

The American Musical

Performed by Zoe Vonder Haar, John Flack,
Cameron Jamaar Davis & Lisa Ramey

Accompanied By Steve Neale



Know Before You Go 2023-2024

Buses and Parking

Book your bus to arrive at The Sheldon 20 minutes before showtime, and to leave The Sheldon 1 hour after show time. Staff will be waiting to help your bus park in the appropriate place. Buses park for free on the street in front of The Sheldon and in the lot. Cars park for free in the West Lot, on the right side of The Sheldon if you are facing the steps. The group should stay on the bus and send one person in to check in the group and get further instructions.

Tickets & Payment

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. Your payment is due 30 days before the show. Payment online with a credit card is the preferred method, but your school can also send a check. Please contact the Director of Education if you have special circumstances. Ticketing and Payment Policies Document is included with your invoice.

Teacher Handbook

The provided teacher handbook includes recommended activities and resources related to the content of the show. It can be accessed on the web on the page for the specific 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 that makes noise is a distraction for both the performers 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. This season the fall exhibition is open September 8- January 20. The spring exhibition is open March 8- May 4. In between, the gallery is closed for installation and is not available for tours. Tours are available on a first-come, first-served basis.

Health + Safety

Please visit our website the most up-to-date information on health and safety measures. To communicate needs for accessible seating, please indicate on your reservation form. The Sheldon staff can direct you toward elevators. 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 PERFORMERS

CAMERON JAMARR DAVIS A proud member of SAG-AFTRA and the Actors Equity Association, Cameron is a trained actor with regional experience including St. Louis Shakespeare Festival, the Hangar Theater, Hudson valley Shakespeare Festival, and the Celebration Theater, among others.

Soul Siren Playhouse was Founded by Actor/Writer & St. Louis native, Cameron Jamarr Davis. His passion for acting and activism started in high school during an original production titled "And Carl Laughed." The production would go to the 2007 International Edinburgh Fringe Festival in Edinburgh, Scotland where it would garner the Amnesty International Peace Award. In 2011, he piloted a cultural collaboration program in partnership at the University of Cincinnati College-Conservatory of Music with the United Nations, FilmAid, and the Great Globe Foundation titled "The Dadaab Theater Project"; which culminated in a shared performance "The Collapsible Space Between Us" on International World Refugee Day in Nairobi. He moved to Los Angeles in 2015 after achieving his Equity card in New York City, also working as a guest artist and substitute teacher. A series of journeys in between both cities would push, challenge, awaken, then eventually inspire the creation and philosophy of Soul Siren Playhouse.

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.

STEVE NEALE is an award-winning composer, conductor and pianist. With a degree in Film Scoring from the Berklee College of Music, Steve has written and produced music for film, video games, and live theater around the country. Steve directs the renowned choir at St. Margaret of Scotland parish, is adjunct faculty in the Leigh Gerdine Conservatory of Music at Webster University. He sings in the a cappella celtic group, The Wee Heavies and has music directed and done sound design for many local and national theater companies.

Steve composes music for media (KMOX in St. Louis, MO and WTMJ in Milwaukee, WI most recently), has worked on films and video games, music directs theatre and live events, does sound-design, conducts choirs (regular choirs, show choirs, other choirs), is a sought-after session pianist, accompanist and vocalist, works as a producer and video editor, has decades of teaching experience at the high-school and college level (Saint Louis University and Webster University) and is a speaker

and clinician. He has performed on some of the biggest and smallest stages in the country and toured with the a cappella octet Pieces of 8. He graduated summa cum laude from Berklee College of Music in Boston, MA with a degree in Film Scoring.

LISA RAMEY Vocal powerhouse, St. Louis-born and New York-based artist, Lisa Ramey caught national attention on NBC's hit music competition show, The Voice, where she performed on Team Legend. She exudes gritty soul and passion with a soul meets rock vibe that emphatically captures her roots. After headlining alongside Ms. Lauryn Hill, she took her soulful rock artistry to the limit with her debut album "Surrender" which placed #34 on Good Morning America's "Top 50 Albums of 2020." Ramey has since become a mainstay of the live-stream concert world; constantly finding new and exciting ways to put on compelling at-home and studio performances for fans old and new. Having recently shared her second album which re-imagines the historically important and virtually forgotten songs and music sung by civil rights activist Ms. Fannie Lou Hamer, her mission is to re-awaken a voice from the past and bring it to the forefront of our lives. Since the release of the album that positioned her as one to watch, 'Broken Smile', Ramey has since delivered pop rock stormer 'Body' and guitar-mashing hit 'My Creator'. As the multi-faceted songstress continues to expand her ever-growing repertoire, her captivating artistry earns her accolades from both radio, playlisting and press. Featured in the likes of Gigwise, Wordplay, Lock Mag, and Notion, as well as Apple's New Music Daily and Spotify editorial playlists, she continues to deliver something for everyone, wrapping listeners up in a whirlwind of full-bodied, rich tones - a result tantalising to any well-versed music lover.

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 SHOULDA BEEN YOU, and Louise in ALWAYS...PATSY CLINE (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.

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:

ANYTHING GOES, THE LION KING, THE MUSIC MAN, OKLAHOMA, RENT,

SUNDAY IN THE PARK WITH GEORGE, WEST SIDE STORY

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.

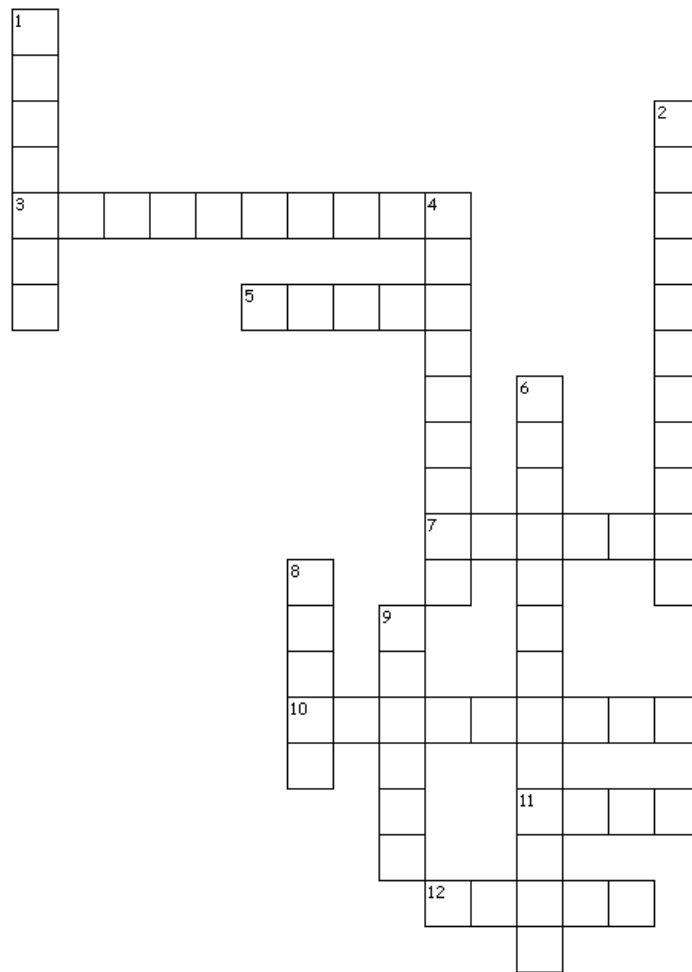
T or F: The choreographer creates dances.

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.