

42ND STREET



Photo credit: David Cooper

STUDY GUIDE

PREPARED FOR STUDIO 58
AT LANGARA COLLEGE
2017

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Photo credit: David Cooper

The quintessential backstage musical comedy classic, *42nd Street* is the song and dance fable of Broadway with an American Dream story and includes some of the greatest songs ever written, such as "We're in the Money", "Lullaby of Broadway", "Shuffle Off to Buffalo", "Dames", "I Only Have Eyes For You" and of course, "42nd Street". Based on a novel by Bradford Ropes and Busby Berkeley's 1933 movie, *42nd Street* tells the story of a starry-eyed young dancer named Peggy Sawyer who leaves her Allentown home and comes to New York to audition for the new Broadway musical *Pretty Lady*. When the leading lady breaks her ankle, Peggy takes over and becomes a star.

Who We Are

Studio 58 is the professional theatre training program at Langara College, located in Vancouver, British Columbia. It offers nationally-recognized training for both actors and production personnel. Studio 58 has a 3 year program for acting and a 2 year program for production.



Photo credit: David Cooper

2016/17 marks the 51st season for Studio 58.

Visit our [website](#) to learn more about the program and this season's production.



Theatre Etiquette

Live theatre is not the same as going to the movies - the audience watching a play, ballet, or opera, is an equal participant in the experience. Audience members have the power to enhance or distract from the stage. Here are a few simple rules of etiquette that will allow for enjoyment of the performance by all.

Live response is good! The actors can tell when you are responding to the story they are trying to tell. Just like how you want to tell your friends more stories when they are actively listening, actors want to tell their story even more when you listen, laugh, cry, and respond.

The actors can hear you talking! They want to hear you respond to the story that they are telling, but they don't want to hear the conversation you might be having with your friend sitting in the next seat. Please remember that you are here to watch the show, and the actors want to perform for you. If an audience member is not paying attention, the actor can feel it.

The actors can see you! The house lights may be dim, but the actors on stage can still tell if you are watching the show. Imagine you were trying to tell a story, and the people you were talking to all looked at the floor, closed their eyes, or turned to their friends. The nature of live performance is that no play is ever the same twice, and the actors only have one chance to communicate with you. Be attentive and open to the surprises of live theatre.

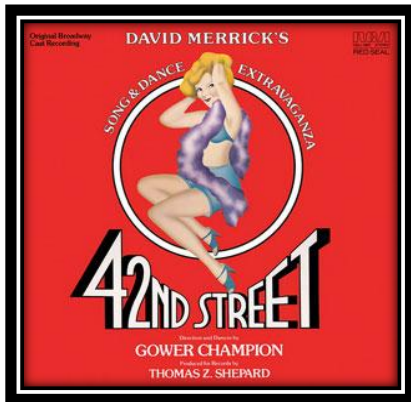
Cell phones and gum wrappers can be an equal nuisance! Please make sure that cell phones are turned off, noisy snacks are left outside, and other possible distractions are put away for the duration of the show. Cell phones and other devices are bothersome to the actors and the other audience members. That really amazing thing you just saw happen on stage? You can tweet about it later!

Adapted from the [Portland Center Stage](#) and [The Morris Performing Arts Center](#).

THE PLAY

About the Play

Based on a novel by Bradford Ropes and Busby Berkeley's 1933 movie, *42nd Street* first played Broadway in 1981 for 3,486 (8+ years) performances at the Winter Garden, Majestic and St. James Theatres. It was revived on Broadway in 2001 and played for 1524 performances at the Ford Center for the Performing Arts. It is the 14th longest running show in Broadway history.



Awards (1981)

2 Tony Awards for Musical and Choreography
2 Drama Desk Awards for Choreography and Costume Design
The Theatre World Award (Wanda Richert)

Awards (2001)

2 Tony Awards for Revival and Supporting or Featured Actress
The Drama Desk Award for Outstanding Revival

Original Broadway Cast Recording [StageAgent](#)

In 1980, David Merrick conceived the idea of transferring the popular movie to the stage. It was considered a gamble at the time, as movie-to-stage adaptations did not have a successful history. Merrick assembled a strong production team to build the musical: Michael Stewart and Mark Bramble penned the book, Henry Warren composed the music, Al Dubin wrote the lyrics, and Gower Champion directed.

Legendary director and choreographer Gower Champion passed away on the day of the original Broadway opening. His passing was announced by David Merrick at the end of the opening night performance and became front page news around the world.

Only (4) songs in the show were originally written for the 1933 Busby Berkeley movie musical 42nd Street: "42nd Street," "You're Getting to Be a Habit with Me," "Young and Healthy," and "Shuffle Off to Buffalo." The musical incorporates songs from a number of other famous films of the 1930s.

"Lullaby of Broadway" won the 1936 Academy Award for Best Original Song (from the movie Gold Diggers of 1935)

Between 1931 and 1945, Harry Warren (music) wrote more hit songs than Irving Berlin, and had more Oscar nominations for Best Song (11) and Oscar wins (3) than Berlin, George Gershwin, Cole Porter, Richard Rodgers or Hoagy Carmichael.

[42nd Street](#)
[Tams-Witmark Music Library](#)

Synopsis

In New York City in 1933, dance director Andy Lee is auditioning kids for the chorus of a new show called *Pretty Lady* ("Audition"). The show's writers, Bert and Maggie, are pleased with what they see on stage, but they warn the dancers that at \$4.40 per seat, the audience will demand some spectacular dancing. Young hopeful Peggy Sawyer just misses the audition, but Billy – the show's romantic lead – helps her see the producer ("Young and Healthy").

The producer, Julian Marsh, has no patience for latecomers, and Peggy rushes off the stage. Julian tells Bert and Maggie he's worried about some of the cast, especially Dorothy Brock, the leading lady. Her last hit was ten years earlier, but her sugar daddy, Abner Dillon, is backing the show. Just then Dorothy and Abner arrive, and Julian suggests that Dorothy audition. Abner defends Dorothy and reminds Julian that Dorothy does not have to try out for anyone ("Shadow Waltz").



Set design: Pam Johnson



Realizing she has forgotten her purse, Peggy returns to the stage. Maggie invites her to lunch with three of the girls, and the five women dance off stage. As they settle in at the Gypsy Tea Kettle, the girls are astonished by Peggy's naïveté. They amusingly explain the Broadway facts of life, and dance back to the theater ("Go into Your Dance"). The number evolves into an audition for Peggy, who impresses Julian and lands a job in the chorus.

Dorothy and Billy begin rehearsing their big love scene. Abner objects to their kissing and insists they shake hands instead ("You're Getting to be a Habit with Me"). Peggy, weak and overcome by an exciting day, faints on stage. She is carried to Dorothy's dressing room, where Pat Denning, Dorothy's real boyfriend, is waiting. Dorothy walks in, and misreading what she sees, thinks that Pat is two-timing her. Julian suggests that Pat leave town.

The company packs up for previews in Philadelphia ("Getting Out of Town"), and dress rehearsals begin ("Dames"). After rehearsal, Peggy invites Julian to join her at an impromptu cast party. Captivated by her charm, Julian decides to go. Dorothy, who misses Pat, drinks a bit too much, and tells Abner to take his money and leave. Abner is ready to close the show, but the kids talk him out of it. *Pretty Lady* opens spectacularly with "We're In the Money." But when Dorothy rushes onstage for the Act I finale, she is accidentally knocked down by Peggy and can't get up. Julian, furious, fires Peggy and cancels the rest of the performance.

Act II opens with a doctor telling Julian that Dorothy's ankle is broken. Julian says he will close *Pretty Lady* for good, but the cast won't give up ("Sunny Side to Every Situation"). The cast thinks that Peggy can save the day, and Julian finally agrees. Peggy has already left for the train station, so Julian rushes after her. Telling her to "think of musical comedy, the most glorious words in the English language," Julian convinces Peggy to return ("Lullabye of Broadway").

Peggy has exactly 36 hours to learn 25 pages, 6 songs, and 10 dance numbers. As Julian says, by the next evening, he'll have "either a live leading lady or a dead chorus girl!" At long last, the Broadway curtain opens on *Pretty Lady* ("Shuffle Off to Buffalo"). The show is a spectacular hit, and Peggy Sawyer is a sudden sensation. Julian leads the entire company in celebrating the glory of "42ND STREET."

[Tams-Witmark Music Library](#)

Song List

Act One

"Overture & Opening Act One" - Orchestra & Dancers
"Young and Healthy" - Peggy & Billy
"Shadow Waltz" - Maggie, Dorothy & Girls
"Go Into Your Dance" - Maggie, Peggy, Annie, Phyllis, Lorraine & Andy
"You're Getting to Be a Habit With Me" - Dorothy
"Getting Out of Town" - Maggie, Bert, Pat & Chorus
"Dames" - Billy & Chorus
"I Know Now" - Dorothy, Billy & Chorus
"We're In the Money" - Annie, Phyllis, Lorraine, Peggy, Billy & Chorus
Finale Act One "42nd Street" - Dorothy

Act Two

"Entr'acte" - Orchestra
"There's a Sunny Side to Ev'ry Situation" - Annie & Chorus
"Lullaby of Broadway" - Julian, Billy, Andy, Bert, Annie, Phyllis, Lorraine, Gladys, Maggie, Abner & Chorus
"About a Quarter to Nine" - Dorothy & Peggy
"Shuffle Off to Buffalo" - Bert, Maggie, Annie & Girls
"42nd Street" - Peggy & Dancers
Finale Act Two "42nd Street" - Julian
"Bows ('Dames,' 'Lullaby of Broadway') - Full Company



Photo credit: David Cooper



Photo credit: David Cooper

Characters

Dorothy Brock – An established Broadway Star

Peggy Sawyer – Young, Talented & Hopeful

Maggie Jones – Co-author of *Pretty Lady*

Ann "Anytime Annie" Reilly – Chorus girl and sub-principal *Pretty Lady*

Phyllis Dale, Lorraine Flemming, Diane, Ethel

and Robin – Experienced chorus girls who help Peggy

Julian Marsh – Broadway Show Director

Bert Barry – Co-author of *Pretty Lady*

Billy Lawlor – Juvenile lead, *Pretty Lady*

Andy Lee – Dance Director

Oscar – Rehearsal pianist

Mac – Stage Manager

Pat Denning – Former vaudeville partner of Dorothy's

Abner Dillon – "Angel" for *Pretty Lady*

Frankie, Young Man w/clipboard – Stagehands

Two Thugs – Employees of gangster Nick Murphy

Doctor – Philadelphia theatre physician

Waiters – Gypsy Tea Kettle employees

Millie & Customer

Willard – Theatre electrician

Two Policemen & Pickpocket/Thief – Dancers

Young Soldier & Gangster – Dancers

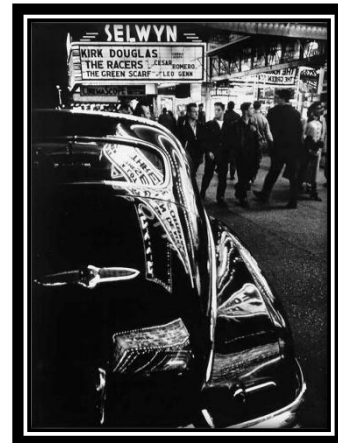
Setting



Circa 1908



Circa 1909



Circa 1955

A Timeline of the Block (as of April 2016)

Early 1900s	42nd Street reigns as the world's entertainment capital in the first two decades of the 20th century, presenting legitimate plays in the theaters between Broadway and 8th Avenue.
1930s-40s	The Depression ushers in the Burlesque era as Broadway theater producers face the threat of bankruptcy and the general public craves affordable entertainment. Burlesque gives way to motion pictures and the Broadway theater district is established several blocks north.
1950s-70s	All of Times Square begins to suffer from the increasing corruption of prostitution and gambling. First-run movies are gradually replaced by "art" films and second-run movies, and eventually, grindhouse films. By the early 70s, 42nd Street is saturated with adult uses and street crime.
1980s	City and State officials formally join together to create the 42nd Street Development Project and establish a 13-acre renewal site stretching two city blocks along 42nd Street between Broadway and 8th Avenue. The plan describes the block's theaters as "irreplaceable architectural and historical assets" that should be restored and adapted for cultural and entertainment uses.
1990	The New 42nd Street is officially announced as the independent, non-profit organization charged with long-term oversight of the renovation and ongoing operation of seven historic theaters between 7th and 8th Avenues. Within a year, the Board votes to launch the street's renewal with the renovation of the Victory as the city's first non-profit theater programmed for the city's youth.
1992	The New 42nd Street signs a 99-year master lease with the City and State, taking on long-term responsibility for the Liberty, Victory, Selwyn, Apollo, Times Square, Lyric and Empire theaters.
1993	Walt Disney Company signs a Memorandum of Understanding with the City and State containing essential lease terms for the New Amsterdam Theatre.
1995	The 42nd Street Development Project signs Memorandums of Understanding with: Tishman Urban Development Corporation for the redevelopment of the northwestern end of 42nd Street and 8th Avenue Forest City; Ratner for the

	redevelopment of the south side of the block, including the Liberty and Empire Theaters; Livent Inc. to combine the Apollo and Lyric Theaters to form a new Broadway musical theater. December 11: Gala Opening and Dedication of The New Victory Theater—New York's first theater for kids and families.
1996	All remaining adult uses on 42nd Street are closed. The New 42nd Street votes to convert the Selwyn offices and adjacent infill property into the New 42nd Street Studios, fulfilling the requirement for two non-profit organizations on the properties under its jurisdiction. Tishman announces its plans for "E Walk," an 860-room hotel and a 200,000 square-foot entertainment and retail center including a movie complex, and Forest City Ratner signs the master lease for the Empire and Harris Theaters.
1997	Forest City Ratner begins renovations and re-construction of the Harris, Liberty and Empire theaters to build an AMC multi-screen movie complex and a Madame Tussaud's Wax Museum, Tishman begins construction on "E Walk," and Roundabout Theatre Company signs a Memorandum of Understanding for the Selwyn Theater. May 18: Disney opens the New Amsterdam Theatre with the premiere of Alan Menken and Tim Rice's <i>King David</i> oratorio, followed by Elton John and Time Rice's <i>The Lion King</i> in October. December 26: Livent Inc. opens the Ford Center for the Performing Arts with the New York premiere of <i>Ragtime</i>. December 30: The Selwyn office building collapses, destroying the historic facade that was to have been incorporated into the New 42nd Street Studios building. The New 42nd Street announces plans to redesign and maintain the projected construction schedule.
2000	The AMC Empire 25 movie complex and the Hilton Times Square open as part of the Forest City Ratner complex. June 21: Opening celebration of the New 42nd Street® Studios, a ten-story facility containing rehearsal studios, offices and a 199-seat theater called The Duke on 42nd Street. July 27: Roundabout Theatre Company opens the 750-seat American Airlines Theatre with the revival of <i>The Man Who Came To Dinner</i>.
2005	The Ford Center for the Performing Arts is renamed the Hilton Theatre.
2009	Forest City Ratner leases The Liberty Theater to the restaurant chain Famous Dave's.
2010	The Hilton Theatre is renamed the Foxwoods Theatre.
2013	Ambassador Theatre Group purchases Foxwoods Theatre and renames the venue the Lyric Theatre.
2016	Bill de Blasio, Mayor of the City of New York, proclaims Monday, April 11th, 2016 in the City of New York as " New 42nd Street Day ."



Photo credit: Langdon Clay

[New 42nd Street](#)

About the Movie



This film, released on March 9, 1933, single-handedly rescued the movie musical, which had been considered a money-losing proposition since mid-1930. Early "all talking, all dancing" musicals typically suffered from severe camera restrictions coupled with poor musical staging, and soured the public on the genre in general (Universal's huge losses from the lively *King of Jazz* (1930) had put an unofficial moratorium on the musical) and no other studio wanted to risk producing one. Warners, at the time of the film's release, had *Gold Diggers of 1933* (1933) nearing completion and pre-production plans were well underway

for *Footlight Parade* (1933), all utilizing the talents of [Busby Berkeley](#). The success of this film would convince Radio Pictures to produce *Flying Down to Rio* (1933) (released that December). Other major studios would continue to shy away from musicals throughout 1933, although Paramount would proceed with plans to produce the lavish *Murder at the Vanities* (1934) toward the end of the year.

One of the lines in the song "Shuffle off to Buffalo" is "when she knows as much as we know/she'll be on her way to Reno/while he still has dough." Contemporary audiences would have recognized this as a reference to the fairly common practice of moving to Reno, Nevada, for a short-term stay to obtain a divorce. At the time of the movie's release (and for at least 25 years afterward), Nevada had some of the most lenient divorce laws in the country, especially compared to New York, where there were few accepted grounds for divorce and the standards of proof for those grounds were so high as to be almost impossible (for instance, evidence of adultery had to be in the form of eyewitness testimony or photographic records of the act); and even then, divorces took a year to be final. By contrast, Nevada granted a divorce for almost any reason after only a six-week-residency period.

Initial release: March 8, 1933 (New York City)

Director: Lloyd Bacon

Story by: Bradford Ropes

Box office: 2.25 million USD

Screenplay: James Seymour, Rian James, Whitney Bolton

[IMDb 42nd Street](#)

Belgian poster for *42nd Street* (Lloyd Bacon, USA, 1933).

Artist unknown.

"The sharp, spunky granddaddy of all backstage musicals... [Busby Berkeley's] choreography takes center stage in this stunning Belgian poster, showcasing his dancers atop and within the three-dimensional title treatment... the actors took second place to Busby Berkeley's dazzling, kaleidoscopic production numbers, with their legion of chorus girls. An art deco knockout."

— Mike Kaplan, "Gotta Dance! The Art of the Dance Movie Poster" (Lagoon Press, 2014)



THE PRODUCTION



42ND STREET

sponsored by the Studio 58 Legacy Fund

February 2 - 26, 2017

Music by Harry Warren

Lyrics by Al Dubin

Book by Michael Stewart & Mark Bramble

Based on the Novel by Bradford Ropes

Original Direction and Dances

by Gower Champion

Originally Produced on Broadway by David Merrick

Directed by Barbara Tomasic

Musical Direction by Chris King

Choreography by Julie Tomaino

Set Design by Pam Johnson

Costume Design by Carmen Alatorre

Lighting Design by Alan Brodie

Director's Notes

***Happiness can be found, even in the darkest of times, if one only remembers to turn on the light. -
Dumbledore, from Harry Potter and the Prisoner of Azkaban by JK Rowling***

When Kathryn Shaw of Studio 58 asked me to direct 42nd Street, we were still in pre-Trump times, basking in the glow of our new handsome, charismatic Prime Minister, and enjoying the popularity of the American President, Barack Obama. Now, almost a year later, it seems we are heading into much darker times, impossible to predict, and boy, could we use some light right now.

42nd Street is set in 1933 in New York City, during one of the darkest times America has seen, the height of the Great Depression. By 1933, more than 12 million people -25 percent of eligible Americans were unemployed and desperate for change. The play tells the story of a group of theatre people who have lost their money, their jobs and are counting on "Pretty Lady", a new musical show, to restore their hope.

Peggy Sawyer re-ignites the hope of the characters in 42nd Street, but ultimately, in the end it is the pulling together of the entire company that changes their course. This happens every day in the theatre, and in our production we will shine the light on the backstage world and how much passion, dedication and teamwork goes into making theatre.

Theatre turns on the light. It can illuminate the dark places that need attention, make us laugh at our foibles and give us hope. And if theatre turns on the light, for me, musicals make it glow. Their joy and effervescence allow us to turn off our analytical minds and get swept away by their emotional landscape. And when times are looking bleak, and the messages on social media and the news are getting you down, it might just be what we need to balance out the dark.

BARBARA TOMASIC

Creative Team



BARBARA TOMASIC, Director

Barbara has worked in theatres across Canada directing, acting and producing musicals, plays and new work. She has worked with Soulpepper Theatre, The Gateway Theatre, Prairie Theatre Exchange, Chemainus Theatre and the Firehall Arts Centre to name a few, and is thrilled to be making her debut at Studio 58 with this terrific cast and creative team. As an educator Barbara has a passion for mentoring young professionals through theatre training. She was on the Theatre faculty at Capilano University for 8 years and currently works as an instructor for the BFA Program at UBC and as a private coach for professional actors. A graduate of UBC with a MFA in Directing and JIPA with a diploma in theatre performance, Barbara was bitten by the theatre bug after training as a classical pianist. She has played 'Maria' in the *Sound of Music*, 'Anna' in *The King and I* and 'Cathy' in the Canadian Premiere of *The Last Five Years* at the Firehall Arts Centre for which she received a Jessie nomination. Her most recent credits include directing *The Music Man*, *Wizard of Oz*, *Crazy for You* (Gateway Theatre), *Footloose* (Chemainus Theatre) and Hannah Moscovitch's *Little One* (UBC).

CHRISTOPHER KING, Musical Director

Christopher is excited to be working with **Studio 58** on this beautiful show. He has music directed over 40 musicals in the Lower Mainland and BC. Chris loves working with students, passing on his knowledge of musical theatre craft to keen and willing performers. Christopher is also an actor, director and composer. He most recently music directed *Music Man* at the Gateway Theatre in December. Other recent credits: Gateway - *Closer Than Ever* (Man 1), *Crazy For You* (MD) TUTS – *Hairspray* (MD/Corny Collins), *West Side Story* (MD/Shrank). Chris has won 4 Ovation Awards and 1 CTC award. He wants to dedicate this music direction to Lloyd Nicholson whose voice is still heard and listened to. Please have a listen to his musical theatre podcast www.fromthepitpodcast.com.



JULIE TOMAINO, Choreographer

Studio 58 debut! Julie is a Jessie award-winning choreographer and former Radio City Rockette (2005-2011). She most recently choreographed the movie remake of *Beaches* starring Idina Menzel. Julie had the honour of working closely with Tim Rice this past summer on the North American Premiere of *From Here to Eternity* at The Finger Lakes Musical Theatre Festival in upstate NY. She then went on to serve as the associate director/choreographer representing *From Here to Eternity* at the Pearl Harbor 75th Commemoration in Honolulu, Hawaii this past December. Select choreography credits include: *Sleeping Beauty* – The Ross Petty Panto (Elgin Theatre), *Mamma Mia & Singin' In The Rain* (Port Hope), *Mary Poppins* (WCT/Persephone), *Footloose* (Chemainus), *Pride & Prejudice* (Arts Club), *Crazy For You* (Gateway), *Chess* (Sheridan), *Hairspray & Shrek* (TUTS), and *Celebrate Broadway* starring John Lithgow and Linda Eder (Kennedy Center). Directing/Choreography credits include: *Dames At Sea* (Papermill), *The Marvelous Wonderettes* (Cortland Rep), *Cabaret*, *On The Town*, *Saturday Night Fever* (Finger Lakes), and *The Jungle Book* (Creativiva). Television choreography includes: *Warrior* (NBC/Universal), *Blink* (CW), *Package Deal* (CityTV), *Mr. Young* (YTV/DisneyXD), and *Some Assembly Required* (YTV). You may also remember Julie as 'Margie' in the ABC movie remake of *Bye Bye Birdie*. Julie instructs aspiring professionals across the US and Canada, and has held faculty positions at Sheridan College in Toronto, AMDA in NYC, and Capilano University in Vancouver. Upcoming: *How To Succeed* (Sheridan), *Guys & Dolls* (Finger Lakes). All the love and thanks to Kathryn, David, Barb, Chris, and Neil. www.julietomaino.com.

PAM JOHNSON, Set Designer

42nd Street is Pam's 27th show at Studio 58 since graduating in 1980, and her 245th show in her career. Her Studio 58 credits include: *Romeo + Juliet*, *One Flew Over the Cuckoo's Nest*, *A MidSummer Night's Dream*, *The Government Inspector*, *The Crucible*, *Comedy of Errors*, *Where's Charlie?*, *Bye Bye Birdie*, *The Boyfriend*, *You Can't Take it with You*, *Pal Joey*, *Obsession*, *Hamlet*, *King Lear*, *Hair*, *The Cradle Will Rock*, *The Tragedie of Macbeth*, *Cyrano*, *As You Like It*, *Nymph Errant*, *The Tempest*, *Village of Idiots*, *FourPlay*(twice), *A Flea in Her Ear*, *Joe Egg* and *House of Blue Leaves*. Pam continues to educate and inspire new theatre practitioners through her teaching at Studio 58. [Pam Johnson Design](#).



CARMEN ALATORRE, Costume Designer

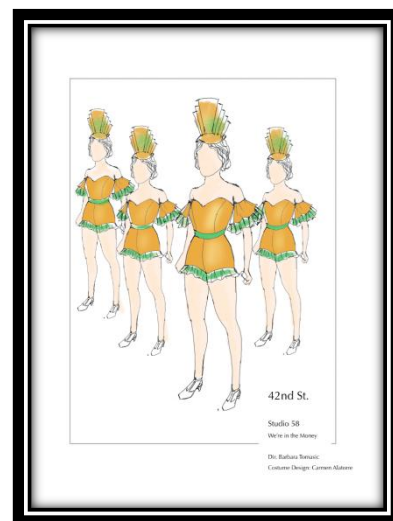
Originally from Mexico City, Carmen earned her MFA degree in Theatre Design at UBC and has worked as a theatre designer in Vancouver since 2006. Some of her recent design credits include: *Pericles* (Bard on the Beach); *Stickboy* (Vancouver Opera); *Music Man* (Gateway Theatre); *In the Heights*, *Good People* and *Peter and the Star Catcher* (Arts Club Theatre Co.) Carmen is the recipient of a Jessie Richardson Theatre Award for Outstanding Costume Design 2014-2015 in the Large Theatre Category for *Crazy for You* (Gateway Theatre) and an Applause Musicals Society Ovation Award for Outstanding Costume Design in 2013 for *The King and I*.

ALAN BRODIE, Lighting Designer

Lighting designer Alan Brodie is pleased to return to Studio 58, where his recent productions include *Grease*, *Spring Awakening* and *Julius Caesar*. Earlier Studio 58 productions that were instrumental to the beginning of his own career include *Cabaret*, *The Cradle Will Rock*, *The Company* and *Lysistrata*. He is particularly glad to be collaborating with Barbara Tomasic and Julie Tomaino for the first time, and to be resuming his long-standing creative relationship with Pam Johnson. Having recently completed graduate studies in directing at UVic, Alan is enjoying the exploration of the intersection of design and direction, and is excited to return in the fall of 2017 as a director on *Risky Nights*. Alan is a member of the Associated Designers of Canada and a BFA theatre grad of UBC. He lives in Vancouver with his wife Michele and their boxer Ellie. www.alanbrodie.ca



Set design: Pam Johnson

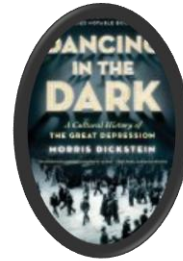


Costume Design by Carmen Alatorre

SUGGESTED READING

Books

Dancing in the dark: a cultural history of the Great Depression / Morris Dickstein
Book (Print) | W.W. Norton | c2009. | 1st ed.



Grand design: Hollywood as a modern business enterprise, 1930-1939 / Tino Balio
Book (Print) | University of California Press | 1995, c1993.

Movies and American society / edited by Steven J. Ross
Book (Print) | Blackwell | 2002.



The Story of 42nd Street: The Theatres, Shows, Characters, and Scandals of the World's Most Notorious Street / Mary C. Henderson and Alexis Greene
Book (Print) | Back Stage Books | 2008

Articles

O'Hanlon, Dom. "[Come and Meet Those Dancing Feet - a History of 42nd Street.](#)" *London Theatre Guide*. London Theatre Co., 05 Jan. 2017. Web.

Dickstein, Morris. "[Facing the Music.](#)" *The American Scholar: Facing the Music - Morris Dickstein*. N.p., 01 Sept. 2009. Web.

"[Hollywood Musicals, The Film Reader.](#)" *Academia.edu - Share research*. Ed. Steven Cohan. Taylor and Francis e-Library, 2002. Web.

Hoberman, J. "'42nd Street' and Looney Tunes Classics: Showstoppers Live and Animated." *The New York Times*. The New York Times, 30 May 2015. Web.



Photo credit: David Cooper

Critical Response

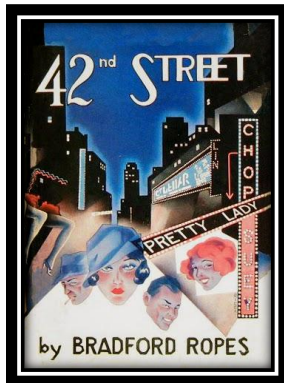
In a production number of *Pretty Lady*, the audience sees a couple characters find a single dime in the New York City Subway. They sing:

***We're in the money, We're in the money;
We've got a lot of what it takes to get along!
We're in the money, The sky is sunny;
Old Man Depression, you are through,
You done us wrong!***

1. Who is Old Man Depression?
2. Why do the characters become so excited about a single dime? What could it buy you in 1930?
3. What can a single dime buy you in 2017?



Film still, 1933



42nd Street exists as an actual location, a book, a movie, and a play. The production is often described as a 'meta' musical.

1. What is the meaning of 'meta' in this context?
2. What other plays, movies, or books, could be described as 'meta'?
3. What might audiences find appealing about 'meta' works of art?

The original *42nd Street* book and film were released in the early 1930's, during the Great Depression in the USA, but the Broadway musical was not produced until 1980.

1. What commonalities would the 1930's and 1980's audiences share that would help to make the Broadway musical as much of a success as the film had been?
2. What are the commonalities that today's audiences might share with both previous eras?
3. What themes from the 1930's reflect world events today?



Photo credit: David Cooper

ONLINE RESOURCES

Broadway Online

[Broadway Musical Home](#)

[Internet Broadway Database](#)

[Stage Agent](#)

[Stratford Music Festival](#)

[Tams-Witmark Music Library, Inc.](#)

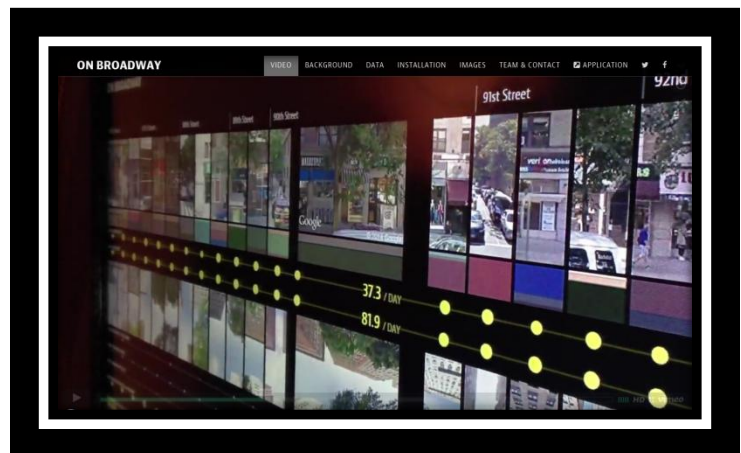
[Turner Classic Movies](#)



Original Broadway Production



Photo credit: David Cooper



The interactive installation **On Broadway** represents life in the 21st century city through a compilation of images and data collected along the 13 miles of Broadway that span Manhattan. The result is a new type of city view, created from the activities of hundreds of thousands of people. <http://on-broadway.nyc/>

Suggested Viewing

42nd Street Trailer

Warner Bros.

Published on Jul 8, 2014



Ruby Keeler, Carole Cook, Nana Visitor 42nd Street, 1984 TV

Alan Eichler

Published on May 18, 2015



Tony Awards 2001 42nd Street Cast

5678abo1121

Published on Nov 24, 2012



HD Stock Footage Great Depression Bread Lines

Buyout Footage Historic HD Film Archive

Published on Feb 9, 2013

Newsreel Highlights In the News 1933

MrLiliequist

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