

Know-Before-You-Go

Busses and Parking

Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. Busses park for free on the street in front of The Sheldon. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps.

Tickets

No tickets will be sent out, but the seats reflected on your invoice will be reserved together, and you will be seated by ushers in the concert hall when you arrive.

Payment

Your payment is due by the day of the show. Your school can send a check, or we can take credit card information over the phone. Please contact the Director of Education if you have special circumstances.

Teacher Handbook, Pre- and Post- Quizzes

The provided teacher handbook includes recommended activities and resources related to the content of the show. Pre- and post-show quizzes help us measure if our programs are effective- something that it is good for us and our generous funders to know. These are multiple choice, Google Form quizzes. The post show quiz is sent out after the show.

Concert Manners

Please coach your students on good concert manners before coming to The Sheldon Concert Hall. Good audiences love to listen to music and they love to show their appreciation with applause, usually at the end of an entire piece and occasionally after a good solo by one of the musicians. Food and drink are prohibited in The Sheldon Concert Hall. Any device (cell-phone, alarm watch or toy) that makes noise is a distraction for both the musicians on stage and your fellow audience members and should be put away. No photos or video are allowed during the performance. Restrooms are located on the same level as the concert hall close to the Art Galleries. Please encourage students to use restrooms at school or to use Sheldon restrooms before the concert begins. If a student does need to use the restroom during the performance, the best time to get up is between musical numbers.

Art Galleries

The Sheldon features seven art galleries in the Emerson Galleries building that adjoins the Concert Hall, including the Bellwether Gallery of St. Louis Artists, Gallery of Music, Gallery of Photography, Bernoudy Gallery of Architecture, the AT&T Youth and Emerging Artist Gallery and on the lower level, The Nancy Spiritas Kranzberg Gallery and Ann Lee and Wilfred Konneker Gallery. You are invited to call The Sheldon and add a 20 or 30-minute visit to the galleries when you attend a Sheldon Education Program.

Health + Safety

Please visit our website the most up-to-date information on health and safety measures.

Special Needs

Please contact The Sheldon to arrange for students with special needs, like those who will need an elevator instead of the stairs. We recommend students that might have sensory or stimulation issues bring their own noise-cancelling headphones, but if you are surprised by a need for them, we have some in the box office.

The American Musical

Performed by Zoe Vonder Haar, John Flack,
Ben Nordstrom & Samantha Madison

Accompanied By Steve Neale



THE PERFORMERS

ZOE VONDER HAAR began her professional career touring in the 1st International Company of A CHORUS LINE and has since appeared in over 100 regional productions predominately at Stages St. Louis, The Repertory Theater of St. Louis, and The Muny. Favorite roles include Mama Rose in GYPSY, Mame Dennis in MAME, Dolly Levi in HELLO DOLLY, (Kevin Kline Award), Jeannette in THE FULL MONTY, (Theatre Circle Award), Mrs. Higgins in MY FAIR LADY, Jack's Mother in INTO THE WOODS, Old Lady in SUNDAY IN THE PARK WITH GEORGE, Ms. Pennywise in URINETOWN: The Musical, Hattie in FOLLIES, Judy in IT SHOULD'VE BEEN YOU, and Louise in ALWAYS...PATSYCLINE (Theatre Circle Award). Zoe teaches acting and dance, and choreographs and directs at several area schools. She is a cast member of both THE AMERICAN MUSICAL and WINTER WONDERLAND performed throughout the year at the Sheldon Concert Hall.

JOHN FLACK has been a professional actor for more than twenty five years - and is based right here in his hometown, St. Louis. During that time he has performed from coast to coast (and even in Hawaii – that was fun). Locally, he has worked at The Muny, Shakespeare Festival St. Louis, The Black Rep, The New Jewish Theatre, (among others), and has been a member of the acting company at Stages St. Louis since 1991.

BEN NORDSTROM is an award-winning theatre artist based in St. Louis, MO. As an actor and singer, he has appeared in over 50 plays and musicals at major theatres around the country and in New York City. He has worked with the Muny, Repertory Theatre of St. Louis, Arrow Rock Lyceum Theatre, Stages, New Jewish Theatre, Variety StL, Mustard Seed, HotCity, OnSite, and Echo. He has received a St. Louis Theatre Circle Award, two Kevin Kline Awards, and was recently named St. Louis' "Most Versatile Actor" by the Post-Dispatch. Ben is a member of Actors' Equity Association and Screen Actors Guild-American Federation of Television & Radio Artists. BFA, musical theatre, Conservatory of Theatre Arts at Webster University.

SAMANTHA MADISON, a St. Louis native & local freelance performance artist, educator, and choreographer received her training from the visual performing arts schools in St. Louis as well as COCA (Center of Creative Arts) where she was a part of their Pre-Professional Program. Samantha attended Webster University and studied dance with an emphasis in ballet through the Leigh Gerdine College of Fine Arts. She has since performed in productions for The Black Rep, InnerVision Dance Theater, because why not? theater, Fly North Music, Gitana Productions, Kode Redd, and the MUNY as well as for local music artists Mai Lee and Soulo. Samantha currently is a member of Amara Arts and a founding member of Seventh Floor Dance Theater. She is a part of Theater of War's productions ANTIGONE in Ferguson and The Drum Major Instinct with the Phil Woodmore Singers and has been able to tour in the US and Greece. Samantha has been working for Better Family Life since 2012 and has used her gifts and expertise at the local non-profit organization to serve as artistic director for KYPE (Kuumba Youth Performance Ensemble) and director of arts programming in dance & theater. Her teaching background also includes years as a dance instructor at local competition studio New Era Productions where she taught ballet, jazz, and tap. She has also conducted workshops both locally & regionally with her most recent being at the Saint Louis International Salsa Congress as well as the University of Indiana in Evansville as a guest artist. Samantha has also worked with St. Alphonsus' LLM dance ministry as a guest choreographer.

MUSIC YOU'LL HEAR IN OUR PROGRAM

<u>Song</u>	<u>Musical, Composer(s)</u>
"A Musical"	SOMETHING'S ROTTEN, Wayne Kirkpatrick and Karey Kirkpatrick
"Cool"	WEST SIDE STORY, Leonard Bernstein and Stephen Sondheim
"One Hand, One Heart"	WEST SIDE STORY, Leonard Bernstein and Stephen Sondheim
"America"	WEST SIDE STORY, Leonard Bernstein and Stephen Sondheim
"The Circle of Life"	THE LION KING, Elton John and Tim Rice
"All That Jazz"	CHICAGO, John Kander and Fred Ebb
"Loathing"	WICKED, Stephen Schwartz
"Don Quixote"	MAN OF LAMANCHA, Mitch Leigh
"Listen"	DREAMGIRLS, Tom Eyer
"Music of the Night"	PHANTOM OF THE OPERA, Andrew Lloyd Weber
"What's Inside"	WAITRESS, Sara Bareilles
"You Can't Stop the Beat"	HAIRSPRAY, Marc Shaiman, Scott Wittman
"Brand New Day"	THE WIZ, Charlie Smalls
"Prologue"	INTO THE WOODS, Stephen Sondheim
"Oh What a Beautiful Morning"	OKLAHOMA, Richard Rodgers and Oscar Hammerstein II
"Seasons of Love"	RENT, Jonathon Larson
"The Room Where It Happens"	HAMILTON, Lin-Manuel Miranda
"You Will Be Found"	DEAR EVAN HANSON, Benj Pasek and Justin Paul
"Just Be/Beautiful"	KINKY BOOTS, Cindy Lauper

A SHORT HISTORY OF THE AMERICAN MUSICAL

The musical is America's most popular form of live theater, combining drama, music and dance with dazzling spectacle. Drama and music have been performed together throughout history. In the 18th century, Europeans enjoyed opera, operetta and ballad operas, which incorporated popular songs of the day into a comic or serious play. In the 19th century, European and American theaters performed melodramas, plays with live background music that emphasized the emotions of the characters, much like today's film scores.

Most historians call *The Black Crook*, produced in 1866, the first American musical. A French ballet troupe was scheduled to appear at the Academy of Music in New York City in that year, but the Academy theater building burned down. In desperation, the producers approached the manager of another New York theater, Niblo's Garden. Niblo's was rehearsing a new melodrama set in the Alps, called *The Black Crook*. So, the ballet producers persuaded Niblo's manager to incorporate a series of ballets into the drama. The beautiful French dancers, the dramatic story, elaborate Alpine settings and costumes all combined to make a hit: The American musical was born.

The first full-length musical written and performed by African-Americans. *In Dahomey*, starring the comedy team of Bert Williams and George Walker, opened in 1903. By World War I, African-American influenced music and dance forms such as ragtime, jazz and tap dance, were incorporated into many musical theater productions composed by both blacks and whites.

Two distinct styles of musical theater began to emerge in the early years of the 20th century, and continue to thrive today. The first style being that of a small cast contemporary show with a jazz-influenced score. An example of this style can be seen through the musical *Very Good Eddie*, a comedy of mistaken identities among honeymooners with a score by Jerome Kern that opened at the Princess Theatre in 1915. The other style, showing a European, operatic influence, can be seen in shows like *Babes in Toyland* (1903) with music by Victor Herbert, *The Firefly* (1912) with music by Rudolf Friml, and *The Student Prince* (1924) composed by Sigmund Romberg.

Although the musicals of the twenties had some sort of plot and characters, they were usually flimsy, and little attempt was made to integrate the music and dance into the drama. *Showboat*, by Jerome Kern and Oscar Hammerstein II, premiered in 1927 and was the first Broadway show to combine American forms of music with a serious plot and well-developed characters. Though *Showboat* was a long-running hit, this new integration of all the elements did not become a trend until 1943, when Richard Rodgers and Oscar Hammerstein II's *Oklahoma* opened on Broadway. Like *Showboat*, *Oklahoma* was an adaptation of a serious novel with well-developed characters. *Oklahoma*'s music and choreographer Agnes DeMille's dances advance the plot and reveal the characters' inner thoughts.

Small-cast, contemporary shows have continued in popularity, including the long-running favorite *The Fantastiks* (1960), Stephen Sondheim's *Company* (1970) and the recently revived *You're A Good Man, Charlie Brown* (1967). At the same time, Andrew Lloyd Webber's *Phantom of the Opera* (1986) continued the tradition of the large-scale, operatic spectacle. Shows like *Starlight Express* (1984) and *Miss Saigon* (1991) blend contemporary music with spectacular technical feats like rollerblading ramps and life-size helicopters.

Broadway was slow to join the rock music bandwagon. Although *Bye, Bye Birdie* (1960) incorporated some rock and roll music to tell its story, *Hair* (1968) was the first true rock musical to achieve mainstream recognition. *Jesus Christ Superstar* followed in 1971 and *Grease* in 1972. Today, *Rent* (1996) is the long-running exemplar of a contemporary rock sound on Broadway.

VOCABULARY

Adaptation: A different version, created for a new purpose. For example, a novel's characters and plot can be *adapted* to create a musical theater production.

Ballad Opera: A form of 18th century musical drama that combines a comic or sentimental play with repurposed, or adapted songs that were popular during that era.

Book: The script and lyrics of a musical.

Characters: The people in a play. They are defined by the stage directions, by their words, actions, and appearance, and by what others in the play say about them.

Choreographer: The person responsible for creating the dances.

Director (or Stage Director): The person with primary responsibility for interpreting the script, rehearsing the actors, and coordinating all of the elements of a play or musical.

Lyrics: The words of a song.

Medley: In music, a medley is a piece composed from parts of existing pieces, usually three, played one after another, sometimes overlapping.

Melodrama: A form of drama popular in the 19th century that tells a serious story pitting good against evil, in which justice triumphs in the end. Melodrama used live music to create mood and underscore the emotions of the characters.

Musical Director: The person responsible for training the singers and conducting the orchestra.

Musical Review: Performance of a series of songs and dances, sometimes loosely tied together with a plot or theme.

Opera, Operetta: An opera is a drama set to music for singers and instrumentalists. Opera began in Italy in the 16th century. An operetta is a shorter, more comic form of opera.

Overture: An orchestral piece at the beginning of an opera, suite, play, oratorio, or other extended composition.

Plot: The story of a play or musical. Usually presents a conflict: a problem, question or series of obstacles that the protagonist must overcome.

Protagonist: The main character in a play or musical.

Score: The music written for a musical.

Spectacle: All the visual elements of a play including costumes, makeup, settings and props.

Theme: The ideas in a play or musical, the view of human nature that the play presents.

ACTIVITIES

MATCH THE COMPOSER TO THE MUSICAL (from the list below)

Stephen Sondheim _____

Richard Rodgers _____

Leonard Bernstein _____

Cole Porter _____

Meredith Wilson _____

Elton John _____

Jonathon Larson _____

WORD BANK:

RENT, OKLAHOMA, ANYTHING GOES, WEST SIDE STORY, SUNDAY IN THE PARK WITH
GEORGE, THE MUSIC MAN, THE LION KING

TRUE OR FALSE

T or F: WEST SIDE STORY is an adaptation of a classical Greek play.

T or F: Tony and Maria are the modern-day characters for Romeo and Juliet.

T or F: When words are set to music and they are sung, they become lyrics.

T or F: The book of a musical is the score used by the pianist.

T or F: Dance is never used in a musical.

T or F: The style and look of a musical are the responsibility of the director.

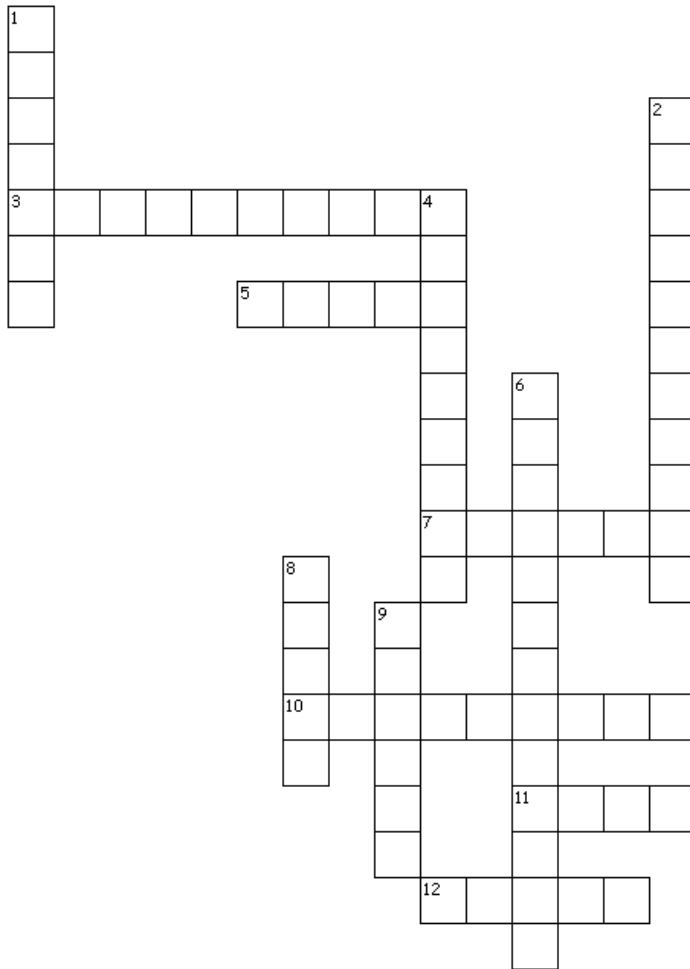
T or F: The choreographer creates dances.

T or F: The musical is a uniquely European art form.

T or F: A medley is a type of song that is comprised of two or more already existing songs.

T or F: The Lion King is based off of Shakespeare's "Hamlet."

American Musical Crossword Puzzle



Across

- 3. The people in a play.
- 5. The written music for a musical
- 7. The words of a song.
- 10. A form of drama popular in the 19th century that tells a serious story pitting good against evil, in which justice triumphs in the end.
- 11. The story of a play or musical.
- 12. A drama set to music for singers and instrumentalists.

Down

- 1. Director The person responsible for training the singers and conducting the orchestra.
- 2. The main character in a play or musical.
- 4. All the visual elements of a play including costumes, makeup, settings and props
- 6. The person responsible for creating the dances.
- 8. The ideas in a play or musical.
- 9. Opera A form of 18th century musical drama that combines a comic or sentimental play with re-purposed, or adapted songs that were popular during that era.