

*you can't  
stop the beat*

*Cabaret*

*Stratford*  
FESTIVAL

2021 STUDY GUIDE

*you can't  
stop the beat*  
*Cabaret*

CURATED AND DIRECTED BY **THOM ALLISON**

TOOLS FOR TEACHERS  
SPONSORED BY



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# YOU CAN'T STOP THE BEAT STUDY GUIDE

## ABOUT THE CABARET

### *You Can't Stop the Beat*

#### **The Enduring Power of Musical Theatre**

#### **Curated and Directed by Thom Allison**

[\*You Can't Stop the Beat House Program\*](#)

[\*Selections from You Can't Stop the Beat Song List\*](#)

### **Grade and Curriculum Connections**

- Grades 5+
- Global Competencies: Critical Thinking, Innovation, Creativity, Self-Directed Learning, Collaboration, Communication and Citizenship
- The Arts
- English
- Language
- Canadian and World Studies
- Social Sciences and Humanities

### **Synopsis**

What is it about musical theatre that captures the hearts of millions of fans? Through wars, disasters, heartbreaks and triumphs, musicals have been there to give us a way to understand the human experience and flourish. Has there ever been a better way to represent our inner lives than in glorious Technicolor and song? We invite you on this tune-filled ride to celebrate why musicals have always been the ultimate tonic for the soul in good or troubled times.

### **Themes and Motifs**

- The Unique Power of Musical Theatre
- The History and Purpose of Musical Theatre
- Joy, Celebration and Hope
- Expressing Emotion Through Music

## DISCUSSION QUESTIONS

- What's the role of music in your life?
- What are your earliest musical memories?
- Why do people turn to music in difficult times?
- Why do you think music can sometimes express emotions in a way that words cannot?
- How does music play a role in resistance and social justice?
- In what ways are music and musicals connected to our understanding of human history?
- Which song resonated with you most? Why do you think this is the case?

## MINDS ON

**Objective:** This exercise invites students to analyze music and critically engage with how music can change their mood or state of being.

**Materials:** internet/computer access, [list of contrasting musical theatre pieces](#), headphones, paper and writing utensils

**Directions:**

- Invite students to choose two contrasting musical theatre pieces from the list provided.
- Give students time to independently listen to the songs they have chosen, one at a time.
- With each song, ask students to write down everything that came to mind while listening (e.g. emotions, memories, other songs, words, themes, ideas, images, etc).
- Have students then compare and contrast what came up for them while listening. They may choose to have these discussions in small groups, as a whole class and/or as a written reflection.

**Debriefing Questions:**

- Have you ever considered the effect music has on you before?
- Did anything surprise you while listening and reflecting?
- Were there any recurring themes or ideas that came up while listening?

## CONNECTION TO THE ARCHIVES

The first musical produced by the Stratford Festival was in 1960. Since then, countless musicals have been included and make up an important part of the artistic programming. These images offer a glimpse into some of the musicals produced in our more recent history.





Top: Members of the company in *A Chorus Line*, 2016. Conceived and Originally Directed and Choreographed by Michael Bennett. Book by James Kirkwood & Nicholas Dante. Music by Marvin Hamlisch. Lyrics by Edward Kleban. Co-Choreographed by Bob Avian. Directed by Donna Feore. Design by Michael Gianfrancesco. Lighting design by Paul Miller. Photography by David Hou.

Bottom: Jennifer Rider-Shaw as Peggy Sawyer with members of the company in *42nd Street*, 2012. Music by Harry Warren. Lyrics by Al Dubin. Book by Michael Stewart and Mark Bramble. Based on the novel by Bradford Ropes. Directed by Gary Griffin. Design by Debra Hanson. Lighting design by Michael Walton. Photography by David Hou.

The Stratford Festival’s Archives maintains, conserves and protects recent and historical records about the Festival and makes those materials available to people around the world. Our multi-media archival holdings date from 1952 and extend through to contemporary materials. We house correspondence, production records, Board minutes, photography, design artwork, scores, audio-visual records, costumes, props and set decoration, press releases and other promotional materials: these document the processes that bring a production to the stage and reflect all aspects of mounting a play, from the administrative to the creative and beyond.

In addition to visiting the Archives in person, you can explore our [online catalogue](#).

## RESOURCES

[Perfect Pairings: The Top 5 Contrasting Combinations for Your College Audition](#)

[You Can’t Stop the Beat song list](#)

[You Can’t Stop the Beat Showstarters](#)

List of Contrasting Musical Theatre Pieces for Classroom Use:

- [“Gorgeous”](#) from *The Apple Tree* (begin at 4 minutes) and [“In a Very Unusual Way”](#) from *Nine*
- [“Off With Their Heads”](#) from *Wonderland* and [“Raining”](#) from *Rocky*
- [“When He Sees Me”](#) from *Waitress* and [“Love, Look Away”](#) from *Flower Drum Song*
- [“Why Can’t You Behave”](#) from *Kiss Me, Kate* (begin at 1:58) and [“Will You”](#) from *Grey Gardens*
- [“Inside Out”](#) from *A Gentleman’s Guide to Love and Murder* and [“Someone to Watch Over Me”](#) from *Nice Work If You Can Get It*



### From the Cabaret

- ["I, Don Quixote"](#) from *Man of La Mancha* and ["Twin Soliloquies"](#) from *South Pacific*
- ["A Wonderful Guy"](#) from *South Pacific* and ["If I Loved You"](#) from *Carousel*
- ["I Have Dreamed"](#) from *The King and I* and ["Anything Goes"](#) from *Anything Goes*
- ["All at Once You Love Her"](#) from *Pipe Dream* and ["People Will Say We're in Love"](#) from *Oklahoma!*
- ["Mister Snow"](#) from *Carousel* and ["Blow, Gabriel, Blow"](#) from *Anything Goes*
- ["Suppertime"](#) from *As Thousands Cheer* and ["Honey in the Honeycomb"](#) from *Cabin in the Sky*
- ["Luck Be a Lady"](#) from *Guys and Dolls* and ["Don't Rain on My Parade"](#) from *Funny Girl*
- ["Before the Parade Passes By"](#) from *Hello, Dolly!* and ["A Little Priest"](#) from *Sweeney Todd*
- ["You Will Be Found"](#) from *Dear Evan Hansen* and ["You Can't Stop the Beat"](#) from *Hairspray*

Or use your own contrasting selections!

Contact us to book a streamed viewing of this production for your class: [groups@stratfordfestival.ca](mailto:groups@stratfordfestival.ca)