WHAT KIND OF REBEL ARE YOU
Experience Joy.Centerstage with your students!

Join the thousands of students and teachers whom we welcome into our theaters each year through our performances and experience transformative power of the arts with your students!

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 Broadway Songbook®: Rebels! on Broadway.

Shelley Quiala

Vice President of Arts Education

Erin Matteson
Education Manager

Jenea Rewertz-Targui
Arts Learning Manager
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

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.

ORDWAY | Education
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 *Bullets Over Broadway* are a part of the *Theater Season*. The Ordway also produces musical theater such as *A Chorus Line* and *The Sound of Music*. The *Target® World Music and Dance Series* include companies and artists on national and international tours, such as *Dengue Fever, SEOP Dance Company 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 2016 Festival are May 31-June 3.

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.

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
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.

Gilbert and Sullivan’s use of integrating lyrics and dialogue to tell a story was one of the precursors to the kind of musical theater we know of today. These operettas, or “opera lite”, as they became known, were a big hit among European audiences and soon imitations of them began popping up across the United States.

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.

Ziegfield 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.

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.
About the Performance

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.

Artistic Director, Writer, and Host

James Rocco

Musical Director and Arrangements

Raymond Berg

Writer

Jeffrey P. Scott

Musical Arrangements

Albert Evans

The Cast

Paris Bennett
Julius Collins
Brianna Graham
Reid Harmsen
Caroline Innerbichler
Wesley Mouri
Hope Nordquist
Rudolph Searles III
About the Performance

What Kind of Rebel Are You?

There is a renaissance happening on Broadway. It began in the 1960s when the revolutionary rebellious musical HAIR grabbed the public’s attention and challenged the status quo. And it took almost 50 years to bring musical theatre back to its original intention.

Hair was the first musical that disrupted the repetitive formula that had become musical theater. It reminded us that American musicals emerged from the vibrant and chaotic convergences of artists from all over the world who were now living in America and who needed to communicate to understand each other. Those early pioneers wrote songs like *I'm a Yankee Doodle Dandy*, to compel us to ask the question, what does it mean to be American?

While these artists were entertaining each other, they were pushing for equality, integrity, and tolerance.

Musical theater is built as entertainment. Its effects may take longer than one would like but the results can be charted. The musicals featured in today’s performance illustrate the subversive quality of musicals, and how these shows can

Shuffle Along: Roots of Rebellion

One musical which opened early in 2016 showed us both the possibilities of making a difference and revealed the fickle face of our ever changing popular culture. That show was *Shuffle Along*. Half revival and half documentary, it told the story of the first Broadway musical that had a creative team and cast made up of entirely African Americans. In spite of everything working against them, the creators of *Shuffle Along* got their show to Broadway and it became the biggest hit Broadway ever saw.

In an era when Broadway musicals ran for about 100 performances, *Shuffle Along* ran for over 500, earning nearly 9 million dollars for its creators. But perhaps more importantly, it was the first step in the desegregation of theaters. It helped to connect White Broadway audiences with African American artists and showed the world that jazz, an
About the Performance

artistic form deeply rooted in the African American experience, was a sophisticated, intellectual and true art. Lin Manuel-Miranda: Modern Rebel

Much like a the revolution that occurred on Broadway when *Shuffle Along* opened, another revolution is happening today.

Lin-Manuel Miranda is an American composer, lyricist, librettist, rapper, and actor, best known for creating and starring in the musicals *In the Heights* and *Hamilton*. He is the biggest Rebel of our time.

Miranda wrote the music and lyrics for the musical *In the Heights*, which opened on Broadway at the Richard Rogers Theatre in March 2008. Miranda’s written work for the show earned him numerous accolades, including the 2008 Tony Award for Best Original Score and the 2009 Grammy Award for Best Musical Theater Album. Further, Miranda’s performance in the show’s lead role of Usnavi earned him a nomination for the Tony Award for Best Actor in a Musical.

*Hamilton*

*Hamilton: An American Musical* is a musical about the life of American founding father Alexander Hamilton. In 2016, *Hamilton* received a record-setting 16 Tony nominations, winning 11, including Best Musical, and was the recipient of the 2016 Pulitzer Prize for Drama.

While on vacation from performing in his hit Broadway show *In the Heights*, Miranda decided to read *Alexander Hamilton, a historical biography* by Ron Chernow. After finishing the first couple of chapters, Miranda quickly began envisioning the life of Hamilton as a musical and searched whether or not a stage musical of his life had been created; a play of Hamilton’s story had been presented on Broadway in 1917, starring George Arliss as Alexander Hamilton.
Upon Miranda's discovery he began a project entitled *The Hamilton Mixtape*. On May 12, 2009, Miranda was invited to perform music from *In the Heights* at the White House Evening of Poetry, Music and the Spoken Word. Instead, he performed the first song from *The Hamilton Mixtape*, a rough version of what would become "Alexander Hamilton," *Hamilton*'s opening number. He spent a year after that working on "My Shot", another early number from the show.

Miranda performed in a workshop production of the show at the Vassar Reading Festival on July 27, 2013. The workshop consisted of the entirety of the first act of the show and three songs from the second act.

Of the original workshop cast, only three principal cast members played in the Off Broadway production. *Hamilton* opened on Broadway in August 2015 at the Richard Rogers Theatre.

Musicals of Today

Along with *Hamilton and Shuffle Along*, today's performance is a celebration of the writers and the shows that are changing the way we see Broadway into the 21st century– featuring hit songs from shows such as:

**FUN HOME:**

*Fun Home* chronicles the author’s childhood and youth in rural Pennsylvania, United States, focusing on her complex relationship with her father. The book addresses themes of sexual orientation, gender roles, suicide, emotional abuse, dysfunctional family life, and the role of literature in understanding oneself and one’s
About the Performance

Musical Numbers:

**Act One**

*Alexander Hamilton*, HAMILTON

*Shuffle Along*, SHUFFLE ALONG

*They Won’t Remember You*, SHUFFLE ALONG

*American Idiot*, AMERICAN IDIOT

*Girls Just Want to Have Fun*, Cyndi Lauper

*Step One*, KINKY BOOTS

*Give Up Your Dreams*, SCHOOL OF ROCK

*My Junk*, SPRING AWAKENING

*Shakalaka Baby*, BOMBAY DREAMS

*The Schuyler Sisters*, HAMILTON

**Act Two**

*Hello*, THE BOOK OF MORMON

*Two By Two*, THE BOOK OF MORMON

*God, I Hate Shakespeare*, SOMETHING ROTTEN

*Telephone Wire*, FUN HOME

*Maps*, FUN HOME

*What Baking Can Do*, WAITRESS

*It Won’t Be Long Now*, IN THE HEIGHTS

*Somewhere*, WEST SIDE STORY

*MY Shot*, HAMILTON
Vocabulary

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

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

company: 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

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

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

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

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

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

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

stage director: an individual in charge of directing actors in dialogue and blocking stage movement

technical director: an individual in charge of all
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.

Title:

I saw

My favorite part of the show was

I heard

I wish I had seen more

The music and dancing made me feel

The performance reminded me of
Activities and Discussion Questions

Grades 6-8

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

Duration: two classroom 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 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...
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/QlyQXG)

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 suppose 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.
Activities and Discussion Questions  Grades 9-12

Before the Show:

1. How did you decide on what literary text to use?
2. How did you decide which group to participate in (script writers, song writers, set designers, and costume designers)?
3. What challenges arose while adapting the text for what your group’s responsibility was?
4. What was it like collaborating with your group members to create your element of the overall musical theatre production?
5. Do you think Rodgers & Hammerstein II experienced similar challenges when adapting their works? Explain your answer.
6. What is the most interesting thing you discovered about adapting a literary work into a musical?

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. What did you see and/or hear in the performance that surprised you or stood out to you?
3. Did you recognize any of the songs performed? If so, which ones?
4. Did any of the songs performed remind you of or make you think of something in particular? Explain your answer.
5. Were there any topics discussed that you encountered while creating your own musical? If so, which ones?
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.lundstrumcenter.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

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
Rebels! on 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

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...

__________________________________________
__________________________________________
__________________________________________

All schools must return an evaluation to receive bus reimbursement.
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...

______________________________________
______________________________________

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:

______________________________________
______________________________________
______________________________________
______________________________________
______________________________________
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
educationsales@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 __________________________

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<td>Seven County Metro including Anoka, Carver, Dakota, Hennepin, Ramsey, Scott &amp; Washington Counties</td>
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* 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 bill directly to the Ordway.