

DIRECTOR'S NOTE

FOR MY 16TH BIRTHDAY, MY PARENTS TOOK ME TO SEE A PRODUCTION OF A MUSICAL CALLED *FAME*. I KNEW NOTHING OF THE MOVIE OR THE TELEVISION SERIES (ONLY THAT MY MOM WOULD TEAR UP WHEN TALKING ABOUT THE SERIES' FINALE), BUT THE PRODUCTION STUCK WITH ME AND MY FRIENDS IN THE YEARS TO COME. WHO KNEW THAT I WOULD ONE DAY BE PART OF BRINGING THIS EXCITING WORK TO THE STAGE.

FAME ORIGINATED AS A NON-MUSICAL MOVIE IN 1980. THIS GAVE RISE TO A TV SHOW IN 1982 FOLLOWED BY THE MUSICAL IN 1988. SINCE THEN, IT HAS PLAYED IN THEATERS AROUND THE WORLD. FOR THOSE FAMILIAR WITH THE MOVIE, YOU WILL NOTICE THAT THE MUSICAL DOES REFER TO THE MOVIE, BUT THE CHARACTERS ARE EXTREMELY DIFFERENT, AND OF COURSE THE MUSICAL SCORE HAS BEEN ADDED.

SPANNING THE FOUR YEARS PRIOR TO THE CLOSE OF "PA," THE NYC HIGH SCHOOL OF THE PERFORMING ARTS, YOU WILL JOURNEY WITH THE CLASS OF 1984 AS THEY FIND THEMSELVES AS ARTISTS AND AS INDIVIDUALS. THE ACTION IN *FAME* DOES NOT LEAVE THE WALLS OF THE PA, AND WE HAVE CREATED A UNIT SET TO REFLECT THIS ELEMENT, ALLOWING THE SET TO REMAIN THE SAME WHILE THE CAST AND LIGHTING TEAM ARE GIVEN THE OPPORTUNITY TO BRING A SEEMINGLY STOIC PIECE OF SCENERY TO LIFE. OUR LARGE-ENSEMBLE DANCE NUMBERS ARE MORE VIBRANT, WITH SOFTER BALLET NUMBERS TO BRING SUBTLER TONES TO THE SHOW'S DANCING. A LYRICAL PAS DE TOIS HAS BEEN ADDED TO *IN L.A.* AS AN ADDED ELEMENT TO CARMEN'S FORAY INTO THE REAL WORLD. WE HAVE STAYED TRUE TO THE MUSICAL SCORE, AND HAVE THE PRIVILEGE TO WORK WITH A 12-PERSON PIT ORCHESTRA COMPOSED OF TALENTED BOSTON UNIVERSITY STUDENTS AND ALUMNI. PRINCIPLE CHARACTERS HAVE BEEN ANALYZED BY THEIR PLAYERS, AND EACH ENSEMBLE MEMBER HAS CREATED THEIR OWN CHARACTER, CREATING A NAME AND INVOLVED PERSONAL HISTORY.

TO ME, THEATER PRODUCTIONS ARE BORN THROUGH COLLABORATIVE EFFORT. I HAVE TO THANK NICK FOSTER FOR BRINGING OUT THE MUSICAL ABILITIES OF A 26-MEMBER CAST AND HIS WORK WITH THE ORCHESTRA; ADANTA AHANONU FOR HER UNCANNY ABILITY TO CHOREOGRAPH EVERYTHING FROM BALLET TO TAE-BO INFUSED DANCE PIECES; DOROTHY DiPASCALI FOR HER APTITUDE IN STORYTELLING THROUGH MOVEMENT, HER INSISTENCE ON PERFECTION...AND HER PATIENCE WITH ME DURING THIS PROCESS; BRIAN VAUGHAN FOR HIS INSIGHTS AND WILLINGNESS TO WORK WITH - NOT AT - ACTORS; SAMMY MOSKOWITZ FOR HER MANAGEMENT OF THE TECHNICAL CREW; AND THE GREATEST STAGE MANAGERS A DIRECTOR COULD ASK FOR - KAT JIANG AND SAM AMICK. THANKS ALSO TO THE ORCHESTRA AND CREW FOR BEING PART OF OUR PRODUCTION. TO THE CAST - YOU HAVE EACH BROUGHT SO MUCH LIFE TO THIS PRODUCTION, AND I HOPE YOU REALIZE HOW TALENTED AND APPRECIATED EACH OF YOU ARE... WORKING WITH YOU HAS BEEN A PLEASURE.

I WOULD ALSO LIKE TO SPECIALLY THANK *FAME* CREATOR DAVID DE SILVA FOR COMING TO SEE OUR PRODUCTION. I HOPE WE DO YOUR CREATION PROUD. THANKS ALSO TO THE ON BROADWAY EXECUTIVE BOARD, CHRIS CARCIONE, STAGE TROUPE EXECUTIVE BOARD, STAN GURCZAK, TIM SPEARS AND PAOLO DiFABIO OF THE SCHOOL OF THEATER AND THE STUDENT ACTIVITIES OFFICE. I'D ALSO LIKE TO THANK MY PROFESSORS, BOSSES, FAMILY AND FRIENDS FOR THEIR SUPPORT OF THIS SHOW. TO MY BROTHER - THIS JUNE, BRING ON TOMORROW, AND DON'T LET ANYTHING GET IN YOUR WAY OF LETTING IT SHINE.

ON BEHALF OF THE CAST, CREW AND ORCHESTRA OF *FAME*, AND YOU IN THE AUDIENCE...JOIN US TO MAKE MAGIC.

- KATE JOYCE