

# NEW YORK CITY CENTER EDUCATION

*Rodgers  
& Hart's*

*Married  
an Angel*

INSIDE  
ENCORES!

Your personal guide to  
the performance.

75 YEARS



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# CONTEXT



# ENCORES! CELEBRATES BALANCHINE WITH *I MARRIED AN ANGEL*

by Rob Fisher

With this production of *I Married an Angel*, Encores! will have produced the first five Broadway musicals choreographed by George Balanchine and all four of Balanchine's collaborations with Rodgers and Hart.





Beyond the joy of leading five “Balanchine” shows from the podium of the Encores! stage, bringing them to performance has given me the opportunity to see intimately how a choreographer’s voice can enhance a musical, especially when the voice is as brilliant and singular as Balanchine’s.

Jerome Robbins and Agnes de Mille would pick up the thread a few years later and develop it for themselves, but Balanchine had already created a new integration of dance and theater. Especially in *Ziegfeld Follies of 1936*, *On Your Toes*, and *I Married an Angel*, dance was used to further the action and to create background stories and fantasies for the characters.

Centered around a marriage between a human and an angel, *I Married an Angel* is especially ripe for fantasy ballets. Based on Janos Vaszary’s play of the same name, its American incarnation began as a musical film set to follow the success of the 1932 release of *Love Me Tonight*, starring Jeanette MacDonald and Maurice Chevalier, with songs by Rodgers and Hart. MacDonald was to be the singing Angel and Rodgers and Hart wrote the score later that year. Unfortunately, MGM producer Irving Thalberg suffered a heart attack

at the end of 1932 and when Louis B. Mayer took over, he dropped the picture because of its risky implications of the Angel losing her wings by sleeping with a mortal man—one of several bits of sexual innuendo.

Although the movie was halted, the members of the future creative team for the stage show were reconvening for various projects and producing a phenomenal amount of great work. The American arts patron Lincoln Kirstein enlisted Balanchine to come to America in 1933 to create a company of American ballet dancers performing new work. Balanchine insisted that a new school would be the necessary first step and the School of American Ballet was opened on January 2, 1934 (Balanchine and



Kirstein would later found the New York City Ballet at City Center in 1948). As he devoted himself to that enterprise, Rodgers and Hart were in Hollywood writing songs for films, but they were all drawn to Broadway in 1935 – Rodgers and Hart returned with *Jumbo* and Balanchine was choreographing ballets for the *Ziegfeld Follies of 1936*—with music by Vernon Duke and lyrics by Ira Gershwin—which opened on Broadway in January of 1936.

Rodgers and Hart first teamed with Balanchine for *On Your Toes* which opened on Broadway in April of 1936 for a long successful run. That next year, 1937, Rodgers and Hart and Balanchine got back together to create *Babes in Arms* which opened on Broadway in April, another big success with a long run and a score full of hit songs. Balanchine then went to Hollywood to choreograph dances for the film *The Goldwyn Follies* with his colleagues, Vernon Duke and Ira Gershwin, along with Ira’s brother George in what would tragically be his final outing.


The producers of *The Goldwyn Follies* could only lure Vera Zorina from her London run of *On Your Toes* if they promised that Balanchine would choreograph whatever she danced (her wish was granted). The movie was written and filmed in 1937 and released in 1938. In the background, Dwight Wiman, producer of *On Your Toes*, had heard about the aborted film version of *I Married an Angel* and wanted to obtain the rights and bring it to Broadway with his same team. After he secured the property, he asked Rodgers to meet Zorina while she filmed *The Goldwyn Follies* and consider

her for a small role. After meeting her, Rodgers wired: “Small Part, Hell. I’ve Just Found Angel.” Apparently, Balanchine had found his angel as well, as he married Zorina in 1938 on the stage of a New Year’s Eve performance of *I Married an Angel* on Broadway.

The change of casting from Jeannette MacDonald’s singing Angel to Vera Zorina’s dancing Angel is not a small one. The singing duties would be redistributed among a cast which included the great singers Dennis King (matinee idol in Broadway operettas including Ravenal in *Showboat*) and Vivienne Segal (best remembered for creating the role of Vera Simpson in Rodgers and Hart’s *Pal Joey*). New songs were required for them and Balanchine would be creating lengthy story ballets to showcase Zorina. That’s a lot of composing for Mr. Rodgers, but deadlines can create geniuses of recycling: on a recent expedition to the Library of Congress, I examined the unpublished songs from the score for the unproduced film, and there in the melodies of those songs were many of the themes used to create the ballets in the stage version. *I Married an Angel* opened on Broadway in April of 1938, another hit, another long run. But it was only April after all, and Rodgers and Hart and Balanchine also created another hit that year, *The Boys from Syracuse*, opening in November and ending this incredible streak of combined brilliance.

There are excellent sources for the Encores! team to recreate much of what was done in 1938 for City Center’s 75th Anniversary Season. Most importantly, all the original orchestra parts were found and, when organized, revealed the





music for every instrument for every measure of the score was intact. The original production script was discovered and it included descriptions of scenes, dances, and props. There are the deposits at the Library of Congress, and there is a Vera Zorina collection at Harvard which included not only her scripts but even a handwritten copy of the music for her harp solo. There are few audio recordings extant but enough to guide us on certain points. The New York Public Library for the Performing Arts has a few delicious bits of footage from

1938 performances, many useful photos of characters and costumes, and a charming and sassy audio interview with Zorina later in her life. Original Playbills and reviews filled in even more detail. Thanks to this rich abundance of materials, we are especially confident in the authenticity of this score reconstruction.

*Rob Fisher is the Founding Music Director of Encores! and is overjoyed to be reconstructing “another old show” exactly 25 years after the first one. Encores! is his proudest achievement.*

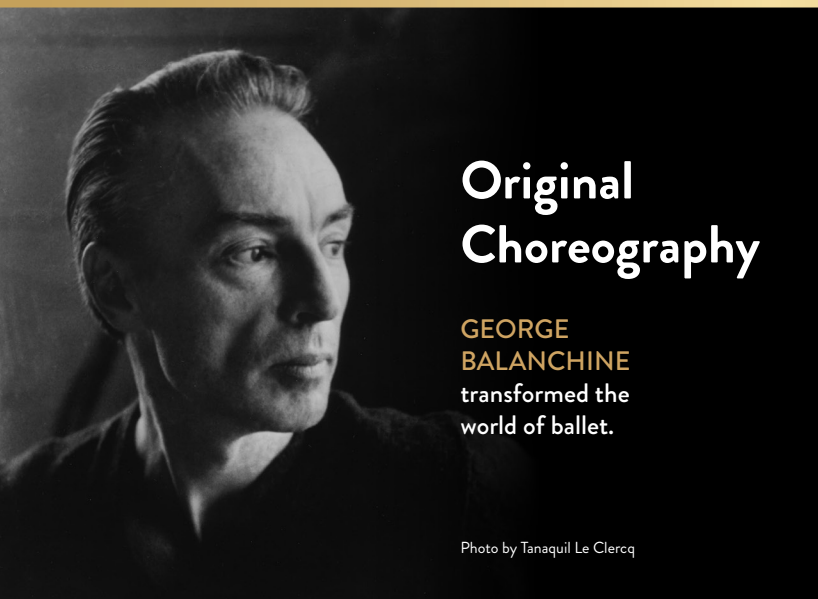


# MEET THE CREATIVE TEAM

## Book • Music • Lyrics

**RICHARD RODGERS** (1902-1979) and **LORENZ HART** (1895-1943) wrote their first shows together when both were still students attending Columbia University.

They wrote fifteen musical comedies for Broadway and London's West End from 1925 – 1930 before relocating to Hollywood to work on several movie musicals. In 1935 they returned to New York, launching a golden era that included *On Your Toes*, *Babes In Arms*, *I Married an Angel*, *The Boys From Syracuse*, and *Pal Joey*. After Lorenz Hart's death in 1943, Richard Rodgers collaborated exclusively with Oscar Hammerstein II on such musicals as *Carousel*, *South Pacific*, *The King and I*, and *The Sound of Music*. Rodgers continued to write for the musical stage after Hammerstein's death in 1960, including collaborations with Martin Charnin, Stephen Sondheim and Sheldon Harnick.



## Original Choreography

**GEORGE  
BALANCHINE**  
transformed the  
world of ballet.

Photo by Tanaquil Le Clercq

He is widely regarded as the most influential choreographer of the 20th century, and he co-founded two of ballet's most important institutions: New York City Ballet and the School of American Ballet with the support of American arts connoisseur Lincoln Kirstein. In 1934, the pair founded the School of American Ballet, which remains in operation to this day, training students for companies around the world. Balanchine and Kirstein founded Ballet Society in 1946, which was renamed New York City Ballet in 1948. Balanchine served as the Company's ballet master from that year until his death in 1983, building it into one of the most important performing arts institutions in the world, and a cornerstone of the cultural life of New York City. He choreographed 425 works of the course of 60-plus years, many of which are considered masterpieces and are performed by ballet companies all over the world.

## Director/Choreographer

**JOSH BERGASSE** won the Emmy Award for Best Choreography on NBC's hit TV series *Smash*.

His Broadway credits include *On the Town* (Tony, Drama Desk, Outer Critics nominations, and Astaire Award for Best Choreography), *Charlie and the Chocolate Factory*, and *Gigi*. Off-Broadway Bergasse choreographed the New Group's reimagined *Sweet Charity* (Chita Rivera Award winner), *Cagney*, *Bomb-itty of Errors*, *Captain Louie*, and New York City Center's *The Golden Apple*, *Little Me*, and *It's a Bird...It's a Plane...It's Superman*. Additional Credits: Directed and choreographed *Smokey Joe's Café* (Stage 42), *The Royal Family of Broadway* (Barrington Stage), *The Honeymooners* (Papermill Playhouse), *Up Here* (La Jolla), and the Carnegie Hall productions of *Guys and Dolls*, *Candide*, and *The Sound of Music*. On TV, Josh choreographed the special tribute *SINATRA: Voice for a Century* for PBS, for Fox's *So You Think You Can Dance*, the PBS 4th of July spectacular, and Netflix's *Jessica Jones*.





# MEET THE CAST



**PHILLIP ATTMORE (Peter Mueller)** has worked with Hugh Jackman, Patti LaBelle, Gladys Knight, Sir Richard Harris, Leslie Uggams, Ben Vereen, Bette Midler, Savion Glover, Gregory Hines, and more. Broadway: *Hello, Dolly!*; *Shuffle Along...*; *On The 20th Century*; *After Midnight*; *White Christmas*; and more. Film/TV: *So You Think You Can Dance*, *The Ellen DeGeneres Show*, *The Bold And The Beautiful*, *Judging Amy*, and more. Awards: Three-time Astaire Award Winner, NAACP Theater Award Nominee, and more. [www.phillipattmore.com](http://www.phillipattmore.com). This is Phillip's third show with Encores!



**MARK EVANS (Count Willy Palaffi)** most recently starred in *The Play That Goes Wrong* on Broadway. Off-Broadway credits include the Encores! production of *Me And My Girl* and the Irish Repertory Theatre's critically acclaimed revival of *Finian's Rainbow*. U.S. regional credits: *Mary Poppins*, *The Fix*, *Aida*, *Singing In the Rain* and the National Tour of *The Book of Mormon* as Elder Price. West End/London credits: *Ghost*, *Wicked*, *Oklahoma*, *Spamalot*, *Rocky Horror*. Film: *The Tower of Silence*, *Lake Placid 3* and *Dead Hungry*. @markevansactor.



**ANN HARADA (The Duchess of Holstein-Kuloff)** original "Christmas Eve" *Avenue Q* Broadway and West End. Other Broadway: *Cinderella*, *9 to 5*, *M Butterfly*, *Seussical*, *Les Miserables*. Selected Off-Broadway: *Pacific Overtures* (CSC), *Stuffed* (WP), *Brooklynite* (Vineyard) and *Love, Loss, and What I Wore*. Regionally: *Holiday Inn* (Paper Mill), *New World* (Bucks County Playhouse) *42nd Street* and *Mamma Mia* (MUNY). FILM: *Youth in Oregon*, *Sisters*, *Admission* and *Hope Springs*. TV: *Gotham*, *Blue Bloods*, *Younger*, *The Jim Gaffigan Show*, *Search Party*, *The Good Wife*, *Smash*, *30 Rock*, *House of Cards*, *Master of None*.



**NIKKI M. JAMES (Countess Peggy Palaffi)** Encores!: *House of Flowers*. Broadway: *The Book of Mormon* (Tony Award), *Les Misérables*, *All Shook Up*, and *...Tom Sawyer*. Other theater: *Julius Caesar* and *Twelfth Night* (The Public); *Romeo & Juliet* and *Caesar & Cleopatra* (Stratford); *Preludes* (LCT3); *The Wiz* (La Jolla); *Bernarda Alba* and *Wonderful Town* (LA Opera). Select film and television: *Lucky Stiff*, *The Disappearance of Eleanor Rigby*, *BrainDead*, *The Good Wife*, *30 Rock*, *The Blacklist*, and *Welcome To The Wayne*.



**SARA MEARNS (The Angel)** From Columbia, SC, Sara has been a principal dancer with New York City Ballet since 2008. She has been a guest artist with the Paul Taylor Dance Company, Jodi Melnick, Company Wang/Ramirez, starred in the US Premiere of Matthew Bourne's *The Red Shoes*, performed the Dances of Isadora Duncan at both Lincoln Center and the Fall for Dance Festival. Sara has worked with such world renowned choreographers such as Alexei Ratmansky and Justin Peck. She is the winner of the 2018 Bessie Award for Outstanding Performer and a nominee for both the Benois de la Danse and Princess Grace Awards. Sara has partnerships with Cole Haan, Tiger Balm, and SoDanca.



**DID YOU KNOW?**  
There are **2,257 seats** in City Center's mainstage auditorium.

# AN INTERVIEW WITH SARA MEARNS

New York City Ballet principal dancer Sara Mearns is no stranger to City Center, having performed on the stage countless times. Sharon Counts, Director of Education and Community Engagement, spoke with Ms. Mearns about the joy of returning to City Center and taking on a new challenge in *I Married an Angel*.





**Sharon Counts:** When did you start performing? How did you come to be a professional dancer?

**Sara Mearns:** My first ever performance was at 3 years old as a mouse in *The Nutcracker*. After that, we had recitals every year at our school on top of *The Nutcracker* and spring performances. I got a lot of performance experience when I was young. I also did competitions for tap and jazz.

I came to be a professional dancer at the age of 17, when I was at my last year at the School of American Ballet and the New York City Ballet (NYCB) took me as an apprentice! That is usually how it works when you go to that particular school, because they don't have open auditions. You have to attend the school to get into the company. It's all about the dancers having the same Balanchine training.

**SC:** You recently guest starred in the Broadway revival of *On the Town*. What drew you to return to musical theater for *I Married an Angel*?

**SM:** My husband, Joshua Bergasse, and I have wanted to work together and this seemed like the perfect opportunity, and it worked with my NYCB schedule. It's not an extended run, so the time commitment is very different than a Broadway show.

I'm also really excited to act and actually speak on stage! I've never had to do that before so it's an exciting hurdle for me to overcome. I grew up doing musical theater, tap, jazz, song and dance, so it doesn't seem so far fetched for me.

**SC:** How are you preparing for the role before rehearsals begin?

**SM:** I have started taking acting lessons, which is so much fun! It's not as hard or daunting as I thought it would be. But I do have to start learning how to memorize and read a script. I have great muscle memory from dancing all these years, but it's very different speaking now. Josh [Bergasse] and I will also do some "pre-production" a few weeks prior to rehearsals to work out some of the ballet numbers, so we don't have to start from scratch in March.

**SC:** What are you most looking forward to about the upcoming production process?

**SM:** I'm so excited to get into the studio with a whole different group of artists. It will be very humbling for me. Also, just doing something out of my comfort zone and working with my husband! I've always marveled at what he can do and I look forward to what we can do together. Who knows, maybe this will lead to other things. Lastly, I love a comedy, so I want to make the audience laugh.

**SC:** You've performed on City Center's stage many times over. Do you have a favorite memory?

**SM:** I love performing at City Center! It is definitely my second home. I would have to say a huge memory that sticks out is *The Red Shoes*. That was an epic production and the lead up was about 2 years! It was like doing a Broadway production without speaking. It was so thrilling. I would also say my first Fall for Dance Festival, where I had the chance to work with Justin Peck, because we had not worked together yet at NYCB. I was so thankful that Arlene [Schuler, President & CEO of City Center] let me do this, it was really a dream come true.

**SC:** You are a frequent guest speaker at schools, where you share your passion for the arts with young people. What is something you'd like students attending *I Married an Angel* to know?

**SM:** To all the young students: ride the big waves that are going to come at you. It's not always going to be smooth sailing. Those tough moments will be growing moments for you. It will make all the good moments feel amazing. I face so many challenges, even now, and I welcome them. I have bad days, but I know there is always another chance tomorrow.

Also, don't try to be like anyone else. No matter how amazing or talented they are, BE YOU. No one else was born with your gifts. Everyone has something to give to this world. It may take time to realize it, but in the end, we are all special. Truly.

“Everyone has something to give to this world. It may take time to realize it, but in the end, we are all special. Truly.”



Photo by Erin Baiano

# RESOURCES & ACTIVITIES





# BEFORE THE SHOW

*I Married an Angel* contends with the question of what it means to be an outsider in a new environment. In this activity, students will explore how differences in objectives and identity can lead to conflict.

## OBJECTIVES

- Students will connect and explore the production's theme of otherness to their own experiences.

## BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES PREK-12

- Students will be able to use the body to demonstrate a command of physical energy, space, time, patterns, composition, contrast, and period movement
- Students will be able to collaborate with theater professionals directly in the school.

**GET MOVING** Ask students to walk around the space and experiment with different qualities of movement. How would they move if they were walking through Jell-O? Floating on air? Like they're late for a very important meeting? Like their feet weigh a ton?

**CREATE CHARACTERS** Divide students into two groups on opposite sides of the room. Secretly tell one group that they are Angels or Mortals. Angels value honesty above all else and never tell lies. Mortals can think of themselves as business people. Each group will create a greeting, including a physical gesture and a verbal phrase, which reflects their characteristics. The more fun they're having, the better! Ask students to consider characteristics of their group and let it inform their movement and choice of greeting. Students will practice their greeting in their own group, including getting into character and talking to each other.

**MEET UP** Before the two groups combine, talk to each group to give them an objective:

- The objective for the Angels is to **call attention to all lies at any cost.**
- The objective for the Mortals is to **convince others that they are perfect by any means necessary, including lies.**

Then, inform students that they've all been invited to a dinner party where they will mingle with each other. Students should mill about the space and greet one another. They should use the greeting their group created. After five minutes, ask them to find one person from the other group to engage in conversation. In this conversation, they should pursue their objective. They should remain in character.

**REFLECT** After the dinner party, reflect as a group on the following questions:

- How did it feel to greet those in your own group? How did it feel when you talked to someone from the other group?
- What do you think the other group's objective was?
- What did it feel like talking to your conversation partner? Describe any conflicts that arose, or describe how you avoided conflict.
- In your real lives, do you ever notice differences with other people like you just did in this exercise? When? How do you deal with conflicts that arise from differences?

# I SPY SCAVENGER HUNT

## Directions:

Get to know City Center with a theater-wide game of I Spy!  
Before the show or during intermission, follow the clues  
and complete the challenges with your family

### 1. Find the name of the choreographer in the program.

Definition: A Choreographer is a person who tells stories with dancers through shapes, patterns, and designs on stage.

### 2. What does it say above the stage?

### 3. How many domes are in the theater?

### 4. Selfie time! Gather your group together for a sensational snap.

Don't forget to tag @NYCityCenter!

### 5. Guess how many seats are in the theater.

Hint: Answer may be somewhere in the guide

### 6. What is your row and seat number?

Row

Seat

Look for  
**THIS SYMBOL**  
somewhere in  
the guide!



# AFTER THE SHOW

Set in the 1930s, *I Married an Angel* reflects the societal expectations set on women during the time. In this activity, students will reflect on the depiction of those expectations and compare them to the expectations of today.

## OBJECTIVES

- Students will compare societal norms as represented in *I Married an Angel* to today's norms.

## BLUEPRINT BENCHMARKS FOR TEACHING AND LEARNING IN THEATER, GRADES PREK-12

- Students will be able to recognize that behaviors and themes particular to the world of the play also connect to our understanding of the world around us.

**COMPARE** Share quotes from *I Married an Angel* and reflect as a group on what each quote says about the societal expectations for women at the time the show was written. Then discuss if those expectations remain true in 2019 or how they have changed. Ask students to share additional quotes from the show for discussion.

- “Don’t talk, just sigh. Get coy, get shy.” (From “How to Win Friends and Influence People”)
- “You can never fly away from me.” (Willie to Angel, after she loses her wings)
- “Who wants to be a wife, always begging her husband for money?” (Anna to Willie)

As a group, listen to a clip of “How to Win Friends and Influence People” from *I Married an Angel*. Afterwards, discuss how the song reflects the societal expectations of the time.

**REWRITE** In small groups, students rewrite the lyrics to “How to Win Friends and Influence People” to reflect the societal expectations of today. Use the following format:

### Original Text:

WHEN YOU TALK  
DON'T TALK, JUST SIGH!  
GET COY! GET SHY!  
THAT'S HOW TO WIN FRIENDS  
AND INFLUENCE PEOPLE  
WHEN YOU DANCE  
FORGET YOUR FEET  
GET CLOSE! GET SWEET!  
THAT'S HOW TO WIN FRIENDS  
AND INFLUENCE PEOPLE

### Activity Version:

WHEN YOU (VERB)  
DON'T (VERB), JUST (VERB)!  
GET (ADJECTIVE)! GET (ADJECTIVE)!  
THAT'S HOW TO WIN FRIENDS  
AND INFLUENCE PEOPLE  
WHEN YOU (VERB)  
FORGET YOUR (NOUN)  
GET (ADJECTIVE)! GET (ADJECTIVE)!  
THAT'S HOW TO WIN FRIENDS  
AND INFLUENCE PEOPLE

**SHARE** Each group shares their version of the song.

**REFLECT** After all the songs are presented, reflect as a group on the following questions:

- Why did your group choose the words you chose when rewriting the lyrics?  
How did you decide on those specific words?
- If you were staging your new song, how would you do it? What would be your setting?  
What would the performers be doing?

# GLOSSARY

**Antibes:**

A resort town between Cannes and Nice on the French Riviera  
*Peggy drives from Antibes to make it to Willy's surprise party.*

**Pilfer:**

To steal in a stealthy manner  
*Peggy asks if a "glamorous skirt" has ever pilfered Willy's shirt and tie.*

**Schiaperelli:**

An Italian fashion designer who was extremely popular in the period between the two world wars  
*Willy says that Anna would prefer a chinchilla fur coat from Schiaperelli over a marriage.*

**Celestial:**

Belonging or relating to heaven  
*Angel tells Willy that she will play celestial music with her harp for his friends.*

**Elope:**

To get married in a sudden and secretive fashion  
*Peggy found out that Willy eloped when she read a note informing her that he flew to Paris to get married.*

**Telegram:**

A transmission of a written message or communication, popular in the 20th century, which was sent electronically  
*Willy tells Angel that he must send telegrams to tell his friends of their marriage.*

**Blunderbuss:**

A person prone to foolish or careless errors  
*Olga calls the General a blunderbuss while speaking to Angel about how he doesn't deserve her.*

**Depositor:**

A person who puts money into a bank account  
*Peter and Willy scheme to keep the big depositors at the party until four o'clock while they wait for Harry to approve a loan to the bank.*

**Incorrigible:**

Having tendencies that are beyond correction or reform  
*Peter says that Anna is incorrigible, but that he still loves her.*



# UP NEXT FOR CITY CENTER EDUCATION!

## FRONT & CENTER WITH LEA SALONGA

Monday, May 6th, 2019 6:30pm

Lea Salonga's (*Miss Saigon*, *Once on this Island*) master class, *Finding a Way In*, helps students get to the heart of their performance. Focusing on song interpretation, Ms. Salonga's approach zeros in on the acting behind the singing and the story behind the lyric.



## CITY CENTER ON THE MOVE

Expanding on our mission to make the best in the performing arts accessible to all, we're launching a new program designed to bring the extraordinary artists from our stages directly to New Yorkers in their neighborhoods. The inaugural tour of City Center On The Move will immerse communities in world-class dance through a series of free performances and interactive classes featuring Bronx-born choreographer, teacher, and tap dance artist Ayodele Casel. A frequent City Center collaborator, (¡Adelante Cuba! Festival, Really Rosie, Fall for Dance Festival) and a 2017 recipient of the "Hooper Award," Casel will be joined by two dancers and two musicians for an exciting presentation.



### BROOKLYN

Wed Apr 3, 2019 11:30am  
Brownsville Recreation Center

### QUEENS

Fri Apr 5, 2019 11am  
Lost Battalion Hall Recreation Center

### STATEN ISLAND

Sat Apr 13, 2019 1pm  
Faber Park Recreation Center

### BRONX

Thu Apr 4, 2019 6:30pm  
St. Mary's Recreation Center

### MANHATTAN

Fri Apr 12, 2019 6:30pm  
Pelham Fritz Recreation Center

### NEW YORK CITY CENTER

Sun Apr 14, 2019 1pm  
Studio 5

For more information, go to [www.nycitycenter.org/OnTheMove](http://www.nycitycenter.org/OnTheMove)

## CREATIVE APPRENTICESHIP PROGRAM

June-August 2019

City Center is committed to building pathways to careers in the arts for candidates from underrepresented communities. In conjunction with the 2018 Encores! Off-Center season, City Center launched the Creative Apprenticeship Program for early-career individuals to apprentice in Costume, Lighting, Scenic, and Sound Design.

Through the program, apprentices work directly with a mentor in their area of focus, observe and support rehearsals and performances, meet with City Center staff and artists, and receive professional development workshops. Now accepting applications.



For more information on any of these programs,  
please go to [www.nycitycenter.org/education](http://www.nycitycenter.org/education)

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# NEW YORK CITY CENTER EDUCATION

## VISION STATEMENT

The mission of New York City Center Education is to ignite an appreciation of the performing arts, cultivate the creative mind, and create a culture of inquiry and exploration. Committed to drawing inspiration from works on the mainstage, New York City Center Education strives to provide innovative, accessible arts education to schools and communities across New York City.

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## ABOUT NEW YORK CITY CENTER EDUCATION

Each year City Center reaches over 9,000 students from NYC public and private schools, kindergarten to grade 12, through dance and musical theater performances and in-school workshops. In-depth residencies engage young people in building technical and expressive skills, personal voice, and collaborative spirit. Innovative workshops are crafted for families, seniors, and other special groups that express an interest in collaborating with City Center.

Through the Introduction to Performing Arts program, students have the opportunity to view live performing arts at City Center. At the Workshop level, students receive two in-school workshops in addition to attending a live performance. Residencies provide in-depth multi-week study around one of the productions presented during the season. During the 2018-2019 Season, City Center Education offers students the opportunity to study dance and musical theater productions from City Center's mainstage.

A circular logo with a geometric, faceted design in shades of gold and brown. The text "75 YEARS" is written in a bold, sans-serif font, curving along the top edge of the circle.

75 YEARS