

GATEWAY 2022 NYC STUDENT COURSEBOOK

NAME



MY GATHERED 2022 REPERTOIRE

GOLDEN AGE:

CONTEMPORARY:

MONOLOGUE:

DREAM ROLE:

GROUP NUMBER VOCAL ASSIGNMENT:

VOCAL MASTERCLASS:

BUSINESS OF BROADWAY:

SUNDAY SHARECASE:

GATHERED UPDATES

bwaycollective.com/gathered-updates

ALL SESSION STUDENTS + PARENTS

****Webinar Replays can be found inside your Google Classroom****

WEBINARS

Monday May 23rd

5-6pm ET

*Students + Parents

Monday May 30th

5-6pm ET

*Students Only

Monday June 6th

5-6pm ET

*Students Only

Monday June 13th

5-6pm ET

*Students + Parents

HOMEWORK DUE DATES

Week 1 - Sunday May 29th by 5pm ET

Your Gathered Intention + Golden Age + Group Number Pt 1

Week 2 - Sunday June 5th by 5pm ET

Contemporary + Group Number Pt 2 + Mail GNYC Packet

Week 3 - Sunday June 12th by 5pm ET

Monologue + Full Group Number

Week 4 - Sunday June 19th by 5pm ET

Dream Role + Putting It Together

STUDENT SCHEDULE

Monday - June 20th

6pm - 730pm - VIP Welcome Dinner (VIP Students + Robert)

Tuesday - June 21st

10am-3pm - 1 on 1 Casting Director Sessions (VIP Students Only)

3pm - 4pm - Orientation (All Students + Parents)

4pm-6pm - Welcome Masterclass (All Students)

430pm-530pm - VIP Parent Mixer (VIP Parents Only)

7pm - See "Company" on Broadway (VIP Students Only)

Wednesday - June 22nd

10-1030 - Warm Up

1030 - 12 - Dance Masterclass 1

12-1230 - Lunch Provided

1230-230 - Vocal Masterclass 1

230-530 Business of Broadway 1 (All Students + Group A Parents Only)

630-730 - Dinner Provided

8pm - See "Funny Girl" on Broadway

Thursday - June 23rd

10am - 6pm Masterclasses

10-1030 - Warm Up - 1 Studio - Robert + Dance Captain

1030 - 12 - Dance Masterclass 2 - 1 Studio - Dance Teacher 2 + DC + MD

12-1230 - Lunch Provided

1230-230 - Vocal Masterclass 2 - 1 Studio - Vocal Teacher 2 + MD

230-430 - Acting Masterclass 1 - 2 Studios - Acting Teacher 1 + Acting Teacher 2

430-6 - Work Session - Robert + MD

Friday - June 24th

10-1030 - Warm Up - 1 Studio

1030 - 12 - Dance Masterclass 3

12-1230 - Lunch Provided

1230-230 - Vocal Masterclass 3

230-530 Business of Broadway 2 (All Students + Group B Parents Only)

630-730 - Dinner Provided

8pm - See "MJ" on Broadway

Saturday - June 25th

10-1030 - Warm Up

1030 - 12 - Dance Masterclass 4

12-1230 - Lunch Provided

1230-230 - Acting Masterclass 2

230-430 - Vocal Masterclass 4

430 - 6 - Mock Audition

Sunday - June 26th

10am-3pm - Sharecase Performance - All Students + Parents

WHEN ARE PARENTS EXPECTED IN SESSIONS?

ALL PARENTS

Tuesday - June 21st

2:45pm - meet at Rehearsal Studio
3pm - 4pm - Orientation (All Students + Parents)
4pm-6pm - Welcome Masterclass (All Students)
4:30pm-5:30pm - VIP Parent Mixer (VIP Parents Only)
5:45pm - All Parents pick up students at Rehearsal
6:45pm - VIP Parents drop off students at Theatre
7pm - See "Company" on Broadway (VIP Students Only)
9:30pm - VIP Parents pick up students at Theatre

Wednesday - June 22nd

9:45am - drop off students at Rehearsal Studio
2:30pm - 5:30pm - The Business of Broadway #1 (All Students + GROUP A Parents)
5:30pm - take your student to Hotel to change for dinner
6:30pm - drop off students at Restaurant
6:30-7:30 - Dinner Provided (Students Only)
8pm - See "Funny Girl" on Broadway (Students Only)
10:30pm - pick up students at Theatre

Thursday - June 23rd

9:45am - drop off students at Rehearsal Studio
5:45pm - pick up students at Rehearsal Studio
*Dinner on your own

Friday - June 24th

9:45am - drop off students at Rehearsal Studio
2:30pm - 5:30pm - The Business of Broadway #2 (All Students + GROUP B Parents)
5:30pm - take your student to Hotel to change for dinner
6:30pm - drop off students at Restaurant
6:30-7:30 - Dinner Provided (Students Only)
8pm - See "MJ" on Broadway (Students Only)
10:30pm - pick up students at Theatre

Saturday - June 25th

9:45am - drop off students at Rehearsal Studio
5:45pm - pick up students at Rehearsal Studio
*Dinner on your own

Sunday - June 26th

9:45am - drop off students at Performance Studio
10am-3pm - Sharecase Performance + Photos
3pm - you are free to leave for home

*VIP PARENTS

On Monday June 20th you will escort your student to our VIP Welcome Dinner restaurant at 5:45pm. You will pick them up at 7:30pm. You're invited to our VIP Parent Mixer on Tuesday June 21st from 4:30pm-5:30pm (venue will be shared - walking distance from rehearsal studio for students). VIP Students will also be assigned individual 1 on 1 Casting Director Sessions on Tuesday June 21st from 10am-3pm. You will need to escort your student to the session and back to the hotel. Please refer to the ALL Parents Schedule for Parent Sessions + Sharecase info.

ADDRESSES

Rehearsal Studio

Ripley Grier Studios - 305 West 38th St
(corner of 38th and 8th Ave)

Company

242 West 45th Street
(Between Broadway and 8th Avenue)

MJ

250 West 52nd Street

Funny Girl

245 West 52nd Street



GATHERED 2022

WHY NOT TODAY

WHEN WE CREATED GATHERED I KNEW WE WERE ONTO SOMETHING SPECIAL BECAUSE IT SCARED ME.

The thought of personally calling Broadway Directors, Choreographers, and Casting Directors and asking them to train our students literally made me sweat! It was terrible. It's STILL scary. These are the people we audition for! But what I know for sure is that if you don't take the leap into doing the things that scare you the most, you can very easily miss out on your life's calling.

And if I'm learning anything after going through COVID: it's that everyday I receive breath in my body is an opportunity to do my best, and show up for why I was put on this earth.

My friend, you are full of dreams, and that's beautiful.

But dreams without work are...just dreams.

You're going to have to prove yourself-day in and day out-in this career that you dream about. But I think the hardest critic can be ourselves.

So how do we get past the fear? How do we overcome our own self-doubts? How do we get back into that audition room time and time again after all the no's and rejection?

We do it because we've been given another day. We've been given another chance to live out what we know to be true for our lives. We do it for our dreams.



GATHERED IS NOT SUMMER CAMP, BOO BOO.

I'm not here for that and I'm pretty sure you aren't either.

Gathered is about developing a new way of working.

Gathered is about finding your people.

Gathered is for falling in love with this craft in a deeper way.

Gathered is a transformative experience that, coupled with your work and heart, has the power to change the very nature of how you approach the work, this career, and most importantly, your life.

I'm overjoyed to spend the next month together. I can't wait to have you in our city and to introduce you to influential members of the Broadway community, next level your skills, and love on each other as our world navigates our new normal.

We are very blessed to get to live our dreams and have friends and family support us as we journey towards these bold goals. And if you feel alone, know that you aren't.

You have a family here in NYC that is fighting for you. Don't take this time for granted. Stay grateful.

Here's to the journey.

I'm so glad that it's together! ♦

MY ABSOLUTE ALL,

Robert

When we had our first Gathered in 2017 I was performing 8x a week on Broadway in Hello, Dolly! with Bette Midler and having the time of my life. We had just won multiple Tony Awards the week prior and we were riding high on a Grammy nomination for our Original Broadway Cast recording.

But I knew something was calling. A scary but loving nudge...it was the call to run The Broadway Collective full-time which meant leaving our beloved show. I was "scar-cited". Lol. YES—that is a TECHNICAL TERM.

It's a big ol' combo platter of scared and excited. I had performed on Broadway for the past 9 years straight. I knew nothing about building a company, but I knew it was calling me.

Taking that leap has been the greatest joy of my life. All of that to say—dreams without work, without taking that leap...are nothing.

You've got to put in the footwork.

You've got to take the leap.

REAL TALK

LOVE AND TRUTH FROM ME. ALWAYS.

I am not your parent.

I am your mentor and your coach.

I promise to show up to game day ready to deliver an experience that will change your life.

You have to do your part.

What you put into these months of preparation has nothing to do with me nor your parents, but everything to do with your passion, tenacity, and follow through.

If there is anything that I will not tolerate it is excuses.

Do the work.

You will be under the instruction of Broadway's most in demand creative professionals.

You have no choice but to be prepared.

Take agency.

You deserve to be here—when you do the work.

Do not put this responsibility into anyone else's hands but your own.

Especially not your parents'.

You need help?

You reach out.

You take agency over this experience.

Don't have your parents emailing us about YOUR resume or YOUR songs.

The work is your responsibility.

Show yourself that you care by handling your own business.

This is very important to us.

You want to train like a professional?

You have to handle your business like one.

Deal?

I'm going to take a nod of your head at this moment as a YES. ♦



GATHERED 2022

A NOTE ON PREPARING FOR GATHERED

NOBODY IS GOING TO BE PERFECT AT GATHERED.

You're going to fall, you're going to crack, you'll probably cry....but that's how we begin breaking through to greatness. We are going to push you past your limits. You will be panting for breath during your dance master classes and still trying to catch your breath during your vocal classes.

Your usual safe choices are so boring. You're ready for more or you wouldn't have signed up.

You won't be babied. We are going to treat you like professionals because you are going to prepare like one. Your weaknesses will be exposed and celebrated. Your strengths will be honed and repurposed.

If you are a dancer dancer, you will be singing by yourself. If you are a singer first, you will be dancing by yourself. If you're already a triple threat: friend, have we got work for you to do.

That's just how we roll at Gathered.

I need you to promise yourself that you are going to leave your fear and excuses at home now. There just isn't enough room during this preparatory period or in the studio for your excuses to tag along.

My suggestion to you is simple: preparation.

Create the time. Fight the excuses. To the work we go!

Students...

HANDLE YOUR OWN SCHEDULES, DEADLINES, AND COMMUNICATION WITH THE BROADWAY COLLECTIVE TEAM.

This is not your parent's job.

If you need us we are in the office on Monday-Friday 10am - 6pm ET.

Please always email us hello@bwaycollective.com.

PARENTS: Respectfully, if you have any questions on your behalf, please reach out, but allow your student to handle their business on their own.



BEFORE WE BEGIN...

LET'S ADDRESS OUR FEARS

WHAT SCARES YOU MOST ABOUT COMING TO GATHERED NYC?

NOW...MAKE 3 SOLUTIONS TO PUT INTO DAILY PRACTICE UNTIL YOUR ARRIVAL.

Maybe you're scared of the dancing? Possible solutions:

- Stretch for 30 mins every day
- Watch dance videos on YouTube and pick a 30 second section to pick up and execute

Are the vocals freaking you out? What if you:

- Got onto Spotify and started following Broadway show tune playlists
- Work with a private vocal teacher or asked your school's choir teacher for a vocal warm-up
- Go thru a different 16-bar each day in our 16-bar arsenal and perform one in front of your family

OKAY TELL ME...WHAT ARE THOSE SOLUTIONS?

1

2

3

BEFORE WE BEGIN...

LET'S ADDRESS OUR POSSIBILITIES

WHAT EXCITES YOU MOST ABOUT COMING TO GATHERED NYC?

WHAT DO YOU WANT?

WHY DO YOU WANT IT?

HOW ARE YOU GOING TO GET IT?

WHAT IS CURRENTLY STANDING IN YOUR WAY?

MY GATHERED NYC MISSION STATEMENT

NOW SUM ALL THAT GRETA THUNBERG PASSION INTO A ONE SENTENCE MISSION STATEMENT.

I WANT

BECAUSE

HOW TO WRITE YOUR WEEKLY AFFIRMATIONS

EVERY WEEK WE WILL ALWAYS START WITH A PERSONAL DECLARATION. WRITE A SHORT PHRASE THAT BEGINS WITH “I AM.”

Choose a phrase that feels inspiring and true for you. For instance, this phrase—“I am the strongest, greatest, best performer in the entire world”—might not feel true. That might feel too grandiose or extreme. But something like this—“I am getting stronger every day”—might feel very true for you.

Write down your affirmation. Say it aloud to yourself every day, first thing in the morning, all week long. This may feel silly at first, but please... just try it. Reciting a daily affirmation is such a powerful practice that will set you up for an amazing day!

Not sure what your affirmation should be? Here are a few suggestions:

I am 100% committed to my goals.
I am a great student.
I am a hard worker.
I am a pro.
I am an artist.
I am brave.
I am capable of the work ahead.
I am clear about what I want.
I am committed to doing the work. I am creative.
I am dedicated.

I am doing what needs to be done.
I am fierce.
I am focused.
I am getting prepared.
I am getting stronger every day.
I am giving my best effort every day.
I am improving every day.
I am leaping forward.
I am learning new skills every day.
I am making my dreams come true.
I am moving in the right direction.
I am not a quitter.
I am on my path.
I am organized.
I am powerful.
I am proud of myself.
I am ready to learn.
I am ready to work.
I am resilient.
I am resourceful.
I am rising higher.
I am smart.
I am taking things one step at a time.
I am talented.
I am tenacious.
I am tough.
I am willing to do new things.
I am working to get where I want to be.

Or make up your own affirmation!

COVID-19 POLICY

We are so excited for the opportunity to be back in person together this summer, so all participants (and guests) will be required to submit a negative PCR test taken at least 72 hours prior to the first live day together. Students will also be required to present a negative home-test each day as their "entry ticket" into the rehearsal studio. Parents + guests will be required to do the same for any events they will be attending. We would recommend that each student comes prepared with 10 home tests, and each parent/guardian come prepared with 4.

WEBINARS + REPLAYS

Webinars are a huge part of your Gathered course work and are a chance for you to receive important information and individual coaching from our team. If you are unable to tune in you must watch the replays which will be located in your Google Classroom under "Webinars + Replays".

GETTING HELP

We have a small but very mighty team at The Broadway Collective. They are my family. I promise to always treat and speak to your family with kindness and respect and the same is required in return. We are in our office Monday - Friday from 10am-6pm ET. If you reach out to us on the weekend you will not hear from us until we return to the office on Monday. If anything ever arises please always email us hello@bwaycollective.com. We see those emails during normal business hours. Please don't post questions to us on Facebook, Instagram, or Direct Messaging on IG or FB regarding Gathered issues or questions. We have a system to make sure everyone is taken care of but we can only serve you best when we problem solve through one channel of communication: hello@bwaycollective.com.

HOMEWORK

Your homework will be due at the end of each week on Sunday at 5pm ET. All of our Gathered students are treated like professionals. We will not chase you down for your homework. If it does not get done it will directly affect your performance at Gathered. What you put into this is what you will get out of it and we expect you to do the work. When you play yourself - you're playing your future. Don't do that.

UPLOADING UNLISTED VIDEOS

Your homework assignments will be submitted each week in your private Google Classroom for Gathered. Your video submissions should be UNLISTED YouTube links. This ensures they remain private, except to those with the link. When you are uploading your videos to YouTube, be sure to toggle the privacy setting to UNLISTED prior to copying + pasting the video link into the Google Classroom assignment. There is a Loom video walkthrough of this process posted in the Resources section of your Google Classroom as well.

COURSEBOOK FLIPTHROUGH

Every Sunday by 5PM ET students will submit a video flipping through their completed week of homework pages onto Google Classroom. This allows us to hold you accountable to completing your work on time each week.

THE “3 TAKE ONLY” RULE

We have a “3 Takes Only” rule in our online training academy Hello Broadway. When you go to film your self tape you get “3 Takes Only”. In an actual audition you only get one shot! You can practice as much as you want throughout the week but when you ask a member of your family to record your work, just remember, you get “3 Takes Only”.

COMING OUT OF HIDING

In ou we also have a policy that our training can’t be done in secrecy. You get the opportunity to be proud of the work you’re doing and your family should see it. Obviously please practice belting “Don’t Rain On My Parade” in your room, but do your Coursebook at the dining table. Record your homework in a common area of your home, not in your bedroom. We want your family to see your hard work for this program and how dedicated you are to strengthening your craft. No hiding!

ABOUT SELF-TAPING

You will be required to submit a self-tape of your work at the end of each week during your Gathered course work. Please take these self tapes seriously and treat them as if you were sending these to an agent or submitting them for an audition. Your piece must be memorized. We will be watching all of your self-tapes and will be choosing the songs you sing at Gathered from these submissions.

How to Self-Tape

Once you feel like you are performance ready, it's time to get the camera out! Self-taping should not feel scary! It is a great way to share your gifts, review and adjust your delivery, and shape who you are as a performer. You don't need any fancy equipment, just your cell phone, a clean space, and your accompaniment track!

- Set up your camera in a tidy open space. No singing alone in your bedroom! Use this opportunity to practice courage by recording in front of other people. The space should be clean and free of clutter. No one wants to see your dirty laundry pile or a stack of your homework in the background.
- Dress like you would for an audition. Make sure what you are wearing represents you well and makes you feel like a professional. No pajamas! Don't wear anything that will restrict your breath, make you feel imbalanced, or self-conscious.
- Make sure the audio track is not too close to your camera. If the track is closer than you are, we won't be able to hear your voice.
- The framing of the shot should be what's called a "mid-shot". This means it's from your belly button to about two inches above your head. Make sure we can see your face clearly and that everything is in focus.

Tape Your Work + Upload

Once everything is ready to go, press record and tape your work. At the beginning of each take do a quick slate. For example, you might say, "Hi, my name is Robert Hartwell and I will be singing 'Top Of The World' from Tuck Everlasting." Then you will take a breath, have the person filming you press play on your track and perform the song.

Remember: "3 Takes Only"! If you do more than that, you may begin to second-guess yourself and the work will suffer. Give yourself three tries and then pick the best take of the bunch. If you have properly prepared the material as described in the previous pages, then you should have no reason to doubt yourself—be confident and smile down that lens!

Once you have recorded your self-tape, upload your favorite take onto Canvas so that it can be assessed by our coaches!

Again, only 3 takes! In a professional audition you only get one shot!

SWAG ORDERS

There will be a boutique swag store experience on Tuesday at Ripley Grier Studios. More info to come!

PRINTING YOUR HEADSHOTS

We recommend that you use PhotoScan for your headshot printing. Industry standard is 8x10, Layout A with a White Background, Color Photo, No UV/Gloss Coating. Their minimum order is 25 headshots for \$45 (that is the cheapest you will find anywhere I promise). We are not affiliated with PhotoScan nor do we get commission. They have simply been printing my headshots since I was 16 so I love them. Visit their site here bwaycollective.com/headshotprinting

GATHERED PACKET DELIVERY

So that we can prepare packets to distribute to all of the Broadway industry experts who you will be working with, Postmark a USPS Flat Rate Envelope (no UPS, no DHL, no FedEx). Music and Monologues will be printed Single Sided, No Hole Punches, No Staples, No Page Protectors, with your first and last name written in pencil in the upper right hand corner of every single page.

You will send in:

15 Headshots + Resumes stapled to the back
7 Copies of your 3 Musical Theatre song cuts
4 Copies of your Monologue

Ship by Friday June 3rd

The Broadway Collective
71 Payson Ave
New York, NY 10034

GROUP ME CHAT

Any “unofficial” chat groups that happen outside of The Broadway Collective team that are centered around Gathered need to involve all students. We are a family and we don’t leave anyone out. Please be respectful and mindful in these groups of students at different age ranges. By all means have fun and be teens but remember the words we say matter.

RESOURCES FOR RESEARCH

As you go through this Coursebook, you will be doing a great deal of research. Allow these digitals to be a resource to you!

Research + Business:

- Internet Broadway Database - ibdb.com
- Internet Movie Database - imdb.com
- The Broadway League - broadwayleague.com/research/statistics-broadway-nyc
- Actors Equity Associate - actorsequity.org
- SAG AFTRA - sagaftra.org

News:

- Playbill - playbill.com
- BroadwayWorld - broadwayworld.com
- Broadway.com - broadway.com
- BroadwayBox - broadwaybox.com

Podcasts:

- "Office Hours" with Kate Lumpkin
- "Show People" with Paul Wontorek
- "The Be Way" by Fit For Broadway
- "Guys Who Like Musicals"
- "A Balancing Act" with Analisa Leaming
- The Ensemblist
- Theater People Podcast
- ActorAesthetic Podcast

WHILE AT GATHERED

DRESS CODE

The dress code every day at Gathered is strictly black dance wear. This means NO colored bras, “fun socks”, arm jewelry, loud nail polish, colored scrunchies, etc. You will receive tee-shirts upon check-in for Wednesday and Sunday:

Required Footwear: Tan or Black Jazz Shoes, Ballet Slippers (any color), Advanced dancers are welcome to wear Character Heels, and a pair of Athletic Sneakers.

FOOD ALLERGIES

At Gathered NYC, we take food allergies very seriously. In your required pre-work you have been asked to fill out an Emergency Medical information form as well as a Student Intake form. We ask that if you have any food allergies, you make them known in these forms. We use this information to coordinate alternative meals for you. Our staff will be aware of these allergies, and our Head Chaperone will ensure that you receive the appropriate meals at lunch and dinner each day.

OUR GATHERED NO-NOS

- Excuses
- Late Homework
- Cell phones
- Not taking no-show nights off to rest
- Colors that aren't black and white
- Not raising your hand
- Seeking approval
- Not being in dress code
- Not knowing your “3 questions” answers in class
- Not having your research completed and compiled
- Not cleaning up after yourselves
- Being late to morning or theatre call time
- Not doing the Gathered Delivery packet correctly or on time
- Not being musically prepared for the Group Number rehearsal
- Not following the buddy system
- Not utilizing and completing the Coursebook

DROP OFF/PICK UP POLICY

You are not required to stay at our suggested hotels. However, your parents will be required to follow the drop off/pick up schedule.

HOW SONGS + TEACHERS ARE SCHEDULED

We watch every single video that you submit for Gathered. We will carefully choose the songs you sing and the teachers you sing for by pairing you with the faculty members that we believe will push and stretch you the most, along with song choices that we know will do the same. Gathered isn't a talent show. It is a place to grow, learn, and be pushed as an artist. You will receive your schedule with the songs you are singing in which classes when you arrive at Gathered. We spend countless hours putting these schedules together and making sure we are giving you the best possible experience. There will be no last minute changes made to this schedule at the event.

HOW BUSINESS OF THE BUSINESS PANELS WORK

Our "Business of the Business" workshops are the only classes throughout the week where parents are invited (and encouraged) to observe the work that we are doing with the students. The first portion of the class will be an industry Q+A with our invited panel of industry experts. Students will then sing one of their prepared musical theatre cuts in front of the group, and will receive feedback + notes from the panelists.. There will be 2 of these workshops, and during each class HALF of the group will be assigned to work. (Parents: please only attend the session your child is working in.)

HOW PARENT SESSIONS WORK

Parents! We have built into the schedule a handful of Parent Only sessions. These are Q+A sessions with our team. These are an opportunity for you to ask the questions you may have about the industry, the importance of training, how to best support your child, etc. Please make it a priority to attend these sessions as they have been specifically curated for you.

SEEING BROADWAY SHOWS

Each session of Gathered will see 2 Broadway shows. These evening outings are reserved strictly for Students and Staff. You will be expected to dress nicely and observe proper theatre etiquette. This means that you will not have your phones out OR on at the theatre. You will not fall asleep during the show. You will be present, attentive, and respectful to those around you. If you need to use the restroom AT INTERMISSION, you will be required to take a buddy of the same gender with you. Note: some of the shows we will be seeing may contain sensitive subject matter.

THE SHARECASE

The culminating event at Gathered will be what we call here at The Broadway Collective, a “Sharecase”. This is a “Sharing Showcase” and is the time to share with your parents, friends, special invited guests, and industry professionals, the work that you’ve put so much energy and heart into. During the Sharecase, each student will be assigned to sing ONE of their vocal selections they have worked on during the week, and will be dancing each of the combinations in groups. The song that is chosen for you to sing at the Sharecase has been specifically selected for you by our team, so please don’t ask to change it!



WHAT WE NEED FROM YOU

SONG CHOICES

How To Choose Your Musical Theatre Songs

You will be working on three musical theatre song selections before you come to Gathered. A Golden Age, Contemporary, and a DREAM ROLE! You will choose your musical theatre song selections from our library of songs called The Music Bible located in your Google Classroom. The Music Bible has separate tabs representing the types of songs you will need to choose from, along with a Spotify playlist for each category so you can take the time to listen and pick the material that you feel will push you and stretch you as a performer. Your song selections must come from The Music Bible. Once you have selected your pieces, you will submit your songs by completing the form located in your Google Classroom. We will then deliver your music and practice materials to you.

WHAT TO BEGIN PREPARING

GATHERED 2022 GROUP NUMBER

Our Group Number this year will be an arrangement of Broadway Inspirational Voice's Broadway Our Way Series - "Defying Gravity" from Wicked. Huge love to Broadway Inspirational Voices for graciously allowing us to work on this powerful arrangement! This is personally one of my favorite moments at Gathered. It is the only time that we sing as a group the entire week. The Group Number is the final thing you will perform at the Sharecase on Sunday before you leave Gathered. There is never a dry eye in the room.

NOTE: this musical arrangement is extremely complex. You will HAVE to REHEARSE REHEARSE REHEARSE your part.

Vocal Assignments

It is your job to learn your part and be fully memorized. When your Vocal Part is assigned, please don't reach out with "But I feel more comfortable on x part vs. y". Please simply learn the part you are assigned.

Choreography

On our first night of Gathered you will learn the choreography to the Group Number. And truly at these times I couldn't think of more powerful lyrics for us to be sharing!

Sheet Music + Vocal Parts

All on Google Classroom

Defying Gravity

REVISED
12/26/20

Broadway Our Way
(revised lyrics)

Stephen Schwartz
arr: Michael McElroy
orch: Isaac Harlan

Majestic (♩ = c. 98)

Some-thing has changed with in me — Some-thing is

Some-thing has changed with in me — Some-thing is

Some thing has changed with in me — Some-thing is

The first system of the musical score for 'Defying Gravity' features three staves in 4/4 time, key of B-flat major. The melody is marked 'Majestic' with a tempo of approximately 98 beats per minute. The lyrics are: 'Some-thing has changed with in me — Some-thing is'. The first staff has a treble clef, the second a treble clef, and the third a bass clef. There are triplets indicated above the final notes of each staff.

5

not the same I'm through with play - ing by the rules of some - one

not the same I'm through with play - ing by the rules of some - one

not the same I'm through with play - ing by the rules of some - one

The second system of the musical score continues the melody across three staves. The lyrics are: 'not the same I'm through with play - ing by the rules of some - one'. The first staff has a treble clef, the second a treble clef, and the third a bass clef.

9

el - se's game Too late for sec - ond guess - ing Too late to go back

el - se's game Too late for sec - ond guess - ing Too late to go back

el - se's game Too late for sec - ond guess - ing Too late to go back

The third system of the musical score continues the melody across three staves. The lyrics are: 'el - se's game Too late for sec - ond guess - ing Too late to go back'. The first staff has a treble clef, the second a treble clef, and the third a bass clef.

Defying Gravity

rit.

13

to sleep It's time to trust my instincts close my eyes and

to sleep It's time to trust my instincts close my eyes and

to sleep It's time to trust my instincts close my eyes and

Gospel/Pop
Up Tempo (♩ = 150)

17

leap It's time to try

leap It's time to try

leap It's time to try

CHORUS

21

de - fy - ing gra - vi - ty I think I'll try

de - fy - ing gra - vi - ty I think I'll try

de - fy - ing gra - vi - ty I think I'll try

25

de-fy - ing gra - vi - ty and you can't pull me

de-fy - ing gra - vi - ty and you can't pull me

de-fy - ing gra - vi - ty

29

down you can't pull me down

down you can't pull me down

down down you can't pull me down

VERSE 1

33

I'm through ac - cept - ing lim - its

You can't pull me down I'm through ac - cept - ing lim - its

I'm through ac - cept - ing lim - its

37

'cause some-one says they're so Some things I can - not change un -

'cause some-one says they're so Some things I can - not change un -

'cause some-one says they're so Some things I can - not change un -

41

til I try I'll nev - er know Too long I've been a - fraid of

til I try I'll nev - er know Too long I've been a - fraid of

til I try I'll nev - er know Too long I've been a - fraid of

45

los-ing love I guess I've lost well if that's love it comes at much

los-ing love I guess I've lost well if that's love it comes at much

los-ing love I guess I've lost well if that's love it comes at much

49

— too high a cost — I'd soon - er buy de - fy - ing — gra -

— too high a cost — I'd soon - er buy de - fy - ing — gra -

8 — too high a cost — I'd soon - er buy de - fy - ing — gra -

53

- vi - ty — Kiss me good - bye — I'm de - fy - ing — gra -

- vi - ty — Kiss me good - bye — I'm de - fy - ing — gra -

8 - vi - ty — Kiss me good - bye — I'm de - fy - ing — gra -

57

- vi - ty — and you can't pull me down you can't

- vi - ty — and you can't pull me down you can't

8 - vi - ty — and you can't pull me down down you can't

6
61

Defying Gravity

pull me down _____ You can't pull me down _____ Un -

pull me down _____ Un -

pull me down _____ Un -

8

BRIDGE

65

lim - i - ted _____ To ge - ther we're un -

lim - i - ted _____ To - ge - ther we're un -

lim - i - ted _____ To ge - ther we're un -

8

69

lim - i - ted _____ To - ge - ther we'll

lim - i - ted _____ To - ge - ther we'll

lim - i - ted _____ To - ge - ther we'll

8

Defying Gravity

7

73

pulse

be the great - est ____ team ____ there's ev - er been ____ Peo - ple

pulse

be the great - est ____ team ____ there's ev - er been ____ Peo - ple

pulse

be the great - est ____ team ____ there's ev - er been ____ Peo - ple

77

Dreams the way we planned ____ 'em ____ If we work in tan - dem

Dreams the way we planned ____ 'em ____ If we work in tan - dem

Dreams the way we planned ____ 'em ____ If we work in tan - dem

CHORUS

81

There's no fight we can-not win It's you and I de-fy - ing ____ gra -

There's no fight we can-not win It's you and I de-fy - ing ____ gra -

There's no fight we can-not win It's you and I de-fy - ing ____ gra -

Defying Gravity

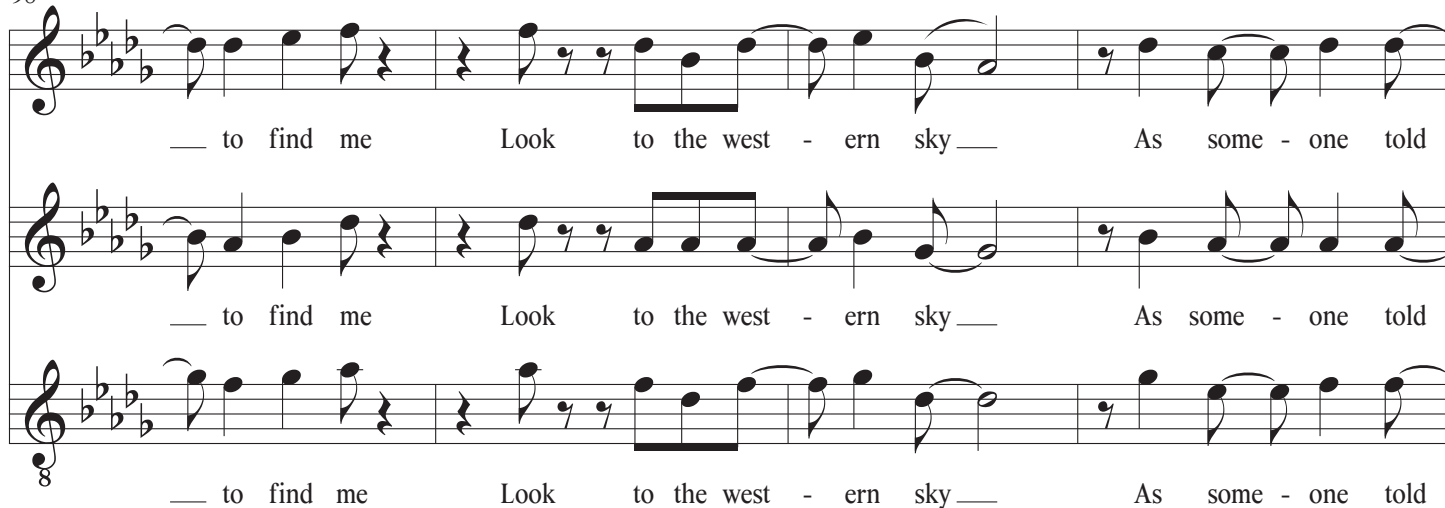
Three staves of music in G major (one sharp) and 4/4 time. The melody is in the soprano staff, with piano accompaniment in the alto and bass staves. The lyrics are: - vi - ty — With you and I — de - fy - ing — gra -

Three staves of music in G major (one sharp) and 4/4 time. The melody is in the soprano staff, with piano accompaniment in the alto and bass staves. The lyrics are: - vi - ty — they'll nev - er bring us down you can't

Three staves of music in G major (one sharp) and 4/4 time. The melody is in the soprano staff, with piano accompaniment in the alto and bass staves. The lyrics are: pull me down — So if — you care

VERSE 2

98



Three staves of music in G major, 4/4 time. The melody is in the first staff, with lyrics underneath. The second and third staves provide harmonic accompaniment. The lyrics are: — to find me Look to the west - ern sky — As some - one told

— to find me Look to the west - ern sky — As some - one told

8 — to find me Look to the west - ern sky — As some - one told

102



Three staves of music in G major, 4/4 time. The melody continues in the first staff. The lyrics are: — me late - ly ev - 'ry-one — de - serves — the chance to fly! And if I'm fly -

— me late - ly ev - 'ry-one — de - serves — the chance to fly! And if I'm fly -

8 — me late - ly ev - 'ry-one — de - serves — the chance to fly! And if I'm fly -

106



Three staves of music in G major, 4/4 time. The melody continues in the first staff. The lyrics are: - ing so - lo at least I'm fly - ing free To those who'd ground

- ing so - lo at least I'm fly - ing free To those who'd ground

8 - ing so - lo at least I'm fly - ing free To those who'd ground

10
110

Defying Gravity

pulse

— me take — a mes - sage back — from me - ee —

— me take — a mes - sage back — from me - ee —

— me take — a mes - sage back — from me - ee —

CHORUS RE-MIX

114

I'm *pp* De - fy - in' De - fy - in'

I'm *pp* De - fy - in' De - fy - in'

I'm *pp* De - fy - in' De - fy - in'

118

de - fy - ing gra - vi - ty De - fy - in' De - fy - in'

de - fy - ing gra - vi - ty De - fy - in' De - fy - in'

de - fy - ing gra - vi - ty De - fy - in' De - fy - in'

Defying Gravity

11

122

gra - vi - ty de - fy - in' gra - vi - ty gra - vi - ty *mf* De - fy - in' De - fy - in'

gra - vi - ty de - fy - in' gra - vi - ty gra - vi - ty *mf* De - fy - in' De - fy - in'

8 gra - vi - ty de - fy - in' gra - vi - ty gra - vi - ty *mf* De - fy - in' De - fy - in'

126

gra - vi - ty *f* I'm ___ fly - ing high ___ de - fy ___ in' ___ gra -

gra - vi - ty *f* I'm ___ fly - ing high ___ de - fy - in' ___ gra -

8 gra - vi - ty *f* I'm ___ fly - ing high ___ de - fy - in' ___ gra -

130

- vi - ty and soon I'll match them in re - nown ___ And

- vi - ty and soon I'll match them in re - nown ___ And

8 - vi - ty and soon I'll match them in re - nown ___ And

12
134

Defying Gravity

No - bo - dy in all the land who says we can't do all we've planned is

No - bo - dy in all the land who says we can't do all we've planned is

No - bo - dy in all the land who says we can't do all we've planned is

CHORUS JAM

138

ev - er gon-na bring us down

ev - er gon-na You can't bring us down

ev - er gon-na You can't bring us down

142

You can't bring us down We're de - fy - in' gra - vi - ty gra -

You can't bring us down no! We're de - fy - in' gra - vi - ty gra -

You can't bring us down We're de - fy - in' gra - vi - ty gra -

146

- vi - ty Bring us down — bring us down

- vi - ty gra - vi - ty You can't bring us down

- vi - ty gra - vi - ty You can't bring us down

150

You can't bring us down We're de - fy - in' gra - vi - ty gra -

You can't bring us down — no! We're de - fy - in' gra - vi - ty gra -

You can't bring us down We're de - fy - in' gra - vi - ty gra -

CODA

154

- vi - ty gra - vi - ty You'll nev - er No nev - er

- vi - ty gra - vi - ty You'll nev - er No nev - er

- vi - ty gra - vi - ty You'll nev - er No nev - er -

14
158

Defying Gravity

bring us down _____ No you can't _____ bring us down

bring us down _____ No you can't _____ bring us down

bring us down _____ No you can't _____ bring us down

8

162

Ah _____ Ah _____ pulse

Ah _____ pulse

Ah _____ pulse

Ah _____ Ah _____ pulse

8

166

8

WELCOME TO THE
GATHERED NYC 2022
COURSEBOOK



Let's begin!



GATHERED

Week 1

GATHERED

____/____/____
START FINISH

My Plan

WEEK 1 AT A GLANCE

MONDAY AM

MONDAY PM

TUESDAY AM

TUESDAY PM

WEDNESDAY AM

WEDNESDAY PM

THURSDAY AM

THURSDAY PM

FRIDAY AM

FRIDAY PM

SATURDAY AM

SATURDAY PM

SUNDAY AM

SUNDAY PM

WEEKLY

AFFIRMATION

I DECLARE THAT I AM...

BECAUSE...

1 OF 4

Webinar

1 OF 4

WEBINAR DATE

MY 3 BIGGEST TAKEAWAYS

1

2

3

NOTES

A *friend* TO KNOW



HAROLD LEWTER

TALENT MANAGER & PRODUCER

Harold Lewter is a Partner at CLA Partners. He began his representative career at Independent Artists Agency. A native New Yorker from the Bronx, Harold studied Musical Theatre at Wagner College and then Acting at the University of Buffalo where he studied under the Tony-nominated actor Stephen McKinley Henderson and was mentored by Maria S. Horne. In 2006, Harold was awarded the North American Cultural Promising Artist of the 21st Century award; a prestigious, by-invitation-only annual series that honors eight major U.S. universities each year. Harold's passion for developing actors has been his biggest motivator and can be seen in the personal care and attention that CLA prides itself on giving to all of its clients.

LESSON

THE BUSINESS OF BROADWAY

WITH HAROLD LEWTER

When most people think about Broadway, they often think about the performers and what they can see immediately in front of them. What they fail to realize is that behind every performer is an army of people working to make that “one singular sensation” happen.

Today, Broadway employs a multitude of people working together in the areas of Technical Design, Marketing & Social Media, Group Sales & Ticketing, Representation, Legal, General Management, Stage Management, Direction, Choreography, Music Supervision, and more. To understand what makes Broadway a business, we must first look at the numbers.

However, for the sake of brevity, I am going to focus on a small group of folks, who will be quite important on your journey: the agents and managers, and what is needed to be a working actor both on and off Broadway.

But before we dive in and look at who these people are, I’ve got some interesting facts to illustrate how working on Broadway is not all fun and games; it is truly big business.

NOTES

BROADWAY BY THE NUMBERS: 2018/2019

*DATA PROVIDED BY THE BROADWAY LEAGUE, INTERNET BROADWAY DATABASE, PLAYBILL VAULT, THEATRICAL INDEX, AND OTHER ENTERTAINMENT WEBSITES

The 2018/2019 Broadway season grossed \$1.83 billion.

Broadway attendance in 2018/2019 reached 14.77 million. (For a frame of reference, the 2018/2019 season bested the ten professional NY and NJ sports teams combined.)

Broadway contributes more than \$12.6 billion to the economy of New York City, on top of ticket sales, and supports 87,100 local jobs.

There were 365 titled characters in the 2018/2019 season, not including ensemble members. 61% were male, 32% female, .27% nonbinary plural, and 7.1% unspecified gender.

In addition, there were 157 Broadway debuts during the 2018/2019 season.

There were a total of 196 directors, choreographers, writers, and designers.

BROADWAY AS A CAREER: THE UNION

*DATA PROVIDED BY ACTORS EQUITY

What is Actors' Equity?

Actors' Equity was established in 1913, and is a U.S. labor union that represents more than 50,000 professional actors and stage managers.

What are the benefits of being a member of the union?

- Minimum salaries, including overtime, pay for additional duties, housing and/or per diem while touring
- Health insurance and pension plan, 401(k), supplemental workers' compensation insurance
- Contract negotiation and administration
- Work rules, vacation, and sick pay
- Bonding to guarantee salaries, benefits
- Job access
- Dispute resolution
- Just Cause (penalties or improper dismissal)
- Tax Assistance through VITA (Volunteer Income Tax Assistance) program
- Advocacy for arts funding and legislation benefiting performing artists, non-traditional casting
- Access to Actors Federal Credit Union, providing free checking, credit and debitcards, mortgages, car loans, and more

What is the minimum salary on Broadway?

As of April 1st, the current minimum weekly salary on the Broadway Production Contract, which is the Actors' Equity contract that governs all actors working on Broadway, is: \$2,168.00. While this is great if an actor is fortunate to be in a hit show that runs for more than a year, it can also be incredibly fleeting for many other actors.

BROADWAY AS A CAREER: TRAINING, TRAINING, TRAINING

Today, Broadway has become increasingly more demanding of its performers. Actors begin their training at a very young age, continue to train as they move into competitive high school performing arts programs, and then cap that off with conservatory style BA, BFA and/or MFA degree training. Because of this, there is now an emphasis on a performer's pedigree. Where they trained, who they trained with is just as important as the talent they possess. No different than a doctor or lawyer, it is important that actors continue their training even after they are out of school to remain competitive with the people who are continuing to join the workforce and push the boundaries of what it means to be a working Broadway performer. To that extent, every actor working on Broadway today needs to be well versed in acting, singing, and dancing. The need to have multi-faceted performers is in greater demand today more than ever.

BROADWAY AS A CAREER: THE REPRESENTATIVES

What is a Talent Manager?

Different from a talent agent, talent managers are not governed or regulated by the artists' unions; they are legally regulated by the cities, states, or countries in which they operate. A talent manager is someone who guides, develops, and shapes the professional career of actors. Their responsibility is to oversee the daily operations of the artists, in addition to advising and counseling them on any professional plans or personal decisions that might affect the actor's career. The commission paid to managers varies from 10% - 20%.

When is the best time to get an agent or manager?

The truth is, there really is no "best time" to get representation. There is an unspoken rule that the right time to get an agent is when you book a major project. While this is great in theory, it is possible to be an incredible talent who might not get that "big" opportunity without the help and support of an agent to get you into "the room where it happens." On the other hand, let us say that you do book that major job, and your friend happens to have representation and offers to introduce you to their agent. You might rush to work with that agent because time might be of the essence to help get someone to negotiate that contract. However, in reality, you might be entering into a relationship without fully vetting that person or company. The thing most artists forget is that COMMUNICATION is key. If you are unable to communicate your own thoughts or feelings from the beginning, that relationship is doomed. I personally believe artists should take every single meeting that is available to them so that, at the very end, they know they chose well.

MYTH:

Actors should get a manager when they have something to “manage.”

FACT:

Actors need a manager the most at the very beginning of their careers. This is truly when they are most beneficial to the actor. At the beginning of your career, your manager is your sounding board. They are there to help you make decisions about websites, branding, headshots, which jobs to take, to introduce you to casting directors, producers, directors and other creatives, and they are also there to help you find, and introduce you to, the right agency or agencies that will ideally be the best for you.

Managers, over time, have developed a bad rap, and rightfully so. There are people out there who have never worked a single day in entertainment, as there is a common misconception that being a manager is easy. However, on the flip side, just like agents, there are both good and bad. It is important to do your due diligence.

Agents v. Managers

Most people would have you believe that agents and managers cannot work together, but the reality is that agents and managers are made better because of their partnership and their desire to see the artist be the absolute best they can be. So, when it comes to choosing between an agent or a manager, it is more important for the artist to think about what would be most beneficial for them, as opposed to what they’ve read in a book, or, for that matter, even in this article. Today the business of entertainment is changing rapidly; there are more agents becoming managers than ever before, in an effort to be more hands on and provide their clients with true 360-degree careers.

Razzle Dazzle Them

While Broadway (like most industries), is competitive, it is indeed a career; one that can be incredibly fruitful if the artist is mentally and physically up to the challenge. 8 shows a week, 6 days a week, is not for everyone. It takes a lot of stamina and determination to arrive at the theatre ready to work, day in and day out. Hence, it is truly important that should this be the life you want, you must begin working towards it immediately.

Afterall, who are you saving it for? ♦

WEEK 1

ARTISTIC

Golden Age

WEEK 1

Golden Age

SONG TITLE	SHOW
COMPOSER	LYRICIST

01
WRIT

WRITE OUT THE LYRICS AND SPEAK AS A MONOLOGUE

02

WHO ARE YOU TALKING TO?

03

WHAT HAPPENED RIGHT BEFORE YOU SING?

04

WHAT IS THE LINE BEFORE?

05

WHAT IS THE BATTLE?

06

WHAT HAPPENS AFTER? DO YOU WIN?

07

LIST 3 MUSICALS & ROLES THAT THIS SONG WOULD BE APPROPRIATE FOR YOU TO USE IN THE AUDITION:

1

2

3

WEEK 1

SHOW
Research
COMPANY

WEEK 1

GATHERED 2022

WEEK 1

COMPANY

SHOW RESEARCH

CURRENT BROADWAY CREATIVE TEAM

DIRECTOR

CHOREOGRAPHER

ASSOCIATE CHOREOGRAPHER

ASSISTANT CHOREOGRAPHER

MUSIC DIRECTOR

LYRICIST

COMPOSER

BOOK WRITER

CASTING DIRECTOR

DANCE CAPTAINS

SHOW RESEARCH

CURRENT BROADWAY THEATER

CURRENTLY PLAYING WHAT THEATER?

WHAT ARE THE PREVIOUS 10 SHOWS THAT PLAYED THIS THEATRE?

1

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2

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3

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4

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5

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6

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7

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8

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9

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10

COMPANY

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

01

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

01

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

COMPANY

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

02

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

02

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

COMPANY

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

03

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

03

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

Share THE LOVE

.....

DURING THESE TIMES—MORE THAN EVER—WE NEED TO TAKE THE OPPORTUNITY TO SPREAD LOVE, ENCOURAGEMENT, AND JOY!

Based on your research of COMPANY, send a short note to someone either in the cast or on the creative team and tell them what you admire about their journey and the show!

You can also share that you will be at Gathered NYC this summer and look forward to seeing their work!

.....

HERE'S THE ADDRESS FOR COMPANY:

COMPANY
Jacobs Theatre Stage Door
Attention: [Name Here]
242 West 45th St.
New York, NY 10036

WEEK 1

Vision
CASTING

WEEK 1

Vision
CASTING

WHAT WILL YOUR LIFE LOOK LIKE IN 6 MONTHS?

WHAT WILL YOUR ARTISTIC CAREER LOOK LIKE IN 6 MONTHS?

My Plan

WEEK 1 REFLECTION

ACHIEVEMENTS

INSIGHTS

GATHERED

GATHERED



Week 2

____/____/____
START FINISH

My Plan

WEEK 2 AT A GLANCE

MONDAY AM

MONDAY PM

TUESDAY AM

TUESDAY PM

WEDNESDAY AM

WEDNESDAY PM

THURSDAY AM

THURSDAY PM

FRIDAY AM

FRIDAY PM

SATURDAY AM

SATURDAY PM

SUNDAY AM

SUNDAY PM

WEEKLY

AFFIRMATION

I DECLARE THAT I AM...

BECAUSE...

2 OF 4

Webinar

2 OF 4

WEBINAR DATE

MY 3 BIGGEST TAKEAWAYS

1

2

3

NOTES

A *friend* TO KNOW



KATE LUMPKIN, CSA

NYC CASTING DIRECTOR

Kate Lumpkin, CSA is the Founder and Lead Casting Director at Kate Lumpkin Casting. Collectively, as a casting professional, she has worked on over 40 TV/Film productions and 80 theatrical productions in New York City and across the USA including shows at The Kennedy Center, The New York Theatre Workshop, The Actors Theatre of Louisville, The A.R.T., and many others. In addition to teaching monthly workshops in New York and working as a guest artist at over 30 Colleges and Universities, she is also a private coach to clients all around the world and served as the Head of Education at The Broadway Collective for 4 years.

Some of Kate's selected regional and touring casting credits include the Broadway First National tour of *BANDSTAND*, *ENDLINGS* at American Repertory Theater and NYTW, *WEST SIDE STORY* + *ON THE TOWN* at The Kennedy Center, *BEAU* at The Adirondack Theatre Festival, *EVOCATION TO VISIBLE APPEARANCE* at Actors Theatre of Louisville, *WE ARE HERE* + *OPIUM* at The Cosmopolitan of Las Vegas.

LESSON

WHOLENESS FOR ARTISTS

WITH KATE LUMPKIN

***YOU DESERVE TO BE HERE. YOU ARE SEEN. YOU ARE VALUED.
YOU ARE SAFE TO FAIL FORWARD.***

It is very easy to read these things. It is much harder to believe them and to internalize them into truths. However, I firmly believe that in order to be our best and most whole artistic selves, we must have a very healthy dose of self-esteem. Self-esteem gives us a feeling that what we have to say is important and that how we say it is valid. Self-esteem gives us permission to fail forward again and again. Self-esteem gives us agency and reminds us that we have a right to tell our story!

Here is the really tricky thing about self-esteem—it can't be given to us by anyone else. We have to find it from within and that takes work. We have to take the time to determine what matters to us and what makes us unique. Then we have to find the courage to share it. If we do that over and over again, we begin to understand that our inner value, when shown through our art, can change the world around us!

So how do we do that? How do we take care of ourselves holistically as artists so that we can really begin to tap into our sense of self-worth and self-esteem? Especially when we are face to face with painful comparisons everyday online and in person...

Here are the four things I think all young artists should remind themselves of every morning...

1

STAY IN YOUR OWN LANE

When you come to class, don't look to your left or to your right. Keep your eyes on YOUR LANE! Make sure you are listening to your own body and learning for your own journey. Push yourself as hard as you can – but also honor where you are! Don't compare yourself to the other people around you. Let their energy fuel your growth. When you find yourself stuck in a comparison tornado, just remember that someone else's talents don't make your talents less amazing. You can support the people around you and still believe in your own gifts!

2

WHEN IN DOUBT: BREATHE

If we don't breathe, we what? DIE! It's a fact that when we get scared, our natural instinct is to stop breathing. Which doesn't help! If you find yourself getting overwhelmed, take a series of three long and slow deep breaths. When we breathe, we remind our brain and our body that they are connected! That connection is what keeps us grounded and able to tell stories. I highly recommend practicing meditation as well to learn more about the mind, body + breath connection!

3

PERFECTION DOES NOT EXIST

This is your reminder that wholeness does not mean perfection. Perfection does not exist – it is a societal construct! Remind yourself every morning that your human wholeness comes from the things that are the most challenging. Stop trying to become someone you are not. Work hard to become the best version of yourself every single day!

4

TELL THE TRUTH

The most important thing you can do as an artist and as a person is tell the truth. If something is challenging, admit it. If something is scary, own up to it! Being the most authentic version of yourself is going to make you the best artist you can be. Telling the truth as a person and as an actor will set you up for a lifetime of open communication– which is the key to great acting and a healthy life!

GATHERED is going to push you harder than you have ever been pushed before.


If you show up with a healthy dose of self-esteem and you remind yourself of these four things everyday, I promise that you are going to learn and grow more than you ever have! ♦

WEEK 2



ARTISTIC

Contemporary



WEEK 2

Contemporary

SONG TITLE	SHOW
COMPOSER	LYRICIST

01
WRITING

WRITE OUT THE LYRICS AND SPEAK AS A MONOLOGUE

02

WHO ARE YOU TALKING TO?

03

WHAT HAPPENED RIGHT BEFORE YOU SING?

04

WHAT IS THE LINE BEFORE?

05

WHAT IS THE BATTLE?

06

WHAT HAPPENS AFTER? DO YOU WIN?

07

LIST 3 MUSICALS & ROLES THAT THIS SONG WOULD BE APPROPRIATE FOR YOU TO USE IN THE AUDITION:

1

2

3

WEEK 2

SHOW
Research

MJ THE MUSICAL

WEEK 2

GATHERED 2022

WEEK 2

MJ THE MUSICAL

SHOW RESEARCH

CURRENT BROADWAY CREATIVE TEAM

DIRECTOR

CHOREOGRAPHER

ASSOCIATE CHOREOGRAPHER

ASSISTANT CHOREOGRAPHER

MUSIC DIRECTOR

LYRICIST

COMPOSER

BOOK WRITER

CASTING DIRECTOR

DANCE CAPTAINS

SHOW RESEARCH

CURRENT BROADWAY THEATER

CURRENTLY PLAYING WHAT THEATER?

WHAT ARE THE PREVIOUS 10 SHOWS THAT PLAYED THIS THEATRE?

1

.....

2

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7

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9

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10

MJ

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

01

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

01

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

MJ

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

02

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

02

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

MJ

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

03

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

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WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

Share THE LOVE

.....

DURING THESE TIMES—MORE THAN EVER—WE NEED TO TAKE THE OPPORTUNITY TO SPREAD LOVE, ENCOURAGEMENT, AND JOY!

Based on your research of MJ, send a short note to someone either in the cast or on the creative team and tell them what you admire about their journey and the show!

You can also share that you will be at Gathered NYC this summer and look forward to seeing their work!

.....

HERE'S THE ADDRESS FOR MJ THE MUSICAL:

MJ The Musical
Neil Simon Theatre Stage Door
Attention: [Name Here]
250 West 52nd St.
New York, NY 10019

WEEK 2

GATHERED
Guests

1 OF 3

WEEK 2

GATHERED GUEST

Name

ROLE IN THE INDUSTRY:

TRAINING

PREVIOUS CREDITS

GATHERED 2022

AWARDS

FAVORITE CREDIT:

WHY?

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

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Diagram illustrating the geometry of a material under stress. Two parallel horizontal lines represent the boundaries of the material. The top line is labeled '1' and the bottom line is labeled '2'. The space between the lines is shaded gray, representing the material. The lines are labeled '1' and '2' at their right ends.

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2

My Plan

WEEK 2 REFLECTION

ACHIEVEMENTS

INSIGHTS



2 WEEKS IN

TIME TO

Refocus

We are 2 weeks into this Coursebook! This is a great time to refocus and remember why you signed up for Gathered in the first place.

2 WEEKS TO GO

01

REMEMBER YOUR MISSION STATEMENT

You wrote your Gathered mission statement back in Week 1. Go back to that statement. Read it again. Remind yourself of your intentions. Remind yourself why you're doing this hard work.

02

FAVORITE WINS

What are some of your favorite wins from the last 2 weeks? Write down a few wins. (For instance: "I've been keeping up with the Coursebook and completing my assignments—win!" "I'm repeating my affirmation every day.")

1

2

3

03

ONE WORD

You've got about 2 weeks until you'll be in NYC for Gathered. How do you want to feel while you're at Gathered? Write down one word that sums up how you want to feel. (For instance: "brave", "powerful", "focused", "open-minded", "creative", or something else.)

MY WORD

**YOU'RE DOING SUCH A GREAT JOB! JUST 2 WEEKS UNTIL WE'RE IN
NYC TOGETHER. KEEP THE MOMENTUM GOING!**



GATHERED

Week 3

GATHERED

____/____/____
START FINISH

My Plan

WEEK 3 AT A GLANCE

MONDAY AM

MONDAY PM

TUESDAY AM

TUESDAY PM

WEDNESDAY AM

WEDNESDAY PM

THURSDAY AM

THURSDAY PM

FRIDAY AM

FRIDAY PM

SATURDAY AM

SATURDAY PM

SUNDAY AM

SUNDAY PM

WEEKLY

AFFIRMATION

I DECLARE THAT I AM...

BECAUSE...

3 OF 4

Webinar

3 OF 4

WEBINAR DATE

MY 3 BIGGEST TAKEAWAYS

1

2

3

NOTES

A *friend* TO KNOW



KELLY BUTLER SMITH

THEATRE EDUCATOR

Kelly Butler Smith has been an active participant in the Arts Community for over thirty years. She has been coaching students for collegiate BFA programs, theatre, and choir auditions for the last decade. Her students can be found at University programs across the nation including top tier schools such as Carnegie Mellon, University of Michigan, Florida State University and NYU. Kelly freelances her choreography to various high schools, theatres and community groups, and was one of the original staff members of Performer's Edge Dance Theatre in Carmel Indiana. She was the founder of two high school theatre programs serving students from more than 45 area high schools in the Indianapolis area. She has appeared in several commercials for television and has done voice work for various radio stations. Kelly has been an Artist in Residence for the Indiana Arts Commission, a Master Artist with Very Special Arts of Indiana and has served on many Boards in the Indianapolis and New York City areas. Kelly has been married to her husband, Brian, for 35 years and is the mother to two adult children, Hillary (our Student Development Director for 2 years) and Nick.

11 THINGS I WISH STUDENTS KNEW

WITH KELLY BUTLER SMITH

1 **There are thousands of students as talented as you are.**

They have all been stars at their high schools and community youth programs. Yes, you are talented. Yes, you are special, but so are thousands of others. So you have to work harder, be more prepared, and give yourself every advantage to get the outcomes for which you are hoping.

2 **Everyone is busy.**

Don't use it as an excuse. You think you are busy now with school, play practice, dance lessons, and other activities? Just wait! College is every bit as busy, if not more. Time management is essential, and learning how to prioritize is the key to having a successful audition season.

3 **Show Choir choreography does not qualify as dance experience.**

Yes, you get experience with sequencing and performing skills, but you are not getting the technique and instruction that you truly need in order to become a skilled musical theatre performer. Remember musical theatre performers are triple threats, not double threats. Get into dance class!

4 **You must have a private voice instructor.**

Choir is wonderful and teaches good musicality skills, but nothing beats one-on-one training with a professional.

5 **Trust your arts instructors, and don't be afraid to communicate openly with them.**

Your teachers are your biggest cheerleaders. They want you to improve, grow as a performer, and succeed. They will always appreciate you bringing in new material to try out, to discuss which songs or monologues you like or don't like, and to help you figure out what shows you off the best. Trust them.



6

There is no perfect musical theatre BFA program.

Every school has its pros and cons. Just because you hear that a school is a top school doesn't mean that it is a top school for YOU. I guarantee there are graduates from every school who make it in the Arts and those that don't. It's about the right fit, not the name.

7

Set proper priorities your senior year.

After your academics, your voice, dance, and acting training should be number one. You are going to have to make some tough choices about participating in some extracurricular activities at school and outside of school. It is going to be hard, but the reward of having a good audition season will be worth it.

8

Get your university applications in as soon as possible.

The Common Application traditionally opens August 1st. Set up your account that day! Most schools will not let you request an audition date until your university application is complete. Plus, several top schools require additional essays that will take some time to complete. Labor Day weekend is a terrific time to shoot for to have all of your college applications sent in. (This does not include your audition requirements, such as prescreens or departmental essays.)

9

Find at least one adult who understands the process of auditioning for musical theatre programs.

And ask them if they would be willing to give you some help and advice if you need it. Your parents will try to understand and help you, but they may not have the experience or knowledge to do so.

10

Try not to let your friends, or others, influence where you audition or decide to attend school.

They might give you some good suggestions of some interesting programs to explore, and that's terrific! However, they don't really know what you want in a school or a program. This is YOUR decision, so be true to yourself, and you will land where you are meant to be.

11

When you become a professional performer, you become an entrepreneur.

The business is you! If you learn to stay focused on what you want to achieve, and be self disciplined in your training when you are young, you will be on the road to managing your life successfully in the Arts. Show your parents, and the other adults in your life, that you have what it takes to take responsibility for your career now. ♦

WEEK 3

ARTISTIC

Monologue

WEEK 3

Monologue

PLAY

PLAYRIGHT

CHARACTER

SCENE

01 WHO

WHO ARE YOU?

02

WHO ARE YOU TALKING TO?

03

WHAT DO YOU WANT?

04

WHY DO YOU WANT IT?

05 WHAT'S

WHAT'S THE BATTLE?

DO YO

DO YOU WIN?

WEEK 3

SHOW
Research

FUNNY GIRL

WEEK 3

FUNNY GIRL

SHOW RESEARCH

CURRENT BROADWAY CREATIVE TEAM

DIRECTOR

CHOREOGRAPHER

ASSOCIATE CHOREOGRAPHER

ASSISTANT CHOREOGRAPHER

MUSIC DIRECTOR

LYRICIST

COMPOSER

BOOK WRITER

CASTING DIRECTOR

DANCE CAPTAINS

SHOW RESEARCH

CURRENT BROADWAY THEATER

CURRENTLY PLAYING WHAT THEATER?

WHAT ARE THE PREVIOUS 10 SHOWS THAT PLAYED THIS THEATRE?

1

.....

2

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3

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4

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5

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6

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7

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8

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9

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10

Name _____

01

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

01

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

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02

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

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You can also share that you will be at Gathered NYC this summer and look forward to seeing their work!

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FUNNY GIRL
August Wilson Theatre Stage Door
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GATHERED
Guests

2 OF 3

WEEK 3

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WEEK 3

Vision
CASTING

WEEK 3

WHAT WILL YOUR LIFE LOOK LIKE IN 2 YEARS?

WHAT WILL YOUR ARTISTIC CAREER LOOK LIKE IN 2 YEARS?

My Plan

WEEK 3 REFLECTION

ACHIEVEMENTS

INSIGHTS



GATHERED

Week 4

GATHERED

____/____/____
START FINISH

My Plan

WEEK 4 AT A GLANCE

MONDAY AM

MONDAY PM

TUESDAY AM

TUESDAY PM

WEDNESDAY AM

WEDNESDAY PM

THURSDAY AM

THURSDAY PM

FRIDAY AM

FRIDAY PM

SATURDAY AM

SATURDAY PM

SUNDAY AM

SUNDAY PM

WEEKLY

AFFIRMATION

I DECLARE THAT I AM...

BECAUSE...

4 OF 4

Webinar

4 OF 4

WEBINAR DATE

MY 3 BIGGEST TAKEAWAYS

1

2

3

NOTES

MUSICAL THEATRE AS A CAREER

WITH ROBERT HARTWELL

The Harsh Realities (and Big Rewards) of This Industry

You're probably well-aware that the performing arts is a tough, highly competitive industry. Lots of people dream about "making it." Not everyone does. Hundreds of performers audition for the same role. One person gets hired. There's a high rate of unemployment. Income can sometimes be erratic. That's the bad news.

But there's good news, too. The good news is that it is possible to build a flourishing and lucrative career in musical theatre. I've done it. Many people do it. The people who succeed in this biz aren't necessarily the people with the most "raw talent," who can belt the loudest or kick the highest—but rather, the people with the strongest work ethic.

The performers who consistently get hired are the ones who display professionalism, punctuality, reliability, and a gracious attitude. They have a supportive community behind them, including parents and mentors. And they have a well-rounded arsenal of skills: dance, voice, acting, and audition skills too. (Basically, everything we teach in Hello Broadway!) These are the qualities required for success, and these are the types of artists who are "always working," who enjoy long, prosperous careers in this industry.

And once you get hired for that first Broadway job? Your life changes overnight. The entry-level salary for a performing artist who books an ensemble role in a Broadway show (or tour) is \$8,136 per month. That's \$100,000 per year. A six figure salary out of college? I'll take it! This is the bare minimum salary required by the Actors' Equity Association. Many performers earn significantly more. And, there's more good news!





Beyond the 41 theaters that comprise the Broadway district in NYC, there are thousands of other venues where artists with musical theatre training can get hired and work. You can book a job in an Off-Broadway theater. Regional theaters. Theme parks. Cruise ships. Opera houses. Dance companies. Summer festivals. Music videos. TV and movies. And beyond. If you're a focused performing artist who's willing to get out there and audition regularly, and if you establish a reputation for yourself as a reliable hard-worker, then you will be in high demand, and there will always be paid work to be found!

So, if you're worried you are going to be a "broke starving artist" forever, please don't panic, because this is not necessarily the case! Broadway is a major industry generating \$1.8 billion per year, with over 14 million patrons buying tickets and flooding into NYC theaters every year. Broadway musical attendance has grown consistently since the 80s and continues to grow every year. This is big business. Working in the arts (whether onstage or behind the scenes) can be extremely lucrative. I was able to pay off my six figure college debt by age 26 after I booked a role in the National Tour of Motown: the Musical. And I'm currently renovating my home that I purchased during the pandemic.

I'm not sharing this to brag, but simply to illustrate that working on Broadway (and in the arts, in general) is a viable career path—one with a high salary, healthcare, benefits, and retirement packages, too.

What Kinds of Career Opportunities Are Available for a Performing Artist With Musical Theatre Training?

With musical theatre training, the most obvious career path is...getting cast in a Broadway show and living/working in NYC.

That's the first thing that pops into most people's heads. Working on Broadway is a fantastic career goal—and with hard work, it's absolutely achievable! However, this is just one of many paths you could take. Here's an overview of 5 different career paths you could take—with facts, stats, salary info, and other details for each one.

STUDENTS: We encourage you to share this career information with your parent(s), especially if they feel nervous about you pursuing a career in the performing arts.

This week sit down with your parent(s) and discuss career options together. Discuss the financial side of things, too—college tuition, loans, debt, and also your future income potential. Explain your professional goals and how you intend to achieve them. Show your parent(s) that you're serious about this—you're not just winging it, crossing your fingers, and hoping things work out! Your folks want you to thrive, succeed, and become a happy and healthy adult—so, show them your plan.

CAREER PATH #1

**GET CAST IN A BROADWAY SHOW
AND LIVE AND WORK IN NYC**

This is the ultimate dream for many performers—yet, it's just one of several options!

NUMBERS + FACTS TO KNOW

- There are 41 Broadway theaters in NYC (theaters with over 500 seats).
- There are 62 Off-Broadway theaters in NYC (100-499 seats).
- As of March 2020, the current minimum salary for a Broadway performer is \$2,034 per week, which equates to \$8,136 per month. This is the base pay for members of the Actors' Equity Association. As a Chorus/Ensemble member, this is the bare minimum you will earn. That's \$100,000 per year. That's a six figure salary. So now you see why this isn't a "hobby" or "back up plan" career.
- Your salary goes up depending on your role/duties in the show. For instance, if you understudy a principal role, that adds another \$54 to your weekly paycheck. Your role involves fight choreography? That's another \$75. If you're the Dance Captain, you get an additional \$406 per week, minimum. And so on.
- Your salary increases the longer you stay with the show, with various financial incentives to keep you around longer. For instance, if you stay with the production one full year, you typically receive a year-end bonus of \$2,600.
- A performer cast in a Lead Role earns significantly more than a Chorus/Ensemble member. Salaries vary (your agent will help you negotiate for the best possible salary) but typically Featured Actors make 2-4x the chorus salary, and Principals can earn 10x more.
- Some shows have creative payment structures where all cast members earn a small percentage of the show's profits on top of their base salary. In some cases, depending on how you've negotiated your contract, these earnings continue even after you've left the show! For example: actors from the original Public Theater production and early workshops of Hamilton, who are no longer involved in the show, split a percentage of the show's profits—and end up receiving about \$10,000 per person, per year.
- A typical contract for a Broadway performer is one year. At the end of the year, you decide if you want to renew your contract (and negotiate for higher pay), or leave the show to pursue something else.
- Working behind-the-scenes is quite lucrative, too! For instance, the base weekly salary for a Stage Manager working on a Broadway musical is \$3,342 per week. (\$13,368 per month.)
- A Broadway Producer gets several types of payments, including a Producer office fee, Producer royalties, and Profit after Recoupment. If the show is a flop and closes quickly, Producers earn almost nothing (and might even lose money). But if the show is a big hit, Producers can earn around \$3,000 to \$15,000+ per week plus a portion of all show album sales, merchandise, touring tickets, future film adaptations, and more!

But What About Unemployment?

Becoming a “starving artist.” Empty bank account. Broke. And broken dreams. This is every performer’s worst nightmare. Let’s be frank—unemployment is a real concern for professional performers. The Actors’ Equity Association currently has about 50,000 members. At any given moment, according to one report, around 34% of members are employed, and 66% are unemployed.

Other reports put the unemployment rate higher—closer to 80%. While these numbers may sound frightening, here’s a reframe to keep in mind: A performer’s income typically comes in waves. It may fluctuate over time, but what really matters is your average income over the span of 1-2 years, not just what you’re taking home each week or month. For instance, you might secure a one-year National Tour contract and earn \$100,000 as an ensemble performer, then renegotiate and renew your contract for another year and earn \$120,000. Then, perhaps you experience six months of unemployment. But then, you book a small role on a Network TV show and earn \$8,624 for 8 days of work—or you book a major TV commercial and earn \$35,000-\$50,000 in residual check payments, with earnings every single time the commercial airs! And so forth.

Point being, it’s completely normal to experience a lull in between paying gigs. Use this down-time to sharpen your artistic skills. Learn a new style of dance. Find a new voice teacher. Network, grow your personal relationships, and invest deeply in your friendships. Work on personal, creative side-projects. Or, get a temporary day-job if you need cash to cover the bills. Keep auditioning. Stay focused. Sooner or later, another sweet paycheck is coming your way!



CAREER PATH #2

REGIONAL THEATRE: GET CAST IN A BROADWAY SHOW AND WORK OUTSIDE NYC

If you want to perform in musicals, but you don’t want to live in NYC, and you don’t want to be constantly on the road in a touring production, a Regional Theatre job might be the ideal fit for you.

There are award winning, highly respected Regional Theatres all across the nation. For instance: The Guthrie in Minneapolis, Minnesota. La Jolla Playhouse in La Jolla, California. Steppenwolf Theatre Company in Chicago, Illinois. And those are just a few!

Many Regional Theatres are called “Broadway Incubators” because new, original Broadway shows get developed and workshopped in these spaces before transitioning to NYC.

Many Regional Theatres also present popular hit musicals like The Book of Mormon and The Lion King. Hit shows often play in larger cities for hundreds or even thousands of consecutive performances, making this an excellent long-term gig that provides job security. For example, Phantom of the Opera in Los Angeles did 1,772 shows before closing!

NUMBERS + FACTS TO KNOW

- A Regional Theatre, also called a Resident Theatre, is a professional theatre company that produces its own seasons, and that is based outside NYC.
- There are 75 Regional Theatres in the US. These theatres are members of the League of Resident Theatres (LORT).
- Just like a Broadway performer in NYC, a performer working at a Regional Theatre earns a salary that is dictated by the Actors' Equity Association, with the bare minimum for an ensemble/chorus member being around \$1,145 per week.
- The Actors' Equity Association releases an Annual Regional Theatre Report, detailing job opportunities and salary info.



CAREER PATH #3

GET CAST IN A NATIONAL TOUR OF A BROADWAY MUSICAL

Get paid to sing, dance, act, and do what you love...while visiting dozens of cities and seeing the country! When you work with a National Tour, you get your weekly salary plus additional money (called a “per diem”) to cover housing, food, and other personal expenses. This means you’ll have almost no living expenses while you’re on the tour. Score!

For many performers, doing a National Tour is an amazing way to earn and save a lot of money—quickly. Pay off that student loan debt!

NUMBERS + FACTS TO KNOW

- There are currently over 50 Broadway shows on tour in the US or scheduled to begin touring soon.
- Broadway tours reach more than 240 cities across North America each year.
- Tours are very lucrative. You can expect to earn Equity minimum (around \$2,000 per week) as a Chorus/Ensemble member, and around \$6,000 per week for a Lead Role. Plus, tours offer many perks to cast members—like physical therapy/massage.
- Many tour performers get highly creative and find ways to save most of their per diem—thereby earning even more money while on tour! For instance, you could stay with family/friends in a particular city instead of getting a hotel, which means the money you would’ve spent on accommodation goes right back into your pocket!

GATHERED 2022

CAREER PATH #4

BECOME A CAST MEMBER AT ANOTHER TYPE OF PERFORMING ARTS VENUE—AN OPERA HOUSE, RESORT, CRUISE SHIP, OR THEME PARK

Between Broadway (41 theatres), off-Broadway, (62 theatres) Regional Theatres (75 in the US), and National Tours (50 tours currently) that's over 228 shows/spaces where you could potentially get hired as a performer.

However, that's just the tip of the iceberg! There are plenty of other opportunities, too, including International tours, opera houses, cruise ships, and beyond.

Real talk: for the highest salary, you want to aim for a Broadway show, or a Broadway National Tour. However, many other jobs can be very fulfilling, exciting, and fairly lucrative, too.



NUMBERS + FACTS TO KNOW

- International Broadway tours are continually happening in Japan, Australia, and beyond. Plus, shows in London's West End Theatre District. 11 Broadway shows are playing in London as of 2019.
- Opera Houses employ talented singers—and dancers, too. There are over 1,000 opera companies worldwide, with 200 in Germany/Austria alone.
- Dance Companies are another path to consider. There are hundreds in the US, alone. From modern to ballet to hip hop, there are companies in virtually every major city. * Resorts, Hotels, and Cruise Ships. There are 314 cruise ships sailing the high seas at this very moment, and nearly all of them employ actors, singers, comedians, and other entertainers.
- Theme Parks. Walt Disney World in Florida has an astounding 70,000 employees, all of whom are called "Cast Members." Cast Members who play "Face Characters"—like Ariel, Belle, or Snow White—typically earn a starting salary of \$30,000 per year. Not exactly the path to becoming a millionaire, but definitely a fun gig for a young performer who's just out of college. Get paid to be a Princess! It's tough to complain about that!



CAREER PATH #5

CHOOSE YOUR OWN ADVENTURE! CREATE A MULTI-FACETED, HYBRID CAREER IN THE ARTS THAT INCLUDES ANYTHING YOU WANT

Who says you have to be “just” a musical theatre performer?

Why not become a multi-faceted artist who’s known for several things?

Become a stand-up comedian + writer + actor. Or a motivational speaker + producer + arts educator. Or a choreographer + personal trainer + singer-songwriter.

Or pivot into a completely new career once you reach your 30s, 40s, or 50s. Begin your second (or third) act!

Here’s one beautiful example of a big career transition:

Rahm Israel Emanuel served as mayor of Chicago and was White House Chief of Staff for President Barack Obama. However, Emanuel didn’t always work in politics. His first love? Dance!

He’s a classically trained dancer—he received a scholarship to the Joffrey Ballet—and later studied Liberal Arts, Communication, and Speech at Sarah Lawrence and Northwestern University.

His story proves that a background in the performing arts can lead to an amazing—and often, unexpected—career in the future. ♦



WEEK 4

ARTISTIC

Dream Role

WEEK 4

Dream Role : _____

SONG TITLE

SHOW

COMPOSER

LYRICIST

01
WRIT

WRITE OUT THE LYRICS AND SPEAK AS A MONOLOGUE

02

WHO ARE YOU TALKING TO?

03

WHAT HAPPENED RIGHT BEFORE YOU SING?

04

WHAT IS THE LINE BEFORE?

05

WHAT IS THE BATTLE?

06

WHAT HAPPENS AFTER? DO YOU WIN?

07

LIST 3 OTHER MUSICALS & ROLES THAT THIS SONG WOULD BE APPROPRIATE FOR YOU TO USE IN AN AUDITION:

1

2

3

WEEK 4

SHOW
Research
YOUR DREAM ROLE

WEEK 4

YOUR DREAM ROLE

SHOW RESEARCH

BROADWAY CREATIVE TEAM

DIRECTOR

CHOREOGRAPHER

ASSOCIATE CHOREOGRAPHER

ASSISTANT CHOREOGRAPHER

MUSIC DIRECTOR

LYRICIST

COMPOSER

BOOK WRITER

CASTING DIRECTOR

DANCE CAPTAINS

SHOW RESEARCH

BROADWAY THEATER

WHAT BROADWAY THEATRE DID IT PLAY OR IS IT CURRENTLY PLAYING?

WHAT ARE THE PREVIOUS 10 SHOWS THAT PLAYED THIS THEATRE?

1

.....

2

.....

3

.....

4

.....

5

.....

6

.....

7

.....

8

.....

9

.....

10

YOUR DREAM ROLE

01

WHO'S WHO	Name
CREATIVE ROLE	

TRAINING

PREVIOUS CREDITS

01

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

01

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

YOUR DREAM ROLE

WHO'S WHO

Name

CREATIVE ROLE

TRAINING

PREVIOUS CREDITS

02

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

02

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

Name _____

03

TONY AWARD NOMINATIONS OR WINS?

FAVORITE CREDIT:

WHY?

03

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

Share THE LOVE

DURING THESE TIMES—MORE THAN EVER—WE NEED TO TAKE THE OPPORTUNITY TO SPREAD LOVE, ENCOURAGEMENT, AND JOY!

This week is going to be a little different! We want you to take a moment to activate gratitude for an arts educator in your local community that helped get you to this moment.

Don't send it to anyone at TBC - this is about the people in your community that hold you up. And if there isn't an arts educator that comes to mind send it to a dear friend or family member and tell them what you are most looking forward to learning at Gathered next week!

WEEK 4

GATHERED
Guests

3 OF 3

WEEK 4

GATHERED GUEST

Name

ROLE IN THE INDUSTRY:

TRAINING

PREVIOUS CREDITS

GATHERED 2022

AWARDS

FAVORITE CREDIT:

WHY?

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

The diagram illustrates the initial state of a material under tension. Two parallel horizontal lines represent the boundaries of the material. The top line is labeled '1' and the bottom line is labeled '2'. The space between the lines is shaded gray, representing the material. The lines are labeled '1' and '2' at their right ends, indicating the direction of the applied force.

GATHERED GUEST

Name

ROLE IN THE INDUSTRY:

TRAINING

PREVIOUS CREDITS

GATHERED 2022

AWARDS

FAVORITE CREDIT:

WHY?

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

GATHERED GUEST

Name

ROLE IN THE INDUSTRY:

TRAINING

PREVIOUS CREDITS

GATHERED 2022

AWARDS

FAVORITE CREDIT:

WHY?

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

GATHERED GUEST

Name

ROLE IN THE INDUSTRY:

TRAINING

PREVIOUS CREDITS

GATHERED 2022

AWARDS

FAVORITE CREDIT:

WHY?

WHAT DO YOU ADMIRE MOST ABOUT THIS PERSON'S JOURNEY?

WHAT IS THE BIGGEST LESSON YOU ARE LEARNING FROM THEIR JOURNEY?

THE 2 MOST IMPORTANT QUESTIONS YOU COULD ASK THIS PERSON

1

2

My Plan

WEEK 4 REFLECTION

ACHIEVEMENTS

INSIGHTS

You did it!

So...
What's next?

BROADWAY
HOMECOMING
— NYC —

SEPTEMBER 17 + 18

An exclusive weekend in NYC this Fall with a small group of students called **Broadway Homecoming**. You will be coached by Broadway performers, directors, choreographers, and casting professionals.



OPEN JAR STUDIOS



HOSTED BY ROBERT HARTWELL

BROADWAY HOMECOMING

NYC

EVERYTHING YOU GET

SWAG

The Broadway Homecoming Swag upon arrival in NYC

LIVE WEEKEND IN NYC

1 spectacular weekend of live in-person training in NYC with our award-winning Faculty. Dance, voice, acting, audition skills, mental and physical wellness for artists—we cover it all. You'll also be invited to panel events covering the Business of Broadway and Theatre As a Career.

STUDENT SHARECASE PERFORMANCE

Share what you learned in front of a live audience. (Parents, you're invited to watch!)

TICKET TO A BROADWAY SHOW

Celebrate the new 22/23 season with a ticket to see a Broadway show with us!

PARENTS-ONLY INFO SESSIONS

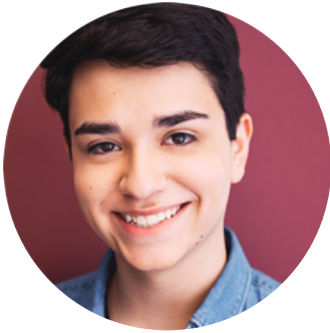
Ask all your questions about college options, agents, managers, how to help your child succeed.

PRICELESS ENCOURAGEMENT + MOTIVATION

Our world-class Faculty will bring out the greatness that's inside of you—and inspire you to become the best young artist and human being that you can be.

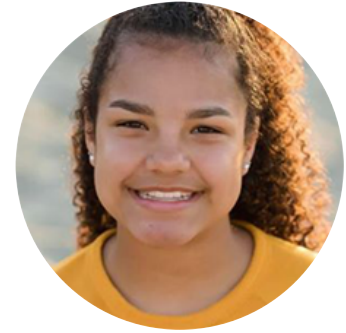
SEPT 17	SATURDAY
9-9:30AM	Welcome
9:30-11AM	Dance Masterclass
11AM-12:30PM	Vocal Masterclass
12:30-1PM	Lunch
1-2:30PM	Acting Masterclass
2:30-4PM	Broadway Casting Director Session
4-5PM	Group Number Rehearsal
5-6PM	Break
6-7PM	Dinner for Students w/ Robert
8-10:30PM	See Broadway Show w/ Robert
SEPT 18	SUNDAY
9:30-11AM	Warm-Up + Masterclass
11:30AM-1PM	Sharecase Performance for Family + Invited Industry Guests

WHAT OUR STUDENTS SAY



"Honestly? Before The Broadway Collective, I was so scared of being on stage. But I have been able to open up and now I'm not only confident in my singing, but my acting and dancing as well!"
JO, STUDENT

"I gained a new dedication and passion. The accomplished mentors brought out a performer in me that I had never seen before, and I had never felt this connected to my work. The Broadway Collective creates the space for me to be the best version of my truthful self."
ELLIE, STUDENT



"I not only learned more than I ever have, but made real connections and friendships. To anyone who doesn't believe it would work online, allow yourself to be surprised and your expectations to be exceeded"
AVA, STUDENT

WHAT OUR PARENTS SAY

If your child has dreams of working in Musical Theatre, then this is the place to be! The team at The Broadway Collective guides them and supports them by opening up opportunities to work with Broadway performers as well as receiving feedback. It's hard work but SO worth it!

MARIA, PARENT

The difference in her confidence was ASTOUNDING. As in, "is that my child up there?" It was worth EVERY. PENNY. Also, Robert is a no BS teacher. He tells it like it is - but with love and the desire to help you find your passion. Even if that means it's not to pursue a Broadway career. It really is worth the time and money if your child dreams of being on Broadway."

TRACI, PARENT

We were literally blown away not only by the professionalism of the team, but the incredible heart they bring to what they do. Robert has created a truly one-of-a-kind opportunity that will leave your child inspired to not only be a better performer but a better person."

SARAH, PARENT



BROADWAY
HOMECOMING
— NYC —

SECURE YOUR SPOT TODAY

bwaycollective.com/homecoming

A *friend* TO KNOW



CYNTHIA KORTMAN WESTPHAL

ASSOCIATE PROFESSOR
MUSICAL THEATRE DEPARTMENT
UNIVERSITY OF MICHIGAN

MUSIC DIRECTOR, COME FROM AWAY
FIRST NORTH AMERICAN TOUR

Cynthia Kortman Westphal is an associate professor and has been on faculty with the Department of Musical Theatre at The University of Michigan since 2004. While on sabbatical in 2018-19, she music directed the first national tour of the Tony-winning production COME FROM AWAY, and conducted over 400 performances in 30 cities across the US and Canada. Broadway credits include THE LION KING, where she was an original company member, associate music director, conductor, and keyboard player for seven years, and A CHRISTMAS STORY, (written by Oscar- and Tony-winning UM musical theatre department graduates Benj Pasek and Justin Paul). She also conducted the first national tour of A CHRISTMAS STORY and played keyboards for the show's run at Madison Square Garden. Additional Broadway credits: MISS SAIGON (keyboards) and The Gershwin's FASCINATING RHYTHM (music supervisor, music director, conductor).

GATHERED 2022

ONE LAST THOUGHT

WITH CYNTHIA KORTMAN WESTPHAL



Congratulations! Gathered is going to be some of the most important training for your life!

You'll notice I didn't say "of" your life. I said "for" your life. But before I get too professorial (one of the many hats I wear) on the semantics of "for" and "of", allow me to tell you a few short stories.

For 18 months Broadway shows and tours were shut down, high school and college productions had to be cancelled, live performances of all kinds—just stopped. Life had been humming along, and then everything changed.

Years ago when I was first starting out in the business, I was conducting The Lion King on Broadway, and simultaneously touring with crossover opera star, Andrea Bocelli, and playing in 15,000-seat arenas across the country. It was an exciting time in my life and I won't lie, I felt a little bit unstoppable. Then in quick succession, I lost my mother, and NYC was attacked on 9/11. Life had been humming along, and suddenly everything changed.

On New Years Eve of 2002, I found myself playing the piano at St. Paul's Church, a tiny church in the middle of Ground Zero that had somehow survived the attacks. This church had become the place of respite for the men and women who were working around the clock, and some Broadway musicians had organized so that someone was there 24 hours a day to play gentle music to help soothe their souls. They came to lie down and rest in the pews, or to grab a bite and refill their water bottles. That night of playing for a few dozen firefighters and police officers was meaningful in a way that I had never experienced in all of the Broadway houses and giant arenas. I started to become open to other possibilities in my life.

Soon after that, this self-professed single girl who never wanted children, unexpectedly met the man of my dreams at a downtown NYC church. (Which, by the way, is where my mother had always said I would meet my husband. Yup, she was right!) Everything changed. We were married, and promptly started looking at apartments to buy in NYC, the city where we knew we would live forever.

Fast forward one year, and I found myself quitting my Broadway show and moving to Ann Arbor, Michigan to take a teaching job at the University of Michigan. And again, everything changed. (Fun fact: this is also where I first met Robert Hartwell, who was one of my students! You just never know where or when connections will be made!)

A year later, my first son was born. And then another. Goodness gracious, everything changed. And this is just the tip of the iceberg! My life has continued to take some crazy twists and turns, and has gone in directions I could have never predicted.

But here's what stayed the same. My love of theatre. My love of music. My love of collaboration and community, and my commitment to gratitude and abundance in all things.

And here's what I know. Your time spent at Gathered is going to prepare you for everything. You will be working with the best of the best in the business; people who know, and can teach you, the skills you need to be competitive in this field at the highest level. But in addition, Robert Hartwell, this fiery ball of sunshine, knows that there is more to life than a set of skills. Under his wing, and the wings of his team, you'll learn the importance of gratitude, of commitment, of community. You'll come away knowing that lifting each other up and supporting each other will bring even more abundance.

Because here's the thing: things change. Sometimes it seems like everything changes. Your life might work out exactly as you plan it. Gathered. Best college. Broadway show. Great! Gathered will have prepared you for that like no other training program can.

And you might also find that your life takes a turn. Maybe you instead go into casting or stage management. Maybe you decide what really brings you joy is teaching dance class to the children at your kid's preschool. Maybe you find a different job that you love, and you sing in your church every Sunday. Great! Gathered will have prepared you for that as well!

Your artistic contribution to this world matters—perhaps now more than ever. And whether that is in context of a Broadway show, or in your local community theatre, or in teaching others won't matter. This world needs artists everywhere! No matter what twists and turns happen in your life (and they will happen!) you'll be so ready with the training you receive at Gathered.

If the word "of" refers to a particular point in time (i.e., the best time of my life!), the word "for" indicates a purpose, or an intended goal, and it can encompass days, hours, and years.

Your time with Robert Hartwell and his incredible team at Gathered will be so much more than just something that happened at a particular point in your life. It will become part of the fabric of your life's purpose. And the lessons learned during this time will carry with you for your whole life. And I promise you, you have an exciting life ahead of you! ♦

See you in nyc!

LOVE,

**THE
BROADWAY
COLLECTIVE
FAMILY**

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