BROADWAY Songbook
HOLLYWOOD AND BROADWAY

Written by JEFFREY P. SCOTT and JAMES A. ROCCO
Musical Direction by RAYMOND BERG
Hosted by JAMES A. ROCCO

STUDY GUIDE

ORDWAY | Education
WWW.ORDWAY.ORG/EDUCATION • 651.282.3115
Broadway Songbook: Hollywood and Broadway at the Ordway

Experience Joy.Centerstage with your students!
Join the thousands of students and teachers whom we welcome into our theaters each year to experience the transformative power of the arts!

We collaborate with teaching artists and educators to design learning tools that inform and enhance the performance experience. Visit ordway.org/education for more information.

We look forward to seeing you at the Ordway for the Broadway Songbook: Hollywood and Broadway!

Shelley Quiala
Vice President of Arts Education and Community Engagement

Meet the Education Team

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Vice President of Arts Education and Community Engagement

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Coming to the Performance

Your Role as an Audience Member

Audience members play a special and important role in the performance. The performers are very aware of the audience while they perform and each performance calls for different audience responses.

Lively bands, musicians, and dancers may desire audience members to clap and move to the beat. Other performers require silent focus on the stage and will want an audience to applaud only when they have completed a portion of their performance.

As you enjoy the show, think about being a part of the performance.

- What are the differences between attending a live performance and going to a movie or watching television?

- What are some different types of live performances? Name a few as a class.

- What kind of responses might an audience give in each circumstance?

- What are the different cues that a performer will give you so that you know how to respond? For example, might they bow or pause for applause?

Also, remember that a hall is designed to magnify sound, and even the smallest whispers or paper rustling can be heard throughout. When you come to the Ordway, you are part of a community of audience members and you all work together to create your performance experience.

Audience Member Checklist for Review at School

- Leave your food, drinks, and chewing gum at school.

- Remember to turn off all cell phones before the performance begins.

- When the house lights dim, the performance is about to begin. Please turn your attention toward the stage.

- Cameras and other recording devices are not allowed in the theater.

- Talk before and after the performance only. Remember that not only can those around you hear you, the performers can too.

- Appropriate responses such as laughing and applauding are appreciated. Pay attention to the artists on stage; they will let you know what is appropriate.

- Open your eyes, ears, mind, and heart to the entire experience!

- After the performance, you will be dismissed when your school is called from the stage. Remember to check around your seat for everything that you brought into the theater.
About the Ordway

As a center for the performing arts, the Ordway takes on three different roles:

Hosting
The Ordway is home to the following Arts Partners; they program their own seasons and use the Ordway as their performance venue:
• The Minnesota Opera
• The Saint Paul Chamber Orchestra
• The Schubert Club

Presenting
The Ordway also programs their own performance seasons. Musical theater tours such as An American in Paris are a part of the Theater Season. The Ordway also produces musical theater such as West Side Story and White Christmas. The Target® World Music and Dance Series include companies and artists on national and international tours, such as Las Cafeteras, Step Afrika and the Broadway Songbook ® series.

Producing
The Ordway is a member of the Independent Presenters Network, which allows for collaborations to produce large musical productions with other performing arts centers. One such musical is Disney’s Beauty and the Beast.

The Ordway also presents the annual Flint Hills International Children’s Festival, a week-long festival of international artists performing work for our youngest audience members. The dates for the 2017 Festival are May 30-June 2.

Fun Facts!
Did you know...
The Ordway has two theaters?
• Ordway’s Music Theater, 1900 seats
• Ordway’s Concert Hall, 1100 seats (opened March, 2015!)

The Ordway first opened thirty years ago on January 1, 1985, as the Ordway Music Theatre!

More than 350,000 patrons come the Ordway each year.

What’s in a Name?
The name Ordway comes from Lucius Pond Ordway (1862-1948) a Saint Paul businessman and early 3M investor. His granddaughter, Sally Ordway Irvine (1910-1987) built the center and decided to use the Ordway name. Sally Ordway Irvine traveled to Europe with architects to visit opera houses and theaters when planning the design of the Ordway.

Schools from all over the region attend the Ordway’s student performances. 50,000 seats were filled by students and teachers last year!

For more information about the Ordway and Arts Partners visit www.ordway.org
Understanding Musical Theater

What is Musical Theater?

Musical theater combines singing, dancing, acting and instrumental music to communicate a story in a performance that is called a musical. It is similar to opera and dance, but it is distinct in that it integrates and gives equal importance to song, dance, drama and music.

The three main elements of musical theater are music, lyrics, and book. The book of the musical is what gives structure to the performance. It contains the dialogue, character development, and dramatic structure, as well as stage direction.

The score of a musical contains both music and lyrics and is very important to telling the story. A character will customarily break out in song or a dance to convey the emotion or idea that they are feeling at that moment. As the proverbial saying goes, “When the emotion becomes too strong for speech, you sing; when it becomes too strong for song, you dance.” Songs are tailored to a particular character and to what they are facing in the story. For example, it lets us know if two main characters are in love or may reveal which character is considered the villain in the musical. These musicals are typically referred to as book musicals.

There are also concept musicals in which the score supports the overall theme rather than aiding the storyline or a character’s emotions. This can be seen in musicals such as Cabaret (1966) in which the characters are working performers and essentially perform a musical within a musical. This is different from the book musical that focuses heavily on the narrative and follows a linear structure with a beginning, middle and end. Concept musical structure can also be seen in Company (1970), which has a fragmented narrative with songs representing the overall theme. In the case of Company, this is a comparison of single and married life.

Every musical production is affected by creative influence. A stage director, musical director, choreographer, and others in the artistic team will usually re-envision the score and book of a musical to present the performance in a unique way. The technical aspects of the performance are traditionally up for interpretation by staff that is led by the technical director and includes set design, costumes, and lighting.
Understanding Musical Theater

Musical Theater Beginnings
Music in dramatic theater performances began in ancient Greece when music and dance were incorporated in comedies and tragedies. In Western performance this practice evolved into operas and then to ballad operas such as The Beggar's Opera (1728), which changed the lyrics to popular songs of the time. It also evolved into comic operas such as The Bohemian Girl (1843), that included original scores and romantic plot lines of the 18th century.

Gilbert and Sullivan
European musical theater is thought to begin with French composer, Jacques Offenbach, and followed by English duo, Gilbert and Sullivan. These 19th century romantic operetta productions included a tenor and soprano lead role plus a large male chorus. W.S. Gilbert and Arthur Sullivan's works became well known for their rhythmic up-tempo patter songs.

Golden Age
The book musical brought about the golden age of musical theater, which spans from 1940 to 1960. During this time, many beloved pieces of musical theater were created, including Oklahoma! (1943) and West Side Story (1961). Musical theater has been changing and evolving ever since. Three extremely influential artists during the golden age were Richard Rodgers, Oscar Hammerstein II, and Stephen Sondheim.

Ziegfeld Follies
The Vaudeville variety shows led to the glitzy revues by Florenz Ziegfeld, an impresario. Known as the Ziegfeld Follies (1907-1931), these performances included choruses of women who wore lavish costumes and would sing popular songs of the time while parading around the stage. The Follies were a hit on Broadway until the early 1930s. Soon a new type of theater that had original music, integrated story and dialogue would be taking its place on Broadway.

Vaudeville Variety Shows
Vaudeville variety shows became popular in the United States during the late 1880s and early 1900s. The variety show included a mix of different acts from musicians and dancers to comedians and magicians. Music used in the acts was usually popular songs of the time.
About the Performance: Cast & Creative

Conceived and hosted by the Ordway’s Producing Artistic Director, James Rocco, the Broadway Songbook® series is part concert and part theater chat. It combines the life stories of master songwriters, a discussion of what made their work so extraordinary, and musical performances by some of the Twin Cities finest musical theater artists.

The Creative Team

Artistic Director, Writer, and Host

James Rocco

Writer

Jeffrey Scott

Musical Director and Arrangements

Raymond Berg

The Cast

Erin Schwab

Kersten Rodau

Yolanda Bruce

Dieter Bierbrauer
Musical Origins in Hollywood
Films in early Hollywood, except for the in-house movie theatre organist or accompanist that would play music live to accompany the film, were silent. It wasn’t until 1927 when The Jazz Singer premiered as the first “talkie” that Hollywood was able to provide sound with its films. This of course led to the creation of film musicals. It took several years to perfect the film musical as the sound quality was not always the best and cameras were limited in their movement.

The Hollywood Musical
However, Hollywood took to musicals quickly, resulting in producing numerous film musicals between 1927 to 1932 that include revue like musicals, such as King of Jazz; filmed stage adaptations, like Showboat (1929); or new stories that were merely vehicles to carry songs while showing the glitz and glamour of the big cities in the eastern United States, such as Broadway Melody.

These film musicals, due to poor quality, didn’t really captivate audiences. It wasn’t until 42nd Street in 1933 that the film musical saw a rejuvenation. With 42nd Street, former Broadway dance director, Busby Berkeley, was able to use the camera in a way that ensured the visual spectacle of the musical was captured by the camera. This led to other studios to take note and start creating musicals that were individualistic in their style. For example, “Paramount, elegant and sophisticated; MGM, glossy and overblown; RKO, Astaire and Rogers.”

Songwriters in Hollywood

Hollywood with its glitz and glory also carried with it censorship. Broadway songwriters were not used to this as they had always enjoyed the “creative freedom” that Broadway provided. With the Production Code, also known as the Hays Code, that was established in 1934, works from Broadway were not easily replicated on film. “The most benign lyrics were tweaked with idiotic regularity by inane sensibilities.”

During the 1940s and 1950s, Hollywood was able to cultivate its own musical songwriting talent with individuals like, Harold Arlen and Johnny Mercer with their hits “That Old Black Magic” and “One for my Baby”; Harry Warren and Al Dubin with “I Only Have Eyes For You” and “Lullaby of Broadway”; Frank Loesser, Dorothy Fields; and Jule Styne. Though they all made attempts to replicate their Hollywood success on Broadway, only a few succeeded.

Broadway to Hollywood
In addition to original works, Hollywood would also take Broadway book musicals and adapt them to film. Hollywood, however, would never leave the original works intact. This would include cutting songs to shorten the length or changing the focus of the musical entirely, such as in On the Town where the film does not take into account the setting of WWII like the original Broadway musical.

Hollywood to Broadway
The 1980s to today have seen an influx of Hollywood films and musicals being adapted to Broadway. Many of the popular musicals you can name today were first a film, such as Singing in the Rain, 42nd Street, Meet Me in St. Louis, Lion King, and Aladdin. This Broadway Songbook takes a look at these kind of musicals.

About the Performance: Musical Selections

Lullaby of Broadway—42ND STREET*
Blue Skies—THE JAZZ SINGER*
Hooray for Hollywood
Let Yourself Go
The Way You Look Tonight
They Can't Take That Away From Me
Over the Rainbow—THE WIZARD OF OZ*
Just Leave Everything to Me
You’re the One that I want—GREASE*
Kiss the Girl— THE LITTLE MERMAID*
9 To 5—9 TO 5: THE MUSICAL
Omigod You Guys—LEGALLY BLONDE
Push Da Button—THE COLOR PURPLE
City of Stars—LA LA LAND
I’ve Had the Time of My Life—DIRTY DANCING

*Musical selections with an asterisk are featured in a Broadway musical and/or film adaption. Read on to learn more about each of these shows!

42nd Street
The name of the 1933 film, 42nd Street, along with the film’s song catalogue was used to create this feel-good stage musical about a director creating a hit show during the Great Depression. The central character is the hit show’s understudy, Peggy Sawyer. When her big break comes, she must find the confidence to take on the lead role. The director character, Julian Marsh, is resolved to make Peggy a big star. This show includes a series of splashy production numbers that serve as an ode to the Hollywood choreographer, Busby Berkeley. Songs from this musical include, “We’re in the Money,” “Lullaby of Broadway,” and “I Only Have Eyes For You.”

The Jazz Singer
A 1927 American musical film that was the first feature-length motion picture to include a synchronized recorded music score as well as having the speech and singing synched with the lip movements of the actors. It brought in the age of sound films, or “talkies” as they became known. Based on the play of the same name, the film shows the character Jakie Rabinowitz who defies his strict devout Jewish family to become a jazz singer. It includes such songs as, “Blue Skies” and “My Mammy.”
About the Performance: Musical Selections

The Wizard of Oz
Based on the children’s book by L. Frank Baum, The Wizard of Oz, tells the story of a teenage girl in Kansas who’s search for something more lands her on a journey through Oz. This film musical became an instant classic. It also helped to catapult the career of MGM’s child star, Judy Garland. Popular songs from this film include “Somewhere Over the Rainbow,” “We’re Off to See the Wizard,” and “Ding Dong the Witch is Dead.”

Grease
Grease debuted in 1971 and shows the life of working-class teenagers in 1959 as they deal with such teenage issues as peer pressure, popularity, sex, and personal moral codes. The name Grease comes from the 1950s term greasers, that was used to describe the youth sub-culture at the time. This musical was later made into a popular film, starring John Travolta and Olivia Newton John. Songs from this musical include, “You’re the One that I Want,” “Grease Lightnin’,” and “Summer Nights.”

The Little Mermaid
The staged musical, based on the popular 1989 Disney film of the same title, is about a mermaid who dreams of a life on land with the prince she loves and the sacrifice she makes to have this dream come true. It includes colorful under the sea characters and songs like, “Part of Your World,” “Under the Sea,” and “Poor Unfortunate Souls.”

9 To 5: The Musical
This musical brings the beloved 1980s movie of the same name about women empowerment in the workforce to the stage with music and lyrics by Dolly Parton, who also starred in the movie. It includes songs such as Dolly Parton’s hit from the film, “9 To 5,” and “Backwoods Barbie.”


Little Mermaid Image Credit: http://disney.wikia.com/wiki/Kiss_the_Girl
About the Performance: Musical Selections

Legally Blonde
The film of the same name that was made popular with Reese Witherspoon in the lead role debuted as a musical comedy on Broadway in 2007. The story follows a “sorority girl’s improbable journey through Harvard Law that leads her on a path to self-discovery.” It includes songs such as “Omigod You Guys” and “What you Want.”

The Color Purple
Based on the 1982 novel by Alice Walker and the 1985 film of the same name, The Color Purple centers on the life journey of Celie, an African-American woman living in the rural American South in the early to mid-20th Century, as she discovers herself and finds her voice. It includes such songs as, “The Color Purple,” “What about Love?,” and “I’m Here.”

La La Land
The 2016 musical film follows the relationship of an aspiring actress and a jazz musician who meet and fall in love against the backdrop of Los Angeles. The film has been said to be an ode to Singing In the Rain. This film includes the songs, “City of Stars” and “Audition (The Fools Who Dream).”

Dirty Dancing
Based on the 1987 film of the same name, the musical is set in 1963 and centers on the teenage character, Baby, who is spending a vacation with her parents at a resort when she discovers a group of young people who express themselves through dance. This leads her to meet and, eventually, fall in love with the resort’s attractive dance instructor. The songs in the staged musical include many of the favorites from the film, such as “Hungry Eyes,” “Do You Love Me?,” and “(I’ve Had) The Time of My Life.”

adaptation: to modify something into a new form, such as altering a text to make it suitable for film or stage aspiring: directing one’s ambitions towards becoming a specified type of person

book: the script or documentation of dialogue and stage direction of a musical

book musical: a musical that has its songs and dances fully integrated into the story

Bugsy Berkeley (1895—1976): an American movie director and musical choreographer known for creating elaborate musical production numbers for film

catapult: hurl or launch something in a specified direction

censorship: the suppression of parts of books, films, etc. that are considered obscene or politically unacceptable

choreographer: an individual who creates the steps, patterns, movements, and formations of a dance piece

Cole Porter (1891—1964): an American composer and songwriter who is known for his numerous contributions to musical theatre

colony: group of actors and technicians working on a show

composer: an individual who writes music

concept musical: a musical in which the show’s metaphor is more important than the narrative

costumes: articles of clothing that a performer wears to help communicate the story of the piece

Dolly Parton (1946—): an American singer, songwriter, record producer, actress, author, and philanthropist known for her country music work

dramatic structure: the format of a play or film regarding a beginning, middle and end.

floorplan: a chart detailing where each set piece will be located during a production

Frank Loesser (1910—1969): an American songwriter who wrote the lyrics and music to many Broadway hits

George Gershwin (1898—1937): an American composer and pianist who created many orchestrations including, Rhapsody in Blue, An American in Paris, and Porgy and Bess

golden age: the period when a particular art or activity is at its peak

Great Depression: the 1929 financial slump of the U.S. that lasted a decade

hang chart: a chart indicating the order and movement of each set piece in a given production

Impresario: a person who organizes concerts, plays, or operas

Hays Code: the set of moral guidelines that applied to the United States motion pictures released from 1930 to 1968.

individualistic: expressing individuality

influx: an arrival of large numbers of people or things

Irving Berlin (1888—1989): an American composer and lyricist who made numerous contributions to the Great American Songbook

Ira Gershwin (1896—1983): an American lyricist who worked with his composer brother, George, to create many popular songs of the 20th Century

Continued on next page
**Vocabulary**

**Jerome Kern** (1885—1945): an American composer of musical theatre and popular music

**lighting:** creation of the atmosphere, time of day or mood of a production, using lighting techniques

**linear:** a consistent movement forward in a logically established pattern. In musical theater, it can describe the plot progression of a book musical

**lyrics:** text expressing the writer's emotions so it can be set to music

**musical comedy:** a form of musical theater, which frequently includes a light story witty songs and dance sequences

**musical director:** an individual who rehearses and conducts musical elements of a production

**narrative:** a fictional or nonfictional explanation of a sequence of events

**ode:** an artistic piece meant to address a particular subject

**Reese Witherspoon** (1976—): an Academy Award winning American actress and producer

**rendering:** a full color sketch or model, used to indicate a theatrical designer's artistic intent behind a production

**rejuvenation:** the action or process of making something look better, more vital

**revue:** a performance which incorporates popular music, dance, lavish costumes and sets. Revues were especially popular in the United States after World War I until the Great Depression

**scale:** a small representation of a full sized set, with each piece drawn in proportion to each other

**scenic designer:** the individual responsible for creating the physical world for the characters of a play or musical.

**score:** a written form of musical composition showing notes and rhythmic structure of music

**set design:** the creation of scenery for a theatrical, film, or television production

**sub-culture:** a cultural group within a larger culture who have beliefs that are different from larger culture

**synchronized:** to occur or operate at the same time or rate

**talkie:** a movie with a soundtrack

**technical director:** an individual in charge of all technical elements of a production

**Tony Award:** an award given by The American Theatre Wing for achievement in live American theatre

**vaudeville:** a variety show featuring specialty acts including burlesque, comedy, song and dance

**vehicle:** a thing used to express something
My Review!

You are a reporter for your school's newspaper!

Write and illustrate a review article to inform others about the performance you just saw.

Name your article, illustrate a moment in the show, and write about the performance!

Title:

I saw ________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

I heard ________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

The music and dancing made me feel ________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

The performance reminded me of ________________________________

________________________________________________________________________

________________________________________________________________________

My favorite part of the show was ________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

I wish I had seen more ________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________
Activities and Discussion Questions  Grades 6-8

Description: Students will research and present information on a notable Broadway practitioner’s life and career.

Duration: 2 Class Sessions

Objectives:
- Students will learn about the genre of musical theater through research on the individuals who contributed to it.
- Students will gain perspective on what kind of work is involved in the production of Broadway musical theater.
- Students will use web research skills to further knowledge on a particular subject matter.
- Students will enhance their presentation skills.

Materials:
- Research materials (library or internet)
- PowerPoint (or similar program) or poster board materials

Directions:

Part 1
1. Invite the students to the computer lab.
2. Ask the students to go to the website http://www.pbs.org/wnet/broadway/stars/
3. Ask the students to explore the webpage titled, “The Stars”. Ask them to click on the various categories and glance at the individuals profiles. Give the students 2 to 4 minutes to do this.
4. Ask the students to pick one of the theater practitioners in which they are interested. Let them know that they are free to pick an individual from any of the categories given. They can be an actor, choreographer, producer, composer, etc.
5. Ask the students to research the individual’s life and career and create a presentation either with PowerPoint or poster board.
6. Give the students the rest of the time in the computer lab to research their chosen individual.

Part 2
1. Ask students to create a PowerPoint or poster board presentation. It should summarize what they found in their research and should include audio and visual elements.
2. Ask students to take turns in front of the class presenting the information they found on their chosen Broadway practitioner using their PowerPoint or a similar program. (If PowerPoint is unavailable ask students to make poster boards about their individual.)
3. Ask students to take notes during the presentations, and ask them to write short paragraphs on what they learned about each individual.

Discussion Before the Show
1. How did you decide which individual to research?
2. What did you find most interesting about this person?
3. What contributions did they make to the Broadway community or to the genre of musical theater?

Discussion After the Show
1. Were there specific moments in the performance that you remember? Why do you think these moments stood out to you?
2. Were there any individuals or topics you found in your research that were discussed during the performance?
3. What did you see/hear in the performance that surprised you?
Activities and Discussion Questions  Grades 9-12

Description: Students will explore how a musical is developed from a literary text or historical event.

Duration: 1 to 2 Class Sessions

Objectives:
- Students will gain insight into how a musical can be created.
- Students will identify the elements of themes and the kind of musical it can create.
- Students will enhance their research and critical thinking skills.

Materials:
- computer
- speakers
- pen/pencil
- paper
- a list of literary texts the students have read through their regular curriculum
- The Kennedy Center’s ArtsEdge’s “Developing a Musical” Handout (http://bit.ly/QrGcB5)
- The Kennedy Center’s ArtsEdge’s “Group Responsibilities” Handout (http://bit.ly/QIYQXG)

Directions:

Part 1
1. Remind the students that many of Rodgers and Hammerstein II’s Broadway shows were derived from literary works (e.g. Oklahoma!, King and I, and etc.). Explain to the students that it is now their turn to pick a literary text to turn into a popular musical.

2. Break up the class into groups of two or three. Hand out to the students the list of appropriate literary texts and the “Developing a Musical” handout.

3. Ask the students to pick one of the texts on the list.

4. Ask the students to, as a group, discuss the various aspects that would be needed to stage this literary piece using the prompts from the “Developing a Musical” handout.

5. Ask each group to share their findings with the class. After each presentation, lead a discussion with the students on the possible opportunities and challenges that may exist with each adaptation.

Part 2
6. After the class discussion, ask the students to vote on which text they would like to turn into a musical. After the selection, have the students pick from the following groups to be in: script writers, song writers, set designers, and costume designers.

7. Once the students are arranged in their groups, hand out the “Group Responsibilities” Handout. Ask the students to complete the tasks listed in the handout under their group title. Explain that these do not need to be polished, finalized ideas; it’s just supposed to be a rough draft of their ideas.

8. Give the students time in which to complete their group’s tasks.

9. Ask each group to present what they created to be a part of the musical.

Optional: Give students multiple days to create a finalized polished project for each of their groups to present.
Resources

Local Organizations

**Theater Latté Da**
www.latteda.org
Theater Latté Da’s dedication to innovative musical theater is visible through their work that includes originating new works, reinventing musical theater classics, and experimenting with unusual musical styles and storytelling techniques.

**The American Composers Forum**
www.composersforum.org
The American Composers Forum supports composers and develops new markets for their music. It also provides composers with valuable resources for professional and artistic development.

**The Playwright’s Center**
www.pwcenter.org
The Playwright’s Center’s focus is on supporting playwrights and promoting new plays to production at theaters across the country.

**Lundstrum Center for the Arts**
www.lundstromcenter.org
The Lundstrum Center is a group of musical theater professionals teaching and inspiring young artists through their craft.

Internet Resources

- http://www.pbs.org/wnet/broadway/stars/index.html
- www.playbill.com
- http://www.broadway.com/
- http://www.ordway.org/

Book Resources

Bordman, Gerald. *American Musical*  
Ordway School Performance Frequently Asked Questions

BEFORE ARRIVAL:
- Please include all students, teachers, and chaperones in your tickets order.
- Order buses to arrive at the Ordway 15-20 minutes prior to your performance start time.
- Performance Length:
  - Performing Arts Classroom performances are approximately 50-60 minutes long.
  - Broadway Songbook performances are approximately 90 minutes long.

Plan bus pick-up time accordingly.
- Please be aware of your bus number so the Ordway staff can better direct you once the performance is over.
- Inform students that there is no food, drink, or gum allowed in the hall.
- Remember to turn off all cell phones and electronic devices before the performance begins.
- Study guides should be received 3 weeks prior to the performance and will also be posted online at www.ordway.org/education/school-performances/study-guides

WHILE AT ORDWAY:
Seating:
- Performances are general admission; groups will be seated by seating chart upon arrival.
- Seating is determined by many factors at the Ordway. We take into consideration special needs, group size, and grade level.
- Please allow ushers to seat your entire group, then you can rearrange students, and take groups to the bathroom, etc.

In the theater:
- In case there is a medical emergency notify the nearest usher who will call the paramedic on duty.
- If an item is lost while your group is still at the Ordway please see an usher. If your group is no longer at the Ordway please contact the Stage Door at 651.282.3070.
- Ushers will do their best to respond to behavior issues; if you see students disrupting your students’ theater experience or that of other students, please notify an usher.
- Dismissal is determined by seating arrangement and will not necessarily reflect the order that buses are lined up outside. The Ordway staff will be stationed outside with bus order lists to help you find your buses. Often we have multiple buses for one school. Therefore, please remember your bus number.

AFTER LEAVING ORDWAY:
- Please return the survey in the back of the study guides. Any comments and suggestions are appreciated.
- Fill out and return the bus reimbursement sheet in the your performance study guide or online to receive your schools bus reimbursement.

If you have any additional questions, please call the education hotline at 651.282.3115 or e-mail Sarah Wiechmann at swiechmann@ordway.org
Hollywood and Broadway Performance Evaluation

Thank you for choosing the Ordway and attending a Broadway Songbook® for your field trip! Please take a moment to complete this evaluation following the performance.

Please return the evaluation as soon as possible. Your comments and suggestions are greatly valued, as they help us offer you and your students better services in the future. Thank you again!

Your Information

School: ____________________________
Your name: ____________________________
E-mail Address: ____________________________
Grades of Students attended: __________
Number of Students attended: ______

Study Guide Review
Which sections of this guide did you use? (check all that apply)

☐ About the Ordway
☐ Coming to the Theater
☐ About the Artists
☐ About the Performance
☐ Vocabulary
☐ Understanding Music
☐ “My Review!”
☐ Activities/Discussion Questions
☐ Local/Internet Resources

Please write any comments or suggestions regarding the Study Guide:
________________________________________________________________________
________________________________________________________________________

Which types of resource lists are most useful for you:
☐ Websites
☐ Local Arts & Cultural Organizations
☐ Multimedia Resources

Other Suggestions: ____________________________

Performance Review

How well did the show connect to the classroom? (i.e. curricular areas, graduation standards, social skills, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...
________________________________________________________________________

How well did you feel your students identified with the performance/performers? (i.e. culturally, through the art form, wanted to meet the artist, etc.)

☐ Excellent
☐ Good
☐ Average
☐ Poor
I rated it this way because...
________________________________________________________________________

~continued on next page~
Performance Evaluation (cont.)

Experience Review

Rate your overall experience at the Ordway, please explain your answer:

☐ Excellent  ☐ Good  ☐ Average  ☐ Poor
I rated it this way because...

Do students attend the Ordway school performances:

☐ Multiple times a year  ☐ Once a year  ☐ Once every few years  ☐ Other: ________________________________

Did you and your students feel comfortable and welcome at the Ordway?

☐ Yes  ☐ Indifferent  ☐ No

What do you feel the value of Ordway’s programming is to your students?

________________________________________
________________________________________
________________________________________

What overall improvements could be made?

________________________________________
________________________________________
________________________________________

Do you see cultural benefits for students attending the Ordway performances? (i.e. learning about the language, tradition, arts, etc. of other cultures)

☐ Yes  ☐ Indifferent  ☐ No
If yes, what cultural benefits do you see?

________________________________________
________________________________________
________________________________________

Please rate the most important factor when deciding to bring your students to the Ordway, one being the most important and five being the least.

___ Multicultural performances  ___ Ticket Cost
___ Bus Reimbursement  ___ Study Guides
___ Other: ________________________________

Any Additional Comments:

________________________________________
________________________________________
________________________________________

☐ Please check here if we do not have permission to quote or paraphrase your comments or name in future publications or funding proposals.

Please Return to:
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
fax: 651.215.2135
email: educationsales@ordway.org

NO LATER THAN 6 WEEKS FOLLOWING THE PERFORMANCE
16-17 Bus Reimbursement Form

To receive a bus reimbursement for attendance to one of Ordway’s School Performances*, please:

☐ Fill out this form. All lines should be filled in.
☐ Attach a paid copy of your transportation bill. **
☐ Attach a completed evaluation or fill one out online (a link is emailed after the show)
☐ E-mail, mail or fax all documents no later than 6 weeks after your performance to:

Bus Reimbursements
Education at Ordway Center
345 Washington Street
Saint Paul, MN 55102
Fax: 651.215.2135
education.sales@ordway.org

Questions? Please call the education hotline at 651.282.3115.

School Name ___________________________________________________________

School Address _________________________________________________________

City_________________________ State ____________ Zip_____________________

County______________________________________________________________

School Phone ___________________________ Fax _____________________________

Order Contact Name___________________ & E-mail _________________________

Office Contact Name___________________ & E-mail _________________________

Performance __________________________ Date and Time_____________________

# of students ______________ # of buses for which you are requesting payment___________

<table>
<thead>
<tr>
<th>City/Region/School District</th>
<th>Subsidy amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Minneapolis Public Schools and Saint Paul Public School Districts</td>
<td>100%</td>
</tr>
<tr>
<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
<td>Up to $160.00 per Bus</td>
</tr>
<tr>
<td>Outside Seven County Metro</td>
<td>Up to $450.00 per Bus</td>
</tr>
</tbody>
</table>

* Eligible performances for bus reimbursement include those in the Performing Arts Classroom Series and Festival School Week
** For all schools outside of the Saint Paul Public Schools (SPPS) and Minneapolis Public Schools (MPS), Ordway Center will send the reimbursement check to your school. SPPS and MPS should request that district transportation forward their bus bills directly to the Ordway.