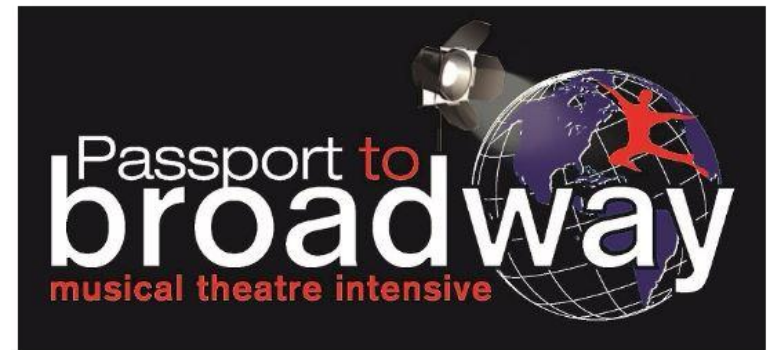


PRESENTS

CHINA PASSPORT TO
BROADWAY MUSICAL
THEATRE INTENSIVE
WINTER 2016



FEATURING

Students of the Clifford International School

TUESDAY, FEBRUARY 2, 2016

GZ Journalists Country Club
GUANGZHOU, CHINA

“A JOURNEY HOME”

STARRING:

王子阳 Max, 王誉谔 Joyce, 张霁萌 Kitty, 张尹嘉 Ella, 简蔓莉 Manni, 李欣蒙 Lisa, 苏秦 Sandy, 吴梓湘 Athena, 黎晓辉 Xaviera, 施源 Suki, 方苑榆 Vivian, 郑楚昀 Alysa, 梁露溪 Lulu, 张路曼 Mendy, 吴婷 Caroline, 杨子瑜 Elena, 朱粤 Emily, 何佳宝 Austin, 陈佩宜 Paris, 倪露依 Lousia, 余明轩 Alice, 林雨田 Tiffany, 谢颖琪 Vicki, 谭添 Tina, 张善非 Sophia, 曾楚溟 Andy, 傅子健 Steven, 冯奕豪 Franka, 何俞希 Kevin, 陈嘉泽 Jack, 李兆添 Mikey, 汤弘毅 Andy, 覃韦棠 Eric, 张竣奕 Mars, 何栩 Henry, 孙嘉澧 Jerry, 阮世乐 Lucky, 陈比尔 Bill, 魏千翔 Eric, 陈华麟 Richard, 温嘉轩 Jeremy, 单秉鑫 Brian, 张泰毓 JohnT, 黄炳琿 Billy, 陈俊廷 Andy, 王瀚霖 Haley, 张镓乐 Andy, 陈冠佑 Will, 李昕蔓 Cherry, and 李鸿基 Henry L.

SYNOPSIS:

Prologue: These monologues will discuss topical issues that mask the teenager's ability to discover his or her own identity as relates to either their desire to stay in China (the GREEN group members and NELL PETER CHRIS AND DIANA) or leave China to find their dreams in the USA (the BLUE group members and MARGARET, AMANDA LEE, ROSE AND SAM)

ACT 1:

Scene 1: Starts in the present in the streets and marketplace in China. As KIM is close to nearing the end of her monologue, the noise of the streets of China arise through "Cacophony of Sound" and "Chick Chick" and the scene begins to shift and we see the streets of Guangzhou, China begin to come to life. It is the end of the school/work day on a Friday afternoon and a full weekend lies ahead. As the scene shifts, KIM changes into her present self to watch the action unfold. In this scene the GREEN and BLUE cast members do not represent their different point of views. They simply represent the environment and its hectic and chaotic character (i.e. Business People, Police Men and Women, Teachers, Artists, Tourists, etc...). The YELLOW characters always stay in character as one character representing their different points of view.

Scene 2: All on stage, except for KIM, continue as citizens of Guangzhou representing a common thread in a fantasy, open space in the song "One." In this scene GREEN, BLUE and YELLOW characters play their different points of view as Chinese teenagers, but ironically realize what makes us different is also what makes us the same.

Scene 3: In Central Plaza/Grand View Plaza in China, SAM, LEE, AMANDA, MARGARET, KIM and ROSE begin to experience the energy and excitement of wanting to go to New York City. DIANA, PETER, NELL and CHRIS express their reluctance. In this scene the GREEN and BLUE cast members do not represent their different point of views. They once again play Guangzhou citizens, and represent the environment and its hectic and chaotic character. At the end of "One," GREEN and BLUE CHORUS become tourists, pedestrians, etc., traveling the stage. SAM expresses his desire to "become an American" and the excitement he and his friends feel about going to New York in "Some People." DIANA, PETER, NELL, and CHRIS stop entirely when KIM, MARGARET, AMANDA, LEE, and ROSE start to point out their New York dreams. DIANA, PETER, NELL and CHRIS pull away from everyone when SAM, KIM,

PASSPORT TO BROADWAY PROGRAM TESTIMONIALS

"Nothing will do more to open doors for our young people and prepare them for unimagined new careers." -Former President Bill Clinton on the StudentsLive Broadway Education Programs

"Programs like these enable a new generation of audiences to make the arts a permanent part of their lives." -2016 Presidential Candidate Hillary Clinton on the StudentsLive Broadway Education Programs

"This was the most well-prepared and well-executed education program I have ever attended...here's a program that makes students live and breathe in a way they never did before." -Peter Filichia, Theatre Critic, Newark Star Ledger and TheaterMania.com

"Wow! I cried though the first 5 numbers and three more times throughout the course of the show. What you put together is incredible. It reminded me of the magic of Broadway and how lucky we all are to be a part of this. More importantly what it can do for these children, how it can bring them out of their shells. You did a wonderful job. I was honored to be a guest." -Stephanie Klemons, Broadway Cast Member, Hamilton

"The students performed the piece seamlessly. This program should become an integral part of all students United Nations **Conference.**" -Yvonne Acosta, Chief Education Outreach, The United Nations

"**StudentsLive** has facilitated a unique, living program that embodies commitment and passion to sharing of theater to children, of the international community, that's both priceless and bold. They're a shining tower for all to look upon and admire." -Gelan Lambert, Broadway Actor, Fela!

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Website: www.studentslive.net www.passporttobroadway.com

Facebook: "StudentsLive Broadway Education Programs"

Twitter: StudentsLiveBEP

YouTube: <http://www.youtube.com/watch?v=4lwv737-A8>



SPECIAL THANKS TO:

**Our Partners Ron and Heidi at Guangzhou Maida Culture
Activities Planning Co**

**The Entire Staff at Guangzhou Maida Culture Activities
Planning Co**

Clifford International School Teachers

Clifford International School Students

Parents of the Clifford International School Students

GZ Journalists Country Club

Technical Team – Names TBD

**Ron and Heidi you can add here
Anyone else you would like to thank**

MARGARET, AMANDA, and LEE start to sing “Some People” and “NYC” and watch in judgment from the side.

Scene 4: We fast forward to one year ahead from the present and see the journey KIM took to New York. It is the end of 2016 as we find KIM at an audition in New York City. The mood in this scene is one of hopefulness and determination through “I Hope I Get It” and “The Music and the Mirror.” GREEN AND BLUE cast members do not represent their different point of views but instead, portray other aspiring actors and actresses from all over the world, auditioning with KIM in New York.

Scene 5: In an open space in 2016 present China, a competitive battle between philosophies and values between the two sides. In this scene GREEN and BLUE characters play their different points of view as Chinese teenagers. The scene begins in “I Want It All.” AMANDA, LEE, MARGARET, ROSE and SAM and the BLUES will take the stage to insist that their dreams of going to New York should be fulfilled. CHRIS, DIANA, NELL and PETER and the GREENS insist that their beliefs and loyalty to China will make them better and happier people. There is a wide disparity between achieving their dreams and finding happiness. KIM steps into the future as the Narrator to watch the clash of beliefs. KIM will be singing with all on stage from the narrator’s perspective.

Scene 6: KIM, SAM, LEE, AMANDA and ROSE and the BLUE group convey the feeling of hope and passion for life in “Save the People”/ “Heart and Music”/ “Razzle Dazzle.” PETER, CHRIS, DIANA and NELL and the GREEN group convey skepticism, negativity and insecurity. KIM and PETER have their own personal story due to their previous, broken relationship as a result of KIM’S decision to leave for America. KIM floats back and forth between the future and the present. All other characters remain in the present (2016).

Scene 7: On a street in China, KIM and PETER’S relationship problems reveal themselves in “Defying Gravity”. This is post KIM’S return from NYC to China. KIM is aware that PETER has been unfaithful to her. PETER expresses his frustration over KIM’S leaving him for the first time.

Scene 8: In a park in China, LEE and ROSE enter (although ROSE does not immediately sing) having seen KIM leave China to follow her dreams, they are more frustrated that they have not acted on their beliefs and come together to make a pact that they are going to leave just as KIM did in “I’m Not Afraid”. They will not let anything stand in their way. They seem oblivious to the consequences of KIM and PETER’S relationship and are very singular in their desires. The BLUE group follows their lead. In “Rose’s Turn”, GREEN will enter and start fighting with BLUE with ROSE caught in the middle. KIM stays in the Future watching the entire battle from the side. The song starts as two groups battle against each other and as ROSE begins to find her voice, their feelings and support for ROSE override their differences. As they reach the final line in “Defying Gravity”, there is a beat, a change in the mood. LEE sings to ROSE and PETER and KIM sing to each other. LEE and ROSE have come to the conclusion that their choice to leave is a good one and PETER and KIM come to the conclusion that KIM’S choice to leave hurt the other. Act I ends in conflict with each diverse group standing firmly in their belief that their specific desires and hopes will only be realized if they follow their own singular point of view and do not let anyone or anything stand in their way.

ACT II:

Scene 1: In this scene GREEN and BLUE characters play their different points of view as Chinese teenagers. The Act begins with feelings of friendship growing into feelings of desire and love, going deeper into the personal relationships of the characters and causing them to feel the way they do in the song “Tonight”. Each song in Scene 1 explores another level of the complexity in relationships, whether romantic or friendly. KIM has come back to China from NYC at this point and PETER, having been hurt that she left in the first place, has hooked up with DIANA. He also seeks revenge for KIM having hurt him by flirting with various girls in The Club. KIM is greatly disturbed by PETER’S behavior and hangs out with MARGARET for comfort during this scene until she can confront PETER. The GREEN and the BLUE division continues to play out, but is represented in more detailed and specific individual relationships, than in groups. In “Take Me or Leave Me,” people can be selfish in their own desires and KIM loses her temper at the fact that PETER is punishing her for following her dreams. Her best friend MARGARET joins in to support her. PETER responds throughout this song in fear and shock and when he sings he sings timidly and in a questioning fashion, not confidently.

In “The Word of Your Body” and “They Say It’s Wonderful,” we find out relationships are painful – everyone gets hurt. ROSE has been watching all the action unfold in The Club. As she sings, she is referring not only to herself, but to everything she has observed. In “Who Loves You,” the BLUE and the GREEN Boys take over to sing to KIM that things can be all right if you just relax and stay cool. At a certain point in the song she becomes emotionally distraught and runs off as the Boys continue to sing to all the hurt women in the audience/world. The BLUE and GREEN girls return and follow the BLUE and GREEN boys lead.

Scene 2: On a street in front of The Club, the mood shifts now to pain, sorrow, hurt, heartbreak, and loneliness. KIM returns to reflect on the pain she is experiencing. Throughout this quintet (“I Dreamed A Dream”, “On My Own”, “Time Heals Everything”, “Who Can I Turn To”, and “Losing My Mind”) all of the individual characters have their own stories as they begin to express their own unique pain, hope and struggles. When one is feeling at one’s lowest and most alone, the community can help one see the bigger picture and heal the sorrow. In “Seasons of Love,” the barriers and differences have broken down for the first time and the entire group comes together as a unified force of love. Love heals everything. This scene will begin to bring BLUE and GREEN together. As this realization of potential healing occurs, NELL, CHRIS, PETER and DIANA decide they do not want to be a part of this feeling of peace and community, and separate from the rest of the characters. They start to plan a way to keep their “power,” and continue to persuade the rest of the group to follow their lead.

Scene 3: Set in Peter’s neighborhood, the characters become more mature and aware of the greater world around them. They are developing a sense of satire and irony, providing themselves with protection from the injustices of the world. PETER, CHRIS, NELL and

STUDENTSLIVE PROFILE

Since 2000, StudentsLive’s Award-Winning live interactive education programming have attracted over 100,000 participants from as far away as Guam, The UK, Italy, Brazil, China, South Korea and from all across the United States. The League of American Theatres and Producers and Theatre Development Fund have awarded StudentsLive grants six years in a row for Outstanding Education Programs on Broadway. StudentsLive’s programs are now attracting adult groups and tour internationally in collaboration with presenters all across the world.

Guest Speakers and workshop participants at our high profile Exclusive Student Matinees and Workshops on Broadway have included:

Judge Judy	Geraldine Ferraro	Johnnie Cochran	Tommy Hilfiger
Kathy Lee Gifford	Susan Lucci	George Hamilton	Reba McEntire
Chazz Palminteri	Bernadette Peters	Joey Fatone	Mel B “Scary Spice”

StudentsLive’s programs have been recognized as vital to New York City’s arts and education initiatives by Mayors Michael Bloomberg and Rudolph Giuliani, and have received letters of support and praise from Former President Bill Clinton and Secretary of State Hilary Clinton.

Our programs have also been covered and written about in national and local print and electronic media by The New York Times, The Jane Pauley Show, Court TV, Variety, The Daily News, The New York Post, ABC, CBS, NBC, Fox, UPN, and NY1.

Past/current shows and select Broadway partnerships have included a wide range of National Actors Theatre Productions including The Resistible Rise of Arturo Ui starring Al Pacino and Judgment at Nuremberg starring Maximillian Schell, Broadway Productions of A Class Act, Annie Get Your Gun, The Civil War, Fame, Def Poetry Jam, The Exonerated, Metamorphoses, Flower Drum Song, Baz Lurhman’s La Boheme, I Am My Own Wife, Movin’ Out, Peter Pan (National Tour with Cathy Rigby), Wonderful Town, Seussical, Little Women: The Musical, Cookin’, Sweet Charity, Avenue Q, The Phantom of the Opera, Dirty Rotten Scoundrels (National Tour, Broadway League Grant 2006), Rent, Grease, and Spring Awakening (Broadway League Grant 2007), John Tartaglia’s ImaginOcean, Chicago and In the Heights.

Current and continuing partnership shows include Wicked, Spider-Man: Turn Off The Dark, Motown the Musical and Cirque Du Soleil. StudentsLive supports alternative learning and cross cultural and interdisciplinary opportunities for all ages, and provides educators, schools and organizations with expert consultation, staff support and informational materials and resources.

In New York City, Stephen directed the NYC Premiere of John Minigan's *Breaking The Shakespeare Code* in a sold out run at the New York International Fringe Festival. Stephen has also directed the Off and Off-Off Broadway productions of *St. Francis*, *The Maltese Walter*, *The Space Behind Your Heart* (VOICETheatre), *Who Murdered Love?* (Choreographer), *Greasemonkey* (World Premiere), *Brotography*, *Chris Wade's HoLiDaZe* (SoHo Playhouse) and *Scenes from a Balcony* (Theatre For The New City).

Stephen's other regional Directing and Choreography credits include *The 2012 Kennedy Center Spring Gala* and productions of *Breaking The Shakespeare Code* (Greenhouse Theatre, Chicago), *And The World Goes 'Round, I Love A Piano* (Farmers Alley Theatre), *Color Blind* (Stephens College), *Kiss Me, Kate*, *Grey Gardens*, *Altar Boyz* and *Steel Magnolias* (Penn State Centre Stage). His theatrical choreography credits include productions of *All Shook Up*, *How To Succeed In Business Without Really Trying*, *State Fair*, *Anything Goes*, *South Pacific*, and *Honk*. For television, Stephen has directed and choreographed *Penn State Music Theatre Spotlight* for PBS.

Stephen's performance credits include the National Tours of *Pippin* and *The Radio City Christmas Spectacular*, the European tour of *West Side Story* (Big Deal), *Pippin* (Goodspeed Opera House), and several contracts with both Crystal Cruises and Holland America Line. His selected Regional credits include *Oliver!* (Noah), *Children of Eden* (Snake), *Shenandoah* (Nathan) and *How To Succeed in Business...* (Bud Frump).

Stephen holds an MFA in Directing for the Musical Theatre Stage from The Pennsylvania State University headed by Susan H. Schulman and a BFA in Music Theatre Performance from Western Michigan University and has taught at both institutions. He is a co-founder and the Artistic Director of *Broadway Bodies* in New York City, and has served on the faculty at CAP21, America's Musical Theatre Conservatory, and New Dance Group in NYC. Stephen is the program director and a member of the musical theatre and dance faculty for the US Performing Arts Camps in Washington D.C. (Georgetown University) and New York City (Chelsea Studios and Barnard College). In addition, he has been a choreographer and associate director for *Students Live/Passport to Broadway* in New York City. Stephen is a member of SDC, AEA and AGVA.

Seth Weinstein (Musical Director) was the musical director and composer of the Off-Broadway musical *How to Save the World and Find True Love in 90 Minutes* (New World Stages, 2006). He has toured internationally with Fosse and Ivan Jacobs's *The Phantom of the Opera* and in the USA with *Almost Heaven: Songs of John Denver*. Regionally, he has been the musical director of *Black House* (Zagreb, Croatia), *Do I Hear a Waltz?* (Arvada Center), *Smokey Joe's Cafe* (Connecticut Repertory Theatre), and *Chick Flick* (Loft 227 and Millbrook Playhouse), among other shows.

Seth also wrote and recorded "The Chagall Suite" (an eight-movement piano piece based on themes of Marc Chagall's artworks) and "Conversations" (a musical meeting between Chagall and Elvis Presley), and he has played the pieces in France, Germany, and the USA. He performs monthly with *L'Opera Burlesque* and he is the pianist for the MAC and Bistro Award-winning *Screen Gems: Songs of Old Hollywood* (featuring Sarah Rice) and *Operation Opera* (baritone Adelmo Guidarelli's amusing tribute to opera, a participant in the 2011 Edinburgh Festival Fringe).

Sophia Leewah (Production Coordinator/Stage Manager) is a Brooklyn College Undergraduate pursuing a BFA in Theatre Production and Design with a focus in Stage Management. She has stage managed theatre department shows with Brooklyn College. Her credits include 'Quake' directed by Jonathon Musser and a world premiere play 'Asleep at the Wheel' directed by Knud Adams. She has also production coordinated a musical intensive program with *Students Live/Passport to Broadway*.

DIANA start to manipulate in "Poem" through a sense of satire, irony and dark humor, trying to prove that the United States is a very bad place full of social injustice and racial divides. The GREEN chorus becomes PETER's friends in the neighborhood. The BLUE chorus, ROSE and MARGARET stand off to either side, watching and beginning to lose their perspective. PETER, CHRIS, DIANA and NELL are pleased with the impact that they are having. The BLUE group begins to echo PETER's cynical and sardonic sentiments. The GREEN group quietly joins in to egg them on in "Everyone's a Little Bit Racist." The GREENS enjoy the fact that the BLUES have become more aligned with their values, and take it one step further, answering in kind; all YELLOW watch and listen in "If You Could See Her." At this point in "America", PETER, CHRIS, DIANA and NELL have brainwashed all GREENS and BLUES and YELLOWS into believing America is a dangerous place. The sarcasm and irony reflect a degree of divisiveness in the community, in "Do You Hear the People Sing," which is led by PETER, CHRIS, DIANA and NELL. Choreography here is classic LES MIZ "marching" triangle, complete with waving the Chinese flag. ALL on stage transition to the park, led by PETER and CHRIS who are thrilled with the divisiveness the characters are expressing. They build on that feeling to promote anger and war and to fulfill their own desire for power and control.

Scene 4: Now in a park in China in the present (2016), PETER and CHRIS take it one step further, building the energy into a feeling of fascism, anger, and propaganda in "Tomorrow Belongs to Me." NELL and DIANA join in on the last line. In "Glory," ALL dance except PETER, CHRIS, DIANA and NELL, who "conduct" the mesmerized crowd as if they are Generals at war. As the dance ends, the "American" characters slowly break through the haze as they see the start of a violent riot that is about to occur. They come to their senses and begin to counteract the "militarism" and warmongering of PETER and CHRIS. When the dance ends, ALL freeze in war like poses. KIM has had enough and breaks through her reflection by stepping into the present asking the question in the following song, not only of her friends, but of herself. During "21 Guns," KIM convinces her friends that war and violence are not an option, and that standing up for what one believes in also requires letting go. KIM is moving through all on stage, connecting with individuals through her solo in various positions ending with PETER on "One Twenty-One Guns, Lay Down Your Arms, Give Up The Fight." As the group comes together in "Lady's Maid," realizing peace is the answer, KIM remembers the purpose and value of her dream and how important it is to never give up. The soloists have the same realization one by one. The GREEN characters and PETER, DIANA, CHRIS and NELL react to the soloists and BLUE's longing for a better life.

Scene 5: Finale: The entire cast ends their story with a joyful expression of love, personal resolution, confidence and awareness about accepting each other's differences in order to move ahead. This glorious celebration is sung and danced by all in the beautiful anthem of hope, "I Am Ready."

MUSICAL NUMBERS:

Act I

- "One" from A CHORUS LINE, Music by Marvin Hamlisch, Lyrics by Edward Kleban
"Some People" from GYPSY, Music by Julen Styne, Lyrics by Stephen Sondheim
"NYC" from ANNIE, Music by Charles Strouse, Lyrics by Martin Charnin
"I Hope I Get It/The Music and the Mirror" from A CHORUS LINE, Music by Marvin Hamlisch, Lyrics by Edward Kleban
"Save the People" from GODSPELL, Music and Lyrics by Stephen Schwartz
"Heart and Music" from A NEW BRAIN, Music and Lyrics by William Flinn
"Razzle Dazzle" from CHICAGO, Music by John Kander, Lyrics by Fred Ebb
"Defying Gravity" from WICKED, Music and Lyrics by Stephen Schwartz
"I'm Not Afraid of Anything" from SONGS FOR A NEW WORLD, Music and Lyrics by Jason Robert Brown
"Rose's Turn" from GYPSY, Music by Julen Styne, Lyrics by Stephen Sondheim
"Defying Gravity (Reprise)" from WICKED, Music and Lyrics by Stephen Schwartz

Act II

- "Tonight" from WESTSIDE STORY, Music by Leonard Bernstein, Lyrics by Stephen Sondheim
"Take Me or Leave Me" from RENT, Music and Lyrics by Jonathan Larson
"Word of Your Body" from SPRING AWAKENING, Music by Duncan Sheik, Lyrics by Steven Sater
"They Say It's Wonderful" from ANNIE GET YOUR GUN, Music and Lyrics by Irving Berlin
"Who Loves You" from JERSEY BOYS, Music by Bob Gaudio, Lyrics by Bob Crewe
"On My Own" from LES MISERABLES, Music by Claude-Michel Schonberg, Lyrics by Herbert Kretmer and Alain Boublil
"Who Can I Turn To" from THE ROAR OF THE GREASEPAINT THE SMELL OF THE CROWD, Music and Lyrics by Leslie Bricusse and Anthony Newley
"Time Heals Everything" from MACK & MABEL, Music and Lyrics by Jerry Herman
"A Fine, Fine Line" from AVENUE Q, Music and Lyrics by Robert Lopez & Jeff Marx
"I Dreamed a Dream" from LES MISERABLES, Music by Claude-Michel Schonberg, Lyrics by Herbert Kretmer and Alain Boublil
"Losing My Mind" from FOLLIES, Music and Lyrics by Stephen Sondheim
"Seasons of Love" from RENT, Music and Lyrics by Jonathan Larson
"Everyone's a Little Bit Racist" from AVENUE Q, Music and Lyrics by Robert Lopez and Jeff Marx
"If You Could See Her" from CABARET, Music by John Kander, Lyrics by Fred Ebb
"America" from WESTSIDE STORY, Music by Leonard Bernstein, Lyrics by Stephen Sondheim
"Tomorrow Belongs to Me" from CABARET, Music by John Kander, Lyrics by Fred Ebb
"21 Guns" from AMERICAN IDIOT, Music and Lyrics by Stephen Schwartz
"Lady's Maid" from TITANIC, Music by Charles Strouse, Lyrics by Martin Charnin
"HOME" from THE WIZ, Music by Galt MacDermot, Lyrics by James Rado
"Ready" from JOEY CONTRERAS, Music by Duncan Sheik, Lyrics by Steven Sater

CREATIVE TEAM:

Produced and Directed by Amy Weinstein who has been developing, creating, marketing and producing education programs in partnership with some of the finest Broadway Artists and Creative teams since 1998. Graduating from New York University with a degree in theater and communication, she began her work early on as a theatrical talent agent and casting director in Hollywood. Due to her expertise, she was asked to teach acting to at-risk teenagers with, **The Academy of Performing and Visual Arts** in East Los Angeles. Out of her work with these young people, she co-wrote and directed a musical play entitled *Second Chance*, which toured as an Equity TYA contract to over 350,000 students in California and surrounding states. Ms. Weinstein continued her work in the New York area as an improvisation and acting teacher at the **American Musical and Dramatic Academy**. She was soon after hired as education director by **Tony Randall's** Not-For-Profit Broadway Tony Award Nominated **National Actors Theater**. She currently works as a writer, director and producer both On and Off-Broadway and created **StudentsLive Inc.**

Jessica James Fraser (Production Supervisor) is happy to continue her lifelong love of theatre with this great program. Having worked with children and youth groups around the country Jessica has witnessed first-hand the power of theatre in the lives of all persons. After attending American University in Washington, DC, Jessica returned home to New York eager to be a part of live theatre. She has worked in sales and marketing on the business side of Broadway and had the privilege of witnessing truly amazing performances on the Broadway stage. Her love for education and bringing live theatre to new audiences drew her to this position with StudentsLive. Jessica is proud to be part of a team doing such wonderful work - educating children and young adults in the language, understanding and appreciation of theatre - an education that will hopefully continue throughout their lives.

Stephen Brotebeck (Choreographer/Associate Movement Director) is a professional Director and Choreographer for the theatre and musical theatre and a musical theatre, theatre and dance educator with experience teaching professionally, at the collegiate level and in both public and private performing arts high schools. He is currently an Assistant Professor of Musical Theatre at San Diego State University.

On Broadway, Stephen served as the Movement Associate on the Tony Award winning production of Peter and the Starcatcher and subsequently on the Off-Broadway transfer to New World Stages, choreographed by Steven Hoggett. In addition he served as an Assistant Director on the Broadway premiere of Ghost The Musical, directed by Matthew Warchus. As a Director and Choreographer, Stephen's credits include Enchanted April (Co-Director and Choreographer) at Arena Stage in Washington D.C., My FairLady, Camelot and Children of Eden (Associate Director/Choreographer) at the Kennedy Center, Songs In The Key of Equality at (Le) Poisson Rouge and The 2012 and 2013 Great American Songbook Hall of Fame Ceremonies presented by Michael Feinstein, honoring Liza Minnelli, Rita Moreno, Jimmy Webb, Cole Porter, Marilyn and Alan Bergman, Barry Manilow and Frank Sinatra (Director and Choreographer).