote, "real world."</p>
Past Continuous	<p>Several of the people who <b>I was thinking of and talking</b> to about it died.</p>
Passive voice	<p>I need to be fixed.</p> <p>And the stories that we heard and the people that <b>were encountered</b> there - it was absolutely amazing.</p> <p>That's not to say that the characters in "People, Places And Things" <b>are presented</b> as heroes.</p> <p>And actors lie because that's what <b>they're paid</b> to do</p>
Complex object	<p>He wants the audience to constantly be asking questions.</p>
Conditionals	<p>If I have to do this, I would not be able to surrender my critical faculties so easily.</p> <p>If that's what's required to save my life, I think I'm not going to make this.</p>
There is/are	<p>It's admitting <b>there's no</b> truth to begin with.</p> <p><b>There are</b> things that are beyond your control</p> <p>There's no point.</p>

Have to	They have to lie. Life has to win every single day, and death only has to win once.
Conjunctions	But once she ventures outside and confronts those people, places and things, she gets knocked for a loop all over again, says actress Denise Gough. Once it has stopped raining, we can go for a walk outside. You will meet a lot of people and make friends once you get there. Once you learn how to do the job, it won't be that hard.
Reported questions	You don't know at the end of the play if she's going to be all right.

### LESSON3

Film 'Te Ata' Tells Real Life Story Of Prolific Native American Performer  
<https://www.npr.org/templates/transcript/transcript.php?storyId=559278027>

#### Discussion questions

1. What are indigenous peoples? What is the difference between native and indigenous peoples? How are native people represented in popular culture?
2. What is stereotype? What is an example of stereotyping? What is the difference between stereotypes and prejudice? How can you overcome stereotype? What are The Most Popular Stereotypes about Ukraine?
3. How do you define storytelling? What makes a good storytelling? What is the role of storytelling in culture? How has storytelling changed from our forefathers to modern storytelling?
4. What is Artistic license? What is an example of artistic license? What does it mean to take creative license?
5. How do you present a story creatively? How do you write your own story? What three things are needed in order to create a story? What makes a story compelling?

#### Vocabulary

- The Chickasaw Nation - a federally recognized Native American nation, with its headquarters located in Ada, Oklahoma in the United States, an indigenous people of the Southeastern Woodlands.
- Film production arm - unit; partition; subdivision; element; branch.
- Statehood - the status or condition of being a state, especially a state of the U.S.
- Screenwriter - a person who writes a screenplay.
- Advanced age - having lived for many years, old.
- Deck - decorate or adorn brightly or festively.
- Push back - If you push back against something, such as a change or criticism, you refuse to accept it or try to prevent it.
- Indigenous - relating to the earliest known inhabitants of a place and especially of a place that was colonized by a now-dominant group.
- Despise - feel contempt or a deep repugnance for, look down.
- Frustrating - causing annoyance or upset because of an inability to change or achieve something.
- Perpetuate - make (something, typically an undesirable situation or an unfounded belief) continue indefinitely.
- Tribe - a social division in a traditional society consisting of families or communities linked by social, economic, religious, or blood ties, with a common culture and dialect, typically having a recognized leader.
- Portray - depict (someone or something) in a work of art or literature.
- Gratifying - giving pleasure or satisfaction.

- Take license with - means to exercise "freedom to deviate from facts or accepted rules", as in "artistic licence" (поетична ліцензія).
- Artistic license (alongside more contextually specific derivative terms such as poetic license, historical license, dramatic license, narrative license, and creative license) refers to deviation from fact or form for artistic purposes.
- Encouraging - giving someone support or confidence; supportive
- Relevant - closely connected or appropriate to what is being done or considered.
- Scene - the place where an incident in real life or fiction occurs or occurred.
- Depict - show or represent by a drawing, painting, or other art form.
- Savage brutes - a fierce, violent, vicious and uncontrolled person.
- Head-to-head - in a direct confrontation or encounter usually between individuals.
- Take the reins - to take control.
- Soon-to-be-husband - prospective spouse.
- Lead role - a leading actor, leading actress, or simply lead, plays the role of the protagonist of a film, television show or play.

### **Before, During and After Listening questions**

- 1) What story does the film "Te Ata" tell? How does it begin?
- 2) Who is Te Ata? How did she redefine what a Native American person is.
- 3) What does screenwriter Jeannie Barbour recall about Te Ata?
- 4) Why was the chance to bring the story of her people's greatest figures to the big screen exciting for the screenwriter Jeannie Barbour?
- 5) Who is Gil Birmingham? Why was working on a film a gratifying experience for him?
- 6) Is the story of "Te Ata" relevant to the current discussion about native representation in popular culture?
- 7) Who is Vicky Gold? What does it mean for her to be a Chickasaw Native American?

### **Text for listening/reading**

LAKSHMI SINGH, HOST:

The film "Te Ata" tells the true story of Mary Thompson Fisher, who is considered one of the greatest Native American performers. And it was produced by the Chickasaw Nation, which started a film production arm to tell its own stories, as Graham Lee Brewer reports.

GRAHAM LEE BREWER, BYLINE: The film "Te Ata" begins when Mary Thompson Fisher was a little girl growing up in pre-statehood Oklahoma, before she took the stage name Te Ata and traveled the world telling the stories of native peoples. Screenwriter Jeannie Barbour recalled that shortly after joining the Chickasaw Nation's multimedia department, she met Te Ata just before her death in 1995 at the age of 99.

JEANNIE BARBOUR: She was just an elegant lady. Even at her advanced age, she was just beautiful. And she was decked out in this wonderful Seminole skirt. And she had a little crown in her hair. And she just commanded the room.

BREWER: For Barbour, who is Chickasaw, the chance to bring the story of one of her people's greatest figures, as well as a personal hero of hers, to the big screen was exciting. It also gave her an opportunity to push back against the stereotype of indigenous peoples in Hollywood she and many Native Americans have long despised.

BARBOUR: It is frustrating to see those stereotypes continue even today when we know that they are wrong yet Hollywood continues to perpetuate.

BREWER: Gil Birmingham, a Comanche actor who has been in such films as "Twilight" and "The Lone Ranger," played Te Ata's father in the film. For Birmingham, working on a film written and produced by the very tribe it portrays was a gratifying experience.

GIL BIRMINGHAM: Hollywood will take its licenses with characters and storylines, but it's so much more encouraging and inspiring to hear the stories told from a tribe that originated the stories from the beginning.

BREWER: Director Nathan Frankowski, who is also directing the tribe's next film, "The Chickasaw Rancher," said the story of "Te Ata" itself is relevant to the current discussion about native representation in popular culture. He pointed specifically to a scene in which Te Ata, played by Q'orianka Kilcher, enters a movie theater in 1920s New York and sees a cartoon depicting Native Americans as savage brutes.

(SOUNDBITE OF FILM, "TE ATA")

UNIDENTIFIED ACTOR: (As character) (Unintelligible)

(LAUGHTER)

NATHAN FRANKOWSKI: Here she is trying to present Native American culture, and yet, it's just thrown in her face what people think of Native Americans. And so she comes head-to-head with our culture. So she had to take the reins and redefine what a Native American person is.

(SOUNDBITE OF FILM, "TE ATA")

Q'ORIANKA KILCHER: (As Te Ata Thompson Fisher) That's how they see me?

BREWER: It's then, with the help of her soon-to-be-husband, Clyde Fisher, Te Ata decided to leave traditional stage acting and begin telling the stories of native peoples. That scene has resonated with audiences, particularly Native Americans. Vicky Gold, a Chickasaw, said seeing not just a Native American but a Native American woman accurately represented in a lead role showed her there are new possibilities for native peoples in popular culture.

VICKY GOLD: Just being a woman and Chickasaw Native American, to me, that meant a lot because the Chickasaw Nation got to tell the story their way. It wasn't the old cowboy-and-Indian way. It was our story. We, the Chickasaws, Native Americans, we are Broadway performers. We are actors. We are doctors. We are lawyers. We're not just an Indian in a movie like you see with the head dress. We're just like you.

BREWER: "Te Ata" opened in theaters last week. And the Chickasaw Nation is working on two more films about the tribe's history, including one about its involvement in the French and Indian Wars. For NPR News, I'm Graham Lee Brewer in Norman, Okla.

### **Grammar revision**

Complex subject	The film "Te Ata" tells the true story of Mary Thompson Fisher, who is considered one of the greatest Native American performers.
Participles	The film "Te Ata" begins when Mary Thompson Fisher was a little girl growing up in pre-statehood Oklahoma, before she took the stage name Te Ata and traveled the world telling the stories of native peoples. ... working on a film written and produced by the very tribe it portrays was a gratifying experience. ... but it's so much more encouraging and inspiring to hear the stories told from a tribe that originated the stories from the beginning. He pointed specifically to a scene in which Te Ata, played by Q'orianka Kilcher, enters a movie theater in New York and sees a cartoon depicting Native Americans as savage brutes. ... a Native American woman accurately represented in a lead role
Gerund	Screenwriter Jeannie Barbour recalled that shortly after joining the Chickasaw Nation's multimedia department, she met Te Ata just before her death in 1995 at the age of 99. For Birmingham, working on a film written and produced by the very tribe it portrays was a gratifying experience. Te Ata decided to leave traditional stage acting and begin telling the stories of native peoples. Vicky Gold, a Chickasaw, said seeing not just a Native American but a Native American woman accurately represented in a lead role showed her there are new possibilities for native peoples in popular culture. Just being a woman and Chickasaw Native American, to me, that meant a lot.
Independent	For Barbour the chance to bring the story of one of her people's greatest figures,

Possessive Pronouns (mine, yours, ours, hers, his, its, theirs)	as well as a personal hero of hers, to the big screen was exciting. ... the story of "Te Ata" itself is relevant to the current discussion
Present Perfect	It also gave her an opportunity to push back against the stereotype of indigenous peoples in Hollywood she and many Native Americans have long despised. Gil Birmingham, a Comanche actor who has been in such films as "Twilight" and "The Lone Ranger," played Te Ata's father in the film. That scene has resonated with audiences, particularly Native Americans.
Yet (conjunction)	It is frustrating to see those stereotypes continue even today when we know that they are wrong yet Hollywood continues to perpetuate. Here she is trying to present Native American culture, and yet, it's just thrown in her face what people think of Native Americans. Simple yet effective. The weather was cold, yet bright and sunny. Her advice seems strange, yet I believe she's right. He's overweight and bald, (and) yet somehow, he's attractive. Melissa was not doing well in her physics course, yet overall she had a B average.
Present Continuous	Director Nathan Frankowski, who is also directing the tribe's next film, said the story of "Te Ata" itself is relevant to the current discussion about native representation in popular culture. Here she is trying to present Native American culture. The Chickasaw Nation is working on two more films about the tribe's history.
Reported questions	So she had to take the reins and redefine what a Native American person is.
There is/are	There are new possibilities for native peoples in popular culture
Complex object	It is frustrating to see those stereotypes continue even today.
Passive voice	... it was produced by the Chickasaw Nation.

#### LESSON 4

##### Palestinian Play 'The Siege' Finally Gets U.S. Premiere

<https://www.npr.org/templates/transcript/transcript.php?storyId=557444655>

#### **Discussion questions**

1. What is the Most Controversial Plays of the 20th Century (stage drama that pushed social boundaries, was protested and boycotted because critics said it was one-sided and ... ).
2. Should theatre mirror the political discourse, address social, political, and economic controversy? Is art important to open the way for people to agree or disagree, negotiate, talk and take part in a lively discussion? Should we see the show as an educational experience.
3. Do you know any theatrical producer, playwright, director and educator who was dismissed? What was a valid reason for dismissal? What are reasons for firing someone?
4. What script (polemic, politicized, controversial) would you like to research? Which political events (political discourse) would you like to recount on stage\put a play on)?

#### **Vocabulary**

- Nativity – the occasion of a person's birth (Церква Різдва).

- Controversial - giving rise or likely to give rise to public disagreement.
- Combatant – a person or nation engaged in fighting during a war.
- Surtitled – a caption projected on a screen above the stage in an opera, translating the text being sung; a supertitle.
- Stave sth/sb off - to stop something bad from happening, or to keep an unwanted situation or person away, usually temporarily.
- Exile - the condition of someone being sent or kept away from their own country, village, etc., especially for political reasons.
- Wind up – make clock/watch work, start.
- Run - to be in control of something.
- Atrocity – an extremely wicked or cruel act, typically one involving physical violence or injury.
- Commit - pledge or bind (a person or an organization) to a certain course or policy.
- Plight – a dangerous, difficult, or otherwise unfortunate situation.
- Put on - to do an activity, esp. One that others can watch (the second graders want to put a play on).
- Middle-of-the-road - used to describe a person, organization, opinion, or type of entertainment that is not extreme and is acceptable to or liked by most people
- Reportedly - according to what some say (used to express the speaker's belief that the information given is not necessarily true).
- BDS – The Boycott, Divestment, Sanctions (BDS) movement works to end international support for Israel's oppression of Palestinians and pressure Israel to comply with international law.
- NYU - New York University.
- Siege – a military operation in which enemy forces surround a town or building, cutting off essential supplies, with the aim of compelling the surrender of those inside.
- Talkback - a discussion of a play or film after it has been performed, between people who made it or performed in it and people who watched it.
- Rage – violent, uncontrollable anger.
- Instructive – useful and informative.
- Empathize – understand and share the feelings of another.
- Refugee – a person who has been forced to leave their country in order to escape war, persecution, or natural disaster.
- Commitment – the state or quality of being dedicated to a cause, activity, etc

### **Before, During and After Listening questions**

- 1) What is the play "The Siege" about? How does it open?
- 2) Where was the play performed? Who wrote it? How was the playwright researching the script?
- 3) How was "The Siege" met in the UK?
- 4) Why was the theater director Ari Roth fired?
- 5) What does Jay Wegman, who runs the theater in New York that's putting on "The Siege" say about staging "The Siege"?
- 6) How did Josh Glancy review "The Siege" for The Jewish Chronicle?
- 7) What theatre staged "The Siege"?

### **Text for listening/reading**

KELLY MCEVERS, HOST:

A new play in New York centers on Palestinian militants who hid from the Israeli army for over a month in 2002 inside Bethlehem's Church of the Nativity. NPR's Neda Ulaby reports that "The Siege," not surprisingly, is controversial.

NEDA ULABY, BYLINE: "The Siege" opens violently...

(SOUNDBITE OF GUNFIRE)

ULABY: ...With the combatants breaking into the church and begging a monk to let them stay.

(SOUNDBITE OF PLAY, "THE SIEGE")

UNIDENTIFIED ACTOR #1: (As character, speaking Arabic).

ULABY: "We're here because we have no place else to go," one says. "The Israeli army is everywhere." The play is performed by a Palestinian theater company in Arabic with surtitles. The men argue over cigarettes and politics, talk about missing their families and stave off boredom by singing.

(SOUNDBITE OF PLAY, "THE SIEGE")

UNIDENTIFIED ACTORS: (As characters, singing in Arabic).

ULABY: "The Siege" was written by Palestinian playwright Nabil al-Rae. He spent a year and a half researching the script by talking to actual fighters, most of whom are now in exile.

NABIL AL-RAEE: We wanted to meet these people and know, what is their stories? What happened to them? But also, we met people from the church, people in Bethlehem. We wanted to meet everybody, even trying to meet the Israeli army if we could.

ULABY: But al-Rae says the Israeli army was not interested in his research. When "The Siege" toured the United Kingdom in 2015, it was protested and boycotted because critics said it was one-sided and promoted terrorism. Theater director Ari Roth knows the situation well.

ARI ROTH: The cultural community winds up mirroring the political discourse.

ULABY: Roth used to run a progressive Jewish theater company in Washington, D.C. Then he tried to stage an Israeli play that spoke of atrocities against Palestinians. He ended up losing his job. Now he runs another theater and says he's seen multiple companies commit to, then walk away from shows like "I Am Rachel Corrie," "Crossing Jerusalem" and the opera "The Death Of Klinghoffer" all for the same reason.

ROTH: That they're too pro-Palestinian. I mean, I think that you are giving a platform for people to be angry with Israel. And you are giving a platform for those who are looking at the plight of the Palestinians and seeing a people victimized.

ULABY: Just this week, the American Jewish Historical Society in New York canceled a reading of a play that criticized Israel. As a self-described middle-of-the-roadnik (ph), Roth has no problem with Palestinian voices on stage. Neither does Jay Wegman, who runs the theater in New York that's putting on "The Siege".

JAY WEGMAN: Arabic voices are rarely heard. And even more specifically, Palestinian artists aren't all that well represented in New York.

ULABY: At least one other New York theater had thought about staging "The Siege" and decided not to, reportedly under pressure from its board. Wegman says his theater, New York University's Skirball Center, sees the show as an educational experience.

WEGMAN: We're trying not to politicize it. It's political enough. So we're not out there, you know, banging the BDS drum.

ULABY: BDS, as in boycotts, divestments and sanctions. Instead, NYU is bringing the lead Israeli army negotiator during the actual siege to speak about his experience in conjunction with the play. Talkbacks after shows will feature the likes of Tony Kushner, the celebrated Jewish-American playwright of "Angels In America." And Wegman says he wants people critical of the play to come see it, people like Josh Glancy.

JOSH GLANCY: I grew up in a very Jewish environment, a very Zionist environment, and I was very interested in the play because I just don't have that much exposure to it.

ULABY: It being Palestinian culture. Glancy reviewed "The Siege" for The Jewish Chronicle when the play toured the United Kingdom.

GLANCY: My main issue with it was I didn't think it was a very good piece of theater. From a technical perspective, I was disappointed. As a piece of polemic, it's - you know, it's powerful.

ULABY: Ultimately, Glancy feels "The Siege" lacks context.

GLANCY: Instead you get a lot of rage. And I totally understand where that rage comes from. But it wasn't very instructive, and it was hard to empathize with them because they were just kind of shouting at you.

(SOUNDBITE OF PLAY, "THE SIEGE")

UNIDENTIFIED ACTOR #2: (As character, speaking Arabic).

ULABY: "The Siege" is produced by The Freedom Theatre, part of an arts center based in the Jenin refugee camp. It was founded by an Israeli. Her son, the theater's first director, was shot and killed leaving the center six years ago. His murder remains unsolved. Nabil al-Raei says his play "The Siege" carries on the center's commitment to dialogue and understanding.

AL-RAEE: We made a play. We never brought a tank into the stage. We brought a play. This is why art is important to open the way for people to agree or disagree, negotiate, talk.

ULABY: And take part in a lively discussion that increasingly includes Arab voices on New York stages from the Tony Award-winning drama "Oslo" to the upcoming musical "The Band's Visit." Neda Ulaby, NPR News.

**Grammar revision**

Participles	With the combatants breaking into the church and begging a monk to let them stay. "The Siege" is produced by The Freedom Theatre, part of an arts center based in the Jenin refugee camp. Her son, the theater's first director, was shot and killed leaving the center six years ago.
Passive voice	The play is performed by a Palestinian theater company in Arabic with surtitles. "The Siege" was written by Palestinian playwright Nabil al-Raei. When "The Siege" toured the United Kingdom in 2015, it was protested and boycotted because critics said it was one-sided and promoted terrorism. Arabic voices are rarely heard. "The Siege" is produced by The Freedom Theatre. It was founded by an Israeli. Her son, the theater's first director, was shot and killed leaving the center six years ago.
Gerund	He spent a year and a half researching the script by talking to actual fighters, most of whom are now in exile. The cultural community winds up mirroring the political discourse. He ended up losing his job. At least one other New York theater had thought about staging "The Siege" and decided not to, reportedly under pressure from its board.
Used to	Roth used to run a progressive Jewish theater company in Washington, D.C.
Complex object	Now he runs another theater and says he's seen multiple companies commit to, then walk away from shows all for the same reason. It is frustrating to see those stereotypes continue even today when we know that they are wrong yet Hollywood continues to perpetuate.
Continuous	I think that you are giving a platform for people to be angry with Israel. And you are giving a platform for those who are looking at the plight of the Palestinians and seeing a people victimized. Jay Wegman, who runs the theater in New York that's putting on "The Siege." We're trying not to politicize it. Instead, NYU is bringing the lead Israeli army negotiator during the actual siege to speak about his experience in conjunction with the play. it was hard to empathize with them because they were just kind of shouting at you
Neither	<i>as a determiner</i> As a self-described middle-of-the-roadnik, Roth has no problem with Palestinian voices on stage. Neither does Jay Wegman He hasn't seen this film yet. Neither have I. I can't even look at a picture of a snake. Neither can I. He hadn't done any homework, neither had he brought any of his books to class.

## LESSON 5

'Beautiful Things' Revealed In Stage Adaptation Of Cheryl Strayed's Advice Column  
<https://www.npr.org/templates/transcript/transcript.php?storyId=554452765>

### Discussion questions

1. What is the meaning and purpose of advice columns? What is the difference between a blogger and a columnist? How do advice columns work? How Does Blogging Work? Why do people read advice columns/watch bloggers?
2. Would you like to have an anonymous (online) advice column in a magazine or newspaper or blog where to reveal yourself and explore your own life more deeply?
3. "People write to advice columns to narrativize a problem they're having," which problem (issue) would you like to narrativize for the stage? Which traditional/untraditional theatrical narrative would you like to explore? What unconventional theatrical journey would you like to take us on?
4. Why do actors have aliases?
5. What is the set in a Theatre production?

### Vocabulary.

- Fame – the condition of being known or talked about by many people, especially on account of notable achievements.
- Unlikely – not likely to happen, be done, or be true; improbable.
- Prompt – (of an event or fact) cause or bring about (an action or feeling)
- Engage – participate or become involved in.
- Set - the place where a film or play is performed or recorded, and the pictures, furniture, etc. That are used:
  - (a movie set, a stage set, a set designer)
- Messy - untidy or dirty.
- Alias – used to indicate that a named person is also known or more familiar under another specified name
- Inhabit – (of a person, animal, or group) live in or occupy (a place or environment).
- Flaw – a mark, fault, or other imperfection that mars a substance or object
- Obscure - keep from being seen; conceal.
- Reveal – make (previously unknown or secret information) known to others
- Puny - small and weak, insignificant, minor.
- Unconventional – not based on or conforming to what is generally done or believed
- Embrace - accept or support (a belief, theory, or change) willingly and enthusiastically.
- Hold someone in high regard - to admire someone or something
- Fleeting – lasting for a very short time.
- Everlasting - lasting forever or a very long time
- Conditional – subject to one or more conditions or requirements being met; made or granted on certain terms.
- Tarmac – material used for surfacing roads or other outdoor areas, consisting of crushed rock mixed with tar.
- Yield – produce or provide (a natural, agricultural, or industrial product).give way to arguments, demands, or pressure.
- Come about – occur, happen, take place, be.

### Before, During and After Listening questions.

- 1) What is the book "Tiny Beautiful Things" by Cheryl Strayed based on?
- 2) What does "Sugar" (Strayed's character/alias) reveal on stage?
- 3) What is the set in the play "Tiny Beautiful Things"?

- 4) How did the book "Tiny Beautiful Things" reach the stage?
- 5) What does director Thomas Kail say about stage adaptation of this book?
- 6) How does Nia Vardalos as Sugar define Love?

### Text for listening/reading.

MICHEL MARTIN, HOST:

Take a book by Cheryl Strayed, the author of "Wild," actress and writer Nia Vardalos of "My Big Fat Greek Wedding" fame and the director of the Broadway sensation "Hamilton," put them all together and what have you got? An unlikely off-Broadway play based on Strayed's bestselling book of advice columns, "Tiny Beautiful Things." It opens tomorrow, and Jeff Lunden has this preview.

JEFF LUNDEN, BYLINE: Cheryl Strayed started writing "Dear Sugar," an online anonymous advice column, when she was still an unknown author. She says the emails people wrote prompted responses which made her explore her own life more deeply.

CHERYL STRAYED: I was engaging with another writer who was saying things to me that we don't normally say to people in the public space. I always think of the "Dear Sugar" column as like therapy in the town square.

LUNDEN: Now that town square is the Public Theater. The set is a kind of messy house where Nia Vardalos as Strayed's alias, Sugar, makes lunch for her kids or folds laundry while she answers questions from three actors who inhabit the very same space, playing a variety of ages and genders.

(SOUNDBITE OF PERFORMANCE OF PLAY, "TINY BEAUTIFUL THINGS")

UNIDENTIFIED WOMAN: (As character) How are you, Sugar? It's making me crazy. I want to know. What would a photograph of you look like?

NIA VARDALOS: (As Sugar) A woman standing naked in the plain light of day. She's flawed but OK with that. Her hands are obscuring her face. You see everything but one thing.

UNIDENTIFIED MAN: (As character) Why can't we see that one thing? Why can't we see your face and know who you are?

VARDALOS: (As Sugar) You know who I am. I reveal myself to you in every column.

LUNDEN: And in revealing herself, Sugar reveals more about our common humanity without ever telling people what to do or how to think, says Nia Vardalos. Sugar's not Dear Abby or Ann Landers.

VARDALOS: The way Cheryl uses storytelling to reveal something about herself and make the person feel like it's OK, it's OK. You show me yours and I will show you mine.

(SOUNDBITE OF PERFORMANCE OF PLAY, "TINY BEAUTIFUL THINGS")

VARDALOS: (As Sugar) Dear Confused, the last word my mother ever said to me was love. She was 45 and so sick and weak. She couldn't muster the I or the U, but it didn't matter. That puny word has the power to stand all on its own.

LUNDEN: "Tiny Beautiful Things," based on Strayed's collection of advice columns, came about because a friend gave director Thomas Kail the book. Then he gave it to Nia Vardalos. She read it from cover to cover on a flight from New York to LA, and through her tears, called Kail on the tarmac to say she wanted to adapt it. But she knew it couldn't be a traditional theatrical narrative.

VARDALOS: I thought, I don't care if this is a play, if it's a monologue, if it's a theatrical experience. I can't worry about the finished product. I'm just going to explore.

LUNDEN: Kail says that exploration has yielded an unconventional and emotional 75-minute theatrical journey.

THOMAS KAIL: I wanted it to be an experience where you walked into the dark and this thing unfolded. And there was some sort of ritual that was embraced. And it wasn't about, these two meet, are they going to get back together? It was not about plot. It was about feeling. It was about empathy. It was about being heard.

(SOUNDBITE OF PERFORMANCE OF PLAY, "TINY BEAUTIFUL THINGS")

VARDALOS: (As Sugar) Love is the feeling we have for people we care about and hold in high regard. It can be light, as the hug we give a friend, or heavy, as the sacrifices we make for our

children. It can be fleeting, everlasting, conditional, unconditional. The point is, you get to define it.

LUNDEN: Thomas Kail says there's a reason Cheryl Strayed's words resonate.

KAIL: And I think it's why the book has existed and been given to so many people is about something very simple. I see you. I hear you. You are known.

LUNDEN: And he hopes audiences feel the same way when they see the show. For NPR News, I'm Jeff Lunden in New York.

MARTIN: This is NPR News.

**Grammar revision.**

Participle I, II	An unlikely off-Broadway play based on Strayed's bestselling book of advice columns. She answers questions from three actors who inhabit the very same space, playing a variety of ages and genders. A woman standing naked in the plain light of day.
Gerund	Cheryl Strayed started writing "Dear Sugar," an online anonymous advice column, when she was still an unknown author. In revealing herself, Sugar reveals more about our common humanity without ever telling people what to do or how to think. It was about being heard.
Make smd do smth	She says the emails people wrote prompted responses which made her explore her own life more deeply. The way Cheryl uses storytelling to reveal something about herself and make the person feel like it's OK, it's OK.
Present Continuous	I was engaging with another writer who was saying things to me that we don't normally say to people in the public space. Her hands are obscuring her face.
Would	What would a photograph of you look like?
Negative questions	Why can't we see that one thing? Why can't we see your face and know who you are?
Modals	She knew it couldn't be a traditional theatrical narrative.
Reported questions	I thought, I don't care if this is a play, if it's a monologue, if it's a theatrical experience.
Going to	I'm just going to explore.
Present Perfect	Kail says that exploration has yielded an unconventional and emotional 75-minute theatrical journey. And I think it's why the book has existed and been given to so many people is about something very simple.
There is/there are	And there was some sort of ritual that was embraced. Thomas Kail says there's a reason Cheryl Strayed's words resonate.
Passive voice	And I think it's why the book has existed and been given to so many people is about something very simple. You are known.
Independent Possessive	You show me yours and I will show you mine.

## LESSON 6

The Theater Development Fund In New York Takes Playing Dress-Up To Another Level

<https://www.npr.org/templates/transcript/transcript.php?storyId=554600975>

### Discussion questions

1. What are technical theatrical elements?
2. What is a performance costume? What are the functions of costume? What makes a good costume? Is it better to buy, rent or build?
3. What is the job description of the costume designer?
4. If you are looking to dress up as a famous composer where will you rent costumes, sets, props and theatrical equipment to film, television, digital media, art, dance, theatre, and cultural productions? Are there any sources for rented theater costumes in our country?
5. Are there any programs/organizations assisting the theatre industry in Ukraine?

### Vocabulary

Dress up - to put on special clothes in order to change your appearance.

Blow/knock your socks off - If something knocks your socks off, you find it extremely exciting or good (I'm going to take you to a restaurant that'll knock your socks off).

Not-for-profit organizations are types of organizations that do not earn profits for its owners. All of the money earned by or donated to a not-for-profit organization is used in pursuing the organization's objectives and keeping it running.

Knockoff – a copy or imitation, especially of an expensive or designer product.

Toss away - cast, reject, discard, throw.

Rate - a fixed price paid or charged for something, especially goods or services.

Take on – purchase, acquire, get, gain, buy.

Overhead – overhead cost or expense.

Subterranean – existing, occurring, or done under the earth's surface.

Flight - a set of steps or stairs, usually between two floors of a building.

Soundstage – an area of a movie studio with acoustic properties suitable for the recording of sound, typically used to record dialogue.

Gown – a long dress, typically having a close-fitting bodice and a flared or flowing skirt, worn on formal occasions.

Garb – clothing or dress, especially of a distinctive or special kind.

Flirty – suggesting or expressing a playful sexual attraction.

Thrill - a feeling of extreme excitement, usually caused by something pleasant: get a thrill (отримати гострі відчуття).

Break down - to be unable to control your feelings and to start to cry (When we gave her the bad news, she broke down and cried. The girl broke down and cried when she got a bad grade).

Shabby - in poor condition through long or hard use or lack of care.

### Before, During and After Listening questions

- 1.) What is The Theater Development Fund (TDF for short) best known for? What is TDF dedicated to?
- 2.) Who is Stephen Cabral?
- 3.) How did TDF get into the costume business?
- 4.) Why did TDF take on all these old productions from the Met and begin to rent out these costumes?
- 5.) Where does money from those rentals go?
- 6.) Where is the collection housed?

- 7.) Why was a young opera singer in tears being fitted for a gown from a Met production of "Lucia Di Lammermoor."?
- 8.) Where do the theater costumes go once they start looking shabby?

### Text for listening or reading

KELLY MCEVERS, HOST:

Now a look at one of the largest sources for rented theater costumes in the country. The Theater Development Fund is best known for running discount ticket booths in New York City. Reporter Naomi Lewin checked it out when she was asked to portray Johann Sebastian Bach in a video.

NAOMI LEWIN, BYLINE: If you were a little kid who liked to play dress-up, this place would knock your Wicked Witch of the West socks off.

STEPHEN CABRAL: We have a little bit of everything here. We have some odd pieces. Like, I see a strawberry. I see a bunch of skeletons.

LEWIN: Is that an elephant head?

CABRAL: That is - yeah, that is an elephant head.

LEWIN: Stephen Cabral is the director of the costume collection at the Theater Development Fund, TDF for short. The not-for-profit is dedicated to making theater more accessible through ticket education and disability programs. TDF got into the costume business in the mid-1960s when the Metropolitan Opera was about to move to Lincoln Center.

CABRAL: They had 22 full operas that they knew that they would not be taking with them but they didn't want to just toss away. So TDF took on all these old productions from the Met and began to at a very, very, very inexpensive rate rent out these costumes.

LEWIN: To anyone who's doing a performance anywhere in the United States.

CABRAL: We're not renting for Halloween, and we're not renting for parties with food or liquids where something could happen to the costume. But if you're doing something that seems of an artistic nature in some way, we're going to be able to rent to you.

LEWIN: Money from those rentals goes to pay the nonprofit's staff and for overhead. The collection is housed in a vast subterranean space in Queens three flights down from the largest soundstage east of Hollywood. All of the costumes are donated. They include Bob Mackie gowns designed for Carol Burnett, Shakespearean garb from the Public Theater and dresses from Broadway shows.

CABRAL: These are both from the musical "Gypsy." This is from a production on Broadway with Bernadette Peters. It's very flirty. You know, it's very light. It's very short. She's not very tall.

(SOUNDBITE OF SONG, "SOME PEOPLE")

BERNADETTE PETERS: (Singing) Some people can get a thrill knitting sweaters and sitting still.

CABRAL: Then you have this costume which was worn by Patti LuPone in "Gypsy." This is a three-piece brown wool suit probably 1920s, '30s. It has this outer coat that is very heavy, predominantly black.

(SOUNDBITE OF SONG, "YOU'LL NEVER GET AWAY FROM ME")

PATTI LUPONE: (Singing) You'll never get away from me. You can climb the tallest tree.

LEWIN: Cabral points out a gown from a Met production of "Lucia Di Lammermoor."

CABRAL: It is very Elizabethan but done Metropolitan Opera. So the sleeves are a little longer and the fabric is a little bit more ornate.

LEWIN: This particular gown was once shipped to an opera company in the Midwest. Afterwards, Cabral got a phone call saying...

CABRAL: You had one of my singers in tears last night. The person being fitted for this costume was a young opera singer. And when she saw the costume and saw that it had a Metropolitan Opera label and it said Beverly Sills, the young woman broke down because she couldn't believe that she was so fortunate to not only wear a Metropolitan Opera, but to wear something by Beverly Sills.

LEWIN: This costume is part of what TDF calls its special stock. After these costumes have seen their share of use, they're moved into regular stock. And once they start looking shabby, they

might go into the distressed section. Or they could go straight to the semiannual bag sale, where Cabral says there's a set price for everything you can stuff into one bag.

CABRAL: And the rule is we just don't ever want to see the costume again.

LEWIN: So keep your eyes on the TDF website if you, too, are looking to dress up as a famous composer. For NPR News, I'm Naomi Lewin in New York.

(SOUNDBITE OF SHIGETO'S "DETROIT PART II")

### Grammar revision

Gerund	The Theater Development Fund is best known <b>for running discount</b> ticket booths in New York City. The <u>not-for-profit</u> is <b>dedicated to making</b> theater <u>more accessible</u> through ticket education and <u>disability programs</u> .
Passive voice	Reporter Naomi Lewin <u>checked it out</u> when <b>she was asked to</b> portray Johann Sebastian Bach in a video. The <u>not-for-profit</u> is <b>dedicated to making</b> theater <u>more accessible</u> through ticket education and <u>disability programs</u> The <b>collection is housed</b> in a vast <u>subterranean space</u> in Queens three flights down from the largest soundstage east of Hollywood. All of the costumes are <u>donated</u> . Then you have this costume which was worn by Patti lupone in "Gypsy." This particular gown was once <u>shipped</u> to an opera company in the Midwest. After these costumes have seen <u>their share of use</u> , they're moved into <u>regular stock</u> .
Conditionals	If you were a little kid who liked to play <u>dress-up</u> , this place would <u>knock</u> your Wicked Witch of the West socks off. But if you're doing something that seems of an artistic nature in some way, we're going to be able to rent to you. Once they start looking <u>shabby</u> , they might go into the <u>distressed section</u> Keep your eyes on the TDF website if you, too, are looking to dress up as a famous composer
Be about to	TDF got into the costume business in the mid-1960s when the Metropolitan Opera <b>was about to</b> move to Lincoln Center.
Future in the Past	They had 22 full operas that they knew that they would not be taking with them but they didn't want to just <u>toss away</u> . I thought that you would be late. I knew we would be packing next Friday. He said he would have read the book by the time I needed it. He said that by that time he would have been driving for two hours.
Present Continuous	To anyone who's doing a performance anywhere in the United States. We're not renting for Halloween, and we're not renting for parties with food or <u>liquids</u> where something could happen to the costume. So keep your eyes on the TDF website if you, too, are looking to dress up as a famous composer.
Participles	They include Bob Mackie <u>gowns</u> designed for Carol Burnett, Some people can <u>get a thrill</u> <u>knitting sweaters</u> and <u>sitting still</u> . The person being <u>fitted</u> for this costume was a young opera singer.
Degrees of comparison	So <u>the sleeves</u> are a little longer and the <u>fabric</u> is a little bit more <u>ornate</u> .
Modals	And once they start looking <u>shabby</u> , they <b>might</b> go into the <u>distressed section</u> . Or they could go straight to <u>the semiannual bag sale</u> . We're not renting for Halloween, and we're not renting for parties with food or <u>liquids</u> where something <u>could happen</u> to the costume.

The young woman <u>broke down</u> because she couldn't believe that she was so <u>fortunate</u>
---

## LESSON 7

Muggles Rejoice: 'Harry Potter And The Cursed Child' Is Now On Broadway  
<https://www.npr.org/templates/transcript/transcript.php?storyId=604437213>

### Discussion questions

1. What makes a good story in Theatre? How do Theatres tell a story? Do you need millions of dollars to stage?
2. The best book-to-stage adaptations that we know (“Harry Potter and the Cursed Child” is a British two-part play written by Jack Thorne based on an original story by J. K. Rowling, John Tiffany, and Thorne).
3. What is a preview rehearsal?
4. What is the most memorable and emotional acting/theatrical scene? My favorite moment in the play.
5. What is considered a special effect? How do you feel about special effects in theatre? Why are special effects important in theatre? How did theatre companies create special effects? What is CGI fest?
6. How would you comment on these words: “Theatre is about you seeing what you want to see. And, you know, work your thoughts. Fill in the gaps”.
7. What is imagination in drama? Why imagination is important for an actor? How is imagination used in acting?
8. What is NDA (a non-disclosure agreement Угода про нерозголошення)?
9. What is considered incidental music (музичний супровід)? What makes incidental music different from a musical score? How is music used to tell a story? Differences between incidental music and soundtrack.

### Vocabulary

- Series - a daily or weekly program with the same cast and format and a continuing story, as a soap opera, situation comedy, or drama.
- Rejoice – feel or show great joy or delight.
- Muggle – a person who is not conversant (familiar with or knowledgeable) with a particular activity or skill. In j. K. Rowling's harry potter series, a muggle is a person who lacks any sort of magical ability and was not born in a magical family. Muggles can also be described as people who do not have any magical blood inside them.
- Extravaganza – an elaborate and spectacular entertainment or production (фєєрія).
- Cursed – used to express annoyance or irritation.
- Matinee – a performance in a theater or a showing of a movie that takes place in the daytime.
- Set- the place where a film or play is performed or recorded, and the pictures, furniture, etc. that are used (знімальний майданчик, декорації).
- Swish – move with a hissing or rushing sound.
- Blend – mix (a substance) with another substance so that they combine together as a mass.
- Polyjuice portion - оборотне зілля.
- Rough - difficult or unpleasant, dangerous or violent, hard and loud, not made in a careful or expensive way.
- Seduce – attract (someone) to a belief or into a course of action that is inadvisable or foolhardy.
- Pretend – speak and act so as to make it appear that something is the case when in fact it is not.

- Staircase – a set of stairs and its surrounding walls or structure.
- Pretense – an attempt to make something that is not the case appear true.
- A claim, especially a false or ambitious one.
- Reject – dismiss as inadequate, inappropriate, or not to one's taste.
- Overture – an introduction to something more substantial.
- Canon – a general law, rule, principle, or criterion by which something is judged.
- A collection or list of sacred books accepted as genuine.
- Cgi-fest - (АНГЛ. computer-generated imagery, букв. — « зображення, згенеровані комп'ютером»).
- Go to great lengths (also go to any lengths) - to try very hard to achieve something.
- Nda- a non-disclosure agreement (nda), also known as a confidentiality agreement (ca), is a legal contract or part of a contract between at least two parties that outlines confidential material, knowledge, or information that the parties wish to share with one another for certain purposes, but wish to restrict access to.
- Incidental music – music used in a film or play as a background to create or enhance a particular atmosphere.
- Harness – control and make use of (natural resources), especially to produce energy.
- Make believe - put on an act, put on a mask, play a part (робити вигляд).

### **Before, During and After Listening questions**

- 1.) How long does the most expensive nonmusical play in Broadway history run?
- 2.) Who is Domenic Simonetti?
- 3.) What does director John Tiffany call rough magic?
- 4.) Which moment in the play is Jack Thorne's favorite?
- 5.) Who collaborated on the story?
- 6.) Could so epic play be staged?
- 7.) How do you understand the phrase "If you harness the audience, and if you ask just enough of them, and if they're willing to come with you, then they will make believe that anything is happening".

### **Text for listening or reading**

ARI SHAPIRO, HOST:

The most expensive nonmusical play in Broadway history opened last night. At more than \$33 million, it runs 5 1/2 hours in two parts. It costs more than the recent extravaganza "Frozen." We are of course talking about "Harry Potter And The Cursed Child." Jeff Lunden reports that while there are plenty of special effects in this show, the creators want audiences to use their imagination.

JEFF LUNDEN, BYLINE: After a recent matinee Domenic Simonetti, a 9-year-old from Maplewood, N.J., left the theater with his mom. He was wearing a cloak just like Harry Potter.

DOMENIC SIMONETTI: I read the whole series. We just finished it, so my mom accidentally buy tickets to the play and we went.

LUNDEN: It wasn't really an accident, and Domenic's mom was taking him to see his very first play. He loved how actors in cloaks just like his made the sets magically disappear during scene changes.

DOMENIC: They were, like, swishing their cloaks around to make it look like they were blending in with everything else.

LUNDEN: It's what director John Tiffany calls rough magic.

JOHN TIFFANY: I could just smell the fact that cloaks and suitcases were going to tell our story beautifully. And I loved the idea that we were doing things that kids could also do at home when they do their version of the story.

LUNDEN: So the suitcases become seats on the Hogwarts Express, and a young actor becomes an adult with the help of polyjuice potion and a big cloak. In fact, many of the tricks are simple stage illusions.

TIFFANY: You don't need millions of dollars to stage a, you know, CGI fest.

LUNDEN: Despite the fact that producers did spend millions of dollars actor Jamie Parker, who plays the adult Harry Potter, says they wanted to seduce the audience into not seeing what the director doesn't want them to see.

JAMIE PARKER: We're not going to pretend that this is anything other than theater. So it's about you seeing what you want to see. And, you know, work your thoughts. Fill in the gaps.

LUNDEN: And despite the fact that he wrote the play, Jack Thorne says he's thrilled by this approach.

JACK THORNE: My favorite moment in the play has no dialogue in it sadly. And it's the staircase dance. And you just see two boys and two staircases. And the staircases are openly being pushed around by members of the company. Everyone can see what's happening onstage. There's no pretense about it. And you see the staircases and the boys interacting in an emotionally significant way that tells the story of what's happening to these kids.

LUNDEN: OK, the story - this is not a stage adaptation of the books. In fact, author J.K. Rowling consistently rejected overtures to adapt her novels, says director John Tiffany.

TIFFANY: Very quickly she decided that this should be called the eighth story and that it should be classed as canon. And in some ways, this will be her last word on Harry Potter as a character.

LUNDEN: Tiffany, Thorne and Rowling collaborated on the story, which the producers have gone to great lengths to protect. They won't release any scenes to the media, even though you can buy the script at a bookstore and read it before you see the show. In fact, says actor Jamie Parker, when he got hired to do a reading...

PARKER: Yeah, I sat in a small room about like this, signed an NDA, a non-disclosure agreement.

LUNDEN: Producers have provided some incidental music by Imogen Heap.

(SOUNDBITE OF IMOGEN HEAP SONG, "CYCLE SONG")

LUNDEN: At this point, pretty much anyone who cares knows that the play picks up where the last novel ended with the adult Harry sending his son off to Hogwarts. Director John Tiffany says the play is as epic as the books and insists that he never worried that it couldn't be staged.

TIFFANY: I absolutely believe and know that theater can do anything. If you harness the audience, and if you ask just enough of them, and if they're willing to come with you, then they will make believe that anything is happening.

LUNDEN: And the producers believed that the immense popularity of the books and movies would bring in new theater audiences, says producer Sonia Friedman.

SONIA FRIEDMAN: In our first couple of years in London, over 60 percent of our audience are first-time theatergoers.

LUNDEN: Like Domenic, the boy in the cloak seeing his very first Broadway show.

DOMENIC: I saw all the special effects, and I thought they were really cool because I'd never seen special effects like that - only in movies. And they made the chairs fly around and stuff.

LUNDEN: With some rough magic and \$33 1/2 million. For NPR News, I'm Jeff Lunden in New York.

(SOUNDBITE OF MUSIC)

### **Grammar revision**

Continuous	We are of course talking about "Harry Potter And The Cursed Child." He was wearing a cloak just like Harry Potter. Domenic's mom was taking him to see his very first play. They were, like, swishing their cloaks around to make it look like they were blending in with everything else.
------------	---

	<p>I loved the idea that we were doing things that kids could also do at home.  Everyone can see what's happening onstage.  That tells the story of what's happening to these kids.</p>
There is / there are	<p>There are plenty of special effects in this show.  There's no pretense about it.</p>
Make smb/smith do smth	<p>He loved how actors in cloaks just like his made the sets magically disappear during scene changes.  They were, like, swishing their cloaks around to make it look like they were blending in with everything else.  They made the chairs fly around and stuff.  This song makes me think of my boyfriend.  This meeting was so long, it made me miss my flight.  What made him change his mind?</p>
Going to	<p>I could just smell the fact that cloaks and suitcases were going to tell our story beautifully.  We're not going to pretend that this is anything other than theater.</p>
Linkers	<p>Despite the fact that producers did spend millions of dollars actor Jamie Parker says they ....  And despite the fact that he wrote the play, Jack Thorne says he's thrilled by this approach.  They won't release any scenes to the media, even though you can buy the script at a bookstore and read it before you see the show.  And in some ways, this will be her last word on Harry Potter as a character.  In fact, author J.K. Rowling consistently rejected overtures to adapt her novels.</p>
Passive voice	<p>And the staircases are openly being pushed around by members of the company.  Very quickly she decided that this should be called the eighth story and that it should be classed as canon.  He never worried that it couldn't be staged.</p>
Complex object	<p>The creators want audiences to use their imagination.  They want me to study English.  She expects him to buy a present.  We think her to pass the exam.</p>
Participles	<p>And you see the staircases and the boys interacting in an emotionally significant way.  The play picks up where the last novel ended with the adult Harry sending his son off to Hogwarts.</p>
Gerund	<p>They wanted to seduce the audience into not seeing what the director doesn't want them to see.  So it's about you seeing what you want to see.</p>
Perfect	<p>Producers have provided some incidental music by Imogen Heap.  I saw all the special effects, and I thought they were really cool because I'd never seen special effects like that - only in movies.</p>
Conditionals	<p>If you harness the audience, and if you ask just enough of them, and if they're willing to come with you, then they will make believe that anything is happening.</p>
Future in the Past	<p>The producers believed that the immense popularity of the books and movies would bring in new theater audiences, says producer Sonia Friedman.  He never worried that it couldn't be staged.  We wondered if the train would arrive in time.  He said he would go to the dentist.  Jane told Daniel that she would visit all countries located in Asia someday  Abigail said that her husband would be lecturing his employees at that moment</p>

	the following day.
--	--------------------

	Rebecca confirmed that the team would have finished the presentation by the following week.
--	---

## Lesson 8

### How Rodgers And Hammerstein Revolutionized Broadway

<https://www.npr.org/templates/transcript/transcript.php?storyId=600818943>

#### **Discussion questions**

1. The most successful musical partnerships. Is a band a partnership?
2. What is a varsity show?
3. What is the staging?
4. What are Stage Directions in drama? What are the 3 types of stage directions? Why are stage directions important?
5. Which stage production is considered a breakthrough in the theater? What made it a breakthrough?
6. Which stage production is considered a huge flop?
7. What is a cast recording?
8. What is a record sleeve?
9. How do actors train for their roles?
10. What is the most famous song from a musical?
11. Top Inspirational Female Characters in Theatre.
12. What is “The Me Too” movement?
13. What does “move the ball” mean?
14. Who are Rodgers and Hammerstein?

#### **Vocabulary**

- Breakthrough - a sudden, dramatic, and important discovery or development.
- Revive – restore to life or consciousness.
- Enter the picture/scene - to become involved in something; to become something that must be considered or dealt with.
- Roll around— (of a time or event) to happen.
- Rocky – difficult and full of obstacles or problems.
- Be/fall prey to - to be harmed or affected in a bad way by (someone or something)
- Plague - cause continual trouble or distress.
- Team up - to join with someone to work together.
- Varsity show – student-created musical theatre. Performing arts tradition dedicated to both celebrating and satirizing life at University.
- Fall apart - become emotionally disturbed and unable to think calmly or to deal with the difficult or unpleasant situation.
- Take something for granted - to never think about something because you believe it will always be available or stay exactly the same.
- Then and there - on the spot, immediately (зараз же, негайно).
- Get off the ground – take off, if a plan or activity gets off the ground, or if you get it off the ground, it starts or succeeds.
- Hit it off - If people hit it off, they like each other and become friendly immediately.
- Superstitious – having or showing a belief in superstitions-excessively credulous belief in and reverence for supernatural beings.
- Put (someone or something) to rest - By extension, to make someone stop thinking about or believing (something) by showing it is not true.

- Breakthrough – a sudden, dramatic, and important discovery or development.
- Wrap up something— to complete or finish something, to bring to a usually successful conclusion.
- Stage direction – an instruction in the text of a play, especially one indicating the movement, position, or tone of an actor, or the sound effects and lighting.
- A cast recording is a recording of a stage musical that is intended to document the songs as they were performed in the show and experienced by the audience. Cast recordings are (usually) studio recordings rather than live recordings.
- A record sleeve (not to be conflated with a record jacket/cover) is the outer covering of a vinyl record. Alternative terms are dust sleeve and album liner. A record sleeve can be made of paper, cardboard, rice paper, polypropylene etc..., can be acid-free or anti-static and also contain an inner liner (polylined).
- In the wings backstage (to wait in the wings - чекати свого виходу на сцену).
- Strung together - binded, associated, connected, linked.
- Slave - work excessively hard.
- Put/set pen to paper - to start to write.
- Pulchritude – beauty.
- Footlights – a row of spotlights along the front of a stage at the level of the actors' feet.
- Churn – agitate or turn (milk or cream) in a machine in order to produce butter.
- Innermost – (of thoughts or feelings) most private and deeply felt.
- Haze – a slight obscuration of the lower atmosphere, typically caused by fine suspended particles.
- Maverick – an unorthodox or independent-minded person. an unbranded calf or yearling.
- Latitude scope for freedom of action or thought.
- Barker – a person who stands in front of a theater, sideshow, etc., and calls out to passersby to attract customers.
- Ne'er-do-well – a person who is lazy and irresponsible, good-for-nothing, layabout, loafer, idler, shirker, sluggard, slugabed, drone.
- Millworker – a worker in a mill or factory.
- Instantaneously – in a flash, outright, instantly.
- Underscore – underline (something).
- Eavesdrop – secretly listen to a conversation.
- Excerpt – a short extract from a film, broadcast, or piece of music or writing.
- Scrawny – (of a person or animal) unattractively thin and bony.
- Dude – a man, a guy.
- Halt – slow and hesitant, especially through lack of confidence; faltering.
- Testament – a person's will, especially the part relating to personal property. Something that serves as a sign or evidence of a specified fact, event, or quality.
- Postulant – a candidate, especially one seeking admission into a religious order.
- Staying power – the ability to maintain an activity or commitment despite fatigue or difficulty; stamina.
- Ubiquitous – present, appearing, or found everywhere.
- Prime – of first importance; main. A state or time of greatest strength, vigor, or success in a person's life.
- Corny – trite, banal, or mawkishly sentimental.
- Overripe – too ripe; past its best.
- Spare – moderate; economical.
- Canard – an unfounded rumor or story.
- Tryout – a test of the potential of someone or something, especially in the context of entertainment or sports.

- Flair – a special or instinctive aptitude or ability for doing something well. Stylishness and originality.
- Revival – an improvement in the condition or strength of something.
- Sanitize – make clean and hygienic.
- Resilient – (of a substance or object) able to recoil or spring back into shape after bending, stretching, or being compressed.
- Flop – a heavy, loose, and ungainly movement, or a sound made by it. a total failure
- Turn down – turn away, spurn, decline, lout.
- Batting average – the average performance of a batter, expressed as a ratio of a batter's safe hits per official times at bat.
- Prudish – having or revealing a tendency to be easily shocked by matters relating to sex or nudity;
- USO - ultra stable oscillator.
- Put across – communicate, pass on, pass along, pass.
- Belter – a loud forceful singer or song.
- Bedraggled – dirty and disheveled.
- Pipe dream – an unattainable or fanciful hope or scheme.
- Haunt – poignant and evocative; difficult to ignore or forget.
- Poignant – evoking a keen sense of sadness or regret.
- Inhibit – hinder, restrain, or prevent (an action or process). Make (someone) self-conscious and unable to act in a relaxed and natural way.
- Wrestle – take part in a fight, either as a sport or in earnest.
- Overlook – fail to notice (something). Have a view of from above. Supervise; oversee.
- Rankle – (of a wound or sore) continue to be painful. Cause annoyance or resentment that persists.
- Outright – altogether; completely.
- Rapaciousness – voraciousness, greediness, edacity, esurience, voraciousness, rapacity, voracity.
- Heir – a person legally entitled to the property or rank of another on that person's death.
- Savvy - shrewd and knowledgeable in the realities of life.
- Refusal - an act or an instance of refusing (право первого выбора).
- Stentorian – (of a person's voice) loud and powerful.
- Rendition – a performance or interpretation, especially of a dramatic role or piece of music.
- Undergo – experience or be subjected to (something, typically something unpleasant, painful, or arduous).
- Recuperate – recover from illness or exertion.
- Rally – (of troops) come together again in order to continue fighting after a defeat or dispersion.
- All at once – all together all of a sudden.
- Overblown – excessively inflated or pretentious.
- Testament – a person's will, especially the part relating to personal property. Something that serves as a sign or evidence of a specified fact, event, or quality.
- Enduring – continuing or long-lasting. Remain in existence; last.
- Star – (of a movie, play, or other show) have (someone) as a principal performer.
- Contributing editor - magazine columnist who works under contract and not as an employee of the magazine.

### **Before, During and After Listening questions**

- 1.) Who are Richard Rodgers and Oscar Hammerstein?
- 2.) What are Rodgers and Hammerstein's hit shows?
- 3.) Which song did Rodgers and Hammerstein write for the 1945 movie musical "State Fair"?

- 4.) Before there was a Rodgers and Hammerstein there was a Rodgers and Hart. Why were things between Rodgers and Hart so rocky at the end?
- 5.) Rodgers then teamed up with Oscar Hammerstein. How did their relationship start? What was the beginning of the relationship like?
- 6.) "Oklahoma!" was considered a breakthrough. What made it a breakthrough?
- 7.) What were some of the other differences that Rodgers faced writing with Hammerstein as opposed to with Larry Hart?
- 8.) A beautiful song from "Carousel" is "If I Loved You." Stephen Sondheim, who was mentored by Oscar Hammerstein called it probably the singular, most important moment in the evolution of contemporary musicals. What does Sondheim think is so important about that song and how it's done in the show?
- 9.) Who sang the title song from "The Sound Of Music"?
- 10.) **What does Stephen Sondheim say about** Hammerstein's lyrics?
- 11.) What are Rodgers and Hammerstein's flops? How did they handle having such a big flop in which they lost their complete investment?
- 12.) Who are Judy Tyler and Laura Osnes?
- 13.) What was the friendship/business partnership between Rodgers and Hammerstein like?
- 14.) People who they worked with weren't so happy with how they handled the business. They kind of diminished other people's roles. Can you talk a little bit about that?
- 15.) Why did Purdum write a book about Rodgers and Hammerstein called "Something Wonderful"?

### Text for listening and reading

TERRY GROSS, HOST:

This is FRESH AIR. I'm Terry Gross. Richard Rodgers and Oscar Hammerstein had one of the most successful musical partnerships of the 20th century, collaborating on the musicals "Oklahoma!," "Carousel," "South Pacific," "The King And I," "Flower Drum Song," "Cinderella" and "The Sound Of Music" - musicals that continue to be revived. A new production of "Carousel" opens on Broadway this week.

In the new book "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution," my guest Todd Purdum tells the story of their partnership. Purdum loves their music, but he's best known as a political reporter. He's now a contributing editor for Vanity Fair and senior writer for Politico.

We're going to hear some Rodgers and Hammerstein cast recordings. Purdum also selected for us a couple of interview excerpts with Rodgers and Hammerstein that we'll hear later. Let's start with one of the Rodgers and Hammerstein songs that have had a long life beyond Broadway. This is Sarah Vaughan and Miles Davis, doing their version of the song "It Might As Well Be Spring," which Rodgers and Hammerstein wrote for the 1945 movie musical "State Fair."

(SOUNDBITE OF SONG, "IT MIGHT AS WELL BE SPRING")

SARAH VAUGHAN: (Singing) I'm as restless as a willow in a wind storm. I'm as jumpy as a puppet on a string. I'd say that I had spring fever, but I know it isn't spring.

GROSS: Todd Purdum, welcome back to FRESH AIR.

TODD PURDUM: It's a pleasure to be here.

GROSS: So before there was a Rodgers and Hammerstein there was a Rodgers and Hart. Rodgers and Hart had a very long partnership. Hart's death officially ended their partnership. But it was already ending. So before we get to how Hammerstein entered the picture, why were things between Rodgers and Hart so rocky at the end?

PURDUM: Well, they had been close friends and partners for more than two decades, Terry. But as you point out, as 1942 rolled around, Larry Hart was increasingly falling prey to a problem that had plagued him for years, which was severe alcoholism. And he really was almost completely dysfunctional. He didn't want to work. He told Richard Rodgers he wasn't interested in working on adapting a play called "Green Grow The Lilacs," which is what became "Oklahoma!" He said he

wanted to go off to Mexico. And Rodgers said if you go off to Mexico, all you'll want to do is drink. And in fact, when they brought him home, they had to sort of pour him off the train on a stretcher. So it was really a tragic moment in their long friendship.

GROSS: So at the end of the Rodgers and Hart partnership, Rodgers was ready to kind of leave Hart if Hart didn't stop drinking. He even offered to go to a sanitarium with him. But what happened was Hart just died. So Rodgers then teamed up with Oscar Hammerstein. How did their relationship start?

PURDUM: Well, they'd known each other for years. Oscar Hammerstein was a contemporary of Larry Hart's at Columbia University. And he had known - and of Richard Rodgers' older brother, Morty. And Rodgers had known him starting as a teenage boy when he went to see the annual spring varsity show at Columbia and made up his mind then and there that he wanted to go to Columbia and write a varsity show too.

So they'd been in touch for many years. So there were family connections. They grew up in the same part of Manhattan, in what's now East Harlem. But they had been in each other's circles. And they'd certainly known of each other over the years. They'd actually even collaborated on a couple of songs for a varsity show when they were younger men.

But what happened was Hart was still alive. He didn't actually die until after "Oklahoma!" premiered. But he was unable to work. So Richard Rodgers approached Oscar Hammerstein. Actually, he approached him when he was in Philadelphia working as a silent producer on a show called "Best Foot Forward." And Oscar had a farm in Doylestown, Pa., in Bucks County not far away. And Rodgers went out to see him. And asked him if he'd **consider collaborating** with him because he thought Larry was falling apart. And Hammerstein said, well, as long as Larry can do the work, you have to stay with him because it would kill him if you left him. But if he can't do the work, then I'll be there. And that's what happened.

GROSS: So because Rodgers and Hammerstein are such a famous pair now and their songs and their shows are so famous, we take it for granted that people always recognized what a great pairing this would be. But that's actually not what happened. Yeah, initially there was a lot of skepticism about them. And I want to play a clip that you suggested to us. And it's an interview from 1960 in which Tony Thomas is interviewing Richard Rodgers and asking why it was so hard to get "Oklahoma!" off the ground.

SOUNDBITE OF ARCHIVED RECORDING)

TONY THOMAS: I wonder why there was so much difficulty in **getting "Oklahoma!" staged**. I've heard the difficulty was that you were a new team. But you had known each other and worked together before.

RICHARD RODGERS: Yes. But nobody took that very seriously. These were two amateur songs that we wrote together for a college show. And there was almost superstitious feeling on the part of the people in the business, that anybody who had worked with 24 years with one man, as I had with Larry, simply couldn't **hit it off** with a brand-new partner. So this ought to put superstition to rest on - I hope - a permanent basis.

GROSS: So that was Richard Rodgers being interviewed in 1960. And my guest Todd Purdum is the author of the new book "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution." So "Oklahoma!" was considered a breakthrough. What made it a breakthrough?

PURDUM: Well, for one thing almost all musical comedies of that era opened with a big choral number to satisfy latecomers. The rustling playbills, they'd get them adjusted. They'd have a display of pulchritude across this footlights with dancing girls and boys singing a big ensemble number. But "Oklahoma!" began the same way that "Green Grow The Lilacs" did - with a woman churning butter on the stage and a cowboy singing offstage in the wings. And it was quiet. And it was so quiet that it landed like a bomb. It was revolutionary. Nobody could sort of believe that a musical comedy would open in such a naturalistic way.

Then it proceeded to unfold. And the story's very simple. As I said, it's about which of two guys is going to take a girl to a party. But it involved real characters and real people with real emotions and not some cartoonish figures that were strung together just as an excuse for having some wonderful songs.

And then it did another thing which was that it used dance - and particularly Agnes de Mille's ballet - as a way of propelling the story forward, of exploring and explaining the characters innermost thoughts and feelings and fears. And it wrapped this all up in one package that just felt completely unlike anything that had ever appeared on Broadway before. It was received in 1943 the way "Hamilton" is received today, as something really radically new in the theater.

GROSS: So "Green Grow The Lilacs," the play that "Oklahoma!" was adapted from, was written in France by a 29-year-old gay cowboy turned poet and playwright who was from Oklahoma. And you say he was trying in that play to capture his nostalgic feelings about growing up in Oklahoma before it was a state. So Hammerstein worked the stage directions into his lyric for "Oh, What A Beautiful Morning," which is one of the songs from "Oklahoma!" Would you read the stage directions? And then we'll hear the song. And we'll see how Hammerstein worked in the stage directions into the lyric.

PURDUM: Here's what Lynn Riggs wrote in the stage directions to the prologue to the play. (Reading) It is a radiant summer morning several years ago. The kind of morning which enveloping the shapes of Earth, men, cattle in a meadow, blades of the young corn, streams makes them seem to exist now for the first time. Their images giving off a visible golden emanation that is partly true and partly a trick of the imagination focusing to keep alive a loveliness that may pass away.

GROSS: OK. So do you want to say anything about how that was worked into "Oh, What A Beautiful Morning" before we hear the song?

PURDUM: Well, so Oscar Hammerstein took that kind of ripe passage of prose and turned it into the first poetry that he ever wrote to give to Richard Rodgers in the opening lyrics of "Oh, What A Beautiful Morning."

GROSS: OK. So let's hear it. This is Alfred Drake from the original cast recording.

(SOUNDBITE OF SONG, "OH, WHAT A BEAUTIFUL MORNING")

ALFRED DRAKE: (Singing) There's bright golden haze on the meadow. There's a bright golden haze on the meadow. The corn is as high as an elephant's eye, and it looks like it's climbing clear up to the sky. Oh, what a beautiful morning. Oh, what a beautiful day. I got a beautiful feeling everything's going my way.

All the cattle are standing like statues. All the cattle are standing like statues. They don't turn their heads when they see me ride by. But a little brown maverick is winking her eye. Oh, what a beautiful morning.

GROSS: That's from the original cast recording of Oklahoma. My guest Todd Purdum is a journalist who's written a new book about Rodgers and Hammerstein called "Something Wonderful." And that - "Something Wonderful" was one of the songs from the Rodgers and Hammerstein show "The King And I." So another thing about "Oklahoma" is that, you know, it's considered the first or maybe the second (laughter) Broadway show that actually had a cast album, although cast albums weren't then what they are now.

PURDUM: No, they were actually albums full of 78s and brown paper sleeves. But the genius of "Oklahoma" was that Decca Records decided to record the original cast, the original orchestrations. They put it out. And it was such a success that from that point on it became the normal pattern for a successful Broadway show on the Sunday afternoon after the opening, to record an album. And in those days, we have to remember that these songs were on the top-hit parade of American popular music. They were the songs that people heard all over the radio and in dance bands and orchestras all around the country. This was the Top 40 of its day.

GROSS: So Richard Rodgers had a different approach to writing songs with Hammerstein than he did with Hart. And he was asked about that in a 1960 interview with Tony Thomas. And we're going to play a short excerpt of that interview in which Rodgers talks about that.

(SOUNDBITE OF ARCHIVED RECORDING)

THOMAS: Now, with Hart, you followed the traditional Broadway habit of writing the music first. Hammerstein was used to this method, too. But when you collaborated, you switched.

RODGERS: Yes. And that was logical enough. Oscar is one of the few people in the entire world who has a - I'm talking about lyric-wise, of course - who has a tremendous sense of construction.

And without a tune, his lyrics are beautifully built. And he likes the latitude of being able to write first without the constriction of a melody. On the other hand, I find that having the lyric in addition to the situation in the play is very helpful to me. It gives me an extra push into the solution of the problem of finding the tune.

GROSS: OK. So that was Richard Rodgers in 1960. Todd Purdum, what were some of the other differences that Rodgers faced writing with Hammerstein as opposed to with Larry Hart?

PURDUM: Well, for one thing, Hammerstein's habits were extremely regular. He was just as predictable as Larry Hart was unpredictable. But he and Dick usually didn't work in the same room. Hammerstein usually composed his lyrics in his farmhouse in Pennsylvania or one of his town houses in Manhattan. Rodgers would work in his Manhattan apartment or his Connecticut country house. And Hammerstein would dictate or mail or messenger the lyrics over. And he'd typically slave for days, if not weeks, on a single lyric. And Rodgers, having thought about the situation, having known what the scene was going to be, who the character was, what voice part, maybe even what tempo, typically wrote the tunes with enormous speed, often, you know, famously writing "Bali Ha'i" from "South Pacific" in five minutes at lunch.

But he said that was an overblown reputation - that really what he was doing was reflecting all the thinking and sort of walking around that he'd been doing for weeks or months before he sat down to put pen to paper. But I do think the fact that Rodgers worked from - the words first had a deepening effect on his music and a deepening effect on the meaning of the songs. It wasn't just that Oscar was trying to fit some clever words to a pre-existing tune. Richard Rodgers saw the words on the page, and they definitely, deeply affected and reflected what he wrote in the music.

GROSS: If you're just joining us, my guest is Todd Purdum. He's a journalist who's written a new book called "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution." We'll take a break, and then we'll be right back. This is FRESH AIR.

(SOUNDBITE OF FRED HERSCH SONG, "IT MIGHT AS WELL BE SPRING")

GROSS: This is FRESH AIR. And if you're just joining us, my guest is Todd Purdum, who you might know as a political journalist with Vanity Fair and with Politico. But now he's written a book about Rodgers and Hammerstein. It's called "Something Wonderful." So a beautiful song from "Carousel" is "If I Loved You." And Stephen Sondheim, who was mentored by Oscar Hammerstein - and Hammerstein was like a surrogate father for Sondheim - he called "If I Loved You" probably the singular, most important moment in the evolution of contemporary musicals. What does Sondheim think is so important about that song and how it's done in the show?

PURDUM: Well, in the show, "If I Loved You" is set in the middle of an extended scene of spoken dialogue, sung dialogue and the purely sung song. It's known as the bench scene. And it's when the hero of the show, Billy - the anti-hero Billy Bigelow, the ne'er-do-well carnival barker, is falling in love with Julie Jordan the mill worker. And they're both instantaneously attracted to each other, but they're too awkward. They don't have the words to admit it or to express it. So they sing this love song in a conditional voice. If I loved you, this is how I would behave. And if I loved you, this is what I would feel and how I would think and what I would do.

And what the effect of it is that in these 15 or so minutes of the scene, they're falling in love in front of our eyes. And by the end of the song, by the end of the scene, we feel it. We understand how they got there, which is a pretty fast - you know, it's zero to 60 in five seconds in a way. But because of the way the dialogue blends in and out of the music - and there's also - during the spoken dialogue, there's musical underscoring in the way there might be in a movie. So it has the effect of heightening the emotion of the scene. It's extremely naturalistic. But it's also almost operatic in its impact and in its emotional power.

So I think when Sondheim says it's the single most important scene in the development of musicals, it's really a little play all by itself in which Rodgers and Hammerstein show the audience how these people are falling in love. And they do it in a very sort of quiet, intimate way, in which you almost feel like you're eavesdropping on their most intimate kind of conversation. And by the end of it, you are swept along by their own emotional tug. And when they kiss and the orchestra rises in a crescendo, a climax, it's kind of an overwhelming feeling.

GROSS: So let's hear an excerpt of "If I Loved You" from the original cast recording of "Carousel."

(SOUNDBITE OF SONG, "IF I LOVED YOU")

JAN CLAYTON: (Singing) Soon you'd leave me. Off you would go in the mist of day, never, never to know how I loved you, if I loved you.

JOHN RAITT: Well, anyway, you don't love me. That's what you said, wasn't it?

CLAYTON: Yes.

RAITT: You're a funny kid. Don't remember ever meeting a girl like you. Say, are you trying to get me to marry you?

CLAYTON: Oh, no.

RAITT: Well, then, what's put it into my head? I wonder what it'd be like.

CLAYTON: What?

RAITT: Nothing. I know what it'd be like. It'd be awful. I can just see myself. (Singing) Kind of scrawny and pale, picking at my food and lovesick like any other guy. I'd throw away my sweater and dress up like a dude in a dicky and a collar and a tie if I loved you. And somehow I can see just exactly how I'd be. If I loved you, time and again, I would try to say all I'd want you to know. If I loved you...

GROSS: So that was "If I Loved You" from the original cast recording of "Carousel." And we had Jan Clayton and John Raitt, who, **in addition to** being a famous Broadway singer, was Bonnie Raitt's father. So it's interesting to compare the original lyrics of that song with lyrics that were actually used. So I'm going to ask you to read some of the original lyrics, if you don't mind.

PURDUM: So in a way, Hammerstein's first attempt at a lyric was just as halting as the would-be lovers' own proclamations. (Reading) If I loved you, I would tremble every time you'd say my name. But I'd long to hear you say it just the same. I don't know just how I know but I can see how everything would be if I loved you. If I loved you, I'd be too scared to say what's in my heart. I'd be too scared to even make a start, and my golden chance to speak would come and go. And you would never know how I loved you, if I loved you.

GROSS: You want to compare that to the final lyric?

PURDUM: Well it's certainly a testament to the benefit of a second draft. I told my children in writing this book...

GROSS: (Laughter).

PURDUM: I showed some of these things to them, said, this is why you have to write your papers two or three times. You don't just go with the first inspiration. So at the end, what Oscar produced was this. If I loved you, time and again, I would try to say all I'd want you to know. If I loved you, words wouldn't come in an easy way. Round in circles I'd go, longing to tell you but afraid and shy. I'd let my golden chances pass me by. Soon you'd leave me. Off you would go in the mist of day, never, never to know how I loved you, if I loved you.

Which of these is not like the other? One is clearly much better.

GROSS: My guest is Todd Purdum, author of the new book "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution." We'll talk more and hear more music after a break. Right now let's hear a song Rodgers and Hammerstein wrote for "Oklahoma," another song that's had a long afterlife. This is "People Will Say We're In Love" from the Ray Charles-Betty Carter album. I'm Terry Gross, and this is FRESH AIR.

(SOUNDBITE OF SONG, "PEOPLE WILL SAY WE'RE IN LOVE")

BETTY CARTER: (Singing) Don't throw bouquets at me. Don't please my folks too much. Don't laugh at my jokes too much. People will say we're in love.

RAY CHARLES: (Singing) Don't sigh and gaze at me. Your sighs are so like mine. Your eyes mustn't glow like mine. People will say we're in love.

GROSS: This is FRESH AIR. I'm Terry Gross, back with Todd Purdum, author of the new book "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution." It's about their collaboration that gave us such enduring musicals as "Oklahoma," "Carousel," "South Pacific," "The King And I" and "The Sound Of Music." The female star of South Pacific was Mary Martin, who later starred in Rodgers and Hammerstein's "The Sound Of Music." Why don't we hear Mary Mar-

tin singing the title song from "The Sound Of Music." Do you want to say anything about how Rodgers and Hammerstein wrote this song before we hear it?

PURDUM: One thing to keep in mind as you listen to Mary Martin sing this song is that she was almost 46 years old when the show opened. She was playing a young postulants. But the conventions of theater were such that older actors and actresses often played younger characters. And she had trained for this role like a fighter. She took Pilates classes, which were unknown to the general public then but already avored by dancers. She worked out with a punching bag to strengthen her diaphragm and strengthen her voice. And so when you hear her sing this, just keep in mind that this was not a young girl. This was a mature woman playing the part of a young girl.

GROSS: OK. So here's Mary Martin.

(SOUNDBITE OF SONG, "PRELUDE/THE SOUND OF MUSIC")

MARY MARTIN: (Singing) The hills are alive with the sound of music, with songs they have sung for a thousand years. The hills fill my heart with the sound of music. My heart wants to sing every song it hears. My heart wants to beat like the wings of the birds that rise from the lake to the trees. My heart wants to sigh like a chime that flies from a church on a breeze, to laugh like a brook when it trips and falls over stones in its way, to sing through the night like a lark who is learning to prey. I go to the hills when my heart is lonely. I know I will hear what I've heard before. My heart will be blessed with the sound of music, and I'll sing once more.

GROSS: That was Mary Martin from the original cast recording of "Sound Of Music." My guest Todd Purdum is the author of the new book "Something Wonderful: Rodgers And Hammerstein's Broadway Revolution." Boy, the songs in that show have such staying power. Just last night, as I was finishing reading your book, a commercial came on TV for Volvo that's using "My Favorite Things" as the music in the ad.

PURDUM: Yeah. I mean, it's ubiquitous. It's part of the soundtrack of life. When you go to Disneyland, songs from "Oklahoma," "The Surrey With The Fringe On Top" and "Everything's Up To Date In Kansas City" are playing all up and down Main Street USA from the hidden loudspeakers. So their songs have really become a kind of part of the soundtrack of life in a way that when they were in their prime, only, say, Stephen Foster and Gilbert and Sullivan songs had lasted as long as theirs have now.

GROSS: So I don't know how you feel about this, but **there's the people** who think Hammerstein's lyrics are a little too sentimental and corny some of the time and those who don't. I'm kind of on the side of sometimes, they're a little too sentimental and corny. But apparently, Stephen Sondheim, who was mentored by Hammerstein, was like his son - he takes issue with some of Hammerstein's lyrics. Like, in "Sound Of Music," which we just heard, the line, like a lark who is learning to prey. Sondheim hates that line (laughter).

PURDUM: No, Sondheim is under no illusions. He's thinks Oscar Hammerstein saved his life. And, you know, he once said that Oscar was a man of limited talent and infinite soul. And Richard Rodgers was a man of infinite talent and limited soul. So he's under no illusions about Hammerstein's shortcomings as a lyricist and his fondness for bird and fauna and flora and stars and astrological metaphors. There's an awful lot of that kind of overripe, romantic, 1920s kind of language in Hammerstein's lyrics.

But at the end of the day, what Sondheim comes down in favor of is the, as he says, monumentality of the lyrics, not just the sentimentality. And the thing that is remarkable about Hammerstein's lyrics - in fact, that makes him vulnerable to criticism - is that his lyrics are so naked. They often make very sparing use of rhyme. They're not intricate, you know, triple internal rhymes the way Cole Porter's or Larry Hart's might be. But I also think it's a canard that Hammerstein can't write funny songs. I think there's no funnier song then i'm just a gal who cain't say no or with me, it's all er nothin' from "Oklahoma." Those lines are wonderful.

And he also had a kind of, at times, almost proto-feminist sensibility. He had great strength for writing strong, independent female characters, whether it's Ado Annie in "Oklahoma" or Nellie Forbush. And in the original draft of "Carousel" before - during its out-of-town tryout in Boston - he had the godlike figure that later became the Starkeeper portrayed by a married couple, a sort of Mr. and Mrs. God, as if they'd been drawn by Currier and Ives.

And the dialogue in which they tell Billy Bigelow - oh, you're surprised to see a woman here. You don't realize the earth needs a mother as well as a father. Well, you've got a lot to learn. And it's an interesting window. The Boston critics hated it, and it was changed. But he - Oscar was very respectful of women, and he had a flair for writing strong female characters.

GROSS: I mean, on the other hand, like, Billy Bigelow in "Carousel," you know, hits his wife.

PURDUM: It's very uncomfortable. It's uncomfortable in the original play, "Liliom." And it's uncomfortable in "Carousel" - that she could tell her daughter, yes, it's possible for someone to hit you and it not hurt you at all. I think that falls very heavily on modern audiences' ears. It'll be fascinating to me to see how that whole question is handled in the current revival of "Carousel," which is opening on Broadway this week in New York, in the age of #MeToo, what they make of a wife beater, basically. At the end of the day, I think Jack O'Brien, who's the director, and other people involved in this production say that what you have to do is let the text stand as it is. Let each generation of audiences interpret it. Don't try to change it. Don't try to sanitize it. But let audiences make of it what they will.

And, in fact, Julie is strong and resilient. She's the strongest character in the play. And Billy, the one who hits her, is, in fact, the weak person who can't cope with life and checks out and commits suicide, whereas Julie soldiers on and makes a life for her daughter that we sense, by the end of the play, will be okay.

GROSS: If you're just joining us, my guest is Todd Purdum. He's a political reporter. But his new book is about Rodgers and Hammerstein. It's called "Something Wonderful." We're going to take a short break, and then we'll be right back. This is FRESH AIR.

(SOUNDBITE OF SALVATORE DELL'ISOLA ORCHESTRA PERFORMANCE OF RICHARD RODGERS' "SOUTH PACIFIC OVERTURE")

GROSS: This is FRESH AIR. And if you're just joining us, my guest is Todd Purdum, who you might be familiar with as a political reporter. He's a contributing editor to Vanity Fair, a senior writer for Politico, former New York Times reporter. But he also writes about culture. And his new book is about the collaboration between Rodgers and Hammerstein. It's called "Something Wonderful." We've been talking about Rodgers and Hammerstein's hit shows. They did have a few flops, including "Allegro" and a show called "Pipe Dream" that was based on John Steinbeck's "Cannery Row." So this show - it's funny. Like, you write in your book that they turned down two opportunities for other shows...

PURDUM: (Laughter).

GROSS: ...To do "Pipe Dream," which ended up being a huge flop. What did they turn down to produce this flop?

PURDUM: Well, they turned down what eventually became "My Fair Lady" and what eventually became "Fiddler On The Roof." So, you know, their batting average was not perfect.

GROSS: Right. OK (laughter). However - well, I'm going to play a great song for a minute - in a moment. But first, this is an interesting story because it's kind of set in a house of prostitution. Two of the characters are - one character is a madam. One character is a young girl who becomes a prostitute. I've never seen the show. I've only heard the cast recording. But apparently, this was not necessarily the perfect material for Oscar Hammerstein, who had a reputation as being a little prudish in his writing.

PURDUM: Yes, and Rodgers, too, in his own way. And John Steinbeck said at one point to Oscar, you've turned my prostitute into a visiting nurse.

GROSS: (Laughter).

PURDUM: And the problem was that Rodgers and Hammerstein couldn't really quite bring themselves to make it clear that this was all happening in a whorehouse. They kind of cleaned it up, and it seemed a little bit like a USO post or something. So I think critics and audiences alike reacted with puzzlement to the show because it - unlike so many of their other shows, it didn't really have the courage of its convictions, and it didn't go all out to really explore the grittiness of these characters. But a couple of the songs really did get at that.

GROSS: Yeah. And there's a song - **there's two songs** I really love from it. But this one is called "Everybody Has A Home But Me (ph)." And in the original cast recording, it's sung by Judy Ty-

ler, who'd played Princess Summerfall Winterspring on "Howdy Doody." And I have to say, I was just listening back to the original cast recording last night. Her singing, with all due respect, isn't good on it, and she doesn't put across the song. Her pitch is kind of wavery. It's just not - you'd never know what a great song it is, in my opinion (laughter).

PURDUM: Well, and she's too brassy for the character. The character is supposed to have a vulnerability underneath. And I think that she sounds a little bit too much like, you know, a belter. And that diminishes the impact.

GROSS: However, when Encores did a revival of it just a few years ago, Laura Osnes sang this song. And **she was recently** in the revival of Rodgers and Hammerstein's "Cinderella." She's got a beautiful voice, so let's hear her singing "Everybody's Got A Home But Me." Will you set the scene for us about where this song fits into the show?

PURDUM: Well, this young prostitute has just arrived in Monterey from San Francisco on a bumpy overnight bus ride. She's feeling pretty bedraggled. And she's trying to explain how she wound up where she is - in Monterey on the waterfront, the scruffy waterfront of, you know, Cannery Row. And this is her story.

GROSS: OK. Here's Laura Osnes.

(SOUNDBITE OF SONG, "EVERYBODY'S GOT A HOME BUT ME")

LAURA OSNES: (Singing) I rode by a house with the windows lighted up, looking pretty as a Christmas tree. And I said to myself as I rode by myself, everybody's got a home but me. I rode by a house where the moon was on the porch, and a girl was on her fella's knee. And I said to myself as I rode by myself, everybody's got a home but me. I am free, and I'm happy to be free - to be free in the way I want to be. But once...

GROSS: That was Laura Osnes from the recent Encores revival of the Rodgers and Hammerstein flop (laughter) "Pipe Dream." So do you love that song, too, Todd?

PURDUM: Yes. When I first heard that song - I had never really known the score of "Pipe Dream" until I started to work on this book - I was overwhelmed with the beauty of the song. And I asked Ted Chapin, the head of the Rodgers & Hammerstein Organization, how **can I not have known this beautiful song?** Because I think it's actually one of the most haunting melodies Richard Rodgers ever wrote. It's just a heartbreaking - and beautiful words - a heartbreaking song.

GROSS: Yeah. So how did they handle having such a big flop in which they lost their complete investment?

PURDUM: Yes. For the first and only time, they invested their own money in the show, and they lost everything. They went on. The problem by the 19 - mid-1950s when "Pipe Dream" premiered was that they were so busy being Rodgers and Hammerstein and tending to all their multifarious business interests - and the movies were being developed during this same period and television specials and so on and so on - that I think they had a hard time doing their best work. They were so busy managing the sprawling enterprise they'd created that they didn't have time to sit down and do the hard work of writing shows and songs.

And it shows. It really shows that they rushed the writing of the book of "Pipe Dream." They committed to the theater. They have a big advance sale of tickets already sold, and they had to deliver, regardless of whether they were really ready or whether they'd done their best work. And it's a kind of a poignant reality that their very success - I have a chapter in the book called catastrophic success - in some ways inhibited their creativity.

GROSS: I keep finding myself asking you more questions about Hammerstein than Rodgers. And I don't know whether that's because he was the writer, so there are kind of literal things to talk about, whereas music is more abstract, or whether he was the more visible personality than Rodgers.

PURDUM: It's an interesting question. Rodgers was in some ways the dominant partner in the relationship. His name came first, even though he was younger than Oscar, and he had less experience. It is a question that I wrestled with in the book because, obviously, I deal in words. You deal in words. Music is much harder to write about in English than English is (laughter).

So, you know, there are a lot of Hammerstein's lyrics quoted in the book. We don't have any musical notations quoting Rodgers' music. And I try to explain in certain places how his music did

what it did technically, why it did what it did. But I think it is often easier to talk about the words than the music. It is also true, though, that Hammerstein - and Shirley Jones once told an interviewer that she thought, in a way, Oscar, who was quieter and not on the surface the dominant personality, might actually have been the more dominant partner in the sense that he was the one - he was really the pioneer who was so instrumental in writing these books. And his dramaturgical skills are sometimes overlooked. They're just as important as his lyrical and poetic skills. And he's the one who was pushing the ball forward, trying new forms in Oklahoma and in one of their - their one experimental show Allegro, which was about the life of a doctor who had compromised his ideals. He was pushing the ball forward in some ways - breaking the conventions more than Rodgers, I think, in some ways.

GROSS: What was the relationship like - the friendship between Rodgers and Hammerstein?

PURDUM: I think the thing that was most interest to me in doing the research for the book was to come to realize how they had tremendous professional respect for each other. They had terrific artistic collaboration and commercial success. But they weren't personally close. And I found it very sad to learn that each went to his grave not knowing whether the other really had liked him. And they had a kind of a distant - a very formal relationship.

The one documentary example that survives is some letters they exchanged during the writing of the special television program of "Cinderella," written for Julie Andrews in 1957. And they'd been working together for 14, 13 years by that point. And the tone of their letters is - they sign each other love. But it's really - it's a very formal - well, Mr. Hammerstein, well, Mr. Rodgers. They're so correct with each other you might think they just met.

GROSS: Do you think one of the reasons why each didn't know if they were liked by the other was that they worked long distance - with Hammerstein in Pennsylvania and Rodgers in New York? They weren't in the same room composing. They weren't even in the same state. So they didn't have that kind of direct partnership where, you know, every day or every week they're together in the same room working something out together - collaborating in real time.

PURDUM: Yeah, no. It definitely wasn't the cinematic ideal of, you know, sitting around the piano and cranking something out together, you know. But I think part of the reason they worked long distance is because they were very different personalities. And they had very different styles and approaches to life. And they found that that's what worked for them. I think they found that maintaining a respectful distance but an unbroken public alliance was what worked for them. And Oscar had had 12 straight years of flops before he and Dick teamed up. And Rodgers, despite Hart's alcoholism and other problems, had really had an unbroken success.

So Oscar came in very self-consciously even though he was the senior man - the more experienced man of the theater, the older man. He accepted his role as a kind of junior partner to Dick as the price of having success again. And I think that colored their entire relationship. But I did find some letters in which Hammerstein would very rarely but occasionally complain bitterly that he thought Dick was getting too much credit for something, and he wasn't getting enough. And it rankled. It rankled and bothered him a lot.

GROSS: My guest is Todd Purdum. His new book about Rodgers and Hammerstein is called "Something Wonderful." We'll talk more after a break. This is FRESH AIR.

(SOUNDBITE OF FRED HERSCH'S "LONLINESS OF EVENING")

GROSS: This is FRESH AIR. Let's get back to my interview with Todd Purdum. His new book "Something Wonderful" is about the collaboration between Richard Rodgers and Oscar Hammerstein.

They had a 50-50 business relationship, and they formed a corporation under the advice from their manager or accountant. Can you tell us about their business partnership?

PURDUM: Well, the important thing they decided to do from the very beginning was, whenever they could, to own their own work and to own it, in so far as they could, outright. Both had been in the theater for a long time. Both had seen the rapaciousness of producers and the way that creative people maybe sometimes suffered at the businessman's hands. So they decided that they would become businessmen. And the first thing they did was to set up their own music publishing company so that they would own the copyrights in their songs. And they wouldn't just have the

royalties to the songs for public performance or sheet music sales or records and so forth. They would own the copyrights outright.

And they did this very deliberately with an idea that these songs might last. And indeed, they've lasted for 75 years. They're going to last until they go out into public domain and are not copyrighted anymore. But in the meantime, they made sure that they and their heirs and now the companies that have bought the catalog from the families are still making tens of millions of dollars every year from Rodgers and Hammerstein songs.

GROSS: So they were very savvy about that. But they - also people who they worked with weren't so happy with how they handled the business end. They kind of diminished other people's roles. Can you talk a little bit about that?

PURDUM: On the one hand, they were very loyal to the creative team that they worked with. They worked over and over again with the same orchestrator, the same vocal arranger, the same scenic designer. But many of those people felt that they didn't share equally in the financial rewards that Rodgers and Hammerstein reaped. And they both had a reputation as being pretty stingy and very tough bargainers, very tough businessmen.

One figure in particular has been overlooked, I think, and that's the vocal arranger and dance arranger Trudy (ph) Rittman, who really, in the case of "The King And I," composed a whole suite of original music for the ballet "The Small House Of Uncle Thomas," which Richard Rodgers signed as if it were his own composition. And in fact, except for its quotation of a couple of themes from songs from the show, the music is wholly her own. And she just had to sort of shut up and take this as the price of doing business, especially as a woman on Broadway in the 1940s and '50s.

But her champions, including the choreographer Agnes de Mille, who had her own disagreements with Rodgers and Hammerstein about how much money they paid her, really felt correctly that Trudy Rittman was a very unsung, crucial component of Rodgers and Hammerstein's work. For example, in "The Sound Of Music" in "Do-Re-Mi," when the children sing the do, mi, mi, mi, so, so - that's all written by Trudy Rittman. It's not written by Richard Rodgers at all, and he signed it as if it was his own music.

GROSS: So I know you mostly as a political reporter from The New York Times in the past, from Vanity Fair, now Politico. So what are you doing writing a Rodgers and Hammerstein book?

PURDUM: (Laughter). Well, these are the songs I grew up with, the songs my parents played on a record player. My brothers and sisters - my brother and sister and I all grew up listening to this music. It's really been the love of my life. And when I wrote my last book on the 1964 Civil Rights Act, I owed the publisher the right of first refusal on a next book. And my wife, Dee Dee Myers, said you should really write about Rodgers and Hammerstein. That's what you really care about. And I have to say, for the past three and a half years, to be working on this has been a blessed relief from my day job of covering politics, which - let's put it honestly - is not the most uplifting subject in America these days.

GROSS: So the title of your book "Something Wonderful," comes from the title of the song "Something Wonderful," which is from "The King And I," a show that we have not yet discussed in this interview. And "Something Wonderful" is a beautiful song. And I'll be honest - I don't love the original cast recording version of it. And I think it's sung by Dorothy Sarnoff.

PURDUM: Yes, who later became a kind of speech and voice coach, helping people with, you know, corporate presentations. And she sings it in a very stentorian, declarative way. She had a beautiful soprano voice. But in some ways, I'm not sure it's the most emotional rendition you ever would've heard. But in 2015, in the Lincoln Center revival starring Kelley O'Hara of "The King And I," Ruthie Ann Miles delivered a heartbreaking performance. And sadly, in recent weeks, she's undergone a heartbreaking experience of losing her young child to a driver in Brooklyn. She herself is pregnant. I believe she's recuperating. But it was a terrible loss, and the Broadway community really rallied around her. And her performance explains why.

GROSS: That's a terrible story. Why don't we hear "Something Wonderful?" Why don't we hear Ruthie Ann Miles' version of it and send this out to her with our sympathies and our best get-well wishes? Todd Purdum, it's been great to talk with you again. Thank you so much.

PURDUM: Thanks so much for having me, Terry.

(SOUNDBITE OF SONG, "SOMETHING WONDERFUL")

RUTHIE ANN MILES: (Singing) He will not always say what you would have him say. But now and then he'll say something wonderful. The thoughtless things he'll do will hurt and worry you. And all at once, he'll do something wonderful. He has a thousand dreams that won't come true. You know that he believes in them, and that's enough for you. You'll always go along.

GROSS: My thanks again to our guest Todd Purdum. His new book about Rodgers and Hammerstein is called "Something Wonderful." We'll close today with a recording by the foremost avant-garde jazz pianist, Cecil Taylor. He died Thursday at the age of 89. Even Cecil Taylor liked Rodgers and Hammerstein. Here's his version of their song "This Nearly Was Mine," written for the musical "South Pacific."

(SOUNDBITE OF CECIL TAYLOR'S "THIS NEARLY WAS MINE")

GROSS: Tomorrow on FRESH AIR, we'll talk about the new film "The Rider." It's the story of a young rodeo rider who lives on an Indian reservation in South Dakota. After a serious head injury, he's told to give up riding rodeo and training horses, the only life he knows. The film's star, Brady Jandreau, plays a slightly fictionalized version of himself. We'll talk with him and with the film's director. I hope you'll join us. FRESH AIR's executive producer is Danny Miller. I'm Terry Gross.

(SOUNDBITE OF CECIL TAYLOR'S "THIS NEARLY WAS MINE")

### **Grammar revision**

Participles	<p>Richard Rodgers and Oscar Hammerstein had one of the most successful musical partnerships of the 20th century, collaborating on the musicals.</p> <p>This is Sarah Vaughan and Miles Davis, doing their version of the song "It Might As Well Be Spring".</p> <p>Actually, he approached him when he was in Philadelphia working as a silent producer on a show called "Best Foot Forward."</p> <p>So that was Richard Rodgers being interviewed in 1960.</p> <p>They were so busy being Rodgers and Hammerstein and tending to all their multifarious business interests.</p> <p>They had a hard time doing their best work. They were so busy managing the sprawling enterprise they'd created.</p> <p>Who later became a kind of speech and voice coach, helping people with, you know, corporate presentations.</p> <p>But "Oklahoma!" began the same way that "Green Grow The Lilacs" did - with a woman churning butter on the stage and a cowboy singing offstage in the wings.</p> <p>And Rodgers, having thought about the situation, having known what the scene was going to be, who the character was, what voice part, maybe even what tempo, typically wrote the tunes with enormous speed.</p> <p>This was a mature woman playing the part of a young girl.</p> <p>I rode by a house with the windows lighted up, looking pretty as a Christmas tree.</p> <p>So how did they handle having such a big flop in which they lost their complete investment?</p> <p>There are a lot of Hammerstein's lyrics quoted in the book.</p> <p>We don't have any musical notations quoting Rodgers' music.</p> <p>And he's the one who was pushing the ball forward, trying new forms in Oklahoma.</p> <p>He was pushing the ball forward in some ways - breaking the conventions more than Rodgers.</p> <p>They're together in the same room working something out together - collabo-</p>
-------------	---

	<p>rating in real time.  My brother and sister and I all grew up listening to this music.  Here's his version of their song "This Nearly Was Mine," written for the musical "South Pacific."</p>
<p>Passive voice</p>	<p>Musicals that continue to be revived.  "Oklahoma!" was considered a breakthrough.  It was received in 1943 the way "Hamilton" is received today, as something really radically new in the theater.  So "Green grow the lilacs" was written in France by a 29-year-old gay cowboy.  It's considered the first or maybe the second (laughter) Broadway show that actually had a cast album.  And he was asked about that in a 1960 interview with Tony Thomas.  Stephen Sondheim, who was mentored by Oscar Hammerstein.  In the show, "If I loved you" is set in the middle of an extended scene of spoken dialogue.  It's known as the bench scene.  My heart will be blessed with the sound of music.  In the original draft of "Carousel" before he had the godlike figure that later became the starkeeper portrayed by a married couple, a sort of Mr. and Mrs. God, as if they'd been drawn by currier and ives.  It'll be fascinating to me to see how that whole question is handled in the current revival of "Carousel," which is opening on Broadway this week in New York.  A show called "Pipe dream" that was based on John Steinbeck's "Cannery Row".  It's sung by Judy Tyler.  The character is supposed to have a vulnerability underneath.  The movies were being developed during this same period.  One figure in particular has been overlooked.  It's not written by Richard Rodgers at all, and he signed it as if it was his own music.  I think it's sung by Dorothy Sarnoff.</p>
<p>Going to</p>	<p>They're going to last until they go out into public domain and are not copyrighted anymore.  We're going to hear some Rodgers and Hammerstein cast recordings.  And we're going to play a short excerpt of that interview in which Rodgers talks about that.  So I'm going to ask you to read some of the original lyrics, if you don't mind.  Two guys are going to take a girl to a party.  We're going to take a short break, and then we'll be right back.</p>
<p>Perfect</p>	<p>Let's start with one of the Rodgers and Hammerstein songs that have had a long life beyond Broadway.  Well, they had been close friends and partners for more than two decades.  They'd known each other for years.  So they'd been in touch for many years.  But they had been in each other's circles.  And they'd certainly known of each other over the years.  They'd actually even collaborated on a couple of songs for a varsity show when they were younger men.  I've heard the difficulty was that you were a new team.</p>

	<p>Anybody who had worked with 24 years with one man, as I had with Larry, simply couldn't hit it off with a brand-new.  That just felt completely unlike anything that had ever appeared on Broadway before.  My guest Todd Purdum is a journalist who's written a new book about Rodgers and Hammerstein.  She had trained for this role like a fighter.  The hills are alive with the sound of music, with songs they have sung for a thousand years.  So their songs have really become a kind of part of the soundtrack of life.  I've never seen the show.  I've only heard the cast recording.  You've turned my prostitute into a visiting nurse.  It's sung by Judy Tyler, who'd played Princess Summerfall Winterspring on "Howdy Doody."  This young prostitute has just arrived in Monterey from San Francisco on a bumpy overnight bus ride.  I had never really known the score of "Pipe Dream" until I started to work on this book.  In one of their experimental show Allegro, which was about the life of a doctor who had compromised his ideals.  And Oscar had had 12 straight years of flops before he and Dick teamed up.  And Rodgers, despite Hart's alcoholism and other problems, had really had an unbroken success.  Both had been in the theater for a long time. Both had seen the rapaciousness of producers.  And indeed, they've lasted for 75 years.  It's really been the love of my life.  And I have to say, for the past three and a half years, to be working on this has been a blessed relief from my day job of covering politics,  A show that we have not yet discussed in this interview.  Sadly, in recent weeks, she's undergone a heartbreaking experience of losing her young child to a driver in Brooklyn.  Todd Purdum, it's been great to talk with you again.</p>
<p>Whether in indirect questions</p>	<p>They have a big advance sale of tickets already sold, and they had to deliver, regardless of whether they were really ready or whether they'd done their best work.  And I don't know whether that's because he was the writer or whether he was the more visible personality than Rodgers.  I found it very sad to learn that each went to his grave not knowing whether the other really had liked him.  Do you think one of the reasons why each didn't know if they were liked by the other was that they worked long distance.</p>
<p>Continuous</p>	<p>But it was already ending.  As 1942 rolled around, Larry Hart was increasingly falling prey to a problem that had plagued him for years.  And it's an interview from 1960 in which Tony Thomas is interviewing Richard Rodgers and asking why it was so hard to get "Oklahoma!" off the ground.  It looks like it's climbing clear up to the sky.  I got a beautiful feeling everything's going my way.  All the cattle are standing like statues.  A little brown maverick is winking her eye.  The anti-hero Billy Bigelow, the ne'er-do-well carnival barker, is falling in</p>

	<p>love with Julie Jordan the mill worker.  You almost feel like you're eavesdropping on their most intimate kind of conversation.  Are you trying to get me to marry you?  Just last night, as I was finishing reading your book, a commercial came on TV for Volvo.  The current revival of "Carousel," which is opening on Broadway this week in New York.  I have to say, I was just listening back to the original cast recording last night. She's feeling pretty bedraggled.  And she's trying to explain how she wound up where she is.  But in the meantime, they made sure that they and their heirs are still making tens of millions of dollars every year from Rodgers and Hammerstein songs.</p>
Conditionals	<p>If I loved you, this is how I would behave.  And if I loved you, this is what I would feel and how I would think and what I would do.  I'd throw away my sweater and dress up like a dude in a dicky and a collar and a tie if I loved you.  If I loved you, time and again, I would try to say all I'd want you to know. If I loved you.  If I loved you, I would tremble every time you'd say my name.  But I'd long to hear you say it just the same. If I loved you, I'd be too scared to say what's in my heart.  I'd be too scared to even make a start, and my golden chance to speak would come and go.  And you would never know how I loved you, if I loved you.  If I loved you, time and again, I would try to say all I'd want you to know.  If I loved you, words wouldn't come in an easy way.  I'd go, longing to tell you but afraid and shy.  I'd let my golden chances pass me by. Soon you'd leave me. Off you would go in the mist of day, never, never to know how I loved you, if I loved you.  If you go off to Mexico, all you'll want to do is drink.  Rodgers was ready to kind of leave Hart if Hart didn't stop drinking.  If he can't do the work, then I'll be there.</p>
Have to	<p>And in fact, when they brought him home, they had to sort of pour him off the train on a stretcher.  And Hammerstein said, well, as long as Larry can do the work, you have to stay with him because it would kill him if you left him.  And in those days, we have to remember that these songs were on the top-hit parade of American popular music.  I showed some of these things to them, said, this is why you have to write your papers two or three times.  What you have to do is let the text stand as it is.  I have to say, I was just listening back to the original cast recording last night.  And she just had to sort of shut up and take this as the price of doing business, especially as a woman on Broadway in the 1940s and '50s.</p>
There is / there are	<p>So there were family connections.  Initially there was a lot of skepticism about them.  There's bright golden haze on the meadow.  There's musical underscoring in the way there might be in a movie.  There's the people who think Hammerstein's lyrics are a little too sentimental and corny.  There's an awful lot of that kind of overripe, romantic, 1920s kind of language</p>

	<p>in Hammerstein's lyrics.  I think there's no funnier song than I'm just a gal who can't say no  There's a song - there's two songs I really love from it.</p>
Reported speech	<p>Rodgers asked him if he'd consider collaborating with him because he thought Larry was falling apart.  I wonder why there was so much difficulty in getting "Oklahoma!" staged.  He had great strength for writing strong, independent female characters, whether it's Ado Annie in "Oklahoma" or Nellie Forbush.  I asked Ted Chapin, the head of the Rodgers &amp; Hammerstein Organization, how can I not have known this beautiful song?</p>
Gerund	<p>Rodgers asked him if he'd consider collaborating with him because he thought Larry was falling apart.  That were strung together just as an excuse for having some wonderful songs.  There was so much difficulty in getting "Oklahoma!" staged.  As a way of propelling the story forward, of exploring and explaining the characters innermost thoughts and feelings and fears.  He was trying in that play to capture his nostalgic feelings about growing up in Oklahoma before it was a state.  So Richard Rodgers had a different approach to writing songs with Hammerstein than he did with Hart.  Now, with Hart, you followed the traditional Broadway habit of writing the music first.  He likes the latitude of being able to write first without the constriction of a melody.  I find that having the lyric in addition to the situation in the play is very helpful to me.  It gives me an extra push into the solution of the problem of finding the tune.  He wasn't interested in working on adapting a play called "Green Grow The Lilacs".  So it has the effect of heightening the emotion of the scene.  Don't remember ever meeting a girl like you.  We had Jan Clayton and John Raitt, who, in addition to being a famous Broadway singer, was Bonnie Raitt's father.  He had great strength for writing strong, independent female characters.  He had a flair for writing strong female characters.  To do "Pipe Dream," which ended up being a huge flop.  Who had a reputation as being a little prudish in his writing.  They didn't have time to sit down and do the hard work of writing shows and songs.  He was really the pioneer who was so instrumental in writing these books.  I think the thing that was most interest to me in doing the research for the book was to come to realize how they had tremendous professional respect for each other.  It definitely wasn't the cinematic ideal of, you know, sitting around the piano and cranking something out together, you know.  I think they found that maintaining a respectful distance but an unbroken public alliance was what worked for them.  He accepted his role as a kind of junior partner to Dick as the price of having success again.  And they both had a reputation as being pretty stingy and very tough bargainers, very tough businessmen.</p>
Get/have smth done	<p>There was so much difficulty in getting "Oklahoma!" staged.</p>

Would	<p>I'd say that I had spring fever, but I know it isn't spring.  We take it for granted that people always recognized what a great pairing this would be.  I wonder what it'd be like.  Soon you'd leave me. Off you would go in the mist of day.  I know what it'd be like. It'd be awful.  You'd never know what a great song it is, in my opinion.  So they decided that they would become businessmen.  The first thing they did was to set up their own music publishing company so that they would own the copyrights in their songs.  And they wouldn't just have the royalties to the songs for public performance or sheet music sales or records and so forth.  They would own the copyrights outright.  I'm not sure it's the most emotional rendition you ever would've heard.  He will not always say what you would have him say.  The rustling playbills, they'd get them adjusted.  They'd have a display of pulchritude across this footlights with dancing girls and boys singing a big ensemble number.  Nobody could sort of believe that a musical comedy would open in such a naturalistic way.  But I did find some letters in which Hammerstein would very rarely but occasionally complain bitterly that he thought Dick was getting too much credit for something, and he wasn't getting enough.  Rodgers would work in his Manhattan apartment or his Connecticut country house.  And Hammerstein would dictate or mail or messenger the lyrics over.  And he'd typically slave for days, if not weeks, on a single lyric.</p>
Ought to	So this ought to put superstition to rest on.
Might	<p>Shirley Jones once told an interviewer that she thought, in a way, Oscar might actually have been the more dominant partner.  They're so correct with each other you might think they just met.  And they did this very deliberately with an idea that these songs might last.</p>
Perfect continuous	<p>That really what he was doing was reflecting all the thinking and sort of walking around that he'd been doing for weeks or months before he sat down to put pen to paper.  We've been talking about Rodgers and Hammerstein's hit shows.  They'd been working together for 14, 13 years by that point.</p>
As... as...	<p>I'm as restless as a willow in a wind storm. I'm as jumpy as a puppet on a string.  So in a way, Hammerstein's first attempt at a lyric was just as halting as the would-be lovers' own proclamations.  They're just as important as his lyrical and poetic skills.</p>
Negative imperatives	<p>Don't throw bouquets at me.  Don't please my folks too much.  Don't laugh at my jokes too much.  Don't sigh and gaze at me. People will say we're in love.  Don't try to change it.  Don't try to sanitize it. But let audiences make of it what they will.</p>
Negative questions	<p>Why don't we hear Mary Martin singing the title song from "The Sound Of Music".  Why don't we hear "Something Wonderful?"  Why don't we hear Ruthie Ann Miles' version of it and send this out to her with our sympathies and our best get-well wishes?</p>

## LESSON 9

On Broadway, They Wear Pink: 'Mean Girls' Is Now A Musical

<https://www.npr.org/templates/transcript/transcript.php?storyId=599813454>

### Discussion questions

1. Little pop quiz here. What movie comes to mind when you hear the word "Earth", ....?
2. What does "social drama" mean? What are the main elements of drama?
3. What is the meaning of "mean girl"? Have you ever confronted an aggressive teen girl behavior?
4. What kind of personality were you in high school? Have you ever been a member of clique in high school (a small group of people, with shared interests or other features in common, who spend time together and do not readily allow others to join them).
5. Did you have your inner teenage wannabe (a person who tries to be like someone else or to fit in with a particular group of people)?
6. What is dysfunctional devastating friendship? Rosalind Wiseman, who wrote "Queen Bees And Wannabes," says girls will forever struggle with their friendships. What do you think? Does the legacy of those early friendships issues really follow girls into their adulthood, in their work, in their relationships?
7. When you are aware that things are not right with the relationship you're in, do you always know how to fix it?
8. Social media does make a difference in girls' lives, right? It's sort of like the difference between the Civil War and a modern-day war where the battle is still drawn but the weapons are just so much stronger and more devastating.
9. What is women's empowerment (розширення прав і можливостей жінок)?
10. What does Me Too movement stand for?

### Vocabulary

- Fetch – an artifice or trick for deceiving and outwitting the enemy. A contrivance, dodge, or trick.
- Backstabbing – the action or practice of criticizing someone in a treacherous manner while feigning friendship.
- Empowerment – authorization.
- Clique – a small group of people, with shared interests or other features in common, who spend time together and do not readily allow others to join them.
- Hold up - to remain strong or successful.
- Loathe – a feeling of intense dislike or disgust; hatred.
- Stalk – pursue or approach stealthily. Stride somewhere in a proud, stiff, or angry manner.
- Wannabe – a person who tries to be like someone else or to fit in with a particular group of people.
- Backstory – a history or background, especially one created for a fictional character in a motion picture or television program.
- Dysfunctional – not operating normally or properly.
- Wield – hold and use (a weapon or tool).
- Insidious – proceeding in a gradual, subtle way, but with harmful effects.
- Streak – an element of a specified kind in someone's character.
- Self-defense – the defense of one's person or interests, especially through the use of physical force, which is permitted in certain cases as an answer to a charge of violent crime.

- Crush – a brief but intense infatuation for someone, especially someone unattainable or inappropriate.
- Sycophant – a person who acts obsequiously toward someone important in order to gain advantage (підлабузник).
- Knock it off - used to tell someone to stop doing something that annoys you.
- Predator – an animal that naturally preys on others. A person or group that ruthlessly exploits others.
- Burp – noisily release air from the stomach through the mouth; belch.
- Fragility – the quality of being easily broken or damaged.
- Give (someone) credit - to give someone praise or recognition. Publicly acknowledge someone as a participant in the production of (something published or broadcast).
- Devastate – highly destructive or damaging.
- Approval – the action of officially agreeing to something or accepting something as satisfactory.
- Dismiss – treat as unworthy of serious consideration. Tell (someone) officially that they can or must leave a place or situation (fire, discharge).
- Speak up - to express your opinion.
- Hit someone over the head - to emphasize repeatedly. Repeat something again and again.

### **Before, During and After Listening questions**

- 1.) What is musical "Mean Girls" about?
- 2.) What is wannabe ?
- 3.) What is backstory of "Mean Girls"?
- 4.) Who is villain number one in "Mean Girls"?
- 5.) Who are the plastics ?
- 6.) Who's got a huge crush?
- 7.) Who is the revolutionary in the story?
- 8.) Who is Tina Fey? How does she see herself in school?
- 9.) Who composed the music for "Mean Girls" ? Did he get in touch with inner teenage wannabes?
- 10.) Who wrote songs for "Mean Girls"?
- 11.) What can you say about the character Gretchen, played by Ashley Park? What song does she sing?
- 12.) Has the world changed since the movie "Mean Girls" was released 14 years ago?
- 13.) Why does "Mean Girls" still hold up?

### **Text for listening and reading**

DAVID GREENE, HOST:

Little pop quiz here. What movie comes to mind if I say, is butter a carb or she doesn't even go here? Or there's this classic.

(SOUNDBITE OF FILM, "MEAN GIRLS")

LACEY CHABERT: (As Gretchen Wieners) That is so fetch.

RACHEL MCADAMS: (As Regina George) Gretchen, stop trying to make fetch happen. It's not going to happen.

GREENE: If you guessed "Mean Girls," you'd be right. The movie was so influential that screenwriter Tina Fey and producer Lorne Michaels figured, why not a musical? Fifteen years later, it is happening on Broadway. NPR's Elizabeth Blair wondered whether a story about backstabbing teen girls holds up in this age of female empowerment.

ELIZABETH BLAIR, BYLINE: Cliques in the cafeteria, eye rolls, betrayal and self-loathing. It's all in there in "Mean Girls." And beware the girl in pink.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

UNIDENTIFIED ACTRESS #1: (As character, singing) Don't be fooled by the pink. She is not playing dolls. She is stalking the halls for the thrill of the kill.

BLAIR: If you're not familiar with "Mean Girls," quick backstory. In the early 2000s, Tina Fey read Rosalind Wiseman's nonfiction book "Queen Bees And Wannabes" about the drama of teenage girls and their often dysfunctional friendships. Fey was struck by the power some girls wield over others.

TINA FEY: The thing that I was so drawn to was they were insidious in their intent but also so fascinatingly clever in the invisible ways that people would do things to each other that you had to kind of admire the intelligence and power of it. At the same time, it has to stop (laughter) kind of thing. It was, like, a book full of Bond villains.

BLAIR: Villain number one in "Mean Girls" is Regina George, played by Taylor Louderman. She's the hot blonde everyone wants to impress, despite her evil streak.  
(SOUNDBITE OF PLAY, "MEAN GIRLS")

TAYLOR LOUDERMAN: (As Regina George, singing) This is performance. This is all self-defense. I thought you had the sense to see through that.

BLAIR: Queen Bee Regina and her wannabes are a clique known as the plastics. Every Wednesday, they wear pink. Cady, played by Erika Henningsen, is the new girl and she wants in. She's also got a huge crush.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

ERIKA HENNINGSEN: (As Cady Heron, singing) Could that image be more hot? Let me just enjoy that thought. School was tough but now it's not 'cause now there's him.

BLAIR: And then there's Janis, the revolutionary in the story, played by Barrett Wilbert Weed. She's an artist who's been hurt by her onetime friend Regina George, so she wants nothing to do with girls who wear pink.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

BARRETT WILBERT WEED: (As Janis Ian, singing) Say, no. Say, knock it off with your notes and your rules and your games and those sycophants who follow you. I'll remember all your names.

BLAIR: Tina Fey says in high school, she was a little bit of each character.

FEY: I was a good student, active in, you know, choir and editor of the newspaper and played, you know, one sport. You know, but at the same time, I was consumed with jealousy of people who I thought had a life better than what I had, you know. And I think that it is self-poisoning in that way. And I think I didn't really fully understand that and that my kind of poisonous sense of humor probably stressed out other people. I didn't understand that until I was about 30 years old.

BLAIR: And Fey thinks that's one reason "Mean Girls" still holds up. Older women and teens see themselves playing out their worst behavior.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

UNIDENTIFIED ACTRESS #2: (As character, singing) She's the queen of beasts. She can smell your fear. In this biosphere, she's the apex predator.

BLAIR: The music for "Mean Girls" was composed by Fey's husband, Jeff Richmond. He also had to get in touch with his inner teenage wannabe. He played sax in the marching band and still remembers a particular group of girls.

JEFF RICHMOND: They were the cheerleaders, and they were powerful and mean. And you just kind of wanted to, boy, if I could just make them laugh at something I do, I think that's going to get me in. That'll be great.

BLAIR: That is the fate times 10 of the character Gretchen, played by Ashley Park. She is desperate to please Regina George.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

ASHLEY PARK: (As Gretchen Wieners) Regina, let me in. I'm sorry about the car burp.

BLAIR: That fragility is what lyricist Nell Benjamin thought about a lot while writing songs for "Mean Girls."

NELL BENJAMIN: You are aware that things are not right with the relationship you're in, but you don't know how to fix it.

BLAIR: In "Mean Girls," Gretchen sings "What's Wrong With Me."

BENJAMIN: The song is just, you know, an exploration of, how do I make myself better? How do I make my friend like me? And the answer is, of course, if they don't like you, they're not your friend. But in high school, who knows that?

BLAIR: Tina Fey says the song captures the female experience. I interviewed Fey and Richmond together. She turned to him to give him credit.

FEY: And the thing that I loved about the way you guys did it is Nell - you and Nell talked about it being a love song, not unlike "It Had To Be You." You know, if you listen to "It Had To Be You," it's about a terrible relationship.

(SOUNDBITE OF SONG, "IT HAD TO BE YOU")

HARRY CONNICK JR.: (Singing) Or even be glad just to be sad thinking of you.

FEY: You know, I'm not happy with you but it had to be you. And so those early friendships, when they break up, are devastating. Gretchen's verse is tell me what's wrong with me, my body, face, my hair.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

PARK: (As Gretchen Wieners, singing) My body, face, my hair.

FEY: Tell me all my many faults. Tell me like you care. (Singing) When we both know you're cruel and we both know you're right.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

PARK: (As Gretchen Wieners, singing) When we both know you're cruel and we both know you're right.

FEY: (Singing) I could listen to you like a fool all night.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

PARK: (As Gretchen Wieners, singing) I could listen to you like a fool all night. What's wrong with me? How I speak? How I dress? What's wrong with me?

FEY: It's Gretchen singing literally outside a locked door to Regina, the person that she just wants approval from that she'll never get.

(SOUNDBITE OF PLAY, "MEAN GIRLS")

PARK: (As Gretchen Wieners, singing) Now I'm listening to you. What do I do that for? Please don't ignore me.

BLAIR: The world has changed so much since the movie "Mean Girls" was released 14 years ago. In the movie, only one girl had a device, and it was a flip phone. The musical has made adjustments. Tina Fey says social media does make a difference in girls' lives.

FEY: It's sort of like the difference between the Civil War and a modern-day war where the battle is still drawn but the weapons are just so much stronger and more devastating, right?

ROSALIND WISEMAN: Girls are still really focused on pleasing each other.

BLAIR: Rosalind Wiseman, who wrote "Queen Bees And Wannabes," says girls will forever struggle with their friendships.

WISEMAN: The legacy of those issues really follows girls into their adulthood, in their work, in their relationships. And I think a lot of women can relate to it. And that's why so many people related to "Mean Girls."

BLAIR: Tina Fey has been working on the musical version for the past five years, so before the Me Too movement really took off. But she still thinks women are too easily dismissed.

FEY: As great as things are going, you still have sometimes people going, like, I don't believe her or, like, I don't like the way she did it and she should have spoken up sooner. And, like, we're still finding a way to blame other women for the actions of men, right? So there's still a little work to be done.

BLAIR: Tina Fey definitely doesn't want to hit people over the head with these ideas in "Mean Girls" the musical. But she hopes mothers and daughters will see the show together. It'll give them plenty to talk about afterwards. Elizabeth Blair, NPR News.

### **Grammar revision**

Gerund	Stop trying to make fetch happen.
--------	-----------------------------------

	Girls are still really focused on pleasing each other.
Be going to	It's not going to happen.
Conditionals	If you guessed "Mean Girls," you'd be right. if I could just make them laugh at something I do, I think that's going to get me in.
Reported questions	Elizabeth Blair wondered whether a story about backstabbing teen girls holds up in this age of female empowerment.
Passive voice	Don't be fooled by the pink. She's an artist who's been hurt by her onetime friend Regina George. I was consumed with jealousy of people who I thought had a life better than what I had. The music for "Mean Girls" was composed by Fey's husband, Jeff Richmond. The world has changed so much since the movie "Mean Girls" was released 14 years ago. She still thinks women are too easily dismissed.
Continuous	She is not playing dolls. She is stalking the halls for the thrill of the kill. We're still finding a way to blame other women for the actions of men, right?
Have to	They were so insidious in their intent that you had to kind of admire the intelligence and power of it. At the same time, it has to stop kind of thing. He also had to get in touch with his inner teenage wannabe. I'm not happy with you but it had to be you.
Participles	Villain number one in "Mean Girls" is Regina George, played by Taylor Louderman. Queen Bee Regina and her wannabes are a clique known as the plastics. That fragility is what lyricist Nell Benjamin thought about a lot while writing songs for "Mean Girls." It's Gretchen singing literally outside a locked door to Regina.
Perfect	The world has changed so much since the movie "Mean Girls" was released 14 years ago. The musical has made adjustments.
Perfect Continuous	Tina Fey has been working on the musical version for the past five years, so before the Me Too movement really took off.
Past Modals	you still have sometimes people going, like, I don't believe her or, like, I don't like the way she did it and she should have spoken up sooner.

## LESSON 10

Glenda Jackson Stands Tall, On And Off Stage

<https://www.npr.org/templates/transcript/transcript.php?storyId=598340901>

### Discussion questions

1. What is theatrical production? What are different types of theatrical performance?
2. What are notable prizes and awards granted for theatre productions and performances?
3. What is the meaning of "stand/walk tall"?
4. Do you know any actors who had successful careers prior to acting or who ended up with completely different careers?
5. What are the skills for acting (skills you need to succeed in performing arts)?
6. What does an actor's work on a role encompass? What is the correct order of the rehearsal process?
7. How can you comment this excerpt "... actors have such a sense of communal need...?"
8. Iconic Female Characters in Theatre.

9. How to stay acting fit.
10. Does doing the play occasionally prompt you to look into your own life?
11. What are the guiding rules of acting for you? What is your modus operandi?

### **Vocabulary**

Bicker – argue about petty and trivial matters.

Vivacity – (especially in a woman) the quality of being attractively lively and animated.

Dowager – a widow with a title or property derived from her late husband.

Footlights – a row of spotlights along the front of a stage at the level of the actors' feet.

Embody - be an expression of or give a tangible or visible form to (an idea, quality, or feeling).

Communal – shared by all members of a community; for common use.

Treat – an event or item that is out of the ordinary and gives great pleasure.

Flip – a sudden sharp movement. Turn over or cause to turn over with a sudden sharp movement.

Prompt (of an event or fact) cause or bring about (an action or feeling).

Modus operandi – a particular way or method of doing something, especially one that is characteristic or well-established.

Give away - to tell a secret or show your feelings unintentionally.

Delude – impose a misleading belief upon (someone); deceive; fool.

Grief – deep sorrow, especially that caused by someone's death.

Constituency – a body of voters in a specified area who elect a representative to a legislative body.

Star- (of a movie, play, or other show) have (someone) as a principal performer.

### **Before, During and After Listening questions**

- 1.) What is Edward Albee's "Three Tall Women" about?
- 2.) who is Glenda Jackson?
- 3.) In 2015 Jackson returned to acting following a 23-year absence, having retired from politics. How does it feel to be back before the footlights?
- 3.) What drew her to this role in "Three Tall Women?"
- 4.) In the second act, there - in "Three Tall Women," there's a flip. What's it?
- 5.) Her character spends a lot of time explaining her life, her decisions, to her younger selves. Does acting in this play occasionally prompt her to look into her own rich life?
- 6.) What does Glenda Jackson say about the first duty of life?
- 7.) Did she enjoy being in Parliament for 23 years?

### **Text for listening and reading**

SCOTT SIMON, HOST:

A generation after it won the Pulitzer Prize for drama, Edward Albee's "Three Tall Women" makes its Broadway debut. Three women of different generations - one in her 90s, one in her 50s, one in her 20s - are brought together around a death bed where they bark, joke, bicker and compare their different vintages in life. A small but all-star cast gives vivacity to Albee's surgically sharp words - Alison Pill, Laurie Metcalf and, as the commanding dowager of the trio, Glenda Jackson, the Academy Award-winning actress, former member of the Royal Shakespeare Company, Commander of the British Empire and for 23 years, a member of Parliament. This is her first return to Broadway in 30 years. Glenda Jackson's in our studios. Thanks so much for being with us.

GLENDIA JACKSON: It's entirely a pleasure. You shock me. Really, is it 30 years since I was last here? Goodness me.

SIMON: Well, we did the math, yeah.

JACKSON: Well, you've got good mathematicians.

SIMON: Look, I know politicians are on stage, too, in their own way, but how does it feel to be back before the footlights?

JACKSON: One of the most surprising things - this is not my first return to the stage. It's my first return to Broadway.

SIMON: Yeah, in Britain.

JACKSON: Yes, I did "King Lear" at The Old Vic. And it's a theater I know because I worked there before, but what really amazed me was how - somebody said to me, oh, don't worry. It's like riding a bike. You'll never forget. And I thought, it's rather more complicated than riding a bike...

SIMON: (Laughter).

JACKSON: ...But in a strange way because actors have such a sense of communal need. You know, people - we all just worked together as though we'd been working together for years. It was amazing.

SIMON: What drew you to this role in "Three Tall Women?"

JACKSON: Oh, it's a marvelous, marvelous play, and it is such a treat to work with other actresses because it shocks me still that contemporary dramatists don't find women interesting. Usually, if there is a woman's part in the piece, there's only one, and so you've got no other actresses to work with. With this, there are just the three of us. And that is really thrilling to have that.

SIMON: In the second act, there - in "Three Tall Women," there's a flip. The characters we think of as being separate become your character at different stages of her life. Did you and Laurie Metcalf and Alison Pill find yourselves trying to coordinate certain business to embody the same character?

JACKSON: Not that I think because he has written I think very accurately, Albee, and with great depth and perception our attitudes at different stages of our life. I'm talking about us as human beings, not exclusively women here. And so what is really interesting is how there are similarities, but they both diminish and increase over time. And that is something that you discover through doing the play. I mean, we're still discovering things that - I suddenly thought at one point in the evening when she's talking to her younger self, the criticism that she's making, my character, is criticism of herself. And that is something she realizes at that instant. And obviously, that reflects, then, in how you say the line.

SIMON: Yeah. Your character spends a lot of time explaining her life, her decisions, to her younger selves. And I wonder if doing this play occasionally prompts you to look into your own rich life.

JACKSON: No, not really because one of the guiding rules, for me anyway, of acting is you have to see the world through the eyes of the character you're playing - good, bad, indifferent. That's your modus operandi. So reflecting on oneself, there are things within the play where obviously there are direct relation to my life's experiences, but then they're direct relation to everybody's experience, for example, who've lost their parents or things of that nature.

SIMON: I don't want to give away the ending, but these words are very well known - (reading) that's the happiest moment, when it's all done, when we stop, when we can stop.

How do you feel about that?

JACKSON: It varies, I mean, because, you know, every performance is different in that sense. Some nights, I'm quite teary; other nights, I'm not. It's quite interesting.

SIMON: Well, how do you feel about that in life?

JACKSON: Well, I've always said the first duty of life is to live it, and I do believe that. And we delude ourselves if we think it's not going to end. How we individually meet that, I think, is entirely individual. Obviously, I have met it when those I've loved have died. And that - what I found surprising about that was that, for example, I still think, oh, I must get my mother one of those or the time the grief stays with you. But whether - how you as the individual meet that moment, well, it is - it's the last great adventure, isn't it?

SIMON: You were in Parliament for 23 years. Did you enjoy it?

JACKSON: I enjoyed the constituency responsibilities. I was extremely fortunate. I represented a very, very interesting constituency. It contained - essentially every single aspect of a demographic breakdown is living in that part of London. And it was a marvelous constituency to represent, but I must be honest, I don't miss Parliament itself. I mean, I saw egos going up and down those corridors that would not be tolerated for 30 seconds in a professional theater.

SIMON: (Laughter).

JACKSON: And you think, what are they doing, you know.

SIMON: Glenda Jackson stars in Edward Albee's "Three Tall Women" on Broadway, along with Laurie Metcalf and Alison Pill. Thanks so much for being with us.

JACKSON: Well, thank you so much.

### Grammar revision

Passive voice	Three women of different generations are brought together around a death bed. I saw egos going up and down those corridors that would not be tolerated for 30 seconds in a professional theater.
Gerund	Thanks so much for being with us. It's like riding a bike. And that is something that you discover through doing the play. One of the guiding rules of acting is you have to see the world through the eyes of the character you're playing - good, bad, indifferent. So reflecting on oneself, there are things within the play where obviously there are direct relation to my life's experiences And I wonder if doing this play occasionally prompts you to look into your own rich life.
Rather	It's rather more complicated than riding a bike...
Perfect continuous	We all just worked together as though we'd been working together for years.
Conditionals	If there is a woman's part in the piece, there's only one, and so you've got no other actresses to work with. And we delude ourselves if we think it's not going to end.
There is / are	There are just the three of us. In the second act, in "three tall women," there's a flip. There are similarities, There are things within the play where obviously there are direct relation to my life's experiences
Participle	Did you and Laurie Metcalf and Alison Pill find yourselves trying to coordinate certain business to embody the same character? Your character spends a lot of time explaining her life, her decisions, to her younger selves. I saw egos going up and down those corridors that would not be tolerated for 30 seconds in a professional theater. The characters we think of as being separate become your character at different stages of her life.
Perfect	He has written very accurately, Albee, and with great depth and perception our attitudes at different stages of our life. They're direct relation to everybody's experience, for example, who've lost their parents or things of that nature. I've always said the first duty of life is to live it, I have met it when those i've loved have died.
Continuous	We're still discovering things that - I suddenly thought at one point in the evening when she's talking to her younger self, the criticism that she's making, my character, is criticism of herself. One of the guiding rules of acting is you have to see the world through the eyes of the character you're playing - good, bad, indifferent.
Reported question	And I wonder if doing this play occasionally prompts you to look into your own rich life.

Have to	One of the guiding rules of acting is you have to see the world through the eyes of the character you're playing - good, bad, indifferent.
Tag	It's the last great adventure, isn't it?

## LESSON 11

Frozen' Hits Broadway, In 'A Sophisticated Dignified Adult Psychological' Way  
<https://www.npr.org/templates/transcript/transcript.php?storyId=596117176>

### **Discussion questions**

1. The highest grossing theatrical production of All Time
2. What is a rehash of the first movie?
3. What is theme music?
4. What is story theatre? The five essential elements of a story. Wich story would you choose for dramatizing/animation?
5. Steps to creating your own play. How to dramatize any story for theater.
6. How would you comment on this quote "I think theater - there's always a suspension of disbelief where you surrender to it".
7. What makes Disney's animated movie Frozen so popular?

### **Vocabulary**

- Highest-grossing - used to describe a product or service, especially a film, that earns more money than any other.
- Sisterhood - the relationship between sisters.
- Stake - the amount of money that you risk on the result of something such as a game or competition.
- Inescapable – unable to be avoided or denied.
- Insatiable – (of an appetite or desire) impossible to satisfy.
- Sold out- having all available tickets or accommodations sold completely and especially in advance.
- Let smb down - to disappoint someone by not doing what you agreed to do.
- Surrender – cease resistance to an enemy or opponent and submit to their authority.
- Blizzard – a severe snowstorm with high winds and low visibility.
- Swirl – move in a twisting or spiraling pattern.
- Rehash – a reuse of old ideas or material without significant change or improvement.
- Toddler – a young child who is just beginning to walk.
- Sophisticate – (of a machine, system, or technique) developed to a high degree of complexity.
- Dignified – having or showing a composed or serious manner that is worthy of respect.
- Cursed – used to express annoyance or irritation.
- Rage – violent, uncontrollable anger.
- Sequel – a published, broadcast, or recorded work that continues the story or develops the theme of an earlier one.

### **Before, During and After Listening questions**

1. Who is Bobby Lopez and Kristen Anderson-Lopez? Why did they jump at the chance to adapt it for the stage?
2. How does his daughters feel about "Frozen"?
3. Who is Michael Grandage and Jennifer Lee?
4. How are movie characters recreated onstage?
5. What did the creative team add to the Broadway production?
6. How does Disney animated film "Frozen" differ from its two-act stage adaptation?

### **Text for listening and reading**

SCOTT SIMON, HOST:

Disney's "Frozen" is the highest-grossing animated film of all time. And now this fairy tale celebration of sisterhoods has been turned into a \$30 million Broadway musical. B.J. Leiderman, who writes our theme music, is not the composer. But expectations and the stakes are high anyway, as Jeff Lunden reports.

JEFF LUNDEN, BYLINE: Since the movie premiered five years ago, this song has been inescapable.

(SOUNDBITE OF FILM, "FROZEN")

IDINA MENZEL: (As Elsa) (Singing) Let it go. Let it go. Can't hold it back anymore. Let it go...

LUNDEN: Even the daughters of co-songwriter Kristen Anderson-Lopez were a bit tired of it.

KRISTEN ANDERSON-LOPEZ: Like many people in our culture, there was a feeling of "Frozen" fatigue, if you will.

LUNDEN: But she and her husband, Bobby Lopez, jumped at the chance to adapt it for the stage because there seems to be an insatiable hunger for the story. In fact, the Broadway production is virtually sold out until the end of the year. Director Michael Grandage says that's a bit of pressure.

MICHAEL GRANDAGE: I went into it knowing that I have a huge responsibility not to let the people who know it very well down. And I think all that means is that you take that source material, and you honor it.

LUNDEN: That might sound easier said than done, says co-songwriter Bobby Lopez.

BOBBY LOPEZ: When you choose a story for animation, you choose things that could not exist in the physical world. You have to have a story that involves that stuff because animation can do that so well. And then onstage, you're limited by gravity and things like that.

LUNDEN: That was a challenge for Jennifer Lee, who co-directed the film and wrote the script.

JENNIFER LEE: We don't have the same special effects where it defies physics. But we have real human beings on the stage, which does a lot more. It affects us, I think, in a much deeper way. And I think theater - there's always a suspension of disbelief where you surrender to it.

LUNDEN: So the Broadway production does have Olaf the snowman and Sven the reindeer recreated as human-sized puppets. And the big blizzard at the end is recreated by a swirling orchestra and chorus. The two-act stage adaptation gives the creative team more time to play with. They've added a dozen new songs, like this one for Princess Anna and Kristoff, the mountain man she falls for as she goes on her quest to save her sister.

(SOUNDBITE OF MUSICAL, "FROZEN")

JELANI ALLADIN: (As Kristoff, singing) Love's not a thing you get. It's work and tears and sweat.

PATTI MURIN: (As Anna, singing) So says a sweaty, smelly mountain man.

JELANI ALLADIN AND PATTI MURIN: (As Kristoff and Anna, singing) Oh, what do you know about love? What do you know about love?

LUNDEN: The writers wanted to create something that was not just a rehash of the movie or just for the little girls who show up at the theater dressed as the two sisters, says Kristen Anderson-Lopez.

ANDERSON-LOPEZ: We were not making your toddler's "Frozen." We were making a sophisticated, dignified, adult, psychological "Frozen."

LUNDEN: Book writer Jennifer Lee says, in particular, they wanted to give new songs to Elsa, the cursed snow queen who's something of a secondary character in the movie.

LEE: She has a song called "Monster" that is really deep and really explores the fears of, is she a monster? Should she even exist anymore? And you're not going to do that in a Disney animated film.

(SOUNDBITE OF MUSICAL, "FROZEN")

CAISSIE LEVY: (As Elsa, singing) Do I kill the monster? Father, you know what's best for me. If I die, will they be free? Mother, what if after I'm gone, the cold gets colder, and the storm rages on?

LUNDEN: Existential problems aside, there's plenty onstage for the little girls and boys in the audience. And if you're not suffering from "Frozen" fatigue, the writers are hard at work on a film sequel.

(SOUNDBITE OF FILM, "FROZEN")

MENZEL: (As Elsa, singing) I'm never going back. The past is in the past...

LUNDEN: For NPR News, I'm Jeff Lunden in New York.

(SOUNDBITE OF FILM, "FROZEN")

MENZEL: (As Elsa) (Singing) Let it go. Let it go. And I'll rise like the break of dawn...

### Grammar revision

Passive voice	Now this fairy tale celebration of sisterhoods has been turned into a \$30 million Broadway musical. In fact, the Broadway production is virtually sold out until the end of the year. And then onstage, you're limited by gravity and things like that. And the big blizzard at the end is recreated by a swirling orchestra and chorus.
Perfect	Since the movie premiered five years ago, this song has been inescapable. They've added a dozen new songs.
There is / are	There was a feeling of "Frozen" fatigue. There's always a suspension of disbelief where you surrender to it. Existential problems aside, there's plenty onstage for the little girls and boys in the audience.
Participle	I went into it knowing that I have a huge responsibility. So the Broadway production does have Olaf the snowman and Sven the reindeer recreated as human-sized puppets. For the little girls who show up at the theater dressed as the two sisters.
Modals	That might sound easier said than done, says co-songwriter Bobby Lopez. When you choose a story for animation, you have to choose things that could not exist in the physical world. Should she even exist anymore?
Continuous	We were not making your toddler's "Frozen." We were making a sophisticated, dignified, adult, psychological "Frozen." And if you're not suffering from "Frozen" fatigue, the writers are hard at work on a film sequel. I'm never going back. The past is in the past...
Be going to	And you're not going to do that in a Disney animated film.

## LESSON 12

Harper Lee's Estate Sues Aaron Sorkin Over 'To Kill A Mockingbird' Broadway Adaptation

<https://www.npr.org/templates/transcript/transcript.php?storyId=594062917>

### Discussion questions

1. What is an adaptation in theatre? What theatrical adaptation do you know? How close is it to the original and is it true to the spirit of the original literary source (e.g. a novel, short story, poem)?
2. Should the script be true to the novel and true to the characters? What is artistic license? What does it mean to take creative license? What is freedom of artistic expression?
3. Which theatrical adaptations from other sources do you know?  
What is literary appropriation? What is the difference between adaptation and appropriation?

4. What makes a stage play adaptation successful? Contemporary approaches to adaptation in theatre.
5. Are you interested in the potential and the challenges of using prose literature as material for new theatrical performance? What material from another artistic medium, such as a novel or a film would you like to re-write according to the needs and requirements of the theatre and turned into a play or musical?

### **Vocabulary**

- Author's estate - a person acting on behalf of beneficiaries (e.g. Family members, a designated charity, a research library or archive) under a deceased author's will (літературний виконувач).
- Sue – institute legal proceedings against (a person or institution), typically for redress.
- Portrayal – a depiction of someone or something in a work of art or literature.
- Break it down - To explain at length, clearly, and indisputably.
- Assert – state a fact or belief confidently and forcefully.
- Stipulate – demand or specify (a requirement), typically as part of a bargain or agreement.
- Derogate – to talk about or treat someone or something in a way that shows you do not respect him, her, or it; to cause to seem inferior, defame, disgrace.
- Depart - deviate from (an accepted, prescribed, or usual course of action).
- Deviate - depart from an established course.
- In good faith – outspokenly, open-heartedly (сумлінно).
- Alter – change or cause to change in character or composition, typically in a comparatively small but significant way.
- Adamant – refusing to be persuaded or to change one's mind (inflexible, relentless, uncompromising, steadfast).
- Adhere – stick fast to (a surface or substance).
- Headline – a heading at the top of an article or page in a newspaper or magazine.
- Apologist – a person who offers an argument in defense of something controversial.
- Status quo - the current situation, the way things are now.
- Upstanding - a person with a reputation for honesty and strong morals.
- Crusader – a fighter in the medieval Crusades. A person who campaigns vigorously for political, social, or religious change; a campaigner.
- Essentially – fundamentally, basically.
- Go forward - to continue doing something, to proceed.
- Play out - when a situation plays out, it happens and develops in a particular way.

### **Before, During and After Listening questions**

1. Who is Atticus Finch in "To Kill A Mockingbird"?
2. Why is the late author's estate suing over the portrayal of Atticus Finch in an upcoming Broadway play by screenwriter Aaron Sorkin? Why is the complaint from Harper Lee's estate unusual?
3. What is the play's producer Scott Rudin, who's been part of these discussions with Harper Lee's estate, saying?
4. Is it the first time in recent years that Harper Lee and "To Kill A Mockingbird" have generated headlines?
5. How did Aaron Sorkin explain why he portrayed Atticus Finch differently than fans of the original novel expected?
6. What does all of this mean for the Sorkin adaptation of "To Kill A Mockingbird"? Is there any chance the play goes forward?

### Text for listening and reading

SARAH MCCAMMON, HOST:

The lawyer Atticus Finch in "To Kill A Mockingbird" is among the most famous and beloved characters in American fiction. In the novel by Harper Lee, who died in 2016, Atticus Finch defends a black man (a Negro - Tom Robinson) falsely accused of rape in a small, southern town in the 1930s. Here's Gregory Peck's portrayal of Finch in the film version.

(SOUNDBITE OF FILM, "TO KILL A MOCKINGBIRD")

GREGORY PECK: (As Atticus Finch) I'm simply defending a Negro - Tom Robinson. Now, Scout, there's been some high talk around town to the effect that I shouldn't do much about defending this man.

MCCAMMON: But the late author's estate is unhappy with how Atticus Finch is portrayed in an upcoming Broadway play by screenwriter Aaron Sorkin, and Lee's estate is suing over it. Alexandra Alter is a reporter with The New York Times who's been following this story. She joins us now from her office in New York. Hello.

ALEXANDRA ALTER: Hi.

MCCAMMON: So you've read the complaint from Harper Lee's estate about this adaptation by Aaron Sorkin. Break it down for us. What is the complaint here?

ALTER: This complaint is very unusual because what they're asserting is that - although Harper Lee herself **agreed to have Aaron Sorkin adapt her work**, the estate is now saying that the contract stipulates that the script must be true to the novel and true to the characters. And they're arguing that this adaptation deviates too far from the original and therefore violates the contract. Now, if you look at the actual contract, it does say that Harper Lee has the absolute right to review the script and make comments which shall, quote, "be considered in good faith by the playwright." That is not giving her a ton of power or her estate a ton of power to actually demand changes. But the language that her estate is pointing to - and her estate is run by Tonja Carter who is her lawyer - says that, quote, "the play shall not derogate or depart in any manner from the spirit of the novel nor alter its characters." And that's fairly subjective, so it'll be interesting to see how it plays out.

MCCAMMON: You spoke with the play's producer Scott Rudin, who's been part of these discussions with Harper Lee's estate. What is he saying?

ALTER: He was very adamant that the play does adhere to the spirit of the novel and is true to the novel. And he feels that when it's finally - you know, at the moment, it's a work in progress. They're just starting workshops. But he feels that once it evolves into the final product, fans of the novel will be very happy with it.

MCCAMMON: This isn't the first time in recent years that Harper Lee and "To Kill A Mockingbird" have generated headlines. The publication of "Go Set A Watchman," which happened not long before Lee died in 2016, was also controversial because it portrayed Atticus Finch differently than fans of the original novel expected. Is it really such a surprise that Sorkin's adaptation would take some artistic license with this character as well?

ALTER: I didn't think it was a huge surprise. And I read an interview that Aaron Sorkin gave to New York Magazine last fall in which he sort of explained, in a way, why he was doing this. To dramatize something that is in print onto the stage, you sort of need to put a character's evolution into action. And so his idea was to take Atticus Finch and have him evolve from sort of a naive apologist for the racial status quo into the morally-upstanding kind of civil rights crusader that he is in the novel. And so according to the complaint, you see this happen in the play largely through interactions that Atticus Finch has with Calpurnia who is their housemaid. He wasn't interested in - essentially in this sort of flat, completely good character. I think he wanted somebody a little more complex and nuanced.

MCCAMMON: What does all of this mean for the Sorkin adaptation of "To Kill A Mockingbird"? Is there any chance the play just doesn't go forward?

ALTER: That's a very good question, and I'm not sure how it will play out. You know, based on the sort of legal descriptions that I've seen, it does seem that Aaron Sorkin and Scott Rudin, the producers of the play essentially, are the ones that are - get to decide how close it is to the original

and whether it's true to the spirit of the novel. The contract doesn't really give that right to Harper Lee or her estate.

MCCAMMON: Alexandra Alter covers publishing for The New York Times. Thank you.

ALTER: Thanks for having me.

(SOUNDBITE OF ELMER BERNSTEIN'S "MAIN TITLE")

### **Grammar revision**

Participle	Atticus Finch defends a black man falsely accused of rape in a small, southern town in the 1930s.
Continuous	I'm simply defending a Negro - Tom Robinson. Lee's estate is suing over it. The estate is now saying that the contract stipulates that the script must be true to the novel and true to the characters. And they're arguing that this adaptation deviates too far from the original. That is not giving her a ton of power or her estate a ton of power to actually demand changes. They're just starting workshops. I read an interview that Aaron Sorkin gave to New York Magazine last fall in which he explained, in a way, why he was doing this.
There is / there are	There's been some high talk around town to the effect that I shouldn't do much about defending this man. Is there any chance the play just doesn't go forward?
Passive Voice	But the late author's estate is unhappy with how Atticus Finch is portrayed in an upcoming Broadway play. Her estate is run by Tonja Carter who is her lawyer.
Present Perfect Continuous	Alexandra Alter is a reporter with The New York Times who's been following this story.
Present Perfect	So you've read the complaint from Harper Lee's estate about this adaptation. You spoke with the play's producer Scott Rudin, who's been part of these discussions with Harper Lee's estate. Based on the sort of legal descriptions that I've seen. In recent years Harper Lee and "To Kill A Mockingbird" have generated headlines.
Reported questions	The producers of the play essentially are the ones that are - get to decide how close it is to the original and whether it's true to the spirit of the novel.

## LESSON 13

< A Campaign For 'Often The Hardest-Working People On Stage' — The Chorus  
<https://www.npr.org/templates/transcript/transcript.php?storyId=618323491>

### **Discussion questions**

1. What jobs are there in a theatre?
2. What does chorus in a theatre mean? Is it called choir or chorus? What is the role and function of chorus?
3. What is a featured actor? What is a lead in theater? What is the difference between a lead role and a supporting role? What is a principal actor? What is a Background/Extra Performer?
4. What does the Tony Awards stand for? What is the hardest award to win in acting?
5. What is Equity (The Actors' Equity Association)?
6. What is stage dressing?
7. What is the concept of persona?
8. What is backstage?
9. What is a final curtain call?

Featured (extra) role - a smaller role that may or may not have dialogue.

Lead - a leading actor, leading actress, or simply lead, plays the role of the protagonist of a film, television show or play.

Equity – the quality of being fair and impartial.

The **Actors' Equity Association (AEA)** - commonly referred to as **Actors' Equity** or simply **Equity**, is an American labor union representing those who work in live theatrical performance.

Counterpart – a person acting opposite another in a play.

Ensemble – a group of musicians, actors, or dancers who perform together.

Street seller - a costermonger of fruit and vegetables in London and other British towns.

Misperception – a wrong or incorrect understanding or interpretation.

Burly – (of a person) large and strong; heavily built.

Upper crust - the upper classes.

Snooty - showing disapproval or contempt toward others, especially those considered to belong to a lower social class.

Revival - a restaging of a stage production after its original run has closed. New material may be added.

Dungeon - a strong underground prison cell, especially in a castle.

Sideburns – a strip of hair grown by a man down each side of the face in front of his ears.

Curtain call – the appearance of one or more performers on stage after a performance to acknowledge the audience's applause.

Number - a musical, theatrical, or literary selection or production, act.

Downtime – inactive time (such as time between periods of work) , a time when the person can relax.

Stage dressing - encompasses all the decorative items used to enhance the visual setting. These items are rarely moved or even touched by the actors and are mostly used to help the designer establish place or time period as well as character detail.

A persona (plural personae or personas), depending on the context, can refer to either the public image of one's personality, or the social role that one adopts, or a fictional character. A stage persona is the personality and character an artist adopts in performance.

A prop, formally known as (theatrical) property, is an object used on stage or screen by actors during a performance or screen production.

Feature – have as a prominent attribute or aspect.

Limber up – warm up, loosen up.

Goosebumps – a state of the skin caused by cold, fear, or excitement, in which small bumps appear on the surface as the hairs become erect.

Broadcast – transmit (a program or some information) by radio or television.

Eligible – having the right to do or obtain something; satisfying the appropriate conditions.

1. Can chorus of a musical deserve its own Tony Award?
2. Which stories does immensely popular 1975 musical "A Chorus Line" look at?
3. Who is Kate Shindle?
4. What is Actors Equity?
5. What kind of misperception is there in theatre industry?
6. What does John Treacy Egan, a burly actor in the chorus of "My Fair Lady, say about his playing?
7. What does Kamille Upshaw, a Juilliard-trained dancer, say about her work on stage? Is what happens backstage as important as what happens on stage?

8. Why do musicals need chorus or the ensemble? Is the chorus or the ensemble just stage dressing?

LULU GARCIA-NAVARRO, HOST:

Tonight, the 2018 Tony Awards, Broadway's highest honors, will be handed out at Radio City Music Hall. They'll go to lead and featured actors in plays and musicals but can't go to some performers who shared the stage with those leads. Jeff Lunden went to find out why the chorus of a musical might deserve its own Tony Award.

(SOUNDBITE OF MUSICAL, "A CHORUS LINE")

JEFF LUNDEN, BYLINE: Remember "A Chorus Line?"

(SOUNDBITE OF MUSICAL, "A CHORUS LINE")

UNIDENTIFIED ACTORS: (As characters, singing) One singular sensation every little step she takes.

LUNDEN: That immensely popular 1975 musical looked at the stories of some of the people who often work completely anonymously on Broadway. Kate Shindle is president of Actors Equity, the union that represents actors and stage managers. She says chorus members not only sing and dance but sometimes play instruments or move scenery.

KATE SHINDLE: Often the hardest-working people on stage in a lot of respects who could never really be recognized for that work.

LUNDEN: Equity wants to change that. It's petitioning the Tony Administration Committee to not only consider choruses for awards but their counterparts in plays known as ensembles.

SHINDLE: There is a misperception, I think, sometimes in our industry that everybody's trying to be a principal actor, and that's not the reality. There are also people who go from show to show to show and they're not trying to get their name above the title. They just want to be a part of the community.

LUNDEN: That's a perfect description of John Treacy Egan, a burly actor with a sweet voice. He has played lead roles on Broadway, but in the Tony-nominated revival of "My Fair Lady," he's in the chorus, alternating between a snooty, upper crust lord and a cockney street seller.

JOHN TREACY EGAN: I'm one of the four costermongers who are in the street scene in Covent Garden where we meet Eliza Doolittle and then get to sing that beautiful four-part harmony of "Wouldn't It Be Lovely" with her.

(SOUNDBITE OF MUSICAL, "MY FAIR LADY")

UNIDENTIFIED ACTORS: (Singing) Wouldn't it be lovely.

EGAN: (As costermonger) Where ya bound for this spring Eliza? Biarritz?

LUNDEN: Egan gets a few solo lines in the show, but most of the time he's one of 25 chorus members.

EGAN: We're down in the dungeon.

LUNDEN: He changes costumes in the depths of Lincoln Center Theater's basement.

EGAN: Some little gel in the hair so I don't look so freshly washed.

LUNDEN: He needs one more touch before he can go on stage. He heads back upstairs, down another hall, to the wig room to get mutton chop sideburns slapped on.

(SOUNDBITE OF SMACKING)

EGAN: She has to smack them to make sure they stay on.

UNIDENTIFIED PERSON: Hey, hey, everybody, this is five minutes, five minutes to curtain call please.

EGAN: Perfect.

UNIDENTIFIED PERSON: Five minutes, five minutes.

EGAN: Now my call is five minutes, so we're ahead of the game.

LUNDEN: And five minutes later, the show starts.

EGAN: Oh, we've started.

LUNDEN: "My Fair Lady" is a fairly typical musical from Broadway's golden age. Egan's in several numbers, but he has a lot of downtime in between long scenes that feature the lead actors, or principals.

(SOUNDBITE OF MUSICAL, "MEAN GIRLS")

BARRETT WILBERT WEED: (As Janis Sarkisian) Now you know, Cady, Regina George is not your friend. We're your friends.

LUNDEN: Over at the Tony-nominated musical "Mean Girls," set in high school, the pace is quicker. The chorus is on stage almost all the time, says Kamille Upshaw, a Juilliard-trained dancer as she limbers up before the show.

KAMILLE UPSHAW: And if we're not on stage, we're changing, which is just as tiring. If we could just sit for two seconds, that would be nice, but we don't have that luxury.

LUNDEN: This is only Upshaw's second Broadway show. Her first was "Hamilton."

UPSHAW: The thing about both of these shows which I really love is that the ensemble's used to its capacity as a storytelling mechanism, and that's to create a world around what's happening with the principals.

LUNDEN: In other words, the chorus or the ensemble isn't just stage dressing. Upshaw and Egan have created their own characters with their own personas. And Egan says while they're on stage standing behind the leads, they have to look like they're talking about something that has to do with the show even if they're not.

EGAN: You can be talking about where you're going to dinner, but you have to make it look like you're talking about something that's happening onstage. The audience can tell if they're looking.

LUNDEN: And what happens backstage is as important as what happens on stage, says Kamille Upshaw at "Mean Girls."

UPSHAW: It's very choreographed. You have to know where to stand. You have to know when this prop goes off. We move everything in the show, so we move the lunch tables. These things are heavy. So we had to develop a system as to how we could do that as a unit and not be injured. Broadway's hard (laughter). It is. It's hard, but I love what I do so it makes it very easy to come to work every day.

LUNDEN: For his part, John Treacy Egan says even though he's been performing on Broadway for 20 years, he still gets goosebumps.

EGAN: Sometimes you wake up and you go, oh, my gosh. I'm going to go be in a Broadway show today.

LUNDEN: Both of them will be seen on the Tony Awards broadcast tonight even though they won't be eligible to win that shiny medallion yet. For NPR News, I'm Jeff Lunden in New York.

Passive voice	Tonight, the 2018 Tony Awards, Broadway's highest honors, will be handed out at Radio City Music Hall. Often the hardest-working people on stage in a lot of respects who <b>could never really be recognized</b> for that work. The ensemble's used to its capacity as a storytelling mechanism. Both of them will <b>be seen</b> on the Tony Awards broadcast tonight even though they won't be eligible to win that shiny medallion yet.
Modals	You can be talking about where you're going to dinner. Jeff Lunden went to find out why the chorus of a musical <b>might</b> deserve its own Tony Award.
Continuous	<u>It's petitioning</u> the Tony Administration Committee to not only consider choruses for awards but their counterparts in plays known as ensembles. There is a misperception, I think, sometimes in our industry that everybody's trying to be a principal actor, and that's not the reality. They're not trying to get their name above the title. If we're not on stage, we're changing, which is just as tiring. That's to create a world around what's happening with the principals. You can be talking about where you're going to dinner, but you have to make

	it look like you're talking about something that's happening onstage.
There is / there are	<b>There is</b> a misperception, I think, sometimes in our industry. There are also people who go from show to show to show and they're not trying to get their name above the title.
Perfect	He <b>has played</b> lead roles on Broadway, but in the Tony-nominated revival of "My Fair Lady," he's in the chorus. Oh, we've started. Upshaw and Egan have created their own characters with their own personas.
Participles	he's in the chorus, <b>alternating</b> between a snooty, upper crust lord and a cockney street seller. Their <u>counterparts</u> in plays known as <u>ensembles</u> .
Would	Wouldn't it be lovely.
Conditional II	If we could just sit for two seconds, that would be nice.
Have to	And Egan says while they're on stage standing behind the leads, they <b>have to</b> look like they're talking about something that <b>has to do</b> with the show even if they're not. You can be talking about where you're going to dinner, but <b>you have to</b> make it look like you're talking about something that's happening onstage. You have to know where to stand. You have to know when this prop goes off. So we had to develop a system as to how we could do that as a unit and not be injured.
Perfect Continuous	John Treacy Egan says even though <b>he's been performing</b> on Broadway for 20 years, he still gets goosebumps.
Be going to	Sometimes you wake up and you go, oh, my gosh. I'm going to be in a Broadway show today.

#### LESSON 14

From Prison To The London Stage: A 'MacBeth' Actor's Second Act  
<https://www.npr.org/templates/transcript/transcript.php?storyId=610716338>

1. What does it mean to map your path?
2. How do you get a break in acting (**get started as an actor**)? Do I need to go to drama school to be an actor? Can you be an actress without a degree?
3. How competitive is drama school? Is it hard to get into drama school?
4. What is the best acting school in the world? What is the hardest drama school to get into?
5. What is the audition process? How do you audition for acting? Can you audition online?
6. What comes to mind when you hear the word Shakespeare? How do students feel about Shakespeare? Why Do We Still Care About Shakespeare?
1. 7. Can you think of a passage from **Shakespeare** that actually resonates with you? Which Shakespearean work is relatable for you?

Behind bars - in prison.

Borough - a town or district which is an administrative unit.

In hindsight - the ability to understand an event or situation only after it has happened.

Sentence - the punishment assigned to a defendant found guilty by a court, or fixed by law for a particular offense.

Misbehave - (of a person, especially a child) fail to conduct oneself in a way that is acceptable to others; behave badly.

Work release - in prison systems, work release programs allow a prisoner who is sufficiently trusted or can be sufficiently monitored to go outside the prison and work at a place of employment, returning to prison when their shift is complete.

Religiously - if you do something religiously, you do it very regularly because you feel you have to.

Feeler chef - chief-cooker.

Posh – elegant or stylishly luxurious.

Privy – sharing in the knowledge of (something secret or private).

*Mercury Fur* is a play written by Philip Ridley which premiered in 2005. *Mercury Fur* is set in a post-apocalyptic version of London's East End, where gang violence and drugs - in the form of hallucinogenic butterflies - terrorize the community. The protagonists are a gang of youths surviving by their wits. They deal the butterflies, selling them to their addicted customers from locations such as the now burnt-out British Museum. Their main source of income, however, is holding parties for wealthy clients in which their wildest, most amoral fantasies are brought to life.

Catharsis – an emotional release. According to psychoanalytic theory, this emotional release is linked to a need to relieve unconscious conflicts. The term itself comes from the Greek *katharsis* meaning "purification" or "cleansing." The term is used in therapy as well as in literature. The hero of a novel might experience an emotional catharsis that leads to some sort of restoration or renewal. The purpose of catharsis is to bring about some form of positive change in the individual's life.

Entrance - fill (someone) with wonder and delight, holding their entire attention.

Line run - focuses on simply running through the lines, without any acting, to help performers to practice and remember their lines. ... Others will record other characters' lines and leave spaces or pauses where their own lines would be, so they can practise remembering their own part.

Sneak - pilfer or steal (something, especially a thing of small value) in a casual way.

Mess up - to make a mistake, to do something incorrectly.

Rock bottom - the lowest possible level.

Figure out - solve a problem or discover the answer to a question.

Sort out - to provide something for someone; to do what is necessary to deal with a problem, disagreement, or difficult situation successfully.

Student loan - is money borrowed from the government or a private lender in order to pay for college. The loan has to be paid back later, along with interest that builds up over time. The money can usually be used for tuition, room and board, books, or other fees.

Pursue - (of a person or way) continue or proceed along (a path or route).

Sever – divide by cutting or slicing, especially suddenly and forcibly.

Break into - to establish a career in a particular industry or profession.

Get a break - to obtain or receive a fortuitous and beneficial opportunity.

Relatable - enabling a person to feel that they can relate to someone or something.

Sever ties with (someone or something) - to cease associating, working, or communicating with someone or something.

Big break - an opportunity or chance that leads to professional success, especially in sport or show business.

Fall out - to argue with someone and stop being friendly with them.

Do a runner - to leave a place in order to avoid a difficult or unpleasant situation or to avoid paying for something.

Get on with - if you get on with someone, you like them and have a friendly relationship with them.

Screen - to present (something, such as a motion picture) for viewing on a screen; to appear on a motion-picture screen.

2. What is Michael Balogun's life story like?
3. So when did he decide that acting might actually be a way out of that lifestyle? How did he map his path?
4. What was the first play he watched?
5. Why did they stop him from going to RADA and sent him back to a normal prison in closed conditions?
6. How did he make the transition to becoming a student of acting?
7. When did his first big break in acting happen?
8. Did anything from his extremely difficult early life prepare him to act in great Shakespearean work?
9. What passage from Shakespeare actually resonates with Michael Balogun?

LAKSHMI SINGH, HOST:

Michael Balogun might say he's alive today because he's an actor. Growing up in south London, Balogun stole, he mugged and dealt drugs to survive. He spent much of his younger years in and out of prison and was beginning to think his life would end behind bars. Well, things turned around when he picked up work in a kitchen at the Royal Academy of Dramatic Art. He was eventually accepted to study there. Now, Michael Balogun is performing in a production of "Macbeth," which was broadcast live from The National Theatre in London this week. And Michael Balogun joins us now from the BBC in London.

Welcome to the program, Michael.

MICHAEL BALOGUN: Hi, it's a pleasure to be here. Hi, everyone.

SINGH: It's a pleasure to have you. Your own life story sounds like the stuff of stage drama. Take us back to your childhood in London. What was it like growing up?

BALOGUN: I come from South London. I'm from a borough called Lambeth. My mom used to go on holiday a lot. I didn't know what she was doing, but I think there was a sense inside of me that knew that things weren't right. And obviously, now, in hindsight, I know she was - she was selling drugs.

SINGH: So you have this experience and you turned to crime as your mother had turned to crime. What led you to continue that? And tell us about your first arrest.

BALOGUN: So the first time I got arrested, what happened was me and my little sister - we used to go and steal donuts from a shopping center called Sainsbury's, and then one day, the security guard basically arrested us, so that was my first, first ever experience of being arrested. The first time I went to prison I would have been about - I think I was 17 - 18.

SINGH: So when did you decide that acting might actually be a way out of that lifestyle? How did you map your path?

BALOGUN: So that's a crazy story - so OK. So I've been in prison a few more times from that first time, and the last time I got quite a lengthy sentence, and halfway through that sentence, I was probably misbehaving - getting into a lot of fights, and then I had a moment where I realized that if I carried on living in that way, I'd either end up dead or doing a life sentence. So initial - like, I don't know if you guys know about in - well, you do know about in the States. There's a program called Gordon Ramsay's "Kitchen Nightmares." That used to come on, like, every Friday night, and I'd watch them religiously. I've always been a big fan of food. So I thought that's quite a simple thing. If I can get out and make some money and save up some money, maybe I can open my own restaurant. So anyway, they move me to another prison because I kept myself out of trouble for a period of time. They moved me to another prison where you are allowed to go out and come back.

SINGH: Yeah. That's what we would call work release.

BALOGUN: Yeah. Yeah. Exactly. Exactly that. So they said to me, you know, we found you a job, and it's at a place called the Royal Academy of Dramatic Art. But if I'm honest with you, I didn't really know what that was. I was like, what is that? And he said, it's a drama school, and I

was like, great, you know? I mean, I'd been in prison for a while, so I was probably thinking there's going to be some attractive ladies floating around, you know? That's what came into my head initially.

Anyway, they sent me there. So the first feeler chef asked me to do - he said Michael, I need you to chop up the vegetables because we start servicing the students at 12 o'clock. So I started doing what I could do, and he was like, whoa (ph). Whoa. Whoa. Whoa. Whoa. Whoa. Whoa. Whoa. Whoa. Whoa. That's way too slow. Because, you know, chefs have a way of chopping up veg where they kind of, like, glide through it. Like, vrrrrr (ph). I couldn't do that. So he was like, we can't work like that, so unfortunately, we're going to have to move you onto the bar.

What this allowed me to do was it meant that I was in contact with the students and some of the teachers, and then, my manager at the time who worked on the bar - she was like, look. Michael, when it's quiet, you can go and watch some of the shows these guys are doing. So the first thing I saw was Shakespeare "Measure For Measure," and normally, when I thought of Shakespeare, I just thought of people in tights running around speaking really posh, speaking like quite the Queen's English. Yeah.

SINGH: I think most people do.

BALOGUN: Yeah, exactly. For - this production, funny enough, was set in New York, and I was fascinated by that. I was like, wow, like, Shakespeare set in New York in contemporary clothing. And whenever I go back to the prison at night, there were some guys in there that weren't coming out of prison, so I'd come back with all these stories about the plays I'd seen or these people I'd met or these situations that I was privy to, and I'd be acting things out from what I'd seen in place. And then I saw another play called "Mercury Fur" by a writer called Philip Ridley, an English writer. And a lot of stuff in this play are about drugs or about crime or about broken families. And I can't explain the feeling, but you - I came out of that theater - my body was shaking. I couldn't explain it. It was like a real catharsis.

And I went back to prison that night, and I was acting scenes out from it, and I had the room full of prisoners, and I was telling them this - the whole story of this play - kind of acting it out for them. And you know when you could just look at - I looked at everyone in the room, and they were entranced. And then my friend Marvin, who was there at the time - he was like, Michael, you know what? I think you might be an actor, you know? Even when I was working at RADA in the bar, every now and again, some of the students would ask me to run some lines with them for a class they had. And I'd run lines with people, and people would always say, but Michael, man, you've got a natural instinct for text.

Then what happened was I tried to sneak a phone back into the prison with me, and I got caught. So what they did is they stopped me from going to RADA and sent me back to a normal prison in closed conditions. I felt like I'd messed up another opportunity that was given to me. I was kind of at rock bottom, and because I'd messed up so many opportunities in my life, I decided that if I didn't figure out what I was going to do that night, I was going to hang myself.

I made a noose to hang myself.

It was about 7 o'clock, so I gave myself till 7 o'clock in the morning. So I - so I gave myself 12 hours to think, and I wasn't about to go to sleep. I was wide awake. And I can't explain this, man. Like, I can't call it a spiritual thing - call it God, but something spoke to me, and I just heard this thing in my head just say, acting.

SINGH: So you spent the rest of the time that you served out your time in prison. How did you then make the transition to becoming a student of acting?

BALOGUN: OK so - so anyway, the next day, a lady came to my cell who was a psychiatrist because the office was worried about my mental health because I was getting in a lot of fights. And she was like, Michael, the offices are really worried about you and we're thinking about, you know, getting you sorted out, in whatever way they meant that. And I was like, no. No. No. No. No. No. I'm fine now. I'm great. I know what I want to do with my life.

She was like, what's that? So I want to be an actor. And she was like, well - well, Michael, you now see. This is the stuff they're talking about. You need to calm - I was like, no. No. No. No. No.

No. No I'm dead serious. This is what I want to do. And she knew I was serious, and coincidentally, she happened to be a part-time drama teacher.

So she started bringing me in classical plays like Shakespeare, Marlowe, Oscar Wilde, American plays - Arthur Miller, everything - she started bringing me in plays. So anyway, long story short, I got released from prison, and I didn't know you could get a student loan, so I thought to myself, you know what? I'm going to sell drugs again so that I could save up money. So I start selling drugs again, and I managed to save up a substantial amount of money, and then I got arrested and went back to prison again. And I realized that if I was actually going to pursue this dream, I had to literally sever any ties I had with criminality.

SINGH: When did your first big break in acting - professional acting happen for you?

BALOGUN: So I got in (unintelligible) - obviously, eventually, I got into RADA, and I did my training, and then I managed to sign with an agency. But what happened was there was a play on called "People, Places And Things," and it's about drug addiction, and it's set inside a therapeutic community. So when I saw this play in the West End, I was like, oh, my God. I have to be in this. Anyway, long story short, one of my friends was cast in this play, and she said, Michael, I think you should try and get an audition for this because I think you'll be perfect for it. So I did the audition with her.

SINGH: So when did you find out that you got it?

BALOGUN: I got a phone call, randomly, from my agent. I was - I was just walking down the road, and she phoned me and said, Michael, you've got a part in "People, Places And Things."

SINGH: Must have been at that moment that you began pinching yourself 'cause I know...

BALOGUN: Yeah. As - yeah...

SINGH: That you've been pinching yourself...

BALOGUN: That's when...

SINGH: ...Ever since.

BALOGUN: ...The pinching started. Yeah, exactly. So I've got a few scars. Well, no. I'm joking.

SINGH: And now - and now, you've got a role in The National Theatre's production of "Macbeth," the doctor who observes Lady Macbeth sleepwalking. Did anything from your extremely difficult early life prepare you to act in this great Shakespearean work?

BALOGUN: One thing about Shakespeare is it's so relatable for so many people from so many backgrounds because that guy - that genius just captured the human condition in its raw essence. So even when I was reading plays like King Lear, I was like, hold on a minute. This is a man who's gone a bit crazy, and he's falling out with his family - with his daughters, and he's just gone on a runner. I was like, I've done that. I've ran away from home so many times. I know it's not the same thing, but I've run away so many times because I wasn't getting on with people - 'cause I wasn't getting on with my aunt and her family. And in "Macbeth," like, this guy is so ambitious, and he wants it all, but he goes around the wrong means about getting it. These were all things that I could directly connect to because of my criminality and because of my circumstances.

SINGH: Can you think of a passage that actually resonated with you?

BALOGUN: OK. So Banquo, in "Macbeth," has a line. He's speaking to the witches, and he says something along the lines of, if you can look into the seeds of time and say which grains will grow and which will not, speak then to me who neither beg nor fear your favors nor your hate. And I remember, when I was younger, I remember this headmaster that I had in secondary school. His name was Mr. Deveaux (ph). Sorry if he's listening. He was really angry with me because I had stolen something, and he said, Michael, you will end up in prison one day. And a beautiful actor called Giles Terera who's in "Hamilton" over here - black actor. He'd heard this story, and he'd heard that story about Mr. Deveaux, and he sent me this message with that quote from Macbeth saying, I wonder what Mr. Deveaux would think about this quote. Because he kind of predicted my future, and he was right, but then I turned it around and got into acting. So that little speech that Banquo has in "Macbeth" always kind of resonates with me, you know?

SINGH: That's actor Michael Balogun. The film of the "Macbeth" production in which he performed Thursday will be screened in select U.S. theaters May 17.

Michael Balogun, thanks so much for joining us, and congratulations.

BALOGUN: Thank you so much. I really appreciate it.

Modals	<p>Michael Balogun <b>might</b> say he's alive today because he's an actor.  <b>Acting</b> might actually be a way out of that lifestyle.  I think you might be an actor.</p>
Gerund	<p><b>Growing up</b> in south London, Balogun stole, he mugged and dealt drugs to survive.  So that was my first, first ever experience of <b>being arrested</b>.  So when did you decide that <b>acting</b> might actually be a way out of that lifestyle?  I realized that if I <b>carried on living</b> in that way, I'd either end up dead or <b>doing a</b> life sentence.  We start serving the students at 12 o'clock.  So I started doing what I could do.  Chefs have a way of chopping up veg like glide through it.  So what they did is they stopped me from going to RADA and sent me back to a normal prison in closed conditions.  How did you then make the transition to becoming a student of acting?  So she <b>started bringing</b> me in classical plays like Shakespeare, Marlowe, Oscar Wilde.  So I start selling drugs again.</p>
Future in the Past	<p>He spent much of his younger years in and out of prison and <b>was beginning to think his life would end</b> behind bars.</p>
Passive Voice	<p>He <b>was eventually accepted</b> to study there.  A production of "Macbeth" was broadcast live from The National Theatre in London this week.  They moved me to another prison where <b>you are allowed</b> to go out and come back.  I felt like I'd messed up another opportunity that was given to me.  It's set inside a therapeutic community.  One of my friends was cast in this play.  The film of the "Macbeth" production in which he performed Thursday will be screened in select U.S. theaters May 17.</p>
Continuous	<p>Now, Michael Balogun <b>is performing</b> in a production of "Macbeth".  I know she was - she was selling drugs.  I was probably misbehaving.  I was getting into a lot of fights.  I came out of that theater - my body was shaking.  And I went back to prison that night, and I was acting scenes out from it.  Even when I was working at RADA in the bar, every now and again, some of the students would ask me to run some lines with them for a class they had.  I was just walking down the road, and she phoned me and said, Michael, you've got a part in "People, Places And Things."  I've run away so many times because I wasn't getting on with people.</p>
Participle	<p>I'm from a borough <b>called</b> Lambeth.  When I thought of Shakespeare, I just thought of people in tights <b>running around speaking really posh</b>, speaking like quite the Queen's English.</p>
Used	<p>My mom used to go on holiday a lot.</p>

to/would	<p>Me and my little sister - we used to go and steal donuts from a shopping center.</p> <p>That <b>used to come on</b>, like, every Friday night, and <b>I'd watch</b> them religiously.</p> <p>So <b>I'd come back</b> with all these stories about the plays I'd seen or these people I'd met or these situations that I was privy to, and <b>I'd be acting</b> things out from what I'd seen in place.</p> <p>Even when I was working at RADA in the bar, every now and again, some of the students <b>would ask</b> me to run some lines with them for a class they had.</p> <p>And I'd run lines with people, and people would always say, but Michael, man, you've got a natural instinct for text.</p>
There is / there are	<p>I think <b>there was</b> a sense inside of me that knew that things weren't right.</p> <p>There's a program called Gordon Ramsay's "Kitchen Nightmares".</p> <p><b>There were some</b> guys in there that weren't coming out of prison.</p> <p>there was a play on called "People, Places And Things," and it's about drug addiction.</p>
Perfect	<p>So you have this experience and you turned to crime as your mother <b>had turned to crime</b>.</p> <p>So <b>I've been</b> in prison a few more times from that first time.</p> <p>I've always been a big fan of food.</p> <p>I'd been in prison for a while, so I was probably thinking there's going to be some attractive ladies floating around.</p> <p>so I'd come back with all these stories about the plays <b>I'd seen</b> or these people <b>I'd met</b> or these situations that I was privy to, and I'd be acting things out from what <b>I'd seen</b> in place.</p> <p>I felt like I'd messed up another opportunity that was given to me.</p> <p>I've done that. I've ran away from home so many times.</p> <p>I know it's not the same thing, but I've run away so many times because I wasn't getting on with people.</p> <p>He was really angry with me because I had stolen something.</p> <p>He'd heard this story and he sent me this message with that quote from Macbeth saying.</p>
Be about to	<p>I wasn't about to go to sleep.</p>
Past Modals	<p>The first time I went to prison I would have been about - I think I was 17 – 18.</p> <p>If I had had some cash on me, I would have bought an ice-cream.</p> <p>I would have chosen a direct flight if there had been tickets left.</p> <p>Would he have believed me?</p> <p>I would have telephoned that company, but there wasn't a phone number on their website.</p> <p>He would have taken a warm coat, but he didn't see the weather forecast.</p> <p>She would have got a pay raise if she had been more persistent.</p> <p>I must have been at that moment that you began pinching yourself</p>
Conditionals	<p>I realized that if I carried on living in that way, I'd either end up dead or doing a life sentence.</p> <p>If I can get out and make some money and save up some money, maybe I can open my own restaurant.</p> <p>And I realized that if I was actually going to pursue this dream, I had to literally sever any ties I had with criminality.</p>

Be going to	So unfortunately, <b>we're going</b> to have to move you onto the bar. I decided that if I didn't figure out what I was going to do that night, I was going to hang myself. I'm going to sell drugs again so that I could save up money.
Modals	she said, Michael, I think you should try and get an audition for this These were all things that <b>I could</b> directly connect to because of my criminality and because of my circumstances.
Reported questions	I wonder what Mr. Deveaux would think about this quote.

## LESSON 15

< 'Hair' At 50: Going Gray, But Its Youthful Optimism Remains Bouncy And Full-Bodied  
<https://www.npr.org/templates/transcript/transcript.php?storyId=607339204>

1. What does counterculture mean? What are examples of countercultures?
2. Is Theater a countercultural practice?
3. What are the most controversial plays of the 20th century. What are good controversial topics?
4. The musical "Hair" was controversial in 1968 with its rock music, hippies, nude scene, integrated cast and antiwar irreverence. Is there any performance of rebellion in Ukrainian theatre?
5. What are contemporary performing arts in Ukraine like? Ukrainian Contemporary Theatre as Cultural Renewal. In search of a lost identity.
6. The Ukrainian Theatre Festival and Award «GRA».
7. What does Moon in the 7th house mean?
8. What characterizes a rock musical? What are examples of rock musicals?

Irreverence – a lack of respect for people or things that are generally taken seriously.

Bill - list (a person or event) in a program.

Enunciate – say or pronounce clearly.

Soaring – flying or rising high in the air.

Counterculture – a way of life and set of attitudes opposed to or at variance with the prevailing social norm.

Flower power – the ideas of the flower children, especially the promotion of peace and love as means of changing the world.

Show tune - a song originally written as part of the score of a work of musical theatre, Musical or a TV show, especially if the piece in question has become a standard, more or less detached in most people's minds from the original context

Bye Bye Birdie – a 1963 American musical comedy film based on the 1960 stage production of the same name. T

Ripped – (of clothes or fabric) badly torn; under the influence of alcohol or illegal drugs; having well-defined or well-developed muscles; muscular.

Barbed wire – wire with clusters of short, sharp spikes set at intervals along it, used to make fences or in warfare as an obstruction.

Reassuring – serving or intended to remove someone's doubts or fears.

To draft someone into the army means to draw them into service, or make them serve.

The draft – compulsory recruitment for military service  
Nasty – highly unpleasant, especially to the senses; physically nauseating.  
Crave - to have a very strong feeling of wanting something.  
Nutritious – nourishing; efficient as food.

Show up - to arrive somewhere in order to join a group of people, especially late or unexpectedly:  
Come/go/be along for the ride – to join in an activity without playing an important part in it; to take part but passively.  
Prejudice – preconceived opinion that is not based on reason or actual experience.  
Riot – a violent disturbance of the peace by a crowd.  
Mock – tease or laugh at in a scornful or contemptuous manner.  
Button pushing – the action or an act of exerting influence, typically by eliciting or provoking a strong emotional or psychological response in a person.  
Profanity – blasphemous or obscene language. A swear word; an oath.  
Disheveled – (of a person's hair, clothes, or appearance) untidy; disordered.  
Relatable – able to be related to something else. Enabling a person to feel that they can relate to someone or something.  
The moon in the 7th house – a placement that manifests an emotional emphasis on building and maintaining relationships. People with this lunar position crave companionship and deeply value the comfort and support they receive from their partners and close loved ones.  
Threatening – having a hostile or deliberately frightening quality or manner.  
Cuddly – endearing and pleasant to cuddle, especially as a result of being soft or plump.  
Cuddle – a prolonged and affectionate hug. Hold close in one's arms as a way of showing love or affection.  
Disillusion – disappointed in someone or something that one discovers to be less good than one had believed. Cause (someone) to realize that a belief or an ideal is false.  
Dawning - the beginning or first appearance of something.  
The March for Our Lives (MFOL) – a student-led demonstration in support of gun control legislation. It took place in Washington, D.C., on March 24, 2018, with over 880 sibling events throughout the United States and around the world, and was planned by Never Again MSD in collaboration with the nonprofit organization Everytown for Gun Safety.

1. What/Who inspired the stage musical “Hair”?
2. What contribution did “Hair” make?
3. Is “Hair” performed nowadays?

RACHEL MARTIN, HOST:

Fifty years ago this week, Broadway let the sunshine in.  
(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTORS: (As characters, singing) Let the sunshine, let the sunshine in.

MARTIN: The musical "Hair" was controversial in 1968 with its rock music, hippies, nude scene, integrated cast and antiwar irreverence. It billed itself as "The American Tribal Love-Rock Musical." Audiences didn't quite know what to make of that at first, but NPR's Bob Mondello says they figured it out.

BOB MONDELLO, BYLINE: To appreciate how unexpected "Hair" was in 1968, listen for a second to what else was playing on Broadway that week.

(SOUNDBITE OF MUSICAL, "HELLO, DOLLY!")

CAROL CHANNING: (As Dolly Gallagher Levi, singing) Hello, Harry...

(SOUNDBITE OF MUSICAL, "MAN OF LA MANCHA")

RICHARD KILEY: (As Don Quixote, singing) To dream the impossible dream...

(SOUNDBITE OF MUSICAL, "FUNNY GIRL")

BARBRA STREISAND: (As Fanny Brice, singing) People who need people...

(SOUNDBITE OF MUSICAL, "FIDDLER ON THE ROOF")

UNIDENTIFIED ACTORS: (As characters, singing) Tradition, tradition.

MONDELLO: Broadway was a place of tradition, of stars, clearly enunciated lyrics, tap-dancing chorus kids and soaring ballads. The counterculture wasn't part of that tradition, especially when it sounded like this.

(SOUNDBITE OF ELECTRIC GUITAR)

MONDELLO: Broadway's idea of rock music had been the Elvis-like character in "Bye Bye Birdie." Galt MacDermot's music was closer to the real thing, and the flower-power lyrics didn't sound like show tunes either.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #1: (As character, singing) Ripped open by metal explosion.

UNIDENTIFIED ACTOR #2: (As character, singing) Caught in barbed wire, fireball.

UNIDENTIFIED ACTOR #3: (As character, singing) Bullet shock.

MONDELLO: Bullets, barbed wire - and a look through the program was no more reassuring to the gray hairs in the audience. The third song, "Hashish," was basically a list of drugs.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTORS: (As characters, singing) Opium, LSD.

MONDELLO: The fourth song, "Sodomy," listed sexual acts.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #4: (As character, singing) Why do these words sound so nasty?

MONDELLO: That's drugs and sex right at the top of act I and plots - well, there wasn't one really, something about a guy who was worried about getting drafted, except his storyline kept disappearing so that, say, a then-unknown Diane Keaton could sing about how much she liked dating black men.

(SOUNDBITE OF MUSICAL, "HAIR")

DIANE KEATON: (As character, singing) I really craved for my chocolate-flavored treats.

UNIDENTIFIED ACTORS: (As characters, singing) Oh, black boys are nutritious.

MONDELLO: This was, remember, barely three weeks after the death of Martin Luther King. Riots had rocked major cities, including New York, but the show had little patience with the prejudices it was mocking.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #5: (As character) This is 1968, dearies, not 1948.

UNIDENTIFIED ACTORS: (As characters) 1968.

UNIDENTIFIED ACTOR #6: (As character) What the hell you got 1968...

UNIDENTIFIED ACTOR #7: (As character) That makes you so damn superior.

MONDELLO: "Hair" was the generation gap made flesh and for a few seconds at the end of the first act made flesh with flesh - a nude scene in half-light the show added as it leapt from off Broadway to a bigger theater on Broadway. The reviews were mixed, but young people were showing up. The traditional theater audience came along for the ride because despite all the show's button-pushing and profanity, "Hair" was centrally essentially innocent. Kids out front watching kids on stage who saw the world as improvable...

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #8: (As Sheila, singing) Good morning, starshine.

MONDELLO: ...Who were hopeful about the future.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #8: (As Sheila, singing) The Earth says hello. You twinkle above us. We twinkle below.

MONDELLO: Yes, those kids were disheveled, and by those kids, I sort of mean me since I wore my own hair then down to the middle of my back. My mom thought I looked like a poodle. And in pictures, I kind of do - a proud poodle because "Hair" helped make hippies mainstream and relatable.

(SOUNDBITE OF MUSICAL, "HAIR")

UNIDENTIFIED ACTOR #9: (As character, singing) When the moon is in the seventh house.  
 MONDELLO: On TV, student protesters may have seemed threatening to some people. On stage, they were sort of cuddly.  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTOR #9: (As character, singing) Then peace will guide the planets, and love will steer the stars.  
 UNIDENTIFIED ACTORS: (As characters, singing) This is the dawning of the Age of Aquarius.  
 MONDELLO: "The American Tribal Love-Rock Musical" soon became a hit all over the world, in Brazil...  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTOR #10: (As character, singing in Portuguese).  
 MONDELLO: In Italy...  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTOR #11: (As character, singing in Italian).  
 MONDELLO: In Japan...  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTOR #12: (As character, singing in Japanese).  
 MONDELLO: And it made rock music something that theater had finally figured out how to work with in shows like "Jesus Christ Superstar," "Grease," "Dreamgirls," "Rock Of Ages." The rock musical became a genre on Broadway. "Hair" got there first.  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTOR #13: (As character, singing) Let it fly in the breeze and get caught in the trees, give a home to the fleas in my hair.  
 MONDELLO: These days, "Hair" is performed in high schools by kids who can ask their grandparents about the draft and the war in Vietnam, kids who have recently - whatever the length of their hair - been back in the news, carrying protest signs at the March For Our Lives, reminding those of us who have gotten disillusioned through the years of the fierce optimism youth nearly always has about the future - their future. "Hair" was the dawning of the Age of Aquarius, but a half-century later, that age is still with us. I'm Bob Mondello.  
 (SOUNDBITE OF MUSICAL, "HAIR")  
 UNIDENTIFIED ACTORS: (As characters, singing) Mystic crystal revelation and the mind's true liberation...

Con- tinu- ous	To appreciate how unexpected "Hair" was in 1968, listen for a second to what else <b>was playing</b> on Broadway that week. but the show had little patience with the prejudices <b>it was mocking</b> . The reviews were mixed, but young people were showing up.
Per- fect	Broadway's idea of rock music <b>had been</b> <u>the Elvis-like character in "Bye Bye Birdie."</u> Riots <b>had rocked</b> major cities, including New York,
Ger- und	There wasn't one really, something about a guy who was worried about <b>getting drafted</b> , except his storyline kept <b>disappearing</b> so that, say, a then-unknown Diane Keaton could sing about how much she liked <b>dating black men</b> .
Parti- ciple	"Hair" was the generation gap <b>made flesh</b> . "Hair" is performed in high schools by kids who have recently been back in the news, <b>carrying protest signs</b> at the March For Our Lives, <b>reminding</b> of the fierce optimism youth nearly always has about the future.
Link- ers	<b>Despite</b> all the show's button-pushing and profanity, "Hair" was centrally essentially innocent.
Modal s in the	On TV, student protesters <b>may have seemed</b> threatening to some people. On stage, they were sort of cuddly.

past	
Pas- sive voice	These days, "Hair" <b>is performed</b> in high schools by kids who can ask their grandparents about the draft and the war in Vietnam.
Clause s of purpos e	To appreciate how unexpected "Hair" was in 1968. I am learning to drive <b>in order to</b> be more independent. <b>In order to</b> avoid an accident, we had to stop. I bought a tent <b>so as to</b> go camping. Let's make plans together <b>so that</b> we can travel as a family. I am going to Africa <b>to</b> go on a safari. <b>To</b> learn how to ride a bike, he is going to take lessons.

## LESSON 16

### One Director's Secrets To Success: Chaos, Confidence And 'Collective Genius'

<https://www.npr.org/transcripts/795934723>

1. What is directing in theatre arts? What are the duties of a theatre director? What makes a good theatre director? What is a resident director in Theatre?
  2. What are classics in theatre? What is considered a classical play? Is classic in theatre still relevant today?
  3. What is a anti rom-com?
  4. What is revival? What plays have had a revival? What new material was added? Why stage a revival?
- How do you feel about immigration and refugee situation? What is public opinion on migration?
6. What does it mean to say drama is a collective genius?

Rehearsal – a practice or trial performance of a play or other work for later public performance.

Revival – a restaging of a stage production after its original run has closed. New material may be added.

Adaptation - in a **theatrical adaptation**, material from another artistic medium, such as a novel or a film is re-written according to the needs and requirements of the theatre and turned into a play or musical.

Resident director is **charged with maintaining the artistic integrity of a show**, as set by the director. It includes noting the performances, rehearsing understudies, rehearsing and putting in new cast members, as well as preparing press performances as needed.

Relevant - closely connected or appropriate to what is being done or considered.

Profile - a short article giving a description of a person or organization.

Feisty - a word for **someone who is touchy or quarrelsome**. It can also mean "showing courage or determination." If you're huffy or thin-skinned, you're feisty (happy, excitable, mischievous playful, spirited).

Cast recording - **a recording of a stage musical that is intended to document the songs as they were performed in the show and experienced by the audience**. An original cast recording or ocr, as the name implies, features the voices of the show's original cast.

Class-conscious - aware of belonging to a particular social class or of the differences between social classes.

Torment - severe physical or mental suffering.

Inspire - fill (someone) with the urge or ability to do or feel something, especially to do something creative.

Empower - give (someone) the authority or power to do something.

Bickering - arguing about petty and trivial matters.

Rom com - **abbreviation for romantic comedy: a film or television programme about love that is intended to make you laugh.**

Be on with someone - **to have a pleasant relationship with someone**; to be friends with someone.

Be on smth - actively dealing with a problem, job, etc.

Equality - the state of being equal, especially in status, rights, and opportunities.

Ditch - get rid of or give up, **end a relationship with a person.**

Sexist - characterized by or showing prejudice, stereotyping, or discrimination, typically against women, on the basis of sex.

Significance - the quality of being worthy of attention; importance.

Relevance - practical and especially social applicability.

Period piece - an object or work that is set in or strongly reminiscent of an earlier historical period.

Headline at the top of an article or page in a newspaper or magazine.

Shtetl - a small Jewish town or village formerly found in Eastern Europe.

Stay up - to continue to be awake past the time when one usually goes to bed.

Parka - a hooded fur pullover garment for arctic wear.

Descendant - proceeding from an ancestor or source.

Current - occurring in or existing at the present time, generally accepted, used, practiced, or prevalent at the moment.

Refugee - a person who flees to a foreign country or power to escape danger or persecution.

Drive out - to cause or force (someone or something) to leave.

Defend - to drive danger or attack away from; to prove (something, such as a doctoral thesis or dissertation) valid by answering questions in an oral exam.

Shield - protect (someone or something) from a danger, risk, or unpleasant experience.

Crew - a group of people who work closely together.

Autocrat - a ruler who has absolute power.

Source - a place, person, or thing from which something comes or can be obtained.

Input - advice, opinion, comment.

Pushback - a negative or unfavorable reaction or response.

Aisle - a passage between rows of seats in a building such as a church or theater, an airplane, or a train.

Subscriber - a person who receives a publication regularly by paying in advance.

Turn the thumb down - a gesture in which you hold your hand out with your thumb pointed down in order to say no, to **show disapproval**, etc.

Spirit - the nonphysical part of a person which is the seat of emotions and character; the soul.

Confidence - the feeling or belief that one can rely on someone or something; firm trust.

Admit - confess to be true or to be the case, typically with reluctance; accept as valid.

Credit - to give honor or recognition to (someone or something) for doing something or for making something happen.

Adolescence - the period following the onset of puberty during which a young person develops from a child into an adult.

1. Who is Bartlett Sher?
2. What was the musical "My Fair Lady" inspired by?
3. How is theatrical adaptation different from a novel?
4. What does Bartlett Sher say about **restaging**?
5. What is collective genius for Bartlett Sher?
6. What was Sher's first theatrical experience? Who does he credit with it?

ARI SHAPIRO, HOST:

A great sports coach knows the game, every position and strategy. A Broadway theater director is no different.

BARTLETT SHER: Good. OK. Hold on, hold on, hold on. So wait. Just stay further above her so...

SHAPIRO: That's Tony Award-winning director Bartlett Sher in rehearsal for a revival of "My Fair Lady" at the Kennedy Center, one of the stops on the Broadway show's national tour. Sher also directed Aaron Sorkin's adaptation of "To Kill A Mockingbird" on Broadway. As the resident director at Lincoln Center, Sher is known for making American classics relevant. NPR's Elizabeth Blair has this profile.

ELIZABETH BLAIR, BYLINE: In "My Fair Lady," the poor but feisty flower girl Eliza Doolittle dreams of a better life.

(SOUNDBITE OF MUSICAL, "MY FAIR LADY")

LAUREN AMBROSE: (As Eliza Doolittle, singing) All I want is a room somewhere far away from the cold night air.

BLAIR: That's Lauren Ambrose as Eliza from the recent Broadway cast recording. The class-conscious phonetics professor Henry Higgins teaches - or more like torments - Eliza to speak the Queen's English. The musical is inspired by Bernard Shaw's play "Pygmalion" from 1913. In Shaw's final scene, the newly empowered Eliza shows tender feelings for the professor, but leaves him. End of story. But in the musical by Lerner and Loewe, Eliza comes back. The bickering couple gets together in the end.

SHER: Shaw hated the idea that they will forever end up together.

BLAIR: Bartlett Sher.

SHER: He was anti-rom-com of any kind. He was an incredible feminist, fought hard for all kinds of equality.

BLAIR: Sher is with Shaw on this one. In his "My Fair Lady," Eliza ditches the sexist professor.

(SOUNDBITE OF MUSICAL, "MY FAIR LADY")

AMBROSE: (As Eliza Doolittle, singing) There'll be spring every year without you.

SHER: Whenever you do one of these, you have to look at the immediate significance of the time you're in and what's happening and why are you doing it right now.

BLAIR: It's about finding the relevance of a period piece for an audience today. For the recent Broadway revival of "Fiddler On The Roof" that's touring now, Sher looked at what his personal background has in common with the headlines. Sher's father was born in a shtetl in Lithuania, similar to Tevye's Anatevka.

(SOUNDBITE OF MUSICAL, "FIDDLER ON THE ROOF")

DANNY BURSTEIN: (As Tevye) You may ask, why do we stay up there if it's so dangerous?

BLAIR: In Sher's Broadway production of "Fiddler," Danny Burstein played Tevye.

(SOUNDBITE OF MUSICAL, "FIDDLER ON THE ROOF")

BURSTEIN: (As Tevye) We stay because Anatevka is our home.

BLAIR: For this production, Sher made a small but important change. In the opening and closing scenes, the actor playing Tevye looks like a modern-day tourist dressed in a parka. He could be Tevye's descendant.

SHER: We looked at that experience of somebody going back to explore their past, which often people who are Jewish would do with that period, or anyone who's come as an immigrant to United States, and mix that with the current refugee situation and what it means when you're driven out and who you are and how you survive that.

(SOUNDBITE OF MUSICAL, "FIDDLER ON THE ROOF")

UNIDENTIFIED ACTORS: (As characters, singing) May the lord protect and defend you. May he always shield you from shame.

BLAIR: A theater director researches the text, comes up with a vision and shares it with the cast and crew. Old-school directors can be autocrats. But Bartlett Sher doesn't believe in individual genius.

CELIA KEENAN BOLGER: He always talks about collective genius.

BLAIR: Actress Celia Keenan Bolger won a Tony Award for playing Scout in "To Kill A Mockingbird," which Sher directed. She says in meetings with the cast, he would source the room for input and even pushback.

KEENAN BOLGER: Working with Bart, I think I learned that the questioning is actually integral to the process.

BLAIR: Questioning also comes from the audience, especially in New York. And Sher says, he welcomes it. He remembers directing a musical of Pedro Almodovar's "Women On The Verge Of A Nervous Breakdown." It didn't go well.

SHER: I remember walking up the aisle and a group of older Lincoln Center women subscribers looking at me and all together turning their thumb over and down to tell me that it was terrible. And (laughter) I joyfully went up and said, so why are you feeling that? And we got more of an answer than I probably wanted, but that's the spirit in New York. And you have to have enough confidence, enough belief in what you're doing that it's not about whether it's good or bad. It's about this sort of thing you're making.

BLAIR: Sher admits it's taken years of practice to develop that confidence. He grew up in San Francisco, one of seven children. No one else in his family works in the arts, but he credits his older brothers with giving him his first theatrical experience when he was 11 - a Grateful Dead concert. Between the city and his family, Sher had a lively adolescence.

SHER: I had one brother at the Naval Academy and one brother at Stanford. And the difference between the two and the politics that were all - everybody was screaming and yelling about - was fun. I thought the world was pretty crazy and pretty exciting and got to be lucky enough to not have a problem with chaos.

BLAIR: Good thing. The collective genius Bartlett Sher talks about includes a lot of people - actors, writers, choreographers, lighting and costume designers. He's now working on an opera and both the London premiere and national tour of "To Kill A Mockingbird."

Elizabeth Blair, NPR News.

Degrees of comparison	Just stay further above her so... The poor but feisty flower girl Eliza Doolittle dreams of a better life.
Possessive Case	The Broadway show's national tour. Aaron Sorkin's adaptation. The Queen's English. Bernard Shaw's play. Tevye's Anatevka. Tevye's descendant. Pedro Almodovar's "Women On The Verge Of A Nervous Breakdown."
Passive Voice	Sher is known for making American classics relevant. NPR's Elizabeth Blair has this profile. The musical is inspired by Bernard Shaw's play "Pygmalion" from 1913. Sher's father was born in a shtetl in Lithuania. What it means when you're driven out.
Gerund	Sher is known for making American classics relevant. NPR's Elizabeth Blair has this profile. It's about finding the relevance of a period piece for an audience today. Actress Celia Keenan Bolger won a Tony Award for playing Scout in "To kill a mockingbird," which Sher directed. Questioning also comes from the audience, especially in New York.

	<p>He remembers directing a musical of Pedro Almodovar's "Women on the verge of a nervous breakdown."</p> <p>I remember walking up the aisle and a group of older Lincoln Center women subscribers looking at me and all together turning their thumb over and down to tell me that it was terrible.</p> <p>He credits his older brothers with giving him his first theatrical experience</p>
Participles	<p>In Shaw's final scene, the newly empowered Eliza shows tender feelings for the professor.</p> <p>We looked at that experience of somebody going back to explore their past.</p> <p>In the opening and closing scenes, the actor playing Tevye looks like a modern-day tourist dressed in a parka.</p>
Have to	<p>Whenever you do one of these, you have to look at the immediate significance of the time you're in</p> <p>You have to have enough confidence.</p>
Continuous	<p>What's happening and why are you doing it right now.</p> <p>For the recent Broadway revival of "fiddler on the roof" that's touring now.</p> <p>I joyfully went up and said, so why are you feeling that?</p> <p>Enough belief in what you're doing.</p> <p>It's about this sort of thing you're making.</p> <p>He's now working on an opera and both the London premiere and national tour of "To kill a mockingbird."</p>
Conditionals	<p>You may ask, why do we stay up there if it's so dangerous?</p>
Modals	<p>He could be Tevye's descendant.</p> <p>Old-school directors can be autocrats.</p>
Perfect	<p>Anyone <b>who's</b> come as an immigrant to United States</p> <p>Sher admits <b>it's taken</b> years of practice to develop that confidence.</p>
The formulaic subjunctive.	<p>May the lord protect and defend you. May he always shield you from shame.</p> <p><i>May you have a long and happy life!</i></p> <p><i>Long live the King!</i></p> <p><i>God save the King!</i></p>
Would	<p>She says in meetings with the cast, he would source the room for input and even pushback.</p> <p>We looked at that experience of somebody going back to explore their past, which often people who are Jewish would do with that period.</p>
ING forms	<p>Working with Bart, I think I learned that <b>the questioning</b> is actually integral to the process.</p> <p>The bickering couple gets together in the end.</p> <p>In the opening and closing scenes.</p> <p>Working with Bart, I think I learned that the questioning is actually integral to the process.</p>
Complex object	<p>I remember a group of older Lincoln Center women subscribers looking at me and all together turning their thumb over and down.</p>
Reported questions	<p>It's not about whether it's good or bad.</p>

## LESSON 17

### Moni Yakim Knows How To Move You

<https://www.npr.org/transcripts/787603189>

1. What is physical acting in Theatre? What are the physical skills in drama? What are good physical Acting Exercises for Drama Students? Why do actors need to be physically fit? How do I get fit for acting?
2. What is imagination in drama? Why is it important to use imagination? How can actors exercise their imagination?
3. How does the casting process work? What is the difference between a casting and an audition? What are the stages of auditions? What does callback mean in theater? What is the difference between an audition and a callback?
4. How can you embody a character in a theater play? What qualities do you need to Fully Embody a Role?

- Lift smb up - to make one feel happier, more confident, or more contended.
- Gone far - to an advanced point or stage
- Pass through something - to travel through something or some place.
- Work (one's) tail off - to work really hard (on or at something).
- Be cast - to be chosen to play particular parts in a play, film, or show.
- Co-star - an actor's co-stars are the other actors who also have one of the main parts in a particular film. If an actor co-stars with another actor, the two of them have the main parts in a particular film
- Character's bearing - a person's way of standing or moving (манера поведінки персонажа)
- Hold on smth - to maintain a condition or position, persist.
- Call back - a second or additional audition for a theatrical part.
- Push past - to deal with or resolve some particular difficulty, hindrance, or impediment in order to continue to proceed or make progress (впоратися пройти повз, подолати залишити минуле позаду).
- In common - jointly, mutually.
- Literally - in a literal manner or sense; exactly.
- Exhale - breathe out.
- Tiptoe - walk quietly and carefully with one's heels raised and one's weight on the balls of the feet.
- Pelvis - the large bony structure near the base of the spine to which the hind limbs or legs are attached in humans and many other vertebrates.
- Taxing - physically or mentally demanding.
- Urge on - to encourage (someone or something) to move ahead, to do something, etc.
- Embody - to represent in human or animal form, personify.
- Expand - become or make larger or more extensive.
- Capable - having the ability, fitness, or quality necessary to do or achieve a specified thing.
- Exhausted - drained of one's physical or mental resources; very tired.
- Do pushup - a conditioning exercise performed in a prone position by raising and lowering the body with the straightening and bending of the arms while keeping the back straight and supporting the body on the hands and toes.
- Ruthless - having or showing no pity or compassion for others.
- Remind - cause (someone) to remember someone or something.
- Destitute - without the basic necessities of life.

- Couch surfing - to stay for free with a local host or series of hosts while traveling; o spend time on a couch watching television.
- Burden - a load, typically a heavy one.
- Bearing - the manner in which one behaves or comports oneself.
- Enroll - officially register as a member of an institution or a student on a course.
- Prospect - a likely candidate for a job or position.
- Tryout - an experimental performance or demonstration; a performance of a play prior to its official opening to determine response and discover weaknesses.
- Overthink - to think too much about (something).
- Self-conscious - aware of oneself as an individual.
- Inhibition - a feeling that makes one self-conscious and unable to act in a relaxed and natural way.
- Resolve - settle or find a solution to (a problem, dispute, or contentious matter).

1. Who is Moni Yakim?
2. What does it mean to embody roles?
3. How can actors expand their imaginations?
4. Why was Adam Driver a delight?
5. What is Yakim's teaching approach?

AILSAL CHANG, HOST:

Some of today's biggest stars, like Oscar Isaac, Jessica Chastain and Adam Driver - they have something in common. They studied under the same teacher at the Juilliard School in New York City. His name is Moni Yakim. And he has played a role in the lives of literally thousands of performers. Alexandra Starr attended Yakim's class and has this profile.

MONI YAKIM: Inhale deeply, rectifying spine and...

ALEXANDRA STARR, BYLINE: Then 18 Juilliard drama students exhale as a group, as they stand on their tiptoes. Moni Yakim, their movement teacher, guides them through the process of lifting themselves up.

YAKIM: These ropes pull the arms now, pull the shoulders, the chest, the waist, the pelvis, and then...

STARR: It's taxing. And the students are sweating. Yakim urges them on.

YAKIM: Go for it. Go for it now. Let's see how much you want it.

STARR: A lot of Yakim's class is physical training. But there's also improvisation, which can turn a little wild.

YAKIM: Let the physical attitude now impact your inner life. And that lead you wherever it would. Vocally and physically, you are on your own.

UNIDENTIFIED STUDENTS: (Vocalizing).

STARR: Moni Yakim was born in Israel more years ago than he cares to say. He's taught movement at Juilliard since the school opened in 1968. He's the longest-serving member of the faculty. He says his class prepares students to embody roles.

YAKIM: Embody means the entire being - the psychological aspect, emotional, mental, physical.

STARR: Yakim trained as a mime, studying with French masters at Etienne Decroux and Marcel Marceau. He's not just teaching his students technique. He says that by pushing them out of their physical comfort zone, he's expanding their imaginations.

YAKIM: And in acting, you have to use a lot your imagination. And the imagination does not go naturally to places where the body knows that the body cannot go there. And the more you free the body, the more you are capable, the freer the imagination is to go wherever it needs to go.

STARR: It's gone far for a number of students. Kevin Kline was in the first class Moni Yakim taught at Juilliard. Adam Driver passed through several years ago.

YAKIM: Adam Driver was a delight because this guy worked his tail off. After a class where everybody was utterly exhausted, he would still do 20 pushups. I mean, he was ruthless about the work.

STARR: Yakim is still close with Driver's "Star Wars" co-star Oscar Isaac. He studied with you came almost two decades ago. When he was cast as Macbeth in a Juilliard production, Isaac says Yakim reminded him he was playing a soldier.

OSCAR ISAAC: And he talked about the profession of the man. You know, (unintelligible) - this is a guy that holds - what? - a sword a lot. You know, like, well, what does that do to your arm? How does that change your shoulder? How does that change the way you move, where your center of weight is?

STARR: Isaac worked with Yakim when he was cast in the Coen brothers' movie "Inside Llewyn Davis." He plays the lead, a 1960s destitute folk singer who's couch surfing across New York.

(SOUNDBITE OF FILM, "INSIDE LLEWYN DAVIS")

UNIDENTIFIED ACTOR: (As character) Yeah?

ISAAC: (As Llewyn Davis) Hey, it's me, Llewyn.

UNIDENTIFIED ACTOR: (As character) Yeah?

ISAAC: (As Llewyn Davis) Can I come up?

UNIDENTIFIED ACTOR: (As character) No.

STARR: Isaac says Yakim helped him find his character's bearing.

ISAAC: We just started kind of moving and talk about the burden of life. And he moves like a camel, actually, you know? And so we just started finding that camel movement, someone that's walking against the wind. For me, that was a major part of playing that character - holding onto those physical things.

STARR: Juilliard students don't take Moni Yakim's class until their second year of training. They do get a taste, though, before they enroll - during callback weekend. That's when 40 to 50 prospects come to New York City for a final tryout.

ARIANNA GAYLE STUCKI: That was the class that made me say, I need to come to this school because it was so intense and also so joyful.

STARR: That's Arianna Gayle Stucki, one of Yakim's current students. Her classmate Gabriela Saker is from Cuba. She says that because Yakim keeps a quick tempo in class, she doesn't have the opportunity to overthink. It's made her less self-conscious.

GABRIELA SAKER: You get rid of your inhibitions. You can make a fool of yourself. But also, you take the work seriously.

STARR: That day, Moni Yakim instructed Saker and the other students to get out of balance but not to fall. She did fall. But that seemed to be the point - finding the limit of what she could do and resolving to push past it next time.

For NPR News, I'm Alexandra Starr in New York.

Possessive case	Today's biggest stars. Yakim's class. Driver's "Star Wars". The Coen brothers' movie "Inside Llewyn Davis". His character's bearing.
Perfect	He has played a role in the lives of literally thousands of performers. He's taught movement at Juilliard since the school opened in 1968. It's gone far for a number of students.
Gerund	Their movement teacher, guides them through the process of lifting themselves up. By pushing them out of their physical comfort zone, he's expanding their imaginations.

Continuous	<p>The students are sweating.  He's not just teaching his students technique.  By pushing them out of their physical comfort zone, he's expanding their imaginations.  We just started kind of moving and talk about the burden of life.  That was a major part of playing that character - holding onto those physical things.  But that seemed to be the point - finding the limit of what she could do and resolving to push past it next time.  Isaac says Yakim reminded him he was playing a soldier.  A 1960s destitute folk singer who's couch surfing across New York.</p>
Complex object	<p>Let's see how much you want it.  Let the physical attitude now impact your inner life.</p>
Participle	<p>Yakim trained as a mime, studying with French masters at Etienne Decroux and Marcel Marceau.</p>
Have to	<p>You have to use a lot your imagination.</p>
Degrees of comparison	<p>And the more you free the body, the more you are capable, the freer the imagination is to go wherever it needs to go.</p>
Would	<p>After a class where everybody was utterly exhausted, he would still do 20 pushups.</p>
Passive voice	<p>When he was cast as Macbeth in a Juilliard production.</p>
The auxiliary for emphasis	<p>They do get a taste, though, before they enroll – during callback weekend.  She did fall.</p>
There is/there are	<p>There's also improvisation.</p>

## LESSON 18

At 94, Director Peter Brook Is Still Asking The Deep Questions

<https://www.npr.org/transcripts/766836746>

1. Who is the iconic star and living legend of theatre? What makes someone legendary?
2. Have you ever staged a play for parents or friends in a toy theater with cut-out figures?
3. What does scenery mean in drama? What is stage scenery called? What are the three types of scenery? What is the purpose of stage scenery? What is the difference between set (setting) and scenery? What is a scenic prop? What is the meaning of props in drama?
4. What are fundamental theatrical question? What are fundamentals of acting? What are the strengths of theatre?

- Genuinely – in a truthful way.

- Groundbreaking - breaking new ground; innovative; pioneering.
- Sanskrit epic "The Mahabharata" - narrates the struggle between two groups of cousins in the Kurukshetra War and the fates of the Kaurava and the Pāṇḍava princes and their successors. It also contains philosophical and devotional material, such as a discussion of the four "goals of life" or puruṣārtha.
- Bother - (of a circumstance or event) worry, disturb, or upset (someone).
- A call to a question - to cause doubts about something.
- Bit by bit - a small piece or amount of something.
- Get rid of - to remove or throw away something unwanted.
- Trappings - outward decoration or dress : ornamental equipment.
- Aesthetic - a particular theory or conception of beauty or art: a particular taste for or approach to what is pleasing to the senses and especially sight.
- Save for - not including (someone or something) : except for (someone or something).
- Ceaseless - constant and unending.
- Devise - plan or invent (a complex procedure, system, or mechanism) by careful thought.
- Starve - (of a person or animal) suffer severely or die from hunger.
- Force - to compel by physical, moral, or intellectual means.
- Take on - to begin to perform or deal with.
- Profound - having intellectual depth and insight.
- Grad school - The term grad school means a higher education institution which awards postgraduate degrees – most commonly master's and doctorate (phd) programs. You will almost always need to have completed an undergraduate (bachelor's) degree, sometimes known as a 'first' degree, before applying for admission to grad school.
- Executive producer - executive producer (EP) is one of the top positions in the making of a commercial entertainment product. Depending on the medium, the executive producer may be concerned with management accounting or associated with legal issues (like copyrights or royalties).
- Predecessors - a person who held a job or office before the current holder.
- Notably - in particular; especially.
- Denounced - to pronounce especially publicly to be blameworthy or evil
- Prescribe - (of a medical practitioner) advise and authorize the use of (a medicine or treatment) for someone, especially in writing.
- Mouthful - a quantity of food or drink that fills or can be put in the mouth.
  
- Left and right - in all directions.
- Up and down - with regard to every particular, thoroughly.
- Sideways - from one side to another.
- Frail - (of a person) weak and delicate.
- Obligation - an act or course of action to which a person is morally or legally bound; a duty or commitment.
- Carry on - to continue doing, pursuing, or operating.

1. What defines Peter Brook as a living legend?
2. What does bare stage mean?
3. Which questions does Peter Brook ask himself? Which issues does Peter Brook take on?
4. What does the International Center for Theatre Research do?
5. What is the power of Theatre?

LULU GARCIA-NAVARRO, HOST:

At the age of 94, director and author Peter Brook can genuinely be called a living legend. His career has stretched for over seven decades, from groundbreaking productions of Shakespeare to his nine-hour adaptation of the Sanskrit epic "The Mahabharata."

His latest work is now onstage in Brooklyn. It's called "Why?" And as Jeff Lunden reports, it asks that question about the very profession Peter Brook has spent his life exploring.

JEFF LUNDEN, BYLINE: Peter Brook has been in love with theater for as long as he can remember. As a boy in London, his Russian-born parents took him to plays. And he even staged "Hamlet" for them in a toy theater with cut-out figures when he was 10.

PETER BROOK: And the poor things sat there for about two hours while I read, with one hand, the text. And with the other hand, I did these maneuvers. I can't imagine the torture - this tiny voice reading badly and saying, to be or not to be, that is - (laughter).

LUNDEN: By the time he was in his 20s, he was staging Shakespeare in Stratford with the finest actors of the day - John Gielgud, Vivien Leigh, Paul Scofield.

(SOUNDBITE OF PLAY, "HAMLET")

PAUL SCOFIELD: (As Hamlet) To be or not to be, that is the question.

LUNDEN: But even back then, Peter Brook found himself asking why there wasn't another way to create theater. He wrote a book in 1968 called "The Empty Space," which begins, quote, "I can take any empty space and call it a bare stage."

BROOK: When you talk about "The Empty Space," like I sometimes say to people, you know, don't bother to read the book. Read the title 'cause if one really thinks of it, this is a call to a question, to say why and, bit by bit, get rid of all the established trappings of scenery, of costume, of music. All that has to be questioned.

LUNDEN: And true to that aesthetic in Brook's latest work, the stage is bare, save for a large carpet, some chairs and three actors all dressed in black.

(SOUNDBITE OF PLAY, "WHY?")

MARCELLO MAGNI: (As character) Why do we do theater?

HAYLEY CARMICHAEL: (As character) Why do we do it?

KATHRYN HUNTER: (As character) Why? What is it all about? What's it for?

LUNDEN: Brook's ceaseless questioning led him to establish the International Center for Theatre Research in Paris, where he and his principal collaborator Marie-Helene Estienne have been reinvestigating classics and devising new works with actors from around the globe for over 40 years.

BROOK: As Shakespeare says always, there is a world elsewhere. And in seeing that, I found that a mixture going beyond racial barriers and then going beyond national barriers, language barriers, cultural barriers - something opens. So this is a never-ending process.

LUNDEN: Brook uses that approach to ask who we are and why we do things to each other. In 1975, he staged "The Ik" about an African tribe that starved to death because it was forced from its land.

KAREN BROOKS HOPKINS: He took on this issue in the most profound, deepest way imaginable.

LUNDEN: Karen Brooks Hopkins saw it in grad school. She's executive producer of Peter Brook/NY, which is sponsoring events across the city exploring the 94-year-old director's work.

BROOKS HOPKINS: And I never thought or understood that theater could be so essential, so powerful and just so right on in terms of getting straight to the heart of something.

LUNDEN: In his latest piece, Peter Brook investigates the questioning work of some of his predecessors, notably director Vsevolod Meyerhold, who was swept up in the Russian Revolution but ultimately denounced, imprisoned and murdered by Stalin's regime.

BROOK: And he was sitting there in his cell - it's terrifying to think of - saying, have I made mistakes? Is this all my fault? His honesty means that he's also saying, but why? Why are they saying that I'm an enemy of the revolution? Why do they want to get rid of me? Why am I in prison? Bang.

LUNDEN: In "Why?," actress Kathryn Hunter quotes Meyerhold, answering those questions.

(SOUNDBITE OF PLAY, "WHY?")

HUNTER: (As character) Theater is a very dangerous weapon. Imagine you are prescribed 0.005 milligrams of strychnine to take a day, and you swallow the whole bottle in one mouthful. Theater is dynamite, more dangerous than fire, more dangerous than bombs.

LUNDEN: Because, says actor Marcello Magni, who's worked on several of Brook's pieces, theater can shine a light on the world we live in.

MAGNI: In the theater, there is a world. But Peter is constantly doing left and right, looks and up and down and behind and sideways to life in order to look at theater.

LUNDEN: At 94, Peter Brook is growing increasingly frail, yet he continues to explore.

BROOK: If life has brought you to this, you have an obligation to try to carry on as long as you can find the energy.

LUNDEN: And that is not in question.

For NPR News, I'm Jeff Lunden in New York.

(SOUNDBITE OF LARRY BELL'S "PERSICETTI: PIANO SONATINA NO. 3 (WARMLY)")

Passive voice	<p>Peter Brook can genuinely be called a living legend.  an African tribe that starved to death because it was forced from its land.</p> <p>LUNDEN: In his latest piece, Peter Brook investigates the questioning work of some of his predecessors, notably director Vsevolod Meyerhold, who was swept up in the Russian Revolution but ultimately denounced, imprisoned and murdered by Stalin's regime.</p> <p>Imagine you are prescribed 0.005 milligrams of strychnine to take a day,</p>
Perfect	<p>His career has stretched for over seven decades,  His latest work asks that question about the very profession Peter Brook has spent his life exploring.</p> <p>Peter Brook has been in love with theater for as long as he can remember.</p> <p>Because, says actor Marcello Magni, who's worked on several of Brook's pieces, theater can shine a light on the world we live in.</p> <p>And he was sitting there in his cell - it's terrifying to think of - saying, have I made mistakes?</p> <p>If life has brought you to this, you have an obligation to try to carry on as long as you can find the energy.</p>
Continuous	<p>By the time he was in his 20s, he was staging Shakespeare in Stratford with the finest actors of the day.</p> <p>She's executive producer of Peter Brook/NY, which is sponsoring events across the city exploring the 94-year-old director's work.</p> <p>And he was sitting there in his cell - it's terrifying to think of - saying, have I made mistakes?</p> <p>His honesty means that he's also saying, but why? Why are they saying that I'm an enemy of the revolution?</p> <p>But Peter is constantly doing left and right, looks and up and down and behind and sideways to life in order to look at theater.</p> <p>At 94, Peter Brook is growing increasingly frail, yet he continues to explore.</p>

Participle	<p>But even back then, Peter Brook found himself asking why there wasn't another way to create theater.</p> <p>He wrote a book in 1968 called "The Empty Space," the stage is bare, save for a large carpet, some chairs and three actors all dressed in black.</p> <p>LUNDEN: In "Why?," actress Kathryn Hunter quotes Meyerhold, answering those questions.</p> <p>about the very profession Peter Brook has spent his life exploring. this tiny voice reading badly and saying, to be or not to be, that is She's executive producer of Peter Brook/NY, which is sponsoring events across the city exploring the 94-year-old director's work.</p>
Have to	All that has to be questioned.
Possessive case	<p>in Brook's latest work</p> <p>Brook's ceaseless questioning</p> <p>the 94-year-old director's work</p>
Present Perfect Continuous	Brook's ceaseless questioning led him to establish the International Center for Theatre Research in Paris, where he and his principal collaborator Marie-Helene Estienne <b>have been reinvestigating</b> classics and devising new works with actors from around the globe for over 40 years.
Degrees of comparison	<p>He took on this issue in the most profound, deepest way imaginable.</p> <p>Theater is dynamite, more dangerous than fire, more dangerous than bombs.</p> <p>in Brook's latest work,</p>
Gerund	so powerful and just so right on in terms of getting straight to the heart of something.
	<p>a living legend</p> <p>groundbreaking productions</p> <p>get rid of all the established trappings of scenery, of costume, of music</p> <p>a never-ending process.</p> <p>the questioning work</p> <p>it's terrifying to think of</p>

## LESSON 19

With 'Slave Play,' A Young Playwright Provokes His Way To Broadway

<https://www.npr.org/transcripts/762785319>

1. What is a playwright in a drama? Who is the most famous playwright?  
What are the types of playwright? What do directors do during rehearsal?

Playwrights, also known as writers, dramatists, or script writers, **write the story for theatrical productions**. The story or script is written in a special format. The play-

wright writes the words that the characters speak next to or under each character's name.

The best known playwright of all time is undoubtedly **William Shakespeare**, the 16th century English writer. Coming to the modern times, Samuel Beckett is regarded as the greatest playwright of the 20th century. Browse on to learn more about the life and works of famous dramatists and playwrights from all over the world.

Sophocles died aged 90 years old in 406 BCE. Sophocles was the second-born of the three famous Greek tragedians (**Aeschylus, Sophocles, and Euripides**), but he outlived both his rivals.

### Categories of Dramatists/Playwright

- Classical/universal dramatists.
- Modern dramatists.
- Contemporary dramatists.

The **rehearsal director** is generally responsible for co-ordinating and supervising the **rehearsals** within a company. They may be known as the choreographer's 'right hand man' and it is usually their responsibility to ensure that the dancers know and are able to interpret the work as set by the choreographer.

2. What are the elements of dramatic writing?

#### Aristotle's 6 Elements of Drama

- Plot: the storyline, and what happens during the film. ...
- Theme: the overall meaning of the film. ...
- Characters: the players who move the plot forward. ...
- Dialogue: the words the characters speak in the film. ...
- Song: traditionally, the rhythm of the actors' voices as they deliver their lines.

Consider **how characters react to one another** when they're onstage. Little details, such as turning slightly away or a brief moment of eye contact, can tell the audience a lot about the way one character feels about another. Think about your interaction with the audience.

One of the most daring things I've ever seen on stage

What is the final rehearsal called?

What is another word for opening night? What are the 5 types of rehearsals? What are the three types of rehearsals? What makes a good drama rehearsal?

**A dress rehearsal** is the last rehearsal before the performance. It is called a 'dress rehearsal' because in a theatre the actors will be wearing their costumes. When an orchestra or other music group have a 'dress rehearsal' this does not mean that they have to dress up.

**Debut**

**opener**

premiere

preview



The little booklet you get when you go to the theater is called a playbill. A playbill usually **includes a list of the cast and production crew**. You can also call a playbill a program. At most theaters in the U.S., playbills are handed out to everyone in the audience as they enter.

Technically, the playbill is a long, **narrow theater announcement**, and was frequently, but not always, posted. Most playbills are printed on one side. In contrast, a program is a printed document composed of one or more folded sheets printed on both sides.

In this page you can discover 8 synonyms, antonyms, idiomatic expressions, and related words for playbill, like: **program**, notice, placard, advertisement, poster, handbill, UKC/POS/LDN and null.

Which stage narratives bore or excite you?

Yeah. Yeah. There's a lot of safe stuff on Broadway, but that bores me. So I want to be excited. He's my contemporary. I want to support people that are writing for me and writing stuff that excites me.

What does it mean to bask in something?

intransitive verb. 1 : **to lie or relax in a pleasant warmth** or atmosphere basking in the warmth of the sun. 2 : to take pleasure or derive enjoyment basked in the spotlight.

**to enjoy the attention one is getting** (because of one's success at something) They are basking in the glory of their success.

Should You Always stage What Makes The Most Financial Sense?

Is profit the primary objective of the **theatre**?

The financial meaning. 2**Good sense regarding money, soundness of judgement in financial matters.**

it makes good or sound financial sense

## **FINANCING THE THEATRE: THE ROLE OF MANAGEMENT ... AND THE STATE**

1. Who is Jeremy O. Harris?

Jeremy O. Harris is the youngest black man ever to have a play he's written open on Broadway. He just turned 30. And this opening is coming less than a year after the play ran off-Broadway. That kind of speed is almost unheard of in the theater world. So the time we spend with him is full of these pinch-me moments, like backstage in the green room, when he first sees the Broadway playbill, the program for his show.

. He's a consultant on the hit HBO show "Euphoria," and he's writing a film with the Oscar-winning producer Bruce Cohen, who's also at the after-party.

2. Which play sent Jeremy O. Harris on a rocket trajectory to Broadway.

It's called "Slave Play." the controversial, explicit and funny play

### 3. What does the show explore?

The show explores the legacy of slavery in interracial sexual dynamics. It begins on a plantation with a master-slave sexual scenario. The play is visceral and graphic. It breaks pretty much every taboo around race and sex. And it is opening in a theater literally one block away from "Phantom Of The Opera" and "Frozen." Unlike those shows, the only tune people are likely to walk away humming here is a Rihanna number.

The play is exploring so many things that are on people's minds right now in this really complicated, difficult time. A lot of it's about race but not just about race, about gender, about identity, about expression, about how people connect and interact or aren't allowed to.

### 4. What is the set?

The set is a two-story wall of mirrors reflecting our faces back at us. At the top of those mirrors, a lyric from that Rihanna song, "Work."

### 5. What is a Note On Your Discomfort?

A poet friend of mine named Morgan Parker wrote this really beautiful note on the play called A Note On Your Discomfort. A Note On Your Discomfort - this might hurt. This could prod open regrets and secrets, and what you find could be shock. But there's nothing in "Slave Play" that you don't already know. Harris is bracing himself for how people might express that discomfort, hurt and shock.

### 6. Why do you think Harris is having so much success right now?

I think that we're all into safe spaces right now, but we might need more brave spaces where people speak their truth. And we start to lean in and listen to things that make us uncomfortable instead of walking away from each other.

It's because of the time that we're in right now and what this play is about is why it happened so fast.

COHEN: The play is exploring so many things that are on people's minds right now in this really complicated, difficult time. A lot of it's about race but not just about race, about gender, about identity, about expression, about how people connect and interact or aren't allowed to.

### 7. What does Harris need before the interview?

I catch up with Jeremy O. Harris at his hotel room. Before the interview, he needs two things - coffee and the song that he's woken up to everyday for the last few weeks. He pulls up "Due West" by Kelsey Lu.

### 8. What does it mean brave spaces as opposed to safe spaces.

Safe spaces tend to really worry about when somebody is in discomfort. We need to nurture them and make them feel like they're safe and they're OK. And in a brave space, when you feel discomfort, you're supposed to sit with it and acknowledge that that's part of the process towards growth.

### 9. What does Jeremy O. Harris fear?

the company has always not really believed that this was actually going to open on Broadway, that, like, at the last minute, they would pull the plug. So even if they turn off the power, we'll all

just like turn on flashlights and do the show anyway. I literally don't know if we're going to stay open the rest of the week. Because it's such a challenging play or why? Like, what's the fear?

HARR when someone tells you something enough, it can start to be real. Something people told me a lot is that, like, this play doesn't make sense on Broadway. We'll soon find out whether the play makes financial sense on Broadway.

10. Who does Harris describe as his idol?

a woman Harris describes as his idol, the patron saint of the play. On Saturday, Rihanna came to see the show.

*opening night* - the evening when something (such as a play or concert) is performed in front of an audience for the first time

preview - display (a product, movie, play, etc.) before it officially goes on sale or opens to the public.

keep (an amount of) balls in the air - To have a number of different activities in progress; to deal with or oversee several different things at once.

Tinker - attempt to repair or improve something in a casual or desultory way, often to no useful effect.

**pull the plug - to stop an activity**, especially by no longer providing the money needed to allow it to continue. The Arts Council had pulled the plug on the scheme. Synonyms and related words. To stop something from continuing or developing.

**Cram - completely fill (a place or container) to the point that it appears to be overflowing.**

**Dodge - avoid (someone or something) by a sudden quick movement.**

stand out - to be prominent or conspicuous

sidewalk - a usually paved walk for pedestrians at the side of a street

braid - a length of braided hair; threads of silk, cotton, or other material woven into a decorative band for edging or trimming garments.

see-through - transparent

marquee - a sign usually over the entrance of a theater or arena that displays the names of featured attractions and principal performers; a permanent canopy often of metal and glass projecting over an entrance (as of a hotel or theater)

daring - (of a person or action) adventurous or audaciously bold.

quote - a quotation from a text or speech

refer - mention or allude to

controversial - giving rise or likely to give rise to public disagreement.

explicit - stated clearly and in detail, leaving no room for confusion or doubt

drop by - to visit casually or unexpectedly

final rehearsal - preview, final dress rehearsal **when an audience has been invited (at no charge)** to see the show. Each cast and crew member receives two tickets to a Preview for your family. It's one of the perks of working a show!

first preview - previews are a set of **public performances of a theatrical presentation that precede its official opening**. The purpose of previews is to allow the director and crew to identify problems and opportunities for improvement that weren't found during rehearsals and to make adjustments before critics are invited to attend.

opening night - first night - the evening when something (**such as a play or concert**) is **performed in front of an audience for the first time**. The first performance of a theatrical attraction, taking place in the evening.

legacy - something transmitted by or received from an ancestor or predecessor or from the past  
visceral - felt in or as if in the internal organs of the body; not intellectual : INSTINCTIVE, UNREASONING; dealing with crude or elemental emotions

hum - make a low, steady continuous sound like that of a bee.

Bouncy - jump repeatedly up and down, typically on something springy.

set - an artificial setting for a scene of a theatrical or film production; **representation consisting of the scenery and other properties used to identify the location of a dramatic production;**

two-story - having two floors or levels

green room - the space in a theatre or similar venue that **functions as a waiting room and lounge for performers before**, during, and after a performance or show when they are not engaged on stage. Green rooms typically have seating for the performers, such as upholstered chairs and sofas

pinch-me moments - It comes from the phrase "pinch me, **I must be dreaming**" -the idea behind it is that if someone pinches you, and you can't feel the sensation of the pinch, you are in a dream.

So, you ask someone to pinch you to make sure you are in reality

playbill - a poster announcing a theatrical performance

prod - poke (someone) with a finger, foot, or pointed object; pierce, spike, impale.

bracing - to make stronger , REINFORCE

co-sign a play - it is **when an artist, usually someone with commercial success, gives a different artist, usually someone with lower success, a shout-out by acknowledging that they like his/her music.**

to keep this ball in the air -  
To have a number of different activities in progress; to deal with or oversee several different things at once.

box office - an office (as in a theater) where tickets of admission are sold

bore - to cause to feel weariness and restlessness through lack of interest : to cause to feel boredom

Contemporary - a person or thing living or existing at the same time as another.

intermission – an interval between parts of a play, film, or concert

after party - **a small party held after a larger event**, to which only a small group of guests is invited

mingle - to move about (as in a group)

lean in -  
**to actively accept challenges and seek more responsibility, especially in order to progress in your career**

distinction - a difference or contrast between similar things or people

nurture - care for and encourage the growth or development of.

catch up with - to meet with (someone)

pull up - to bring to a stop

bask in ...- to take great pleasure or pride in something; revel in something; to enjoy or revel in something, such as praise, fame, etc.

Tinker - to repair, adjust, or experiment with; to repair, adjust, or work with something in an unskilled or experimental manner : FIDDLE

pull the plug - ; **to do something that prevents an activity from continuing**, especially by no longer giving money to support it: If the viewing figures drop much more, the TV network will probably pull the plug on the whole series. Causing something to end.

flashlight - a small battery-operated portable electric light

patron saint - the protecting or guiding saint of a person or place.

ARI SHAPIRO, HOST:

Even in Times Square, crammed with tourists from around the world dodging people in superhero costumes, the playwright Jeremy O. Harris stands out - walking down the sidewalk with two thick long braids, 6'5", dressed in a see-through shirt, carrying designer bags and smoking a cigarette. He's between Fashion Week events and his Broadway opening, approaching a marquee with his name on it.

JEREMY O HARRIS: We are standing on 45th Street across from the Golden Theatre and a sign that says, the single most daring thing I've seen in a theater in a long time.

SHAPIRO: And there's your name in big, black all-capital letters.

HARRIS: Yes. Yes, it's crazy. I don't know. I'm still, like, OK (laughter). I guess that's what's happening now.

SHAPIRO: That quote about the single most daring thing I've seen in the theater is from The New York Times, referring to the controversial, explicit and funny play that sent Jeremy O. Harris on a rocket trajectory to Broadway. It's called "Slave Play."

HARRIS: This is before Act 3. This is in Act 3.

SHAPIRO: Last week, we dropped by the theater for a final rehearsal before the first Broadway preview, when an audience can pay to see the show for about a month of performances before opening night. The show explores the legacy of slavery in interracial sexual dynamics. It begins on a plantation with a master-slave sexual scenario. The play is visceral and graphic. It breaks pretty much every taboo around race and sex. And it is opening in a theater literally one block away from "Phantom Of The Opera" and "Frozen." Unlike those shows, the only tune people are likely to walk away humming here is a Rihanna number.

(SOUNDBITE OF SONG, "WORK")

RIHANNA: (Singing) Work, work, work, work, work. You see me, I be...

SHAPIRO: Jeremy O. Harris starts bouncing around in the theater as the music plays. The set is a two-story wall of mirrors reflecting our faces back at us. At the top of those mirrors, a lyric from that Rihanna song, "Work."

HARRIS: We have to walk a really far way up to the green room.

SHAPIRO: Harris is the youngest black man ever to have a play he's written open on Broadway. He just turned 30. And this opening is coming less than a year after the play ran off-Broadway. That kind of speed is almost unheard of in the theater world. So the time we spend with him is full of these pinch-me moments, like backstage in the green room, when he first sees the Broadway playbill, the program for his show.

HARRIS: This all feels really wild. Oh, here we go.

SHAPIRO: He opens it up to one of the first pages.

HARRIS: A poet friend of mine named Morgan Parker wrote this really beautiful note on the play called A Note On Your Discomfort.

SHAPIRO: Can you give us like a sentence or two of it?

HARRIS: (Reading) A Note On Your Discomfort - this might hurt. This could prod open regrets and secrets, and what you find could be shock. But there's nothing in "Slave Play" that you don't already know.

SHAPIRO: Harris is bracing himself for how people might express that discomfort, hurt and shock. When "Slave Play" was produced off-Broadway last year, protesters started a campaign with the hashtag #shutdownslaveplay.

HARRIS: There's so much, like, potential controversy around whatever is happening, especially in the digital sphere and not like just The New York Times sphere of it all.

SHAPIRO: Right.

HARRIS: It means a lot when people co-sign the play.

SHAPIRO: What I'm hearing is that you're a little bit nervous, not about whether it will be positively reviewed by theater reviewers, but about how it will be received by the people who you're trying to speak to.

HARRIS: Oh, 100%. But I've told everyone at every meeting we've had. And it's really difficult to keep this ball in the air because I think that the space just generally isn't made for it. But like if the play isn't a hit with black people and young people, then the play's not a hit.

SHAPIRO: We run into one of those young black people at the box office in front of the theater. Tyler Grigsby (ph) recognizes Harris the playwright.

HARRIS: Hi.

TYLER GRIGSBY: Hi. Can I get a selfie or are you busy?

HARRIS: Yeah, of course. We can do a selfie.

GRIGSBY: Congratulations.

HARRIS: Thank you.

SHAPIRO: Are you just picking up your ticket to the play?

GRIGSBY: Yeah.

SHAPIRO: When are you going to see it?

GRIGSBY: First preview, tonight.

SHAPIRO: Can I just ask why you think the play is important, what impact the play, do you think, will have on Broadway?

GRIGSBY: Yeah. So I haven't - I missed it at the New York Theatre Workshop. But I just think anything that, like, explores the spectrum of blackness is important because it's not a monolith. And I think any of our narratives need to be seen on this stage.

SHAPIRO: There are a lot of black narratives on the stage that are not as risky as this one.

GRIGSBY: Yeah. Yeah. There's a lot of safe stuff on Broadway, but that bores me. So I want to be excited. He's my contemporary. I want to support people that are writing for me and writing stuff that excites me.

HARRIS: I feel like I paid you to come and say this.

SHAPIRO: Well, I hope you enjoy the show.

GRIGSBY: Thank you.

HARRIS: I'll see you later.

GRIGSBY: Happy opening.

SHAPIRO: Hours later, after three acts without an intermission - laughs, gasps, tears and a stand-ing ovation, it's time for the after party.

(SOUNDBITE OF MUSIC)

SHAPIRO: Actors and producers mingle with models and writers. Unlike a lot of Broadway plays today, this cast of eight does not include a single big star. Some of the cast members have been working on the project since its first reading at the Yale Drama School, like this actress.

IRENE SOFIA LUCIO: Irene Sofia Lucio, and I play Patricia.

SHAPIRO: I ask Lucio why she thinks Harris is having so much success right now. What is it about his voice and message?

LUCIO: I think that we're all into safe spaces right now, but we might need more brave spaces where people speak their truth. And we start to lean in and listen to things that make us uncomfortable instead of walking away from each other.

SHAPIRO: That's an interesting distinction. Explain what you mean by brave spaces as opposed to safe spaces.

LUCIO: Safe spaces tend to really worry about when somebody is in discomfort. We need to nurture them and make them feel like they're safe and they're OK. And in a brave space, when you feel discomfort, you're supposed to sit with it and acknowledge that that's part of the process towards growth.

SHAPIRO: It's not only the theater world that's excited about Harris. He's a consultant on the hit HBO show "Euphoria," and he's writing a film with the Oscar-winning producer Bruce Cohen, who's also at the after-party.

BRUCE COHEN: It's because of the time that we're in right now and what this play is about is why it happened so fast.

SHAPIRO: What do you mean when you say that?

COHEN: The play is exploring so many things that are on people's minds right now in this really complicated, difficult time. A lot of it's about race but not just about race, about gender, about identity, about expression, about how people connect and interact or aren't allowed to.

SHAPIRO: The next morning, I catch up with Jeremy O. Harris at his hotel room. Before the interview, he needs two things - coffee and the song that he's woken up to everyday for the last few weeks. He pulls up "Due West" by Kelsey Lu.

(SOUNDBITE OF SONG, "DUE WEST")

KELSEY LU: (Singing) My mind put you onto a throne.

SHAPIRO: I ask how he's feeling now that the first Broadway performance of "Slave Play" in front of a paying audience is behind him. He's not basking in his success. He says, everyone was great. I have notes.

HARRIS: You know, we've got to tinker.

SHAPIRO: One of the people who works on the show who I was talking to about it was like, the company has always not really believed that this was actually going to open on Broadway, that, like, at the last minute, they would pull the plug.

HARRIS: Yes.

SHAPIRO: But now the audience is here. So even if they turn off the power, we'll all just like turn on flashlights and do the show anyway.

HARRIS: Yes.

SHAPIRO: Did you have that same feeling?

HARRIS: Oh, yes. I mean, even last night, I was like, well, I literally don't know if we're going to stay open the rest of the week. So I will call you. I'll celebrate week one when it's over.

SHAPIRO: Because it's such a challenging play or why? Like, what's the fear?

HARRIS: I mean, I think that, like - I mean, I think also when someone tells you something enough, it can start to be real. Something people told me a lot is that, like, this play doesn't make sense on Broadway.

SHAPIRO: We'll soon find out whether the play makes financial sense on Broadway. "Slave Play's" official opening night is October 6. But in the first week of paid previews, the show played to a crowd that was 99% full, including plenty of celebrities and a woman Harris describes as his idol, the patron saint of the play. On Saturday, Rihanna came to see the show.

(SOUNDBITE OF SONG, "WORK")

RIHANNA: (Singing) Work, work, work, work, work, work. You see me, I be work, work, work, work, work, work. You see me do me dirt, dirt, dirt, dirt, dirt, dirt. There's something 'bout that work, work, work, work, work, work. When you a gon' learn, learn, learn, learn, learn, learn. Me na care if me tired, tired, tired, tired, tired, tired.

Participles	<p>Even in Times Square, <u>crammed with tourists</u> from around the world <u>dodging</u> people in superhero costumes, the playwright Jeremy O. Harris <u>stands out</u> - walking down the <u>sidewalk</u> with two thick long <u>braids</u>, 6'5", dressed in a <u>see-through</u> shirt, carrying designer bags and smoking a cigarette.</p> <p>He's between Fashion Week events and his Broadway opening, approaching a <u>marquee</u> with his name on it.</p> <p>That <u>quote</u> is from The New York Times, referring to the controversial, explicit and funny play.</p> <p>The set is a two-story wall of mirrors reflecting our faces back at us. A poet friend of mine named Morgan Parker wrote this really beautiful note on the play called A Note On Your Discomfort.</p> <p>But in the first week of <u>paid previews</u>, the show played to a crowd that was 99% full, including plenty of <u>celebrities</u></p>
Continuous	<p>We are standing on 45th Street across from the Golden Theatre</p> <p>I guess that's what's happening now.</p> <p>And it is opening in a theater literally one <u>block</u> away from "Phantom Of The Opera" and "Frozen."</p> <p>And this opening is coming less than a year after the play ran off-Broadway</p> <p>Harris <u>is bracing</u> himself for how people might express that discomfort, <u>hurt</u> and shock.</p> <p>There's so much, like, <u>potential controversy</u> around whatever is happen-</p>

	<p>ing</p> <p>What I'm hearing is that you're a little bit nervous, how it will be received by the people who you're trying to speak to Are you just <u>picking up</u> your ticket to the play?</p> <p>I want to <u>support</u> people that are writing for me and writing stuff that <u>excites me</u>.</p> <p>why she thinks Harris is having so much success right now. he's writing a film with the <u>Oscar-winning producer</u> Bruce Cohen</p> <p>The play is exploring so many things that are <u>on people's minds</u> right now</p> <p>I ask how he's feeling now that the first Broadway performance of "Slave Play" in front of a paying audience is behind him.</p> <p>He's not <u>basking in his success</u>.</p> <p>One of the people who works on the show who I was talking to about it was</p>
Perfect	<p>... <u>a sign</u> that says, the single <u>most daring</u> thing I've seen in a theater in a long time.</p> <p>That <u>quote</u> about the single most daring thing I've seen in the theater is from The New York Times</p> <p>Harris is the youngest black man ever to have a play he's written open on Broadway.</p> <p>But I've told everyone at every meeting we've had.</p> <p>Before the interview, he needs two things - coffee and the song that he's <u>woken up</u> to everyday for the last few weeks.</p> <p>the company has always not really believed that this was actually going to open on Broadway</p>
There is\are	<p>There's your name in big, black all-<u>capital letters</u>.</p> <p>But there's nothing in "Slave Play" that you don't already know.</p> <p>There's so much, like, <u>potential controversy</u> around whatever is happening</p> <p>There are a lot of black narratives on the stage that are not as risky as this one.</p> <p>There's a lot of <u>safe stuff</u> on Broadway, but that <u>bores me</u>.</p>
Degrees of comparison	<p>Harris is the youngest black man ever to have a play he's written open on Broadway.</p> <p>And this opening is coming less than a year after the play ran off-Broadway</p>
Passive voice	<p>It's called "Slave Play."</p> <p>When "Slave Play" was produced off-Broadway last year, <u>protesters</u> started a campaign with the hashtag #shutdownslaveplay.</p> <p>because I think that the space just generally isn't made for it.</p>

	<p>I think any of our <u>narratives</u> need to be seen on this stage. about how people <u>connect and interact</u> or aren't <u>allowed to</u>.</p>
Complex subject	<p>Unlike those shows, the only tune people are <u>likely</u> to walk away humming here is a Rihanna number. in a brave space, when you feel discomfort, you're supposed to sit with it and <u>acknowledge</u> that that's part of the process towards <u>growth</u>.</p>
Gerund	<p>Jeremy O. Harris starts <u>bouncing around</u> in the theater as the music plays.</p>
	<p>We have to walk a really far way up to the green room. You know, <u>we've got to tinker</u>.</p>
Modals	<p>A Note On Your Discomfort – this might hurt. This could <u>prod</u> open <u>regrets</u> and secrets, and what you find could be shock. Harris <u>is bracing himself</u> for how people might express that discomfort, <u>hurt</u> and shock. I think that we're all into <u>safe spaces</u> right now, but we might need more <u>brave spaces</u> where people <u>speak their truth</u>.</p>
Reported questions	<p>What I'm hearing is that you're a little bit nervous, not about whether it will be <u>positively reviewed</u> by theater reviewers, but about how it will be received by the people who you're trying to speak to. I literally don't know if we're going to <u>stay open</u> the rest of the week. We'll soon <u>find out</u> whether the play makes <u>financial sense</u> on Broadway.</p>
	<p>But like if the play isn't a hit with black people and young people, then the play's not a hit.</p>
	<p>When are you going to see it? I literally don't know if we're going to <u>stay open</u> the rest of the week.</p>
	<p>Unlike a lot of Broadway plays today, this <u>cast</u> of eight does not include a single big star. we start to <u>lean in</u> and listen to things that make us uncomfortable instead of walking away from each other. <u>Explain</u> what you mean by brave spaces as opposed to safe spaces.</p>
	<p>Some of the cast members have been working on the project since its <u>first reading</u> at the Yale Drama School, like this actress.</p>

	<p><u>on people's minds</u></p> <p>“Slave Play's” official <u>opening night</u> is October 6.</p>
	<p>So even if they <u>turn off the power</u>, we'll all just like <u>turn on flashlights</u> and <u>do the show</u> anyway</p>

## LESSON 20

### **Broadway's 1st Play Since COVID Closure Blends Bible, Beckett, Black Lives Matter**

<https://www.npr.org/transcripts/1024833930>

#### 1. What is existential drama?

A philosophy that emphasizes the uniqueness and isolation of the individual experience in a hostile or indifferent universe, regards human existence as unexplainable, and stresses freedom of choice and responsibility for the consequences of one's acts.

Existentialism is an **area in philosophy that deals with human freedom**. ... Existentialism can be seen as a philosophical movement that rejects that life has an inherent meaning, but instead requires each individual to posit his or her own subjective values

What is one of the main gestures of the late 20th and early 21st century theatre? How is modern theater different from the classic theater? What are the characteristics of classical drama? How can we remix/remake classic play into something that feels/matters right now?

#### Best Remakes of All Time

Generally, the things that makes a good drama are: the **involvement of an interesting issues**, the use of the right dialogue and monologue, knowledge of the main issues, the use of unique and interesting characters, a clear theme and an understandable yet interesting plot.

Modern theater: Also known as **20th century theater**, describes the period of extraordinary change in theater, impacting Asian, European and American theater forms. It focused on a broad perception of looking in to art, including theater, critically. It represents life in a way i.e. detached from life in a pure way.

**Greek Tragedy and Old Comedy** differ from much of modern drama by being written in verse. Both genres have a limit of three actors, who play multiple roles. ... Ancient drama was performed outdoors using natural light while contemporary drama is performed indoors using artificial light.

#### 1. Theme:

The first major difference between modern and classic theater lies on the theme of the theatre. The Classical theater comprises of the theme, with components of singing. The arrangement in classical stage is totally extraordinary, including a solitary working with an expansive passageway on to the stage, a crane to get divine characters on a larger amount and a moving zone for the theme. On-screen characters were all male and performed in veils; there were couple of on-screen characters accessible for the dramatist's utilization (two or later three could be in front of an audience at once). Plays were put on at metro/religious celebrations, not as standalone preparations, and cycles of four plays (three tragedies and a comic play) by similar creator were performed.

In Modern theater, the theme of the theater is wide and it could be solitary form to intermixture or combination of various difference genre. There are several forms of characters that run the drama in modern theater, these includes protagonist (central or principal character), antagonist (rival), foil (character that defines the factors of protagonist), confidante (a character to which the principal character address certain remarks). In addition to the characters, the main foundation of the modern theater lies in theme, dialogues, convention and genre of the performance.

## 2. Limited drama forms:

The Classical theater is altogether different from the current age modern theater. It used to just do two sorts of dramatizations disaster and comic drama. Today despite everything exist is adopted from the classical theater, yet the modern theater differs from the classic theater in having significantly more enlightened musical parts.

## 3. Comic drama was different:

The classical theater comic drama differed from the modern theater in its implication and depiction of comic themes. In Ancient Greece a comic theatre implied a cheerful completion while a disaster was a sad ending. Today in Modern theater, a disaster, implies the same however a comic theatre implies something clever.

4. Gender differences: Another major difference between the Modern theater and the classical theater is based on the gender differences. In the classical theater, men were permitted to perform only. However, modern theater is a combination of men and women clustered performances. Likewise, just men were permitted to perform, even the lady's parts. Today both men and ladies are in front of an audience.

5. Religious portrayals  
The Classic theaters were basically based on the religious contexts. It could be observed in ancient Greek or Chinese civilization context, drama/ theater implied to dramatizations for religious celebrations. However, modern theater today is done for a broader reason.

6. Difference in Acting style: The classical theater was based on traditional Shakespearean style of theater. It is an established acting form, with deep foundations in the British theater. More centred around control and exactness in performance, established performers are activity arranged and noticeable. A key strength of classical style over the modern style is actors bring their characters to life in their meticulously crafted script. However, the modern theater today is a combination of realism and music, with more focus on crude, complex acting style.

## What is Passover?

**the major Jewish spring festival which commemorates the liberation of the Israelites from Egyptian slavery, lasting seven or eight days from the 15th day of Nisan.**

What is the meaning of the Exodus story? Why is Exodus important today?

The word "exodus" means **when many people leave a place**. The Book of Exodus tells how the Israelite people were freed from slavery in Egypt by their god, Yahweh, and under the leadership of Moses. Moses is considered an important prophet in three major world religions: Judaism, Christianity, and Islam.

The story of Exodus **teaches us about our people's yearning to be free**, an edict that's relevant today. In the past months, we've seen leaders and regimes overthrown in Tunisia and Egypt and now most recently in Libya.

What are the major themes in Exodus?

### Themes

- Freedom and Confinement.
- Family and Community.
- The Rise of Civilization.
- Stubbornness.
- The Covenant.
- Law and Society.
- Reputation.

What does Godot symbolize in Samuel Beckett's play *Waiting for Godot*? What is the message of *Waiting for Godot*?

In that play, two tramps pass time on a blank stage waiting for a character who never comes.

In Samuel Beckett's play *Waiting for Godot*, this particular word 'Godot' is deeply symbolic. Godot represents **something godly or godlike**. He is the 'earthly ideal of a better social order'. 'Godot' also means death or silence and represents the inaccessible self.

It's now a commonplace to see *Waiting for Godot* described as one of the most important plays of the 20th Century - with its **reputation gathering momentum** rather than fading away. The kind of movie actors who would have reached the career point of wanting to be in *King Lear* now want to shuffle across the stage in *Godot*.

One of the central themes of "*Waiting for Godot*" is **the meaninglessness of life**. Even as the characters insist on staying where they are and doing what they do, they acknowledge that they do it for no good reason.

the main themes of *Waiting for Godot*?

- Humor and the Absurd. *Waiting for Godot* is a prime example of what has come to be known as the theater of the absurd. ...
- Waiting, Boredom, and Nihilism. ...
- Modernism and Postmodernism. ...
- Time. ...
- Humanity, Companionship, Suffering, and Dignity.

### What Is Redlining?

In the United States, redlining is **the systematic denial of various services to residents of specific**, often racially associated, neighborhoods or communities, either explicitly or through the selective raising of prices.

Redlining is a discriminatory practice that puts services (financial and otherwise) out of reach for residents of certain areas based on race or ethnicity. It can be seen in the systematic denial of mortgages, insurance, loans, and other financial services based on location (and that area's default history) rather than on an individual's qualifications and creditworthiness. Notably, the policy of redlining is felt the most by residents of minority neighborhoods.

What is an off-Broadway show?

An "off-Broadway production" is **a production of a play, musical, or revue that appears in such a venue and adheres to related trade union and other contracts**. Some shows that premiere off-Broadway are subsequently produced on Broadway.

Theaters with a house larger than 500 seats are considered Broadway theaters or On-Broadway theaters. **Theaters with houses between 99 and 499 seats are Off-Broadway**. Any theater with less than 99 seats is considered Off-Off-Broadway.

1. What does Playwright Antoinette Chinonye Nwandu say about the early 21st century theatre? it combines elements of with the Bible as it looks at two young Black men dreaming of a better tomorrow in a world of police violence. Jeff Lunden reports. Nobody's doing anything new. How do we remix it into something that feels right now?

What does playwright Nwandu collage/ mash up in her play "*Pass Over*"?

She samples liberally from both the Bible and "*Waiting For Godot*." And "*Pass Over*" is a play that absolutely feels right now, even though Nwandu began writing it after Trayvon Martin was killed in 2012. Raised in the church and trained in the theater, she came up with her own collage. ,

on one hand, I've got the Bible. I've got the Exodus story that I love. On the other hand, I've got "Waiting For Godot." The Trayvon Martin case is happening in front of me

2. Pass Over's" two central characters, Moses and Kitch, want a better life beyond their street corner but can't pass over. Why can't these guys leave?

I sort of imagine it as a force field of red lining, income inequality, education inequality. What are the options? There aren't. I mean, there's also the policeman who's patrolling the block

3. What questions do you have when you watch Waiting for Godot?

when you watch it, you know, until a certain point, you'll have the same question.

4. How has playwright Antoinette Nwandu changed the play's ending?

I can't make an ending that I can't see in my mind. And while Trump was president and there was no vaccine and George Floyd was being murdered, lynched, I could not see another ending.

Now, things are different. Now I can imagine an Afrofuturist ending of my play that exists within the bounds of the world I've already created where this young Black man could actually live.

Exodus - the second book of the Bible. Starting with the deliverance of Moses by Pharaoh's daughter, it recounts the revelation at the Burning bush where he was called by Yahweh to deliver the Israelites from Egyptian slavery.

вихід євреїв з Єгипту

*Waiting for Godot* - a play by Samuel Beckett in which two characters, Vladimir (Didi) and Estragon (Gogo), engage in a variety of discussions and encounters while awaiting the titular Godot, who never arrives

get up off (of) (something)

To stand up or otherwise remove oneself after sitting or reclining on something.

Preview - display (a product, movie, play, etc.) before it officially goes on sale or opens to the public.

Pass Over - The English word "Passover" is a translation of the holiday's name in Hebrew, Pesach, which means **to "skip," "omit," or "pass over"**. Traditionally the name is believed to have originated with God "passing over" the homes of the Jews when he was killing the firstborn sons of Egypt. In order to protect their **first-born children, the Israelites marked their doors with lamb's blood so the angel of death would pass over them**. Thus the name Passover, which is "pesach" in Hebrew. The Israelites were ultimately freed from slavery and wandered the desert for 40 years before making it to the promise land.

Mash up - mix or combine two or more different elements.

come up with - **to suggest or think of an idea or plan:**

The Trayvon Martin/George Floyd case - Trayvon Martin was killed in 2012 while walking back home from a convenience store. George Floyd was murdered in 2020, while being arrested on suspicion of using a counterfeit \$20 bi

Sample - **to test a small amount of a substance or product to find out whether it is good, whether it contains a particular substance, etc.:**

liberally - in large or generous amounts.

Tramp - a person who travels from place to place on foot in search of work or as a vagrant or beggar.

blank - (of a surface or background) unrelieved by decorative or other features; bare, empty, or plain.

**force field – (chiefly in science fiction) an invisible barrier of exerted strength or impetus.**

red lining - the discriminatory practice of denying services (typically financial) to residents of certain areas based on their race or ethnicity

inequality - difference in size, degree, circumstances, etc.; lack of equality.

Cast - the group of actors who make up a film or stage play.

Wander - walk or move in a leisurely, casual, or aimless way.

**Block - a square group of buildings or houses with roads on each side:**

expletive – an oath or swear word

wake up - to rouse (a person or animal) from or as if from sleep; to become aware or to make (someone) aware of something (such as an existing problem or danger)

capture on camera - **to record or take a picture of something using a camera:**

vaccine - **a substance that is put into the body of a person or animal to protect them from a disease by causing them to produce antibodies (=proteins that fight diseases)**

lynch - (of a mob) kill (someone), especially by hanging, for an alleged offense with or without a legal trial.

Bound - a limiting line

ARI SHAPIRO, HOST:

Tonight, for the first time in almost 17 months, a new play begins previews on Broadway. Called "Pass Over," it combines elements of existential drama with the Bible as it looks at two young Black men dreaming of a better tomorrow in a world of police violence. Jeff Lunden reports.

JEFF LUNDEN, BYLINE: Playwright Antoinette Chinonye Nwandu loves mashing things up.

ANTOINETTE CHINONYE NWANDU: As an artist, I'm always looking to remix, collage. I think that is one of the main gestures of the late 20th and early 21st century. I love R&B, I love pop. Nobody's doing anything new. How do we remix it into something that feels right now?

LUNDEN: And "Pass Over" is a play that absolutely feels right now, even though Nwandu began writing it after Trayvon Martin was killed in 2012. Raised in the church and trained in the theater, she came up with her own collage.

NWANDU: And so I'm sitting here as an artist, and I'm saying, on one hand, I've got the Bible. I've got the Exodus story that I love. On the other hand, I've got "Waiting For Godot." The Trayvon Martin case is happening in front of me. As a Black American, do I say, justice is coming, justice is coming, justice is coming or do I say, oh, my God, America is the largest plantation I have ever seen?

LUNDEN: So Nwandu samples liberally from both the Bible and "Waiting For Godot." In that play, two tramps pass time on a blank stage waiting for a character who never comes. "Pass Over's" two central characters, Moses and Kitch, want a better life beyond their street corner but can't pass over. Jon Michael Hill plays Moses.

JON MICHAEL HILL: Why can't these guys leave? I sort of imagine it as a force field of red lining, income inequality, education inequality. What are the options? There aren't. I mean, there's also the policeman who's patrolling the block.

(SOUNDBITE OF PLAY, "PASS OVER")

HILL: (As Moses) You gonna (ph) get up off this plantation, get up off this block. Then, we gonna walk - walk right up to that river Jordan. It's gonna be deep. It's gonna be wide. And we gonna stand there like - like chosen, like [expletive] this world ain't never seen.

DANYA TAYMOR: There's this beautiful constant tension in the play. Like, is this guy Moses or is he a guy named Moses?

LUNDEN: Danya Taymor directed "Pass Over" in Chicago, where Spike Lee filmed it, and off-Broadway. Now, she's directing the Broadway version.

TAYMOR: I think when you watch it, you know, until a certain point, you'll have the same question.

LUNDEN: The cast says it was one thing to do the play a few years ago, but now, in the midst of the pandemic and after the death of George Floyd, their perspective has changed. Gabriel Ebert plays two white characters - a racist police officer and a rich man who's wandered onto the block. In previous versions, the rich man kills Moses in the play's final moments.

GABRIEL EBERT: When we were doing it the first time, there seemed to be a sort of shock amongst white Americans, especially liberal progressive white Americans, that, how are these

things still happening? And we wanted to wake up the audience. Over the last few years, I think the events that have been captured on camera have woken up the audience.

LUNDEN: And so for the Broadway version, playwright Antoinette Nwandu made the decision to change the play's ending.

NWANDU: I can't make an ending that I can't see in my mind. And while Trump was president and there was no vaccine and George Floyd was being murdered, lynched, I could not see another ending.

LUNDEN: Now, things are different.

NWANDU: Now I can imagine an Afrofuturist ending of my play that exists within the bounds of the world I've already created where this young Black man could actually live.

LUNDEN: For NPR News, I'm Jeff Lunden in New York.

(SOUNDBITE OF TEEN DAZE'S "HIDDEN WORLDS")

Participle I, II	<p>Called "<u>Pass Over</u>," it combines elements of <u>existential drama</u> with the Bible as it looks at two young Black men dreaming of a better tomorrow in a world of police <u>violence</u>.</p> <p><u>Raised</u> in the church and trained in the theater, she <u>came up with</u> her own collage.</p> <p>In that play, two <u>tramps</u> pass time on a <u>blank stage</u> waiting for a character who never comes.</p>
Gerund	<p>Playwright Antoinette Chinonye Nwandu loves <u>mashing things up</u>.</p> <p>"Pass Over" is a play that absolutely feels right now, even though Nwandu began writing it after Trayvon Martin was killed in 2012.</p>
Continuous	<p>As an artist, I'm always looking to <u>remix, collage</u>.</p> <p>Nobody's doing anything new</p> <p>I'm sitting here as an artist, and I'm saying, on one hand, I've got the Bible.</p> <p>The Trayvon Martin case is happening in front of me.</p> <p><u>justice</u> is coming</p> <p>I mean, there's also the policeman who's <u>patrolling the block</u>.</p> <p>she's directing the Broadway version.</p> <p>When we were doing it the first time, there seemed to be a sort of shock amongst white Americans</p> <p>how are these things still happening?</p>
Linkers	<p>"Pass Over" is a play that absolutely feels right now, even though Nwandu began writing it after Trayvon Martin was killed in 2012.</p>
Have got	<p>I've got <u>the Exodus</u> story that I love. On the other hand, I've got "<u>Waiting For Godot</u>."</p>
Perfect	<p>America is the largest plantation I have ever seen.</p> <p>in <u>the midst of the pandemic</u> and after the death of George Floyd, their <u>perspective</u> has changed.</p> <p>a rich man who's <u>wandered</u> onto the <u>block</u></p> <p>Over the last few years, I think the <u>events</u> that have been <u>captured on camera</u> have woken up the audience.</p> <p>Now I can imagine an Afrofuturist ending of my play that exists within the <u>bounds</u> of the world I've already created</p>
Negative questions	<p>Why can't these guys leave?</p>

There is/are	I mean, there's also the policeman who's <u>patrolling the block</u> . There's this beautiful <u>constant tension</u> in the play. While Trump was president and there was no <u>vaccine</u>
Be going to = gonna	You gonna <u>get up off</u> this plantation. we gonna walk right up to that river Jordan. It's gonna be deep. It's gonna be wide. A we gonna stand there like chosen
Possessive case	In <u>previous versions</u> , the rich man kills Moses in the play's final moments. playwright Antoinette Nwandu <u>made the decision</u> to change the play's ending.
Passive Voice	I think the <u>events</u> that have been <u>captured on camera</u> And while Trump was president and there was no <u>vaccine</u> and George Floyd was being murdered, <u>lynched</u> .
Modals	I can't <u>make an ending</u> that I can't see <u>in my mind</u> . And while Trump was president and there was no <u>vaccine</u> and George Floyd was being murdered, <u>lynched</u> , I could not see another ending. Now I can imagine an Afrofuturist ending of my play I can imagine an Afrofuturist ending of my play that exists within the <u>bounds</u> of the world I've already created where this young Black man could actually live