

EXPERIENCE WHERE DREAMS BEGIN.

HELL'S KITCHEN

BROADWAY'S HIT MUSICAL FROM
ALICIA KEYS

EXPERIENCE THE SHOW



STUDY GUIDE

STUDENT WORKBOOK

HELL'S KITCHEN

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PLOT SYNOPSIS

ACT ONE

It's the late 1990s in the gritty, vibrant New York City neighborhood of Hell's Kitchen. **Ali**, a seventeen-year-old girl full of fire, welcomes us to Manhattan Plaza, a housing complex for artists where she lives with her single mother, **Jersey**. Though Jersey's strict rules are driven by love, Ali feels trapped and longs for independence and connection to the city below.

As Ali takes the elevator down from her 41st-floor apartment, musical snippets drift past—culminating in **Miss Liza Jane**, a classical pianist whose music fills the lobby every day.

Outside, the streets come alive with music ("The Gospel"). Ali joins her friends **Jessica** and **Tiny** and introduces the doorman, **Ray**, along with Jersey's old friends and former bandmates **Millie** and **Crystal**.

During the impromptu celebration, Ali is captivated by **Knuck**, a young neighborhood bucket drummer. But it isn't long before Jersey arrives and shuts everything down—alone in the apartment, Ali's frustration at being confined boils over into longing ("The River").

Meanwhile, Millie and Crystal reminisce outside, but the memories only intensify Jersey's fears for her teenage daughter ("Seventeen").

Later, Ali sits in the plaza, dreamily watching Knuck and his friends drum. Jessica and Tiny encourage her to make her move ("You Don't Know My Name"). Ali finally works up the nerve to approach Knuck, resulting in a cringeworthy encounter that leaves the drummers, Tiny, and Jessica laughing. The good mood is short-lived—Jersey has called the police, and officers soon usher the young men out of the plaza.

Furious, Ali storms into the building's music practice room, where Miss Liza Jane is at the piano, playing as



always. The beautiful music stops Ali in her tracks. On her way out, Miss Liza Jane invites Ali to observe her rehearsal the following afternoon.

Enamored by the music and the thrill of possibility, Ali begins to see the city she's lived in her whole life in a new way ("Kaleidoscope").

Invigorated by this revelation, Ali visits Knuck at the construction site where he works, and he agrees to see her again. When Jersey hears about Ali's new crush, she cautions her daughter against the dangers of dating musicians, recalling falling for Ali's father, Davis, a pianist whose broken promises fractured their family ("Not Even the King" / "Teenage Love Affair").

Ali ignores Jersey's advice and keeps her plans with Knuck, spending the night at his apartment ("Unthinkable (I'm Ready)"). Riding the high of her relationship and growing commitment to music, Ali feels emboldened ("Girl on Fire").

After being caught alone in the apartment with Knuck by Jersey, Ali accuses her of sabotaging her relationship out of bitterness over her own failed one. Jersey slaps Ali.

Police arrive and, misreading the scuffle, draw their weapons. No one is hurt, but the moment freezes everyone in shock.

Ali retreats to the Ellington Room. There, Miss Liza Jane reflects on the racism she has endured and reminds Ali that the situation could have ended far worse. She urges Ali to carry her music forward (“Perfect Way to Die”).

ACT TWO

Three weeks after the confrontation, Ali has not heard from Knuck, and her fury with Jersey has only grown (“Heartburn”).

Desperate to reconcile, Jersey apologizes to Ali for hitting her and calling the police. All she ever wants to do is keep Ali safe (“Love Looks Better”).

With nowhere left to turn, Jersey calls her ex, **Davis**, Ali’s father.

Ali finally tracks down Knuck, though he isn’t interested in her apology. The police have continued to harass him since the incident, and he’s considering leaving New York altogether (“Work on It”).

When Jersey visits Miss Liza Jane, the pianist reveals she is terminally ill and does not want Ali to know. During Ali’s lesson, Miss Liza Jane urges her to value the time she still has with her mother (“Authors of Forever”).

Meanwhile, Davis arrives at the apartment, and Jersey unloads her guilt about the harm she’s done to their daughter and their community. Davis is supportive at first, but soon tries to woo Jersey with their old song (“Fallin”). Though tempted, Jersey turns him down—he’s been absent for most of Ali’s life, and this is his chance to make things right.

Davis goes to the Ellington Room and coaxes Ali into singing one of their favorite duets (“If I Ain’t Got You”) before ultimately flaking on future plans. Sensing that Davis disappointed her again, Jersey encourages Ali to go see Knuck: She doesn’t want Ali to become like Davis—if someone she cares about needs her, she should show up for them.

Reaching her limit with Davis, Jersey bursts into a nearby audition of his, begging the company to hire him and take him far away from the daughter he always ends up hurting (“Pawn It All”).



The next day, Ali finds Knuck. He’s moving away from NYC to live with family (“Like You’ll Never See Me Again”). Their goodbye is bittersweet, but they part as friends.

When Ali returns home, the building is eerily quiet, and she learns that Miss Liza Jane has passed away. The community gathers in the Ellington Room to celebrate her life, and Davis expresses gratitude for everything Miss Liza Jane gave his daughter. He sits at the piano and invites anyone who feels moved to join. Ali takes up the song and is gradually joined by friends and neighbors (“Hallelujah/Like Water”).

Touched by Davis’s gesture at the memorial, Jersey invites him over the following week. He doesn’t show. Though disappointed, Ali instead focuses on one of the great loves of her life: her mother (“No One”).

The show closes with Ali in the Ellington Room, seated at the piano where Miss Liza Jane gave her the music that opened her world and brought her home (“Empire State of Mind”).

CHARACTER LIST

- Ali
- Jersey
- Miss Liza Jane
- Davis
- Knuck
- Ray
- Jessica
- Tiny
- Crystal
- Millie
- 'Riq
- Q

CHARACTER DESCRIPTIONS

ALI

Ali's a 17-year-old girl who lives with her single mom, Jersey, in Manhattan Plaza, a Hell's Kitchen subsidized housing development for artists. Her mom is super protective, but all Ali wants is to get out and explore the city and find her people.

She has a crush on a cute street performer, Knuck—he's a bit older and her mom definitely doesn't approve.

But what really changes her life is discovering music—specifically the piano, taught by her neighbor, Miss Liza Jane. The music gives Ali an emotional outlet, soothes her restless spirit, and allows her to explore parts of herself she never knew existed.

JERSEY

Jersey is a tough, loving, protective single mom raising a rebellious 17-year-old daughter, Ali, in Hell's Kitchen. When she was Ali's age, Jersey was an artist and a wild thing, so she knows exactly what kind of trouble Ali can get into in the city. She isn't perfect and she makes mistakes, but she loves her daughter fiercely and always has Ali's best interest at heart.

Her ex, Davis, has been mostly absent from Jersey's and Ali's lives. When he drops by between jazz gigs, he triggers Jersey's memories of being young, free, and a little reckless. But Davis is never there for Jersey or Ali when things get real or require some sort of commitment. So, Jersey is forced to turn him down before he makes any promises, to avoid disappointment.

If pushed, she would say: Allow yourself to dream big, but keep your feet planted firmly on the ground. There's no going back once you're carried away.

DAVIS

Davis is a jazz musician and free spirit, always on the move and chasing gigs. He was barely more than a kid when he met his ex, Jersey, and had a baby of his own. He and Jersey were way too young to be parents, but they were in love the way only teenagers can be. They gave it a shot. It didn't work.

Davis never really grew out of his follow-the-music phase. He loves his daughter Ali, and part of him still loves Jersey, but he's afraid of the commitment required to be a solid father or partner. Still, he really wants to connect with Ali, and he knows their shared love of music can be a bridge.

Davis's life philosophy would be to keep moving and to follow your passion wherever it leads.

KNUCK

Knuck is a street artist and bucket drummer who plays with a couple of musician friends near Manhattan Plaza. He's a decent, hardworking guy—he paints apartment exteriors to get by, goes to church, and performs with his friends. But he's forced to spend (far too much) time walking on eggshells, navigating the prejudices of others.

At first Knuck is certain that Ali sees him like everyone else and that her infatuation is just a way to freak out her mom. But gradually he allows himself to be vulnerable with her—with Ali, he can be fully himself. It's a freeing, pure kind of love that makes him feel cherished and understood.

MISS LIZA JANE

Miss Liza Jane is a worldly-wise pianist who lives in Manhattan Plaza, a subsidized artist housing development in Hell's Kitchen. She moves through the world with grace, dignity, and a no-nonsense attitude. Her life has been punctuated by trauma, but through it all, music has been her focus and her lifeline.

Miss Liza Jane has a deep appreciation for the power of music—she knows it's an important way to pass culture, stories,



and lessons from generation to generation. So, when Ali follows the music to the Ellington Room, Miss Liza Jane knows it's because her "ancestors have requested her presence," and the daily lessons begin.

She recognizes and encourages Ali's talent and passion. She also notices that Ali's relationship with her mother, Jersey, is strained. But, instead of stepping into the maternal role and replacing Jersey, Miss Liza Jane encourages Ali to mend her bond with her mother—she knows you can never have enough time with the people you love.



WHAT IS HELL'S KITCHEN?

Hell's Kitchen, the titular setting of the musical, is a neighborhood in New York City defined by the boundaries of 34th Street, 59th Street, Eighth Avenue, and the Hudson River. Between 1800 and the late 1980s, this area of Manhattan was notorious for crime, mystery, and danger. The streets were full of colorful characters, including gangsters; gang activity was high in this part of New York City, and Jersey's fear of the neighborhood would have been justified, even into the 1990s. The Hell's Kitchen of today is now known for luxury condos, trendy restaurants, and theatre.

INSPIRED BY THE 1990s: CULTURAL EXPRESSION IN HELL'S KITCHEN

New York City in the 1990s was a vibrant hub of cultural expression, particularly for people of color, whose influence on fashion and music left a lasting mark. Street style was defined by brands like FUBU and Tommy Hilfiger, paired with Timberland boots and baggy jeans or cargo pants. Accessories were bold and iconic—gold chains, hoop earrings, and beepers clipped to belts were essential. Black women's hairstyles, like box braids, bold wigs, and updos, were celebrated as statements of beauty and individuality. Walkmans provided the soundtrack of the era, amplifying hip-hop, which surged in popularity but often faced stigma in prejudicial spaces that rejected its cultural roots. Despite this resistance, the energy of '90s NYC—driven by its people, music, and style—shaped global trends that remain today and can be seen onstage in *HELL'S KITCHEN*.

KEY VOCABULARY

- **actor:** A person who performs as a character in a play or musical.
- **author:** A writer of a play or musical, also known as a playwright. A musical's authors include the book writer, a composer, and a lyricist.
- **blocking:** The actors' movement in a play or musical, not including the choreography. The director usually assigns blocking during rehearsals.
- **book writer:** One of the authors of a musical. The book writer writes the lines (dialogue) and the stage directions. Also called the librettist.
- **cast:** The performers in a show.
- **cheating out:** Turning oneself slightly toward the house when performing so the audience may better see one's face and hear one's lines.
- **choreographer:** A person who creates and teaches the dance numbers in a musical.
- **creative team:** The author(s), director, choreographer, music director and designers for a play or musical.
- **cross:** When an actor onstage moves toward or away from another actor or object.
- **dialogue:** A conversation between two or more characters.
- **director:** A person who provides the artistic vision, coordinates the creative elements, and stages the play.
- **downstage:** The portion of the stage closest to the audience. The opposite of upstage.

- **house:** The area of the theater where the audience sits to watch the show.
- **house left:** The left side of the theater from the audience's perspective. If something is located "house left," it is to the left side of the audience as they are seated in the theater.
- **house right:** The right side of the theater from the audience's perspective. If something is located "house right," it is to the right side of the audience as they are seated in the theater.
- **lines:** The dialogue spoken by the actors.
- **lyricist:** A person who writes the lyrics of a musical. The lyricist works with a composer to create songs.
- **lyrics:** The words of a song.
- **monologue:** A dramatic speech by one actor.
- **music director:** A person who is in charge of teaching the songs to the cast and orchestra and maintaining the quality of the performed score.
- **musical:** A play with songs that are used to tell a story.
- **objective:** A goal or purpose to be achieved.
- **off-book:** The actor's ability to perform his or her memorized lines without holding the script.
- **offstage:** Any area out of view of the audience. Also called backstage.
- **onstage:** Anything on the stage and within view of the audience is said to be onstage.
- **opening night:** The first official performance of a production, after which the show is frozen, meaning no further changes are made, and reviews may be published.
- **play:** A type of dramatic writing meant to be performed live on a stage. A musical is one kind of play.
- **protagonist:** The main character in a musical. The action centers around this character.
- **raked stage:** A stage which is raised slightly upstage so that it slants toward the audience.
- **rehearsal:** A meeting during which the cast learns and practices the show.
- **script:** 1) The written words that make up a show, including spoken words, stage directions, and lyrics. 2) The book that contains those words.
- **speed-through:** To speak through the dialogue of a scene as quickly as possible. A speed-through rehearsal helps actors memorize their lines, and it infuses energy into the pacing of a scene.
- **stage directions:** Words in the script that describe the actions of the characters.
- **stage left:** The left side of the stage, from the actor's perspective. The same side of the theater as house right.
- **stage manager:** A person who is responsible for keeping all rehearsals and performances on schedule.
- **stage right:** The right side of the stage, from the actor's perspective. The same side of the theater as house left.
- **theater:** When theater is spelled with "er," it is often referring to the physical space where theatre is performed.
- **theatre:** When theatre is spelled with "re," it is commonly referring to theatre as an art form.
- **upstage:** The part of the stage farthest from the audience. The opposite of downstage.

REHEARSAL MATERIALS

“Kaleidoscope” - Vocal Track

“Kaleidoscope” - Accompaniment Track

HELL'S KITCHEN

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ACT ONE: SCENE FIVE

Ali, alone.

ALI

(to audience)

And I got no idea what's gotten into me, but I'm down the stairs, past Ray, out the door, down the block, halfway to the Hudson -- no idea what I plan to do, but I know that river's always there for me. But before I even make it to Eleventh Avenue...

(THUNDER AND LIGHTNING.)

It starts to rain.

(Ali stops.)

And I don't care. I am not going back upstairs. I don't care if I get wet or cold or sick and die. Good. Let me die. Let her be mad.

(Ali runs out into the rain.)

It's not raining, it's *pouring*.

(The rain gets harder.)

This is dumb. I'm going inside.

(Ali heads back into the building.)

But I'm not going upstairs. I am not giving her that satisfaction.

RAY

Can I give you a towel, at least?

ALI

(to audience)

I take the towel but I don't say thank you because he's friends with my mom so he's guilty by association. And since I've got no place else to go, I end up in the stupid Ellington Room for probably the first time in my life.

(Ali, in the Ellington Room.)

That's what they call this room in our building. The Ellington Room. It's a "multi-purpose room." Well, right now I only have one purpose. To be mad. So I am going to sit in this dumb, corny, multi-purpose room and be mad for a while.

(Ali sits and is mad for a while.)

And then.

(MISS LIZA JANE enters. She is regal. She pays Ali no attention.)

She walks in. And she starts to play.

(Miss Liza Jane plays the piano.)

And I start to leave because I'm not supposed to be here --

(Ali listens to Miss Liza Jane playing the piano.)
-- but I listen and I start to think maybe I am supposed to be here.

(Miss Liza Jane plays the piano.)
I can't stop watching. She's just playing the piano, but it doesn't feel like she's just playing the piano.

(Miss Liza Jane plays the piano.)
She sits perfectly still. Her body is calm like I've never seen a body before. But her fingers. Her fingers fly with purpose and with certainty and with the clarity of complete control. And I see in her, for the first time in my life, I think, what I might someday be: powerful. Regal. A queen.

(The music continues, then Miss Liza Jane abruptly stops.)

And she's... done.

(Miss Liza Jane gathers her things.)
She doesn't look at me. She doesn't even acknowledge I'm there, until --

MISS LIZA JANE
I practice here in the Ellington Room, same time everyday. My time is valuable. My time is limited. You may sit. You may watch. You may not speak. You may listen. You may learn.

ALI
And she's out.
(Miss Liza Jane exits.)
And I cannot bring myself to walk away from this piano.
(Ali looks to make sure Miss Liza Jane has left, moves to the piano, and begins to play one note.)

SONG: KALEIDOSCOPE.
I walked in this room cold and wet and furious, but now? Nah, none of that matters. I knew something had been calling me. I think it might be her. I think it might be this.



KALEIDOSCOPE

(rev. 12/7/24)

Music and Lyrics by Alicia Keys, Breyan Isaac
Book by Kristoffer Diaz

CUE:

ALI: And she's out. (*Miss Liza Jane exits.*)
And I cannot bring myself to walk away
from this piano. **[MUSIC IN]**

(CONT'D): I walked in this room cold and wet and furious, but now? Nah, none of that matters.

1 $\text{♩} = 97$ 2 3

mf

(CONT'D): ...I knew something had been calling me. I think it might be her. I think it might be this.

4 5 6 **ALI:**

Ka -

7 Safety, vocal last x

8 9 10

leid-o-leid-o-leid-o-leid-o-leid-o-scope To-night is shin-ing bright you know Ah— yeah Ah— no So

11 12 13 14

light it light it light it light it light it up — Put it in the air and let it go — Ah — yeah Ah — no

15 16 17 18

Can you feel the love now? I'm feel-ing a buzz now Nev-er want to come down Piece it all to-geth-er —

19 20 21 22

Nights like this they be-long in the Guin-ness — Nights like this nev-er want them to fin-ish — Don't

23 24 25 26

wait for the end let's start a be-gin-ning — Bet-ter to be a-live than just to be liv-ing —

sim.

27 28 29

Nah nah nah nah nah nah nah Nah nah nah nah nah nah nah

JESSICA/TINY/CRYSTAL/MILLIE:

hah hah hah hah hah hah hah whoop hah hah hah hah

30 31

Ka - leid - o - leid - o - leid - o - leid - o - leid - o - scope

hah hah hah whoop

32 33 34

Eve-ry-one look - ing high and low Ah yeah Ah no You're

**MILLIE/JESSICA
TINY/CRYSTAL:**

high and low

35 36 37 38

mov-ing mov-ing mov-ing mov-ing way too slow I think I got that an-ti-dote Ah—yeah Ah—no

way too slow an-ti-dote

39 40 41

Can you feel the love now?— I'm feel-ing a buzz now— Nev-er want to come down—

love now— buzz now— come down—

mf
Am G C/E F2 Am CMaj7/G

42 43 44

Piece it all to-geth-er— Nights like this they be-long in the Guin-ness—

TINY/CRYSTAL:
Nights like this they be-long in the Guin-ness—

f *mf* Bb F/A C

45 46 47

Nights like this nev-er want them to fin-ish _____ Don't _____ wait for the end let's start a be-gin-ning

**MILLIE/JESSICA
TINY/CRYSTAL:**

Nights like this nev-er want them to fin-ish _____

mf
C Csus²/E Fadd⁹

48 49 50

_____ Bet-ter to be a-live than just to be liv - ing _____

Am⁷ C/E Fsus²

51 52 53

Nah nah nah nah nah nah nah nah Nah nah nah nah nah nah nah nah

JESSICA/TINY/CRYSTAL/MILLIE:

000 — 000 — 000

C⁵ C/E Fsus² C⁵ C/E F

8^{vb}

54 55 56

Don't wait for the end let's start a be - gin - ning

000 000 000

PIANO

Detailed description: This block contains measures 54, 55, and 56. The vocal line starts at measure 54 with a rest, then begins at measure 55 with the lyrics "Don't wait for the end let's start a be - gin - ning". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chords are indicated as Am7, C/E, F, and Gm7. A "PIANO" dynamic marking is present in measure 56.

57 58 59

Ab Ab/C Bb2 Bb

Ab Ab/C Bb2

+Kick

Detailed description: This block contains measures 57, 58, and 59. The piano accompaniment continues with a consistent eighth-note pattern. Chords are marked as Ab, Ab/C, Bb2, and Bb. A "+Kick" marking is placed below the bass line in measure 57.

60 61 62

Ab Ab/C Bb2

Detailed description: This block contains measures 60, 61, and 62. The piano accompaniment continues with the same eighth-note pattern and chord progression (Ab, Ab/C, Bb2).

MILLIE/JESSICA
TINY/CRYSTAL:

63 64 65 66

000
RAY/'RIQ/Q:

000

Fm7 Gm7 Abm7 Bbm7 Ab Ab/C Bb2

Detailed description: This block contains the first system of music, measures 63 through 66. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The key signature has two flats. Measure 63 is a whole rest. Measure 64 is a whole rest. Measure 65 contains vocal notes G4, A4, B4, A4, G4, with piano accompaniment chords Ab and Ab/C. Measure 66 contains vocal notes G4, A4, B4, A4, G4, with piano accompaniment chords Bb2 and Ab. Chord changes are indicated below the piano accompaniment staves.

67 68 69

000 000 000

000 000 000

Ab Ab/C Bb2 Ab Ab/C Bb2

Detailed description: This block contains the second system of music, measures 67 through 69. It features the same four-staff structure as the first system. Measure 67 contains vocal notes G4, A4, B4, A4, G4, with piano accompaniment chords Ab and Ab/C. Measure 68 contains vocal notes G4, A4, B4, A4, G4, with piano accompaniment chords Bb2 and Ab. Measure 69 contains vocal notes G4, A4, B4, A4, G4, with piano accompaniment chords Bb2 and Ab. Chord changes are indicated below the piano accompaniment staves.

70

71 72

ahh

ahh

Fm7 Gm7 Abm7 Bbm7

73

74 75

You just o-pened up_ your eyes

Ooo

Ooo

Sw

C2 Bb/C F/C C2 Bb/C

76 77 78

Don't let the col-ors fool you ba - by — It's been in - side you all — this time

(Soprano) -----

F/C C² B^b/C F/C

8

000

000

8vb -----

79 80 81

ooh — Feels so good when it's all out

(Soprano) -----

C B^b/C F/C

CLAPS

8

000

000

8vb -----

82 83 84

Run-ning through the dark til the sun's out May-be I'm rea-dy for the fall-out I don't know what to say —

All out! Sun's out! Fall - out!

All out! Sun's out! Fall - out!

B \flat C B \flat /D C/E B \flat /F C/G

CHURCH PART 1

85 86 87 88 *ad lib. throughout section*

Whuh —

JESSICA/TINY/CRYSTAL/MILLIE:

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

mf C B \flat /C F/C C B \flat /C F/C

opt. 8vb

89 90 91 92

Ba ba ba—ba ba

MILLIE/JESSICA
TINY/CRYSTAL:

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

C B \flat /C F/C C B \flat /C F/C

CHURCH PART 2

93 94 95 96

Hey—

cresc. poco a poco

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

RAY/RIQ/Q: *cresc. poco a poco*

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

C B \flat^2 /C F/C C B \flat /C F/C

97 98 99 100

hey— hey—

It's a ka - leid - o - scope I see your col - ors ba - by Make a ka - leid - o - scope with all your col - ors

It's a ka - leid - o - scope I see your col - ors ba - by Make a ka - leid - o - scope with all your col - ors

C B \flat /C F 2 /C C B \flat F

101 102 103 104

It's a ka - leid - o - scope I see your col - ors ba - by Ba - by Ba - by Ba - by

It's a ka - leid - o - scope I see your col - ors ba - by Make a ka - leid - o - scope with all your col - ors

It's a ka - leid - o - scope I see your col - ors ba - by Make a ka - leid - o - scope with all your col - ors

C B \flat /C F/C C B \flat F 2

105 106 107 108 109

with all your col-ors

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

It's a ka-leid-o-scope I see your col-ors ba-by Make a ka-leid-o-scope with all your col-ors

C CLAPS B \flat F C

Applause Segue

Founded in 2006 by educator and author Timothy Allen McDonald, and headquartered in New York City, iTheatrics is the world's leading authority on educational musical theatre.

iTheatrics adapts musicals for young performers and creates support materials that make the process of putting on a show achievable and accessible for all. iTheatrics shows are licensed worldwide by Music Theatre International (Broadway Junior titles) and Concord Theatricals (Youth Edition and Young Actors Edition titles). In North America alone, 36 million people see a musical adapted by iTheatrics each year, which is three times the number of people who attend a Broadway show annually. In fact, the majority of people who see a live production in North America are attending a show adapted by iTheatrics.

iTheatrics is committed to ensuring young people everywhere have the same access to the arts as they do athletics. iTheatrics is making impressive progress in achieving this mission through partnerships with the Shubert Foundation/MTI Broadway Junior Middle School Musical Theater Program, the President's Committee on the Arts and Humanities, Turnaround Arts, and the Educational Theatre Foundation (ETF). Each of these partnerships builds sustainable musical theatre programs in underserved schools. iTheatrics's proprietary approach provides teachers, with or without an arts background, the skills required to present a musical. iTheatrics measures success based on whether the school continues to present a musical after five years, and the efforts boast a sustainability rate of 92%.

Additionally, iTheatrics is proud to have partnered with former First Lady Michelle Obama to produce the first-ever White House Talent Show.

In 2017, iTheatrics published *The iTheatrics Method: The Quintessential Guide to Creating Quality Musical Theatre Programs*, the first textbook dedicated to creating sustainable and quality educational theatre programs in schools and after-school settings.

The book is available for purchase on Amazon.

In addition, iTheatrics creates study guides and student-focused engagement initiatives for Broadway and West End shows, as well as the The Kennedy Center for the Performing Arts, The White House, The Jim Henson Company, NBC Universal, and more.

iTheatrics also produces Junior Theater Festivals and Celebrations in the USA, Europe, Australia, and New Zealand with an annual attendance of 15,000.

iTheatrics.com

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