

THE SPELLBINDING SEQUEL TO
THE PHANTOM OF THE OPERA



ANDREW LLOYD WEBBER'S

Love Never Dies

THE PHANTOM RETURNS

EDUCATION RESOURCE PACK

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Gardar Thor Cortes (“The Phantom”) and Meghan Picerno (“Christine Daaé”) star in *Love Never Dies*. Photo: Joan Marcus

INTRODUCTION

The principal characters of *THE PHANTOM OF THE OPERA* continue their stories in Andrew Lloyd Webber's **LOVE NEVER DIES**.

Ten years after the mysterious disappearance of The Phantom from the Paris Opera House, Christine Daaé accepts an offer to come to America and perform at New York's fabulous new playground of the world – Coney Island. Arriving in New York with her husband Raoul and their son Gustave, Christine soon discovers the identity of the anonymous impresario who has lured her from France to sing.

LOVE NEVER DIES is an ideal show for those studying Theater, Music, Dance or Performing Arts, with cross-curricular links to English, History and Social Studies. Curriculum links are suggested, although these resources can easily be adapted as appropriate. The pages on Historical Context can be used to develop more background knowledge in all subject areas.

This education pack provides unique background information to the production and its historical context, with ideas for discussion and a range of follow-up activities including both written and creative tasks.

The pack also links to the show's own website, which has a wealth of information, sights, sounds and interactive games for students to explore.

There are references in the pack to the musical numbers in the show, which can be purchased as a digital download or CD by clicking on SHOP: <https://www.loveneverdies.com/ustour/>

This pack was created by Helen Cadbury www.theatrestudy.com
With additional material researched and written by Anna Darvas, Katharine Jewkes, Maddy Beauvais and Sarah Brook.



Gardar Thor Cortes ("The Phantom") prepares backstage for *Love Never Dies*. Photo: Joan Marcus

Love Never Dies

TROIKA ENTERTAINMENT
PRESENTS

Love Never Dies

Music
ANDREW LLOYD WEBBER

Lyrics
GLENN SLATER

Book
ANDREW LLOYD WEBBER & BEN ELTON
WITH GLENN SLATER & FREDERICK FORSYTH

Additional Lyrics
CHARLES HART

Orchestration
DAVID CULLEN & ANDREW LLOYD WEBBER

Starring
GARDAR THOR CORTES MEGHAN PICERNO
KATRINA KEMP RICHARD KOONS CASEY J. LYONS JAKE HESTON MILLER
MARY MICHAEL PATTERSON STEPHEN PETROVICH SEAN THOMPSON

and
KAREN MASON

Chelsey Arce, Erin Chupinsky, Diana DiMarzio, Tyler Donahue, Yesy Garcia, Alyssa Giannetti,
Michael Gillis, Tamar Greene, Natalia Lepore Hagan, Lauren Lukacek, Alyssa McAnany,
Rachel Anne Moore, Bronson Norris Murphy, Dave Schoonover, Adam Soniak, John Swapshire IV,
Kelly Swint, Lucas Thompson, Correy West, Arthur Wise

Set & Costume Design
GABRIELA TYLESOVA

Sound Design
MICK POTTER

Lighting Design
NICK SCHLIEPER

Wig & Hair Design
BACKSTAGE ARTISTRY

Design Supervisor
EDWARD PIERCE

Technical Director
RANDY MORELAND

Music Supervisor
KRISTEN BLODGETTE

Casting by
TARA RUBIN CASTING
LINDSAY LEVINE, CSA

Tour Booking,
Press & Marketing
BROADWAY BOOKING
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Production Manager
ANNA BATE

Music Coordinator
DAVID LAI
TALITHA FEHR

General Manager
KAREN BERRY

Company Manager
AARON QUINTANA

Music Director
DALE RIELING

Production Stage Manager
DANIEL S. ROSOKOFF

Associate Director
GAVIN MITFORD

Executive Producer
RANDALL A. BUCK

Associate Choreographer
SIMONE SAULT

Choreographed by
GRAEME MURPHY AO

Directed by
SIMON PHILLIPS

By special arrangement with The Really Useful Group

Gardar Thor Cortes is appearing with the permission of Actors' Equity Association. The Producers gratefully acknowledge Actors' Equity Association for its assistance of this production.

SYNOPSIS

PROLOGUE AND ACT ONE

The show opens on Coney Island, but it is derelict, inhabited by the ghosts of its past. Mr. Y (The Phantom) is up in his tower, the Aerie, in a room of amazing inventions. He has a painting of a beautiful woman called Christine: the woman he loved ten years ago in Paris. In his song, 'TIL I HEAR YOU SING, it is clear he still loves her and wants her back.

He is interrupted by Madame Giry and Meg, who want to know what he thought of her performance. Meg, Madame Giry's daughter, is one of the principals in this vaudeville spectacular, trying to attract the attention and approval of Phantasma's owner, the mysterious Mr. Y, while Madame Giry is running the day-to-day business. Madame Giry is annoyed by The Phantom's continued obsession with Christine after all the help she has given him. He was on the point of being destroyed when she and Meg smuggled him out of Paris and brought him to America. Here he has risen from sideshow freak to impresario, with Madame Giry's help.

Three months later, the real Christine Daaé, her husband Raoul, a French aristocrat who has lost his money gambling, and their ten-year-old son Gustave arrive in New York by ship.

Gustave is thrilled by the freaks and carriage which come to meet them, but Raoul is disgusted. He has no idea who has booked his wife to sing at Coney Island.

His behavior upsets Gustave, and Christine comforts the boy, telling him to LOOK INTO YOUR HEART. When Christine is alone, The Phantom appears. Together they remember the night of love they shared ten years ago, just before her wedding to Raoul. Gustave wakes up screaming from a nightmare and meets The Phantom for the first time. He believes him to be Mr. Y and is promised a tour around Phantasma.

In the rehearsal studio Christine and Meg meet, old friends from their youth in the Paris Opera. Surprise turns to jealousy when Meg learns that Christine will be headlining, singing a new aria. Raoul encounters Mme. Giry and she tells him Mr. Y's true identity.

The freaks bring Gustave to the Phantom's tower, where the child plays a haunting melody on the piano.

The Phantom now suspects he is Gustave's father.

He unmask himself, believing Gustave will accept him, but the boy is terrified. Christine confesses that Gustave is the Phantom's son and Mme. Giry, who has been listening, now fears all her work over the years has been for nothing, and that the boy will inherit everything.

ACT TWO

Raoul has been drinking all night in a bar by the water. Meg comes in from her morning swim.

Love Never Dies

She tells Raoul that he must leave with Christine and Gustave. Raoul says he is not afraid, but he doesn't realize that the bartender has been replaced by The Phantom, who challenges Raoul.

They make a bet: if Christine does not sing, Raoul may leave with her and Gustave. Otherwise, Raoul must leave alone.

Meanwhile the entertainments continue. Meg performs a raunchy dance about changing her bathing costume. She is furious when she realizes that The Phantom didn't even watch.

While Christine prepares to sing her aria, Gustave explores backstage. Raoul tries to persuade Christine to leave with him, but she cannot be swayed. Raoul leaves, The Phantom enters and says she must sing for him; the music is what brings them together. Christine performs the aria, LOVE NEVER DIES, to tumultuous applause. Afterwards she finds a letter from Raoul, but then realizes that Gustave is missing. The Phantom suspects Mme. Giry and threatens her, but then they realize that it was Meg, and her mother has a good idea where they have gone.

By the water, Meg is getting ready to drown Gustave. She draws a gun so The Phantom will listen. She says it was she who brought in the money that helped him to work, and build up his empire, and that she suffered for it. The Phantom tries to get the gun, but it goes off and Christine falls. Christine reveals to Gustave that The Phantom is his father. She tells The Phantom that her love for him will never die. They kiss, and she dies in his arms. The Phantom comforts Gustave, who unmaskes him and accepts him as his father.



Gardar Thor Cortes ("The Phantom") and Meghan Picerno ("Christine Daaé") star in *Love Never Dies*. Photo: Joan Marcus

MUSICAL NUMBERS

ACT I

Prologue	
<i>'Til I Hear You Sing</i>	The Phantom
Scene 1 – Coney Island 1907	
<i>The Coney Island Waltz</i>	Gangle, Squelch, Fleck, Ensemble
Scene 2 – Onstage at Phantasma	
<i>Only For You</i>	Meg, Ensemble
Scene 3 – Madame Giry’s Office	
<i>Mother Did You See?</i>	Meg, Madame Giry
<i>Christine Disembarks</i>	
Scene 4 – Pier 69	
<i>Arrival of the Trio</i>	Gustave, Gangle, Squelch, Fleck, The Phantom
<i>The Journey to Coney Island</i>	
Scene 5 – The Hotel	
<i>What a Dreadful Town!</i>	Raoul, Gustave, Christine
<i>Look With Your Heart</i>	Christine, Gustave
<i>Beneath a Moonless Sky</i>	The Phantom, Christine
<i>Once Upon Another Time</i>	Christine, The Phantom
<i>Mother Please, I’m Scared</i>	Gustave, Christine, The Phantom
Scene 6 – Backstage	
<i>Bathing Beauty Rehearsal</i>	Meg, Ensemble
<i>Dear Old Friend</i>	Meg, Christine, Madame Giry, Raoul
Scene 7 – The Lair	
<i>Beautiful</i>	Gangle, Fleck, Squelch, Gustave, The Phantom
<i>The Beauty Underneath</i>	The Phantom, Gustave, Ensemble
<i>The Phantom Confronts Christine</i>	The Phantom, Christine
Ten Long Years	Madame Giry

ACT II

Entr’acte

Scene 1 – The Bar	
<i>Why Does She Love Me?</i>	Raoul, Meg
<i>Devil Take The Hindmost</i>	The Phantom, Raoul
Scene 2 – The Invitation	
<i>Invitation to the Concert</i>	Squelch, Gangle, Fleck
Scene 3 – Bathing Beauty	
<i>Bathing Beauty</i>	Meg, Ensemble
Scene 4 – Madame Giry’s Office	
<i>Mother Did You Watch?</i>	Meg, Madame Giry
Scene 5 – The Dressing Room	
<i>Before the Performance</i>	Gustave, Christine, Raoul, The Phantom
Scene 6 – Backstage	
<i>Devil Take the Hindmost (Quartet)</i>	Gustave, Raoul, The Phantom, Giry, Meg
Scene 7 – Love Never Dies	
<i>Love Never Dies</i>	Christine
Scene 8 – The Dressing Room	
<i>Ah, Christine!</i>	The Phantom, Christine, Raoul, Squelch, Fleck, Madame Giry
Scene 9 – Streets of Coney Island	
<i>Streets of Coney Island</i>	Meg, Gustave, Ensemble
Scene 10 – The Pier	
<i>Please, Miss Giry</i>	Gustave, Meg, The Phantom
<i>Conclusion</i>	Christine, The Phantom

Go to loveneverdies.com/sights-sounds/ to listen to excerpts or purchase the full cast recording

CHARACTERS

THE PHANTOM – At the end of *The Phantom of the Opera*, the Phantom is left surrounded by an angry mob at the Paris Opera. With the help of Madame Giry and Meg, he flees to America where he works for a showman and is subsequently able to buy a sideshow. With the Girys' help he becomes rich and ends up owning Phantasma, the huge attraction on Coney Island.

CHRISTINE DAAÉ – Christine leaves the Phantom at the Opera, and marries Raoul. They have been raising one son, Gustave, now ten years old. She is a world-renowned opera singer.

RAOUL, VICOMTE DE CHAGNE – Raoul has lost his fortune through gambling and drinking. He no longer feels the same passion for Christine as he once did, and is left a bitter and angry man.

MADAME GIRY – Along with her daughter Meg, Madame Giry helped the Phantom escape the mob at the end of *The Phantom of the Opera*. She has since realized that despite all of their help, the Phantom still cares more for Christine than for Meg, which upsets her plans for the future.

MEG GIRY – Now a vaudeville singer, she continues to hope to become as famous as Christine. She craves The Phantom's approval.

GUSTAVE – Christine's son. Curious and unafraid of the freaks at Phantasma, he possesses a rare musical ability that Raoul does not.

FLECK, GANGLE, SQUELCH – The freaks who do the Phantom's bidding. They are his loyal servants.

THE PEOPLE OF CONEY ISLAND – The theater, the streets and the beaches of Coney Island are teeming with people: dancers, holiday makers, circus performers.

CLASSROOM TASK: DRAMA PRE-SHOW ACTIVITY

Look at the page Historical Context: Coney Island.

Whole group drama: During this task, the teacher talks through the suggestions below.

Play **CONEY ISLAND WALTZ** on the CD player to underscore the action.

Create a whole group scene of the crowds on the boardwalk at Coney Island. Invite the pupils to cross the space in character. Where are they going? How do they greet or acknowledge one another?

Are some of them selling things, others just taking in the view and the sunshine? When they have crossed the space they should re-enter as new characters. What stories emerge? Is everyone friendly or are there people up to no good? The day is fading into afternoon, how does that affect the pace of the crowd? And later into evening?

Are there still respectable people about? Are they hurrying to hear the singers or watch the dancers?

And then, who is left, in the dark of the streets of Coney Island? Finally the sun comes up and gradually the streets begin to fill again.

Repeat the activity but this time nine pupils should be given character cards based on the profiles above. They will then emerge from the crowd and interact with each other.

When you see the show, the students will be able to make connections with the characters they have created and discuss the similarities and differences between their version of Coney Island and the version on stage in **LOVE NEVER DIES**.

A TIMELINE: FROM **PHANTOM** TO **LOVE NEVER DIES**

*“What I think is that **LOVE NEVER DIES** is a completely stand-alone musical, that just happens to have the same four characters as **THE PHANTOM**” - Andrew Lloyd Webber*

Nearly 20 years in the making, **LOVE NEVER DIES** is the sequel to Andrew Lloyd Webber’s 1986 hit musical *THE PHANTOM OF THE OPERA*.

1986 - *THE PHANTOM OF THE OPERA* opens in the West End.

1990 - Following a conversation with Maria Björnson (the designer for *THE PHANTOM OF THE OPERA*) Andrew Lloyd Webber decides that should a second musical be written, it would be set in New York City at the turn of the century. One of their ideas is to have Phantom live above ground in Manhattan’s first penthouse.

1991 - Lloyd Webber watches a documentary on the Coney Island Fairground; it makes such an impression that he decides to set **LOVE NEVER DIES** there.

1992 - Lloyd Webber begins collaborating with author Frederick Forsyth, but eventually it seems that the ideas might be too difficult to adapt for a stage musical.

1999 - Forsyth goes on to publish some of the ideas that he had worked on with Lloyd Webber as a novella entitled *THE PHANTOM OF MANHATTAN*.

2006 - Lloyd Webber returns to the project, collaborating with a number of writers and directors.

2007 - Ben Elton (writer of the libretto for Lloyd Webber’s *THE BEAUTIFUL GAME*) comes on board to help shape a synopsis for a sequel, based upon Lloyd Webber’s initial ideas. Elton’s treatment of the story focuses more on the original characters of *THE PHANTOM OF THE OPERA*.

(March) 2007- Lloyd Webber is pleased with Elton’s work on the synopsis, and announces that he will be moving forward with the project.

2008 - Lloyd Webber announces that the sequel would be called *PHANTOM: ONCE UPON ANOTHER TIME* and the first act is performed at Lloyd Webber’s annual Sydmonon Festival.

(September) 2008 - During the BBC’s *BIRTHDAY IN THE PARK*, Lloyd Webber announces that the title will be **LOVE NEVER DIES**.

2009 - It is announced that Ramin Karimloo, who had played the Phantom in the West End, and Sierra Boggess, who originated the role of Christine in *PHANTOM- THE LAS VEGAS SPECTACULAR*, are to be cast as the Phantom and Christine.

(October) 2009, Lloyd Webber holds a press conference at Her Majesty's Theatre, where the original PHANTOM had been running since 1986, confirming these castings and performing two songs from the show for industry professionals and journalists.

(January) 2010 - Rehearsals begin for **LOVE NEVER DIES**.

(February) 2010 - Previews open for **LOVE NEVER DIES**, but are delayed two days because of Boggess contracting an illness.

(March) 2010 - **LOVE NEVER DIES** has its first official opening night, and sets a record as the first time a musical sequel has ever been staged in the West End.

(May) 2011 - **LOVE NEVER DIES** Australia opens – it is one of the few instances of a major West End musical being given a complete makeover for subsequent productions. Directed by Simon Phillips with new set and costume designs by Gabriela Tylesova and choreography by Graeme Murphy AO.

(March) 2014 – **LOVE NEVER DIES** opens at the Nissay Theatre in Tokyo, Japan and featuring the new design and direction.

(October) 2015 – German production opens at the Operettenhaus in Hamburg, also featuring the new design and direction.

(August) 2017 – Casting announced for North American Tour of **LOVE NEVER DIES**

(October) 2017 – North American Tour official opening night – Fisher Theater in Detroit, MI



Associate Director Gavin Mitford and Associate Choreographer Simone Sault address the Company in rehearsal for *Love Never Dies*. Photo: Joan Marcus

BEHIND THE SCENES

THE CREATIVE TEAM

Andrew Lloyd Webber	Producer, Composer, Book and Orchestrations
Glenn Slater	Lyrics and Book
Ben Elton	Book
Frederick Forsyth	Book
Simon Phillips	Director
Graeme Murphy AO	Choreographer
Gabriela Tylesova	Set & Costume Design
Mick Potter	Sound Design
Nick Schlieper	Lighting Design
JJ Janas, Dave Bova/Backstage Artistry	Wig & Hair Design
David Cullen	Orchestrations
Kristen Blodgette	Music Supervisor
Randy Moreland	Technical Direction
Gavin Mitford	Associate Director
Simone Sault	Associate Choreographer
Edward Pierce	Design Supervision
Whitney Locher, Jess Gersz	Associate Costume Designer
Dale Rieling	Musical Director
Brett Rowe	Associate Musical Director
Emma James	Associate Sound Designer
Kate Casalino	Associate Hair, Wig & Make-up Designer
Chris Twyman	Associate Lighting Designer
Troika Entertainment	Producer

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Do you know what each job entails?

Spotlight on the Orchestration

A musical arranger adapts a piece of music written for one instrument or set of instruments so that it can be played on another. For instance, a piano piece might be arranged for full orchestra or a vocal song for guitar solo. Arranging is a very skilled process as certain musical phrases may sound great on one instrument but sound awful on another.

On the next pages we give you a glimpse into the working lives of more members of the **LOVE NEVER DIES** team...

THE SHOW

WALTZ THEMES

There are several waltz themes in **LOVE NEVER DIES: THE CONEY ISLAND WALTZ**, **LOOK WITH YOUR HEART** and **DEAR OLD FRIEND** are all written in waltz time (three beats to a bar) and Andrew Lloyd Webber specifically describes the falsely polite **DEAR OLD FRIEND** sung by Christine, Meg, Mme. Giry and Raoul as ‘Viennese.’

LISTEN OUT FOR...

...Christine and Gustave singing **LOOK WITH YOUR HEART** soon after they arrive at Coney Island. When is it sung again? Compare this tune to the Phantom singing ‘**TIL I HEAR YOU SING**. What do these two tunes tell you about the different kinds of love that they describe?

The nineteenth century Austrian composers Johann Strauss (1804 - 1849) and, more particularly, his son Johann Strauss II (1825 - 1899) wrote many famous Viennese waltzes.

Indeed, Johann Strauss II was known as ‘The Waltz King’ because he wrote so many. Listen to *Die Libelle* (opus 204) by Johann Strauss I; *The Blue Danube* (opus 314), *The Emperor Waltz* (opus 437), *The Acceleration Waltz* (opus 234) and the wonderfully named *Wine Women and Song* (opus 333) all by Johann Strauss II. These were the popular tunes of the day and a Coney Island audience would have recognized the style.

The name comes from the German word ‘waltzen,’ which means ‘to turn.’ The turn is the essence of the waltz step. The waltz is done in 3/4 time, with an accent on the first beat of every measure. Each series of movements is a turning step and a close. The Viennese Waltz is still popular today – often featured on “Dancing with the Stars.” Nineteenth century ladies would lift their dresses up high and dance far closer to their partners than in other dance styles of the time.

As enthusiasm for dancing this Viennese Waltz grew, several large dance halls were opened in the 1800s to accommodate crowds of people. Johann Strauss II’s romantic music added to their popularity and, inevitably, there was some outrage at this dance form. Young debutante ladies were not permitted to accept an invitation to dance the Waltz without observing strict rules about ‘keeping your distance’, and a pamphlet entitled ‘Proof that Waltzing is the Main Source of Weakness of the Body and Mind of our Generation’ was published in 1797. Waltzes were considered very risqué and in 1813 Lord Byron wrote a poem, **THE WALTZ**:

*Liberal of feet, and lavish of her hands
Hands which may freely range in public sight.*

By the early twentieth century, when **LOVE NEVER DIES** is set, the dance had lost its ‘loose’ reputation.

WATCH OUT FOR...

In scene one, where we are introduced to all the amazing acts on Coney Island, the waltz tempo slows into a cakewalk. Look at the pattern of these two dance steps, can you see the transition?

MUSIC WORKSHEET

LISTEN* FOR...

How is the 15-piece band used to color and describe the action?

Which instruments does Andrew Lloyd Webber use to accompany the following:
The different Phantasma acts that we see

The passengers disembarking the boat

Meg and the Bathing Beauties

Gustave climbing up to The Phantom's Aerie

Why does he choose these instruments and how do they add to the drama?

Which instruments would you use to portray love, fear or suspense?

*Listen when watching the show. But don't make notes then, you might miss something. Wait until the interval or the end. If you want a reminder, listen to the CD or digital download available from www.loveneverdies.com

DANCE WORKSHEET

LOVE NEVER DIES AS STIMULUS FOR DANCE COMPOSITION

1. Choose an aspect of **LOVE NEVER DIES** as a stimulus for a contemporary dance routine. Suggestions of themes: the automata in the Aerie; masking facial disfigurement; the whirl and bustle of Coney Island contrasted with its darker side; love and tragedy.
2. Think of and write down all the words that you associate with your chosen theme, as well as words that best describe it.
3. Select the best words (the ones with the most movement potential e.g. trembling, sharp, etc.) to interpret the movement idea and decide which points to concentrate on.
4. Note down all the aspects below that go towards making a good piece of dance.
5. Having selected your first movement idea, leave the stimulus and go away to improvise (experiment) with this idea. See where it leads – to pure movement? A dramatic idea? During improvisation when a movement feels right and fits with your idea for your dance, then it is chosen.
6. Form your first idea into a short motif.
7. Note down your motif, go back to the stimulus and choose another idea to work with.
8. You should have a range of motifs to work with and develop into a piece of choreography!

Remember!

WHAT? STIMULUS! HOW?

Directions: formations, levels, pathways, areas of the stage

Dynamics: flow, energy, speed, weight

AFTER THE SHOW, DISCUSSION AND RESEARCH TASKS

How many different dance styles did you notice in the choreography of LOVE NEVER DIES?

How were these developed to tell the story?

Meg and the Bathing Beauties are burlesque dancers (in the American sense of the word, the equivalent to the raunchier side of British Music Hall). Research this period of commercial dance.

Compare a professional dancer's career, then and now.

WRITE A REVIEW OF **LOVE NEVER DIES**

1. What date did you watch the show? What is the name of the theater?
What is the name of the composer, the director and the company putting on the show?
2. Include a very brief summary of the plot and its main themes.
3. What atmosphere is created in the auditorium before the show and how?
What do you see and hear?
4. What different kinds of scenery and staging are used during the show?
5. When is the set realistic and when is it non-naturalistic?
Why do you think this is and what effect does it create?
6. How is the historical time period shown in the set, the dance numbers and costume?
7. How is the lighting used? What colors and levels are used to create specific effects?
Give examples from at least two contrasting scenes. Is it effective?
8. What color themes run through all the elements of drama (lighting, sound costume etc.)?
Why and what effect does it create?
What statement does the designer's choice of color make about the themes of the show and how?
Give examples from three contrasting scenes.
9. How do the actors communicate their characters through body and voice and facial expression?
10. How do the characters let you know (not through their actual words) their relationships with other characters?
Pick two contrasting characters to talk about, for example Meg and Christine or Raoul and The Phantom.
11. How else do the actors communicate their characters and feelings?
12. What drama strategies did you see used, detail when and why you think they were used, what effect did this create?
13. How did the Company work together as an ensemble?
14. Did you see any influences from dramatists you may have studied such as Brecht or Stanislavsky - either in the overall design of the show or in the performances themselves?
15. What elements of naturalism or non-naturalism exist in musical theatre performances?
Give examples from **LOVE NEVER DIES**.

16. Can you draw any links or connections between other productions you may have seen?
17. How does the music tell the story?
How do actors make the transition from speech to song?
Give examples.
18. How were the audience included in the performance, what was the effect of this?
19. Was there anything you were particularly impressed with and why?
20. Was there anything you thought could have been done to better effect and why?
21. Finally, how do you think the piece worked together as a whole, how did all the drama elements work together to create a performance that gave a particular dramatic message?



Jake Heston Miller (“Gustave”) and Meghan Picerno (“Christine Daaé”) star in *Love Never Dies*. Photo: Joan Marcus

VOCABULARY BANK FOR THEATRE REVIEW

Staging • Symbolic • Atmosphere • Audience • Circus • Decision • Director • Entrance • Exit
Exaggeration • Tension • Voice • Climax • Tone • Pace • Actor • Prologue • Andrew Lloyd Webber
Lighting • Music • Orchestration • Set • Themes • Colours • Costume Props • Communication
Meaning • Gesture • Characterisation • Effect • Expression • Aesthetic • Chorus • Ensemble • Dance
Proscenium arch • Naturalistic • Non-naturalistic • Levels • Style of acting • Posture • Body Language
Lighting state/changes • Highlight • Visual • Audience Response

HISTORICAL CONTEXT

CONEY ISLAND: A LITTLE SLICE OF HEAVEN BY THE SEA

“MIRACLE ON MIRACLE! SPEED AND SOUND WHIRLING
‘ROUND...ALL AMERICA WAS THERE, BEGGAR NEXT TO
BILLIONAIRE!” - *Madame Giry: Prologue*

The historian Elliot Willensky once said it, “was the nature of going to Coney Island that you would encounter strangeness. You would encounter the unencounterable.” Throughout its history Coney Island has delighted and amused, as well as frightened and terrified, all manner of people and classes. It has caused political scandal, countless commotions, and was once dubbed ‘Sodom-By-The-Sea’ by an outraged *New York Times*.

Coney Island is a peninsula in southernmost Brooklyn, New York. Originally used for rabbit hunting, the name Coney an old word for rabbits, the first hotel on the island opened in 1829.

By the 1870s respectable, middle-class families were vacationing in the many hotels that lined the sandy beaches. But darker elements also haunted the island. On the opposite side of the island, a makeshift pier and pavilion was used to host picnics dedicated to gambling and other vices. Dead bodies were sometimes found rolling in the surf.

Advances in technology would play a powerful part in reshaping Coney Island as the 19th century drew to a close. The expansion of the railroads, of electric streetcars and subways, made it easier than ever to visit Coney Island on a day trip. New ways of working meant people had more free time and more money. Coney Island was soon flooded with visitors from all classes looking for a good time or a chance to escape New York’s growing slums.

The world’s first roller coaster was built in 1884 on Coney Island. Amusement parks followed, the first being Steeplechase Park. Its slogan was ‘half a mile in half a minute and fun all the time’, the fun mainly coming from the fact that it allowed Victorian men and women a chance for close body contact on the rides. That wasn’t the only fun, though: when stepping from the ride customers entered the Blowhole Theatre. A jet of air blew up the unsuspecting woman’s skirt while a dwarf shocked her date with a cattle prod, all for an audience of other tourists.

By the early 1900s Coney Island exploded in a forest of glittering electric towers and a riot of rides, restaurants, recreated disasters, freak shows and historical displays. There was a simulated trip to the moon, the largest herd of show elephants in the world, and Lilliputia, a perfect miniature town inhabited by 300 little persons year-round.

The ‘freak shows’ were some of Coney Island’s most popular attractions and promoters spent many years finding and promoting ‘human oddities’, such as the lion-faced man, the tattooed lady, and the pinhead. ‘Human oddities’ who were often forced to work in circuses and other travelling shows enjoyed the relative stability and permanence of Coney Island.

Coney Island went into decline as the 20th century carried on. Changes in tastes and entertainment options, as well as air conditioning in many parts of New York during the hot summer months, meant fewer and fewer visitors. Many of the original buildings fell into disrepair or were demolished. However, many shows and events are still staged there including burlesque and modern day 'freak shows'.

“EV’RY KIND OF WHOOP-DE-DOO!” - *Meg Giry*



“Only For You” - Mary Michael Patterson (“Meg Giry”) and the Ensemble of *Love Never Dies*. Photo: Joan Marcus

HISTORICAL CONTEXT

CELEBRITY SOPRANOS

“Christine Daaé, the soprano of the century.” Operatic sopranos – like the character of Christine Daaé – were, in the late nineteenth century, the celebrities of their day. The term ‘prima donna’ (literally meaning ‘first lady’ in Italian) in fact comes from the world of Italian opera and was originally used simply to refer to the leading soprano in an opera company. In the Victorian era these singers began to be referred to as ‘divas’ (Italian for a female deity or goddess). They gained huge celebrity and fans followed their public and personal lives just as we do the lives of pop stars and film stars today. Many of these sopranos had reputations for being outrageously extravagant, having temper tantrums and being ‘difficult’ onstage and off. It is unsurprising, therefore, that we now associate both the term ‘prima donna’ and ‘diva’ with arrogant, unpleasant behavior.

Perhaps the most famous soprano of the late nineteenth and early twentieth century is Dame Nellie Melba (1861 -1931). She was born in Australia as Helen Porter Mitchell and, at the start of her operatic career, renamed herself Nellie Melba - after Melbourne, the place of her birth. Her voice was said to have exceptional beauty and power and she became an international star. When she toured Australia at the height of her fame in 1902, she was besieged by fans and reporters – just as Christine is as she disembarks the boat in **LOVE NEVER DIES**.



Dame Nellie Melba (1861 – 1931)

Nellie Melba became extremely rich as well as famous. Her London home was extravagantly decorated to look like the Palace of Versailles and she liked to dine on caviar. Her face was printed on the Australian \$100 note and she sung for both Queen Victoria in England and Tsar Alexander III in Russia. She herself was treated like royalty and, indeed, had a long and scandalous affair with the Duke of Orleans – an affair that was much written about in the newspapers of the day. Nellie was married at the time to an Australian, Charlie Armstrong, but by this time she had separated from Armstrong and – quite unlike Christine Daaé – had also left their son George in Australia while she pursued her career.

Nellie Melba’s ‘prima donna’ behavior was legendary – she once refused to take a bow after a performance alongside her co-star as she wanted to receive all the applause by herself, and she allegedly refused flowers to be delivered to anyone else in the company but her! And yet Melba was very much loved by the press and the public – the famous chef Auguste Escoffier created and named the Peach Melba dessert for her and Melba toast, originally known as ‘toast Marie,’ was also named after her, once it became one of her favorite dishes.

In 1904, Nellie Melba was one of the first singers ever to be recorded and in 1918 she was awarded Dame Commander of the British Empire and so became Dame Nellie Melba. She died in 1931 from an infection, supposedly caused from having a face-lift – twenty-first century celebrities beware!



Meghan Picerno (“Christine Daaé”) stars in *Love Never Dies*. Photo: Joan Marcus

DRAMA / CREATIVE WRITING ACTIVITY

Create a profile with lists of likes and dislikes, qualities and skills, loves and fears for either Christine or a character based on a celebrity soprano at the turn of the century.

The writers, director and performer will have done exactly this kind of research in order to make Christine’s character authentic. What real life stars might they have found out about? What do you know of her from the original *The Phantom of the Opera*? How would her younger life affect her ten years on?

Imagine a time during the last ten years and write a monologue for Christine.

HISTORICAL CONTEXT

1907

A show set in a specific historical period requires in-depth research. The historical details help set the scene and give the audience a feeling of being in that world.

MECHANIZATION The mechanics of the fairground rides, the horse and carriage, the giant musical monkey and the skeleton pushing the table on wheels fascinate Gustave. In the early twentieth century, advances in engineering and the rate of invention made it seem like magic. It was a period of rapid technological advance not unlike today's digital revolution. Electric light was revolutionizing industry, entertainment and domestic life.



Richard Koons (“Squelch”), Katrina Kemp (“Fleck”) and Stephen Petrovich (“Gangle”) in *Love Never Dies*. Photo: Joan Marcus.

DISEMBARKING AT PIER 69

WHO ARE THE PAPARAZZI INTERESTED IN...?

OSCAR HAMMERSTEIN I (1846 - 1919) was a famous opera producer. He built and opened opera houses and theatres across the USA and was frequently plagued with financial worry and debt. Dame Nellie Melba sang a season for him, saving him briefly from dire financial straits. In **LOVE NEVER DIES**, of course, Christine and Raoul turn him down as The Phantom offers more money. Oscar Hammerstein's grandson Oscar Hammerstein II was the legendary lyricist who created the books and lyrics for, amongst others, **SHOWBOAT**, **OKLAHOMA**, **CAROUSEL**, **SOUTH PACIFIC** and **THE SOUND OF MUSIC**.

MRS. ASTOR Caroline Webster Schermerhorn Astor (1830 - 1908) was an American aristocrat and famous socialite. The established New York Astor family were an 'old money' family and she was a notorious snob. She wished to be the 'A' list celebrity at the top of everyone's invitation list and not only considered people 'new to wealth' to be inferior to her, but sought to exclude them from society.

THE VANDERBILT FAMILY were the richest 'new money' family in New York.

Cornelius Vanderbilt was not born into a wealthy family. He left school at age 11 and created a railroad and shipping empire that was to make him one of the richest men in the world.

For many years Mrs. Astor refused to acknowledge the Vanderbilt family or invite them to her prestigious parties but eventually, in 1883, she relented and 'called on' Alva Vanderbilt. Some believe she did this because she did not wish to be excluded from the increasingly fashionable balls that the Vanderbilts were hosting and others believe that she realized the Vanderbilts were climbing the social ladder and that she herself might need them as wealthy allies... Notice that in **LOVE NEVER DIES**, Mrs. Astor and Colonel Vanderbilt do not disembark together! Edith Wharton's *The Age of Innocence* is all about these society conflicts.

But by the far the biggest star on Pier 69 is Christine Daaé!

HISTORICAL CONTEXT

BURLESQUE AND FREAKSHOWS

In the nineteenth century, when respectable women were heavily covered in long dresses, crinolines and bustles, burlesque emerged as a form of popular entertainment where sex was on show. Gender roles could be swapped, the manners of the upper classes could be mocked (or ‘burlesqued’) and the repressive norms of society were turned on their heads. Aspects of circus, the minstrel shows and mockeries of more established plays came together on the same bill.

Meg’s bathing costume routine is based on a very popular routine at the time.



Katrina Kemp (“Fleck”), Stephen Petrovich (“Gangle”) and Richard Koons (“Squelch”) in *Love Never Dies*. Photo: Joan Marcus.

In LOVE NEVER DIES did you notice how the lighting design captures the atmosphere of the period with authentic footlights? How were the original footlights powered? Why was this so dangerous?

FREAKSHOW

At Phantasma, the Phantom and Madame Giry have brought together contortionists and acrobats, female impersonators and bearded ladies. The freak show, where people with different shaped bodies or facial disfigurement were put on show, was where the Phantom earned his living when they came to America. It is also part of his back-story. He is reviled and mocked for money as a child and it is the young Mme. Giry who helps him escape from cruel circus masters.

Before our modern understanding of accepting physical difference, people with disabilities were sometimes able to achieve some level of financial independence by working in the entertainment business. Although many, like the young Phantom, were badly exploited. As he understands what it's like, he treats his performers with more respect. It is the 'freaks' who are sent to fetch the most important performer of all, the Phantom's precious love, Christine.

As Fleck sings in *The Coney Island Waltz*:

“DON'T YOU REMEMBER WHAT HAPPENED BACK THEN?
WHEN WE...EVEN WE!... DARED TO WALK AMONG MEN” - *Fleck*



“Dear Old Friend” – Mary Michael Patterson (“Meg Giry”), Meghan Picerno (“Christine Daaé”), Karen Mason (“Madame Giry”) and Sean Thompson (“Raoul, Vicomte de Chagny”) star in *Love Never Dies*. Photo: Joan Marcus

DISCUSSION POINT

What do you think of the word ‘freak’? How is it used in the show and how is it used today?

The old circus freakshows no longer exist, but can you think of any modern television shows which work in a similar way?

Can you find modern examples from newspapers where people with disabilities are portrayed in a positive way?

GLOSSARY

The Book: either the spoken text of a musical (also known as the libretto) or the stage manager's copy of the script – used to mark the blocking and technical cues, as in “the deputy stage manager: on the book.”

Burlesque: emerging from 19th century music hall tradition, at the turn of the 20th century, it traditionally included comedy and striptease. In theater or literature, burlesque can also mean a comically exaggerated imitation.

Choreographer: a person who creates dance compositions by planning and arranging dance movements and patterns.

Designer: the person who creates the ‘look’ of a play, makes decisions about the shape of the set, color schemes and costumes.

Director: the person who has overall responsibility for translating a writer's words from the page to the stage or into film – has overall responsibility for integrating all the creative elements of a production – acting, design, choreography, lighting, sound.

Ensemble: the company of performers who act, dance and sing all the minor roles and crowd scenes. They also act as understudies and swings.

Entr'acte: literally the interval between two acts. It also means the piece of music that is played as the interval begins and ends.

Producer: the person who oversees the financial and administrative aspects of a play or film, responsible for raising money, hiring a creative team and having overall supervision for all aspects of production, marketing and planning.

Swing: is an understudy for several parts. He or she learns the choreography for several different dancers so that they can ‘swing’ into the role if a dancer is injured and unable to perform. The term swing is also used for technical staff who ‘swing’ between backstage jobs as required.

Tacet: is a Latin word for ‘it is silent’ and so, written in a music score, it tells you that your instrument does not play in a particular number or movement.

Understudy: a performer who is able to take over from another at short notice. Unlike a swing, who covers several roles, an understudy usually covers one lead role.