

beehive the 60s
musical

Created by LARRY GALLAGHER

Directed by VICTORIA BUSSERT

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Cleveland's Classic Company
at Playhouse Square

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The mission of Great Lakes Theater,
through its mainstage productions
and its educational programming,
is to bring the pleasure, power and
relevance of classic theater to
the widest possible audience.

Spring 2018

Dear Educator,

Thank you for your student matinee ticket order to Great Lakes Theater's production *Beehive—The 60s Musical* by Larry Gallagher, which will be performed in the beautiful Hanna Theatre at Playhouse Square from May 4—20, 2018.

An exuberant jukebox celebration of the women musicians who made the 60s truly memorable, *Beehive* transports audiences on a nostalgic musical journey back in time. Featuring forty classic chart-toppers (and Aqua Net-glistening coiffures, of course), this groovy retro-revue highlights hits that range from the Supremes' memorable melodies to Janis Joplin's heart-rending rasp to Aretha Franklin's soul and more. So break out your vintage best...and prepare to sing along, dance in the aisles and relive one of music's truly golden eras.

This guide is designed – through essays, discussion questions and classroom activities – to give students both an introduction to, and a point of entry for, a personal exploration of *Beehive—The 60s Musical*.

Great Lakes Theater is proud to provide you with the finest in classic theater and the necessary educational resources to support your work in the classroom. We are thrilled that you will be coming to see us and we welcome your input on how best to support your classroom preparation for our work. Please let us know what you think!

Sincerely,

Kelly Schaffer Florian
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A NOTE TO STUDENTS:

WHAT TO EXPECT AT THE THEATER



You may or may not have attended a live theater performance before. To increase your enjoyment, it might be helpful to look at the unique qualities of this art form — because it is so different from movies or television.

The live theatrical performance not only involves the actors on the stage; it is meant to involve you, the audience, in ways that most visual art forms cannot. In truth, although you are sitting in an auditorium and the actors are on stage, there is very little separating the audience from the performers. How you react to the play *deeply affects* the actors. Something as seemingly trivial as whispering or unwrapping a candy bar can distract them and disrupt the mood and tone of their performance. Due to the important relationship between actors and audience members, there are certain, perhaps obvious, provisions of live theater we wish to call to your attention.

In the Hanna Theatre, it is important to know that the taking of pictures, either with or without a flash, is strictly prohibited. Also, it is essential that all electronic equipment, including cell phones, music players (even with headphones), alarm watches, etc.,

be completely powered off once you have entered the theatre. Even the glow from a silent cell phone (used for text messaging, or posting social network updates, for example) can be very distracting to fellow audience members, even if you try to mask it under your hand or an article of clothing. Our goal is to provide every person in the audience with the best possible theatrical experience, so we appreciate your respectful cooperation during the performance.

Other differences live theater provides: in film or video, the camera and editing define what we will see. In the theater, however, each of us works as a camera and editor, choosing his or her personal points of focus. And in the Hanna Theatre, you should know that often we do not use microphones. As audience members you'll need to actively listen and "tune in" to the sound of the unamplified human voice.

As for our lighting and scenery, it might surprise you to know that these are not necessarily meant to be realistic. In this production, for example, there are design elements that are abstract or metaphorical.

The theater's ability to focus on human experience — distilled through the dialogue and behavior of people on stage and enhanced by the scenery, costumes, lighting, music and dance — is a centuries-old tradition. Being part of the communal magic when performer and audience connect — whether at a baseball game, music concert or theater performance — cannot be duplicated.

The performance you will see at Great Lakes Theater will happen only once. It is unique and personal. Though this play will be performed more than a dozen times, the performance you see belongs only to you.

We hope you enjoy it, and we'd like you to share your response with us.

GLT: OUR HISTORY, OUR FUTURE



Tom Hanks and fellow company member Bert Goldstein.



The beautifully renovated Hanna Theatre.

Since 1962, Great Lakes Theater (GLT) has brought the world's greatest plays to life for all of Cleveland. In 1961, the Lakewood Board of Education president persuaded a Shakespeare troupe, led by Arthur Lithgow, to make Lakewood Civic Auditorium its home. The theater that opened its doors on July 11, 1962 as Great Lakes Shakespeare Festival presented six Shakespeare plays in rotating repertory. In exchange for free rent, the company provided student matinee productions. The repertory was expanded in 1965 to include non-Shakespearean classics as a result of an exchange of productions with Princeton's McCarter Theater. The Company outgrew its original home at Lakewood Civic Auditorium and, in 1982, made the move to the Ohio Theatre in Playhouse Square, launching the revitalization of downtown Cleveland's Theatre District.

In 2001 the Company was searching for a new Producing Artistic Director, and the Board sought a candidate with well-established business skills as well as artistic leadership. Charles Fee was selected for his commitment to Shakespeare and his reputation for building Idaho Shakespeare Festival into a highly successful regional theater. GLT recommitted itself to its founding core values: Shakespeare, rotating repertory and an acting company of the highest caliber. During Fee's tenure, the company has been recognized for its artistic excellence, winning the *Northern Ohio Live Magazine Award* for excellence in Theater in 2005 after three years of being a finalist, as well as *The Free Times Reader's Choice Award* for Best Performing Arts Group in 2006, and for eliminating the inherited accumulated net deficit of over one million dollars.

The Company has also been a revolutionary producing model unlike any other in America to create cost efficiency and enhance our artistic product. We now exchange our repertory productions with Idaho Shakespeare Festival (ISF) in Boise, Idaho and Lake Tahoe Shakespeare Festival (LTSF) in Nevada. This deep collaboration between independent producing organizations is a first in American theater. With this visionary model now fully in place, GLT, ISF, and LTSF are able to deepen the artistic quality of the work on our stages, share our production costs, maximize our resources, and provide nearly year-round employment to our resident company of artists.

Now, GLT has entered into a new phase, making the historic Hanna Theatre in Playhouse Square its home. The renovation of the Hanna Theatre, as well as the creation of GLT's first endowment fund, is part of our *Re-Imagine A Classic* Campaign to ensure GLT's future. Our new home in the Hanna features a hydraulically operated thrust stage, a first for this region, and innovative and intimate seating where no seat is farther than eleven rows from the stage. We believe that this extraordinary theater experience will revolutionize the way Northern Ohio experiences classic theater.

Great Lakes Theater is one of only a handful of American theaters that have stayed the course as a classic theater. With a plucky history of bucking economic trends to strive for and nurture the highest artistic quality, it remains a distinctive and significant cultural resource in an extraordinary American city.

MUSIC DIRECTOR'S NOTE

BY MATTHEW WEBB



Beehive, the hairstyle, was created by hairdresser Margaret Vinci Heldt in Elmhurst, Illinois primarily as a way to make a woman look taller. “Everybody wanted the beehive, even women with real, real short hair,” she said. “They looked more like anthills than a beehive, then they got bigger and bigger and became hornets’ nests.” Heldt did not name the hairstyle she invented. For the final touch in her original design she added a bee-shaped hat pin, and from that, a reporter for the magazine *Modern Beauty Shop* exclaimed, “it looks just like a beehive!” The beehive was an instant success. Women were already in love with the big hair trend, thanks to the bouffant, and the longer-lasting beehive was a timesaver. Made popular by The Ronettes and The B-52’s, the beehive hairstyle came to be seen as a reminder of a simpler, sweeter time in American history, music and pop culture.

Beehive, the musical, sprang from the head of Larry Gallagher, a booking agent who signed musical acts for East Coast clubs. Gallagher decided to assemble his own show in the spring of 1985. He bought 150 albums of 60s music, and after choosing songs that he judged to best represent the spirit of the decade, he spent three weeks contacting record labels to get the rights to the music. Once secured, Gallagher created a musical revue running chronologically, from beehive hairdos and long skirts to free-flowing hair and hippie fashions. Told from the perspective of six young women coming of age in this turbulent decade, the music shifts dramatically, from early girl groups (The Chiffons, The Shirelles, The Supremes) to the solo work of Janis Joplin, Tina Turner and Aretha Franklin. The women of *Beehive* document the changes that America underwent during the 60s; from the earliest part of the decade, when fun, innocent tunes were the order of the day (“The Name Game,” “One Fine Day,” “Judy’s Turn to Cry,” “Will You Still Love Me Tomorrow”) to the mid-60s, when unrest was in the air (“You Don’t Own Me,” “To Sir,” “With Love”) and finally to the era of women discovering their own empowerment (“Natural Woman,” “Cry Baby,” “Me and Bobby McGee”).

When asked if his show would ever move to Broadway, Gallagher said that such a move would destroy the show’s intimacy. “It’s important for the audience to sit back, have a drink and sing with the cast while their lives are being relived on the stage” he shared.

We hope you do just that at today’s performance.

MUSICAL NUMBERS

"Round the Beehive/Let's Rock" by Claudia Brevis

"The Name Game" by Lincoln Chase and Shirley Elliston/EMI El Gallico Music/Used With Permission

"It's My Party" by John Gluck, Walter Gold, Seymour Gottlieb and Herbert Wiener/Warner Chappell Music, Inc./ASCAP/Used With Permission

"Where Did Our Love Go" by Edward Holland, Lamont Dozier and Brian Holland/Stone Agate Music, a division of Jobete Music Co. Inc./Used With Permission

"Come See About Me" by Edward Holland, Lamont Dozier and Brian Holland/Stone Agate Music, a division of Jobete Music Co. Inc./Used With Permission

"Walking in the Rain" by Barry Mann, Phil Spector and Cynthia Weil/EMI Music Publishing/Used With Permission

"I Sold My Heart to the Junkman" by Leon Rene and Otis Rene/EMI Unart Catalog Inc./Used With Permission

"Academy Award" by V. Catalano, A. Levinson, P. Alonso/EMI Unart Catalog Inc./Used With Permission

"I'll Never Change Him" by Guy Hemric, Jerry Styner/Donna Dijon Music Publications/Used With Permission

"Sweet Talkin' Guy" by Doug Morris, Elliot Greenberg, Barbara Baer and Robert Schwartz/Screen Gems-EMI Music Inc./Used With Permission

"You Can't Hurry Love" by Herbert Dozier, Brian Holland and Eddie Holland/Stone Agate Music/Used With Permission

"My Boyfriend's Back" by Richard Gottehrer, Robert Feldman and Gerald Goldstein/EMI Blackwood Music Inc./Used With Permission

"Will You Still love Me Tomorrow" by Gerry Goffin and Carole King/Screen Gems- EMI Music Inc./Used With Permission

"One Fine Day" by Gerry Goffin and Carole King/Screen Gems- EMI Music Inc./Used With Permission

"Where the Boys Are" by Howard Greenfield and Neil Sedaka/Screen Gems- EMI Music Inc./Used With Permission

"Be My Baby" by Jeff Barry, Ellie Greenwich, and Philip Spector/EMI Music Publishing/Universal Music Publishing Group/Used With Permission

"Then He Kissed Me" by Jeff Barry, Ellie Greenwich, and Philip Spector/EMI Music Publishing/Used With Permission

"Baby I love You" by Jeff Barry, Ellie Greenwich and Philip Spector/EMI Music Publishing/Universal Music Publishing Group/Used With Permission

"Beehive Dance" by Claudia Brevis/Used With Permission

"Abraham, Martin and John" by Dick Holler/Regent Music Corp./Used With Permission

"You Don't Own Me" by John Madara and David White/Sony/ATV Music Publishing/Used With Permission

"Son of a Preacher Man" by John Hurley and Ronnie Wilkins/Sony/ATV Tree Publishing/Used With Permission

"To Sir With Love" by Don Black and Mark London/Screen Gems-EMI Music, Inc./Used With Permission

"British Invasion Cut Short" by J.C. Fogerty/Fourteenth Hour Music/Used With Permission

"River Deep Mountain High" by Jeff Barry,
Ellie Greenwich and Phillip Spector/Warner
Chappell Music, Inc./Used With Permission

"Proud Mary" by J.C. Fogerty/Fourteenth
Hour Music, Inc./Used With Permission

"Chain of Fools" by Donald Covay/Fourteenth
Hour Music, Inc./Used With Permission

**"Never Loved a Man (the Way That I Loved
You)"** by Ronnie Shannon/Fourteenth Hour
Music, Inc.

"Somebody to Love" by Davney R. Slick (aka
Darby Slick)/Irving Music/Used With
Permission

"Cry Baby" by Bert Berns and Norman Meade/

Sony/ATV Music Publishing LLC, Warner
Chappell Music, Inc./Used With Permission

"Try (Just a Little Bit Harder)" by Jerry
Ragovoy and Chip Taylor/Warner Chappell/Used
With Permission

"Me and Bobby McGee" by Kris Kristofferson
and Fred Foster/EMI Blackwood Music, Inc./
Used With Permission

"Make Your Own Kind of Music" by Barry
Mann and Cynthia Weil/Screen Gems-Emi
Music, Inc./Used With Permission

Cast of Characters

Wanda.....	Adrianna Cleveland*
Alison... ..	Annalise Griswold*+
Laura.....	Shelby Griswold*
Jasmine.....	Christiana Perrault*
Gina.....	Camille Robinson*
Pattie.....	Hannah-Jo Weisberg*

Musicians

Keyboard/Conductor.....	Matthew Webb
Guitar.....	Joe Parker
Bass	Aidan Plank
Tenor Sax.....	Bettyjeane Quimby
Trumpet/Tambourine.....	Loren Toplitz
Percussion.....	Andrew Pongracz

*Members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States

+Dance Captain

TOPICAL REFERENCES IN *BEEHIVE*

The Monkees: An American pop-rock group created as a made-for-television answer to the Beatles in the mid-1960s.

Go-go Boots: Bold, white, or candy-colored vinyl or leather boots of various heights.

The Beatles: A British musical quartet and a global cynosure for the hopes and dreams of a generation that came of age in the 1960s. The principal members were John Lennon, Paul McCartney, George Harrison, and Ringo Starr.

Sonny Bono: An American entertainer, restaurateur, and politician, enjoyed a political career that culminated in service in the U.S. House of Representatives but was better remembered as a performer and the driving force behind the singing duo Sonny and Cher.

Cher: An American entertainer who turned her initial status as a teenage pop singer into an illustrious recording, concert, and acting career. She was the other half of the singing duo Sonny and Cher.

The Beehive: A hairstyle defined by a tall wraparound crown, creating a circular silhouette with high-rise accents.

John Fitzgerald Kennedy: He was the 35th president of the United States (1961–63), who faced a number of foreign crises, especially in Cuba and Berlin, but managed to secure such achievements as the Nuclear Test-Ban Treaty and the Alliance for Progress. The Kennedys were known as cultural icons.

Elvis Presley: An American popular singer widely known as the “King of Rock and Roll” and one of rock music’s dominant performers from the mid-1950s until his death.

Sandra Dee: She worked as a model and appeared in television commercials before becoming the sweetheart of the teen movie going set. She was best known as the perky star of such films as *Gidget* (1959), *Tammy Tell Me True* (1961), and *Tammy and the Doctor* (1963) and as the wife (1960–67) of pop idol Bobby Darin.

Bobby Darin: An American singer and songwriter whose quest for success in several genres made him a ubiquitous presence in pop entertainment in the late 1950s and ’60s.

The Shirelles: American vocal group popular in the late 1950s and early ’60s, one of the first and most successful so-called “girl groups.” The original members were Addie (“Micki”) Harris, Doris, Shirley Owens, and Beverly Lee.



The Monkees.



The Beatles on the Ed Sullivan Show, 1964.



Go-go boots by Andre Courrèges, 1965.



The four original Shirelles.



Singer Bobby Darin, 24 and actress Sandra Dee, 19, pose at Idlewild Airport in 1961 after their secret marriage earlier that evening in New Jersey.



Sonny and Cher in the mid-60s



Image from the Vietnam war, 1967

Bobby socks: A style of women's sock, white, ankle length or collected at the ankle, instead of at full extension up the leg.

Dr. Martin Luther King: Baptist minister and social activist who led the civil rights movement in the United States from the mid-1950s until his death by assassination in 1968. His leadership was fundamental to that movement's success in ending the legal segregation of African Americans in the South and other parts of the United States.

The Birmingham Campaign: In the spring of 1963, activists in Birmingham, Alabama launched one of the most influential campaigns of the Civil Rights Movement: Project C, better known as The Birmingham Campaign. It would be the beginning of a series of lunch counter sit-ins, marches on City Hall and boycotts on downtown merchants to protest segregation laws in the city.

Vietnam War: (1954–75), a protracted conflict that pitted the communist government of North Vietnam and its allies in South Vietnam, known as the Viet Cong, against the government of South Vietnam and its principal ally, the United States. Called the “American War” in Vietnam, the war was also part of a larger regional conflict and a manifestation of the Cold War between the United States and the Soviet Union.

Brenda Lee: Lee was one of the 1960s' most popular artists. Best known for her "Rockin' Around the Christmas Tree," her career has spanned over five decades.

The British Invasion: A musical movement of the mid-1960s composed of British rock-and-roll (“beat”) groups whose popularity spread rapidly to the United States. The Beatles’ triumphant arrival in New York



Bobby socks



Dr. Martin Luther King, Jr.



Brenda Lee



The Birmingham Campaign, 1963



Trade ad for The Hollies's single "I'm Alive."



Chad and Jeremy



The Rolling Stones



The Moody Blues—In session at the Saturday Club, 1965.

City on February 7, 1964, opened America's doors to a wealth of British musical talent.

The Searchers: An English beat group, which emerged as part of the 1960s Merseybeat scene along with the Beatles, the Hollies, the Fourmost, the Merseybeats, the Swinging Blue Jeans, and Gerry and the Pacemakers.

The Hollies: A five-piece rock group from Manchester, England, that enjoyed many hits in the 1960s both before and after losing singer-guitarist Graham Nash to a more-celebrated partnership with David Crosby, Stephen Stills, and Neil Young. The principal members were Allan Clarke, Graham Nash, Tony Hicks, Eric Haydock, Bernie Calvert, and Terry Sylvester.

Chad and Jeremy: An English singing folk rock duo originating in the 1960s, comprising Chad Stuart and Jeremy Clyde. Jeremy often sings the melody of a song while Chad sings higher harmonies. They were part of the British Invasion.

The Rolling Stones: British rock group, formed in 1962, that drew on Chicago blues stylings to create a unique vision of the dark side of post-1960s counterculture. The original members were Mick Jagger, Keith Richards, Brian Jones, Bill Wyman.

The Moody Blues: British rock band formed in Birmingham, West Midlands, England, in 1964 and credited as the pioneer of a subgenre, now called art rock, or classical rock, that blends pop and classical music. The original members were Mike Pinder, Ray Thomas, Graeme Edge, Denny Laine, and Clint Warwick.

Dusty Springfield: A British vocalist who made her mark as a female hit maker and icon during the 1960s beat boom that resulted in the British Invasion.



Dusty Springfield, 1960s



Shirley Bassey, early 1960s



Tina Turner, 1960s



Aretha Franklin, 1960s



Janis Joplin in 1969

Lulu: Scottish singer-songwriter. She is internationally known, especially by North American audiences, for the song "To Sir with Love" from the film of the same name

Shirley Bassey: A glamorous Welsh singer. Renowned for her strident sultry voice, sequined gowns, and lavish jewelry, she was a forerunner of the score of pop music divas who emerged in the last decades of the 20th century. She was also one of the first black British entertainers to gain national and international fame

Tina Turner: American-born singer who found success in the rhythm-and-blues, soul, and rock genres in a career that spanned five decades.

Aretha Franklin: An American singer who defined the golden age of soul music of the 1960s.

The Woodstock Music and Art Fair: The most famous of the 1960s rock festivals, held on a farm property in Bethel, New York, August 15–18, 1969. The Woodstock Music and Art Fair was organized by four inexperienced promoters who nonetheless signed a who's who of current rock acts, including Jimi Hendrix, Sly and the Family Stone, the Who, the Grateful Dead, Janis Joplin, the Jefferson Airplane, Ravi Shankar, and Country Joe and the Fish.

Janis Joplin: An American singer, the premier white female blues vocalist of the 1960s, who dazzled listeners with her fierce and uninhibited musical style.



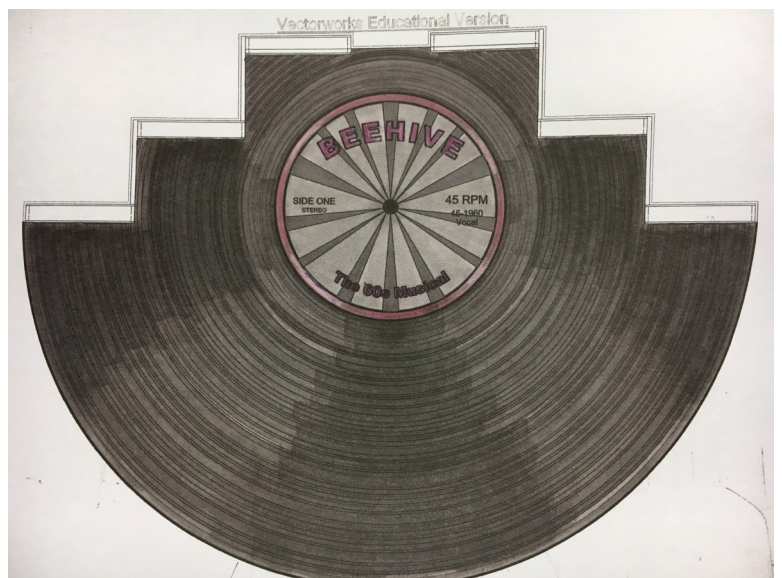
Beginning on August 15, 1969, The Woodstock Music & Art Fair was held on a 600-acre dairy farm in the Catskills in New York.

SCENIC DESIGN

BY JEFF HERRMANN



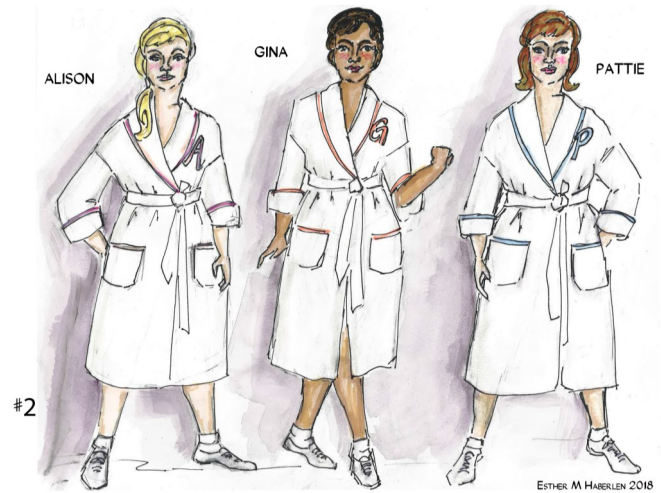
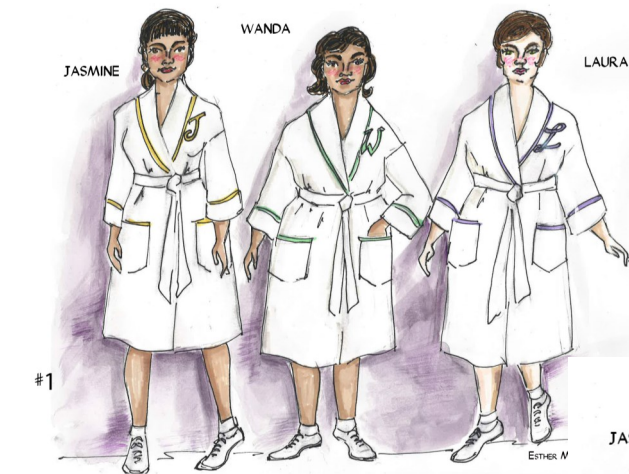
Photo of the set model.



Rendering of the stage deck.

COSTUME DESIGN

BY ESTHER M. HABERLEN







QUESTIONS FOR DISCUSSION:

PRIOR TO ATTENDING THE PERFORMANCE

Beehive is a revue, or a light entertainment that consists of a series of songs and sketches. In this case, the show is a chronological history of the 1960s as reflected by popular music performed, recorded and in some cases, written by women. In this performance, the performers are members of a fictional “girl group,” telling stories of their experiences growing up during that tumultuous era. The 1960s were marked by great and swift change in styles and attitude, toward race, gender, politics, and yes, music!

1. Before attending the performance, how much do you already know about the 1960s? What have you already learned about the civil and women’s rights movements, pop culture, the conflict in Southeast Asia? Are you aware of pop, rock or R&B songs from that period which reflect or comment upon these historic events? Does it change the way you enjoy a song once you learn it is about something you were not previously aware? What are examples of contemporary songs that comment on current events? Do you prefer songs with meaning, or not?
2. “Back in the day,” young people learned about the new songs on the radio, and bought recordings at a store. Where do you learn about new music? From your friends, online, from television programs and commercials, other examples? How much do you purchase music, versus streaming? How often do you listen to music from last year, the year before, from when you were younger? Can you think of one song from your life that you believe you will still be thinking of and listening to when you are much older?
3. Do you have any music in common with your parents or your grandparents? Do they like any of your favorite songs? What type of station do you listen to in the car together—if any?
4. Think about the last decade—the double zeros: 2000-2009. What will that decade be remembered for? What events, fashion trends, music, and movies came out of that decade? Think about the current decade—the teens: 2010-2020. What do you think will be defining moments? Trends? Music? How would you describe either of these decades to a younger generation?
5. How is a musical different than a play? How is a musical different than a revue? Which do you like better?
6. Many of the songs performed in *Beehive* were not written by the women who originally performed them. In fact, there are plenty of artists, then and now, who do not write their own music. Elvis Presley, Diana Ross, Frank Sinatra and Whitney Houston are just a few super-successful singers who did not write their own music. Ke\$ha, Elton John, Katy Perry and Demi Lovato, however, all have a hand in writing their own songs. Does that knowledge make you feel differently about their music? Have you ever considered writing your own music? Your own lyrics? How would you feel if your music was recorded by someone else?

ACTIVITIES & WRITING PROMPTS

The 60s were a time of great social change. Students will enjoy researching this time period; things changed very rapidly as the struggles for civil rights, the Women's Movement, and the Vietnam War became part of the cultural landscape. This seemingly rapid turn of events was very challenging, exciting, even disturbing – people didn't know how to deal with it!

MEMORY BOARD

Using groups of 4-5 students, have each individual take an aspect of their chosen topic and find information online using Pinterest, Google, and other easy to find sources. If anyone has access to *Life Magazine* from the time period, this could also be a great source. In class, bring the information together and discuss how the different bits of information fit together. As a group, create an overall controlling thesis/main idea for their report that will help them determine which information to keep and which won't fit. Create a Power Point or poster presentation on the topic and present to the class.

Topics to consider:

Rules, curricula, and dress codes for schools from 1960-1969.

The assassinations of President Kennedy, Robert Kennedy and Martin Luther King, Jr.

Motown, race relations and the Civil Rights Era.

The Cold War – how it affected every day Americans in the early 60s.

The Vietnam war and changes brought about by that conflict.

American Bandstand and local 60s popular music programs.

Fashion changes from early to late 60s.

INTERVIEW

Interview someone who lived through this time period and write a short memoir of one of his/her special memories. Bonus points if the subject is a woman!

Interview 3-4 people who lived through this time period (they will be 65 – 75 years old) and compare their experiences. How did this time period shape their ideas about music, politics, or culture? Construct your questions carefully so that you give the people lots of room for explanation and detail. This is what will make your interview fascinating. This assignment could also be a video/documentary.

What were they doing during the 60s?

How old were they?

Where were they?

What would you like to know about their experiences?

How did their point of view color their telling of the event?

What major event do they most remember?

What was their favorite song!?

PASS IT ON

Find 1 or 2 examples of events that shaped the 60s time period and clearly explain them and their significance to someone who knows nothing about them – perhaps a 6th grader. This assignment could also

be a video/documentary.

Possible events:

Civil rights demonstrations

Feminism or “Women’s Lib”

Kennedy or Martin Luther King assassinations

Vietnam War (identify multiple points of view)

College “riots”

Woodstock

OUTTA SIGHT 60s COLLAGE

Find images from the culture of the early and then the later 60s. How are they different? Similar? How do you account for this?

CREATE YOUR OWN 60s-STYLE SONG LYRICS

Working with a partner or in a group, listen to complimentary songs from *Beehive: The 60s Musical*.

Examples:

Girl Groups: “It’s My Party” & “My Boyfriend’s Back”

Soul music: River Deep – “Mountain High” & “Chain of Fools”

Rock: “Somebody to Love” & “Me and Bobby McGee”

What common themes are found in a single genre, or across genre? How are the feelings expressed? Do they tell stories, or communicate a specific message? How do they use rhythm, repetition, and rhyme?

What rhetorical or poetic devices are employed? Are they universal, or are they tied to their time period through slang or social attitude? Decide as a group upon a theme or topic for your song. Free-write for ten minutes. Review your partner’s work. Choose the four or five words or phrase which best represent your theme or topic. Decide upon the most appropriate phrase to be the title. Using each other’s ideas, create verses, returning to the title as the chorus.

BEHIND THE MUSIC

Choose a song from *Beehive*, like “My Boyfriend’s Back” or “One Fine Day,” and create a journal, short story, or TV show episode based on the narrator of the song’s life.

MY OWN JUKEBOX MUSICAL

Select your favorite 5-10 songs—maybe the top songs on a favorite Spotify list. Create a story to connect those songs. Include several characters, and the five essential elements of a story: setting, plot, conflict and resolution.

-OR-

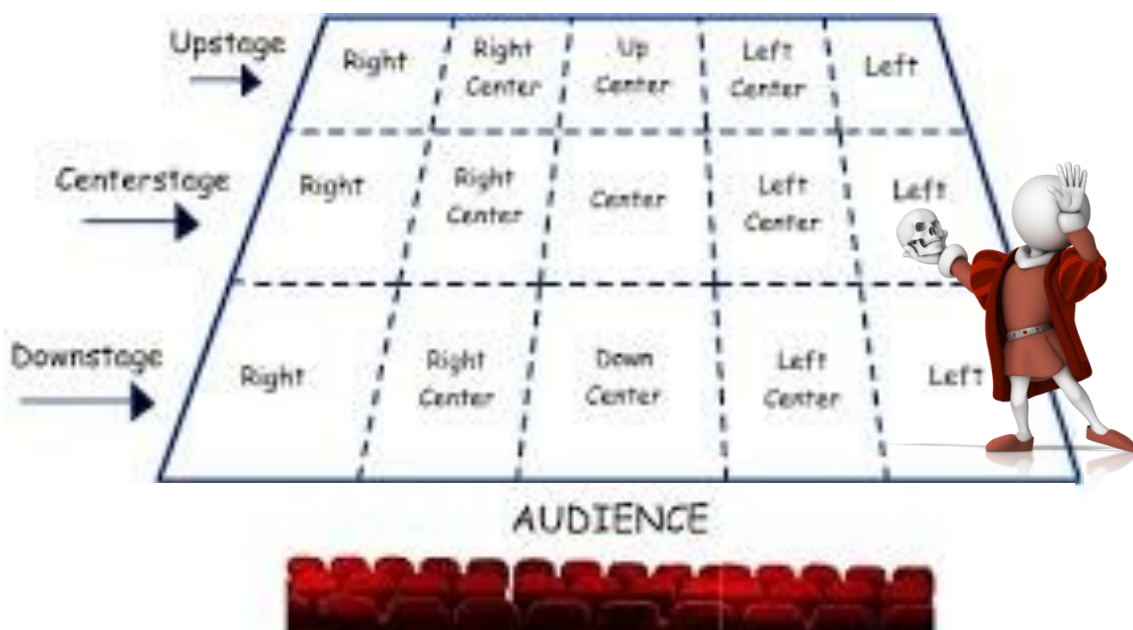
Create a “revue” from your lifetime. Choose ten songs from the past ten years that you love which would best tell the story of the world in the early 21st Century. Subject matter could include: The Iraq War, the Great Recession, Facebook, the first African-American President, the Tea Party Uprising, Marriage Equality, Black Lives Matter, Snapchat, the election of 2016, the Women’s March, March For Our Lives, etc., etc., etc.! Write one or two sentences as an introduction to each song, explaining why they are relevant and important – and just great songs!

A BRIEF GLOSSARY OF THEATER TERMS

Apron	The part of the stage in front of the curtain
Auditorium or House	Where the audience sits
Beam Spread	The area a single light covers
Blackout	Turning off all the lights in the theatre at once
Board	The control center for lights, sound, or both
Book (The)	A copy of the script containing all notes and blocking
Box Office	Where the audience buys tickets
Box Set	A set in a proscenium with three walls
Call	The time certain members of the production need to be at the theatre
Cheat	When an actor takes a realistic action and modifies it for the audience to see
Cloth	Scenery painted on fabric
Cue	A line or action that immediately leads to another action by the actor (for them to speak) designer or stage manager (to change the lights or sound)
Curtain Call	The bows at the end of the show
Dimmer	Equipment that controls the brightness of a light
Director	The creative head of a production. They create a vision for the show and work with actors, designers, and crew to bring that vision to life
Flat	A frame covered with canvas, cardboard, or some other light material which is then painted as part of the set
Floodlight	A light that has a wide unfocused beam covering most of the stage
Fly	A system used to raise set backgrounds, set pieces, or potentially actors
Follow-spot	A spotlight that can follow an actor as they move across around the stage
Footlights	Floodlights on the floor at the front of the stage.
Gel	A piece of plastic placed over the light to change its color
Greenroom	A room where the company can relax, eat, or potentially watch the show if a TV and a camera has been rigged
Notes	The director's notes on the performance or rehearsal
Pit	An area between the stage and the audience where an orchestra can sit (typically below audience level)
Producer	The person responsible for all logistical and financial aspects of a production (as opposed to the creative head, the director).

Properties or Props	Items used by actors in a show (such as swords, plates, watches, etc.)
Proscenium	A type of stage defined by a proscenium arch. Proscenium theatres typically distinctly separate the audience and stage by a window (defined by the proscenium arch). The stage typically will not go far past the proscenium arch (the Ohio Theatre, for example).
Raked Stage	A stage that is angled (upstage is the top of the hill and downstage the bottom) so that the audience can see the action more clearly
Set	The scenery used in a scene or throughout the play
Set Dressing	Parts of the set that don't serve a practical function but make the set look realistic.
Spotlight	A type of light that is focused so that it can light a very specific area
Strike	Taking apart and removing a set from the theatre
Thrust	A stage that goes beyond the proscenium arch so that the audience is sitting on three sides of the set - in front, and on either side (the Hanna Theatre, for example).
Tracks	The rails on which curtains (tabs) run.
Trap	A hole in the stage covered by a door where actors or set pieces can exit or enter
Understudy	An actor who learns all of the lines and blocking of another actor (typically one of the actors in a lead role) who can perform in case the main actor cannot go on
Upstage	The rear of the stage
Wings	The sides of the stage typically blocked off by curtains where actors and crew can stand and wait for their cues

STAGE DIRECTIONS



HOW TO WRITE A REVIEW

MORE HOW AND LESS WHAT

A theater review is not a book review, you do not need to summarize what happens. Provide the necessary background so the reader knows the name of the play and the basics of what kind of play it is, and then move into your commentary. You do not need to explain WHAT the play is, instead write about HOW successfully it was presented.

THE ACTOR NOT THE CHARACTER

You can disapprove of the decisions a character makes, but how well did the ACTOR perform the role? Was their behavior appropriate to the part as written? Feel free to share your opinions, comparing or contrasting their work with other actors with whom you are familiar.

WHAT IS DIRECTION?

Maybe you have heard of a “director” in theater or film, but do you know what they do? It is not a director’s job to tell the actors how to say every line, but they are the person responsible for creating the general mood and concept for the production. What was your impression of the production as a whole? Was it too funny for a serious play? Or not amusing enough for a comic play? Use words to reflect back to the director how successful the production is as a whole.

DON’T FORGET THE DESIGN

The set you see and the sounds you hear are also unique to this one production of this play. Describe what you see and hear, but also be sure to make clear how successful these designs are in telling the story of the play.

IN CONCLUSION ...

While it is not necessary to give a “thumbs up” or “thumbs down” your concluding sentence should summarize your impression of the production as a whole.

THEATER REVIEWS IN THE NEW MEDIA

Reviews in news websites may be 1000 words, they may be as brief as 300 words. Can you write a one-page review? Can you write a 100 word review, to post on Facebook? Do you think you could create a 140-character review that sums up the production for posting on Twitter?

A sample review written by a student follows this page.

A SAMPLE REVIEW WRITTEN BY A STUDENT

"Gambit": More Poetry Than History — Mark Wood

If Aristotle was correct when he said that poetry “is a higher thing than history,” then “Royal Gambit,” which opened Friday night at Pentacle Theater, is, I suppose, on the right track.

For those who were expecting a representational treatment of the life of England’s Henry VIII, “Royal Gambit” was a shock, if not a disappointment. Those who sought poetry got it, although of a very dogmatic and simplistic sort.

This unusual, highly presentational play by Hermann Gressieker, directed by Ed Classen, is an indictment of modern man as a ruthless opportunist. The Tudor king is a representative of a rationalizing, shiftily society which has become “superior to the highest” while “wallowing in the depths.”

As Henry uses the banners of “reason” and “humanism” to obtain then dispose of his six wives, so modern man uses them for his own pleasure and glorification, uses them to wage war in the name of peace, to hate in the name of love.

Such is the grim theme pleasingly presented by a company of seven actors, who performed their roles energetically, if unevenly. The presentational acting style employed here is difficult to perfect. It should be theatrical, yet believable; aimed at the head, yet acceptable to the heart.

Louise Larsen was a standout as Catherine of Aragon, Largely because she utilized this presentational approach and was not afraid of open theatricality. Her flamboyant stage presence, which needed to be toned down in her recent role in “Last of the Red Hot Lovers,” found full vent here.

Henry's fourth wife, Anne of Cleves, was portrayed by Gale Rieder, who quickly became an audience favorite. Her thick accent was letter-perfect and her direct humor was a welcome contrast to the bitter satire of the rest of the play.

The other four actresses—Kathy Stratton, Marcia Engblom, Polly Bond and Patricia Sloan—each had their exceptional moments. However, they generally seemed tied to more conventional, representational acting styles.

Ron Fox was superb in the role of Henry. Tuxedoed, leering with the look of a demonic marionette, the vacant stare of a deranged orator, Fox dominated the stage fully, commanding both in voice and stage presence.

The technical elements of the play were more than adequate. Musical accompaniment was appropriately sparse and simple.

At one point the play, King Henry roared, “In my realm I decide what constitutes tragedy!” Ironically, Gressieker strips modern man not only of his possibilities as a tragic figure worthy of any sympathies at all. In the final moments of the play, Catherine of Aragon announces the death of modern man and the birth of a new era. It is a scene of great hope, but it is not as profound as her earlier pronouncement to her husband that “the ways of the world are not so cut and dried!”

For my own part, I wish that “Royal Gambit’s” statement were not so cut and dried. By making man out to be such a simple monster the play defeats its own purposes and turns poetry into scathing dogma, which is probably even less interesting than, say, history.

<http://faculty.chemeketa.edu/jrupert3/eng105/Annrev.html>

QUESTIONS FOR DISCUSSION:

AFTER ATTENDING THE PERFORMANCE

1. The “beehive” is a unique and unusual hairstyle, tied to a particular time and place in history. Some have tried to define a timeline of perception for fashion, from obscene and risqué (fashion ten to twenty years from now) to daring and stylish (two to five years from now) to dated and tacky (five to fifteen years ago) to classic and timeless (thirty to fifty years ago). Do you consider the beehive a classic hairstyle? What are examples of classic styles from the 1960s, and which have not stood up to the test of time as well? Which fashions from today do you think you yourself will be avoiding in five years? Which do you believe the next generation will find quaint or amusing?
2. Do the lyrics of popular music reflect the culture, or affect the culture, or both? Critics have long suggested there is a correlation between media and behavior, and that songs about premarital sexual activity or songs about gang violence actually contribute to “bad” behavior, even if there is only anecdotal evidence that this is the case. In the past, sexual activity was implied (even “rock and roll is a euphemism for sex) though songs presented in *Beehive* like “You Make Me Feel Like a Natural Woman” and “Will You Still Love Me Tomorrow” began to push that boundary, frankly exploring the subject from a decidedly female perspective. How do these songs sound today? What do you imagine it was like to be a child of the 1960s and hear these songs on the radio? Compare the lyrics from Zedd’s “The Middle” or Dua Lipa’s “New Rules” with those songs from the 1960s. In what ways are relationships the same, and in what ways have they changed, in the past fifty years?
3. Numerous songs in the late 1960s were written as political statements about current events. The song “Abraham, Martin and John” addresses the assassinations of civil rights pioneers at a time when they were prevalent. It is a wistful tune, plaintive and almost mournful, but there were many from that time with a much angrier tone. What do you feel when you hear a song which is trying to make an argument, or present a point of view, about a serious subject, like violence, abuse, war, or oppression? Write your own protest song.
4. Has experiencing *Beehive* changed the way you think about the 60s? How? What were your opinions of 60s music before attending the performance? What are they now?
5. The songs in *Beehive* were originally performed by women, like Diana Ross and the Supremes, Annette Funicello, Dusty Springfield and Lulu. And yet, almost all of them were written by men. In the case of those that were written by women, men receive a co-writing credit. What difference does it make to know that “It’s My Party,” a classic pop hit about a broken hearted girl was written by guys named Walter, John, Herb and Seymour? Or that the warning inherent in “Sweet Talkin’ Guy” was written by a man named Doug? Could these songs have been performed by male pop singers, or is there something inherently “feminine” about them? What did that mean then, and what does it say now?
6. “Cast” a song from *Beehive*, using contemporary male artists. For example, Sam Smith would produce an excellent cover of “Will You Still Love Me Tomorrow?” Who would you tap to perform “Come See About Me”, “Where Did Our Love Go?” or “Proud Mary”?

NOTES

NOTES

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ABOUT GREAT LAKES THEATER



Charles Fee, Producing Artistic Director

The mission of Great Lakes Theater, through its main stage productions and its education programs, is to bring the pleasure, power and relevance of classic theater to the widest possible audience.

Since the company's inception in 1962, programming has been rooted in Shakespeare, but the company's commitment to great plays spans the breadth of all cultures, forms of theater and time periods including the 20th century, and provides for the occasional mounting of new works that complement the classical repertoire.

Classic theater holds the capacity to illuminate truth and enduring values, celebrate and challenge human nature and actions, revel in eloquent language, preserve the traditions of diverse cultures and generate communal spirit. On its mainstage and through its education program, the company seeks to create visceral, immediate experiences for participants, asserting theater's historic role as a vehicle for advancing the common good, and helping people make the most joyful and meaningful connections between classic plays and their own lives. This Cleveland theater company wishes to share such vibrant experiences with people across all age groups, creeds, racial and ethnic groups and socio-economic backgrounds.

The company's commitment to classic theater is magnified in the educational programs (for both adults and students) that surround its productions. Great Lakes Theater has a strong presence in area schools, offering an annual series of student matinees and, for over 30 years, an acclaimed school residency program led by teams of specially trained actor-teachers.

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