SHREK – THE MUSICAL
(“Let your freak flag fly!”)

October 11th – 27th, 2013

Music by Jeanine Tesori and Lyrics and book by David Lindsey-Abaire

Directed by - Joey Landwehr

For
Dear Fellow Educators,

At J*Company Youth Theatre, we believe that live theatre and the school curriculum go hand in hand. Every trip to the theatre offers a multitude of teaching moments for your students. This J*Company Youth Theatre Insights Educational Guide has been created to assist in making the play an enriching and enjoyable theatrical experience.

The J*Company Youth Theatre Insights Educational Guide includes a wide-ranging list of themes and topics, which are suggested by the style and content of *Shrek – The Musical.*

Avenues for exploring each theme and topic are suggested in the form of:

QUESTIONS AND DISCUSSION PROMPTS
Designed to prompt in-class discussions before and after viewing the J*Company Youth Theatre presentation.

ACTIVITIES, RESEARCH, AND WRITING PROMPTS
Designed to be researched and written on a broader scale, perhaps outside of class.

We are so proud that the San Diego Unified School District has recently been awarded for their fantastic approach to the importance of arts in schools by The John F. Kennedy Center. Congratulations to all of us in San Diego who work so hard to continue to bring visual and performing arts to young people across San Diego County!

We are so proud at J*Company to be working hand in hand with the Visual & Performing Arts Department (VAPA) at the San Diego Unified School District to bring the arts to young people everywhere.

It is our hope that you find this J*Company Youth Theatre’s Insights Educational Guide a wonderful tool to help enrich and enhance your already exemplary teaching guidelines.

Sincerely,

Joey Landwehr
Artistic Director, J*Company Youth Theatre
TABLE OF CONTENTS

Page 4 - 8 Introduction

Page 9 - 10 THEATRE 101: About The Collaborators

Page 11 - 12 THEATRE 101: Theatre Etiquette

Page 13 – 16 THEATRE 101: Behind the Scenes of Shrek – The Musical

Page 17 THEATRE 101: Why Is Musical Theatre Important?

Page 18 – 19 THEATRE 101: Glossary Of Theatrical Terms

Page 20 THEATRE 101: Theatrical Trivia

Page 21 Themes and Topics to Explore 1 – Movie vs. Play: English/Language Art Appreciation/Critical Thinking

Page 22 - 24 Themes and Topics to Explore 2 – What’s Going On?: Critical Thinking/Writing

Page 25 - 26 Themes and Topics to Explore 3 - Adaptation and Musical Theatre: Performance & Visual Arts/English/Language Arts/ History

Page 27 - 28 Themes and Topics to Explore 4 – Shrek – The Musical as Musical Theatre: English/Language Arts

Page 29 Themes and Topics to Explore 5 - The Creators of Musical Theatre: Visual Arts/English/Language Arts

Page 30 – 31 Themes and Topics to Explore 6 - Critical Analysis: Visual Arts/English/Language Arts/Critical Thinking

Page 32 Learn More About Theatre

Page 33 Thank You & About J*Company
INTRODUCTION

ABOUT Shrek – The Musical

Shrek - The Musical is a musical with music by Jeanine Tesori and book and lyrics by David Lindsay-Abaire. It is based on the 2001 DreamWorks film Shrek and William Steig’s 1990 book Shrek!. After a tryout in Seattle, the original Broadway production opened in December 2008, and closed after a run of over 12 months in January 2010. It was followed by a tour of the United States which opened in 2010, and a re-vamped West End production from June 2011. Since its debut, the musical's rights have been available for independent overseas theatres, who have chosen to stage their own versions of the show, starting with the 2010 Israel production.

The Broadway production was filmed with the original cast, and will be released on DVD, Blu-ray and digital download on October 15, 2013.

Development

Lindsay-Abaire and Jason Moore (director) began working on the show in 2002, with Tesori joining the team from 2004. A reading took place on August 10, 2007, with JCompany alumni Stephen Kramer Glickman in the title role, Celia Keenan-Bolger as Princess Fiona, Robert L. Daye, Jr. as Donkey and Christopher Sieber as Lord Farquaad.

Seattle Premiere (2008)

The musical premiered in an out-of-town tryout at the 5th Avenue Theatre in Seattle. Previews began August 14, 2008, with an opening night of September 10. The tryout ran through September 21, and played to generally favorable reviews, being cited as one of the few movie-to-stage adaptations "with heart". The principal cast included Brian d'Arcy James as Shrek, Sutton Foster as Princess Fiona, Christopher Sieber as Lord Farquaad, Chester Gregory II as Donkey, John Tartaglia as Pinocchio and Kecia Lewis-Evans as the Dragon.

During previews, "I Could Get Used to This" was replaced by "Don't Let Me Go," and "Let Her In" became "Make a Move". Also during previews, a brief reprise of "Who I'd Be" was sung after Shrek overhears Fiona's misleading comment about being with a hideous beast, which led into "Build a Wall". This was cut and "Build a Wall" was placed after "Morning Person (Reprise)". "Build a Wall" was later cut during previews, but reinstated towards the end of the run.

Broadway Production (2008-10)

After extensive changes were made, the show began previews on Broadway at The Broadway Theatre on November 8, 2008, with the official opening on December 14. The cast included d'Arcy James as Shrek, Foster as Fiona, Sieber as Farquaad and Tartaglia as Pinocchio. Daniel Breaker took over the role of Donkey, as the creative team thought Chester Gregory II did not fit the part. The Dragon was voiced by company members Haven Burton, Aymee Garcia and Rachel Stern, instead of a soloist. Kecia Lewis-Evans, who played Dragon in Seattle, was offered a part in the show's ensemble but declined. Ben Crawford was the standby for Shrek, until he replaced d'Arcy James for the final months of performances.

Other changes the creative team made included the deletion of three songs: "The Line-
The song "I'm a Believer", which was originally played as the audience left the theatre, was added to the score on October 2, 2009, and sung by the entire company at the end of the performance.

The Broadway production of the show received a total of twelve Drama Desk Award and eight Tony Award nominations, including Best Musical and acting awards for d'Arcy James, Foster and Sieber. The show won the Drama Desk Award for Outstanding Actor in a Musical for d'Arcy James, the Drama Desk Award for Outstanding Set Design and Costume Design for Tim Hatley, as well as the Tony Award for Best Costume Design for Hatley again. At the Tony Awards, the entire cast performed a section of "Freak Flag" for the opening number medley; later on, James, Sutton and Breaker introduced Sieber and company, who performed "What's Up Duloc?". The cast recording of the show was nominated for the Grammy Award for Best Musical Show Album. The cast performed "I'm a Believer" at the Thanksgiving Day Parade 2009.

The Broadway production closed on January 3, 2010, after 441 performances and 37 previews. At the time, it was one of the most expensive musicals to open on Broadway, at an estimated $25 million, and despite generally good reviews, it failed to recoup its initial investment. The show was then extremely modified for the national tour.

**Recorded Performance**

In October 2009, Jeffrey Katzenberg said that a performance of the Broadway production had been recorded for a potential DVD release, however, due to the national tour and West End productions running considerably longer, the idea was put on-hold. On July 19, 2013, following the closure of the national tour and West End productions, Amazon.com confirmed that the filmed performance would available for instant viewing on September 17, 2013. It will also be available "in HD for playback on Kindle Fire HD, Xbox 360, PlayStation 3, Roku or other HD compatible devices" beginning October 15, 2013. A DVD, Blu-ray, and digital download will also be released on that day. The performance's cast includes the entire original company.
Synopsis

Act I

The story begins with an ogre named Shrek telling the audience of his childhood, and how, on his seventh birthday, his parents send him out of their house and into the world to make his living. They warn him that because of his looks, everyone will hate him, and he will not have a happy ending. As Princess Fiona interrupts the story, we are given a glimpse into her childhood in which King Harold and Queen Lillian are sending Fiona off to her tower, before Shrek slams the book shut claiming a "technical hitch." Forced to fend for himself, Shrek returns to the only life he has ever known, living contentedly alone in a swamp "Big Bright Beautiful World". His solitude is disrupted when all the fairy-tale beings of the land begin showing up on his property, including an array of elves, fairies, and other enchanted creatures. Pinocchio reveals their exile from the Kingdom of Duloc, by order of the diminutive Lord Farquaad "Story of My Life". Shrek decides to travel to see Farquaad to try to regain his privacy, with much encouragement from Pinocchio and the gang "The Goodbye Song". Along the way, Shrek reluctantly rescues a talkative Donkey from some of Farquaad's goons. Donkey insists on tagging along, making Shrek see that they are more alike than he thinks.

Meanwhile, Lord Farquaad and henchman Thelonius are torturing Gingy into revealing the whereabouts of the princess that Farquaad intends to marry to become king. The cookie reveals that Princess Fiona is currently trapped in a castle surrounded by lava and guarded by a fire-breathing dragon. Farquaad rushes out to prepare for the wedding, unaware of what happens to Fiona at night. Shrek and Donkey arrive in Duloc and make their way to Farquaad's palace. Elsewhere, Farquaad expresses his love for his Kingdom "Welcome to Duloc" / "What's Up, Duloc?". Shrek and Donkey approach Farquaad.
Impressed with the size and appearance of the ogre, Farquaad demands that Shrek perform the rescue, and in return, he will give Shrek the deed to his swamp.

Shrek and Donkey set off to find the princess. As they discuss the tale of the damsel-in-distress, the story reverts to a seven-year-old Fiona, dreaming of the brave knight who, her storybooks tell her, will one day rescue her from her tower, and end her mysterious curse with "True Love's First Kiss." As she grows into a teenager, and then a headstrong woman, she becomes a little bit stir-crazy and bi-polar, but she never loses her faith in her fairy tales "I Know It's Today". The two unlikely friends set off to find Fiona, with Shrek becoming increasingly annoyed with the chatterbox Donkey as time progresses "Travel Song". After crossing the rickety old bridge and arriving at the castle, Shrek sets off alone to rescue Fiona, while Donkey encounters a ferocious female Dragon who initially wants to eat him, but then wants to keep him for her own after Donkey manages to charm her "Forever". When Shrek finds Fiona, his lack of interest in playing out her desired, romantic rescue scene annoys her, and Shrek must drag her off by force. The two of them reunite with Donkey, and all three attempt to escape while being chased by an angry Dragon. Shrek traps Dragon and they get to safe land "This Is How A Dream Comes True". Fiona then insists that Shrek reveal his identity and is appalled that her rescuer is an ogre and not the Prince Charming her stories indicate. Shrek explains that he is merely her champion; instead, she is to wed Lord Farquaad. The trio begins their journey back to Farquaad's palace, but Fiona becomes apprehensive as the sun begins to set. She insists that they rest for the night and that she spend the night, alone, in a nearby cave. Donkey and Shrek remain awake, and Donkey, delighted at being referred to by Fiona as a "noble steed," asks Shrek who he would be, if he did not have to be an ogre anymore. As Shrek opens up to his new friend, Fiona, transformed into an ogress, stands apart and alone in the moonlight and listens "Who I'd Be".

**Act II**

The next day, Princess Fiona rises early and sings with a bluebird and dances with a deer (before making the bird explode and throwing the deer off a cliff) and assists the Pied Piper in his rat-charming duties "Morning Person". Shrek brings down her mood by attempting to give subtle hints about her groom-to-be ("Men of Farquaad's stature are in short supply", "He's very good at small talk", etc.) and mocking her tragic childhood circumstances. The two begin a contest of one-upmanship, each trying to outdo the other by revealing their respective pasts "I Think I Got You Beat". Both admit to being thrown out by their parents; this connection, as well as bonding over a love of disgusting bodily noises, kindles friendship.

Meanwhile, back in Duloc, Lord Farquaad plans his wedding, and he reveals his own sordid heritage after Thelonious insists that Farquaad should invite his father "The Ballad of Farquaad". As Shrek and Fiona's newfound camaraderie grows into love, Donkey insists, with the help of the Three Blind Mice, that Shrek should gather his courage and romantically engage Fiona "Make a Move". Shrek, finally beginning to come out of his caustic, protective shell, tries to find the words to explain his feelings to Fiona "When Words Fail".

While Shrek is out finding a flower for Fiona, Donkey discovers that Fiona turns into an ogress at night, and she confesses that she was cursed as a child, which is why she was locked away in the tower. Only a kiss from her true love will return her to her proper form. Shrek arrives near the end of the conversation and misunderstands Fiona's
description of herself as an ugly beast to be referencing him. Hurt by her presumed opinion, Shrek storms off. The next day, transformed back to her human form, Fiona decides to tell Shrek about her curse "Morning Person - Reprise". When Fiona tries to explain, Shrek rebuffs her. During the night, Shrek was contacted by Lord Farquaad, who arrives now to claim Princess Fiona. While not very impressed with Farquaad, Fiona agrees to marry him and insists that they have the wedding before sunset. As they ride back to Duloc, Donkey tries to explain the misunderstanding to Shrek (who is too angry to listen), and Shrek rejects him as well, declaring that he will return to his swamp alone.

The fairy tale creatures, including Gingy (who was taken to the swamp after his torture), now head for a landfill which is to be their new home. They decide Farquaad's treatment of them is intolerable. Just because they are freaks does not mean they deserve to be hated. Mama Bear and the gang convince a bitter Pinocchio, and gather new confidence and strength in themselves, as they declare they will raise their "Freak Flag" high against their tormentors "Freak Flag".

Shrek returns to his again-private swamp, but he misses Fiona. Donkey follows him back, and convinces Shrek of his friendship by forgiving the ogre for his harsh words. Shrek apologizes, and Donkey convinces him that Fiona really cares for the ogre. Both of them hurry back to Duloc. Shrek interrupts the wedding before Farquaad can kiss Fiona, and Fiona convinces him to let Shrek speak with her. Shrek finally finds the words to express his feelings for Fiona, and he declares his love for her "Big Bright Beautiful World - Reprise". However, his declaration of love is mocked by Lord Farquaad. Caught between love and her desire to break the curse, Fiona tries to escape the event, but the exiled fairy tale beings storm the wedding and protest their banishment. They are accompanied by a grumpy little dwarf, who is, in fact, Farquaad's father. Farquaad claimed earlier that Grumpy abandoned him in the woods as a child, but the dwarf reveals the true reason he kicked Farquaad out: He was, in fact, 28 and wouldn't move out of his basement. During the argument, the sun sets, causing Fiona to turn into an ogress in front of everyone.

Farquaad, furious and disgusted over the change, orders that Shrek be killed and Fiona banished back to her tower. As Farquaad proclaims himself the new king, Shrek whistles for the Dragon, who has now escaped the castle. Dragon crashes through the window with Donkey and destroys Lord Farquaad with her fire breath. Admitting their love for each other, Shrek and Fiona share a kiss. Fiona's curse is broken and she takes her true form: an ogress. At first, she is ashamed of her looks, but Shrek declares that she is still beautiful. Shrek and Fiona begin a new life together, as everyone celebrates what makes them special "This Is Our Story". They all live happily ever after "I'm a Believer".
THEATRE 101

ABOUT THE COLLABORATORS

Jeanine Tesori: Composer

Jeanine Tesori (born 1961, originally Jeanine Levenson) is an American musical arranger and composer who won the 1999 Drama Desk Award for Outstanding Music in a Play for Nicholas Hytner's production of Twelfth Night at Lincoln Center and the 2004 Drama Desk Award for Outstanding Music for Caroline, or Change.

Tesori made her Broadway debut when she arranged the dance music for the 1995 revival of How to Succeed in Business Without Really Trying. In 1997 she composed the score for the off-Broadway musical Violet, which won her an Obie Award, the New York Drama Critics Circle Award for Best Musical, and the Lucille Lortel Award for Outstanding Musical, and arranged the music for the Johnny Mercer revue Dream, a task she repeated with the 1998 revival of The Sound of Music and the 1999 revue Swing! She also served as associate conductor for the Broadway productions of The Secret Garden and The Who's Tommy.

In 2000, Tesori joined forces with lyricist Dick Scanlan to write eleven new songs for a stage adaptation of Thoroughly Modern Millie. A successful run at the La Jolla Playhouse in San Diego prompted a transfer to Broadway in 2002, and Tesori was nominated for the Tony Award for Best Original Score and the Drama Desk Award for Outstanding Music.

Tesori has collaborated with Tony Kushner twice, supplying music for Caroline, or Change in 2004 and a new translation of Bertolt Brecht's Mother Courage and Her Children, which was produced as part of the 2006 Shakespeare in the Park season staged at the Delacorte Theater by The Public Theater. Caroline garnered her a second Tony nomination for Best Original Score.


Tesori's most recent Broadway stage project is Shrek the Musical, which earned her both Tony and Drama Desk Award nominations for her music.

In July 2013, it was announced that Tesori will be the artistic director of a new concert-production series celebrating Off-Broadway musicals, "Encores! Off-Center". The first season will include Cradle Will Rock, I'm Getting My Act Together and Taking It on the Road, and Violet.

David Lindsay-Abaire: Librettist & Playwright

David Lindsay-Abaire (born November 30, 1969) is an American playwright, lyricist and screenwriter. He received the Pulitzer Prize for Drama in 2007 for his play Rabbit Hole, which also earned several Tony Award nominations.

Created by Joey Landwehr - J*Company Artistic Director
Lindsay-Abaire has received commissions from South Coast Repertory, Dance Theater Workshop, and the Jerome Foundation, as well as awards from the Berilla Kerr Foundation, the Lincoln Center LeComte du Nuoy Fund, Mixed Blood Theater, Primary Stages, the Eugene O'Neill Theatre Center, the Tennessee Williams/ New Orleans Literary Festival, and the South Carolina Playwrights Festival. Lindsay-Abaire had his first theatrical success with *Fuddy Meers*, which was workshopped as part of the National Playwrights Conference at the Eugene O'Neill Theatre Center under Artistic Director Lloyd Richards and ultimately premiered at the Manhattan Theatre Club. He returned to the Manhattan Theatre Club with *Wonder of the World*, starring Sarah Jessica Parker, about a wife who suddenly leaves her husband and hops a bus to Niagara Falls in search of freedom, enlightenment, and the meaning of life.

His *Rabbit Hole*, produced in 2006 in New York with Cynthia Nixon, Tyne Daly, and John Slattery, won the 2007 Pulitzer Prize for Drama. It was nominated for a Tony Award for Best Play, as well as other Tony awards, and Cynthia Nixon won a Tony as Best Actress.


Lindsay-Abaire also has writing credit on three screenplays, *Robots* (2005), *Inkheart* (2007), and the film adaptation of *Rabbit Hole*, in which Nicole Kidman starred. She produced the film, which debuted at the Toronto International Film Festival, and was well received. He has recently written a movie for DreamWorks Animation, entitled *Rise of the Guardians*, based on a story by co-director William Joyce.

He wrote the book and lyrics for the new musical *Shrek the Musical* which opened on Broadway in 2009 and in London in 2011. The musical ran for 441 performances on Broadway, closing in January 2010.
THEATRE ETIQUETTE

Etiquette: Rules of good behavior, decorum, propriety, manners…

*Please review these rules of theatre etiquette with your class!*

In the early part of the nineteenth century, theatrical performances usually began at six o’clock. An evening would last four or five hours, beginning with a short “curtain raiser,” followed by a five-act play, with other short pieces presented during the intermissions. It might be compared roughly to today’s prime-time television, a series of shows designed to pass the time. With no television or radio, the theater was a place to find companionship, light, and warmth on a cold winter’s evening.

As the century progressed, the theater audience reflected the changing social climate. More well-to-do patrons still arrived at six o’clock for the full program of the evening, while half price admission was offered at eight or eight-thirty to the working class. This allowed for their longer workday and tighter budgets. Still, the theaters were always full, allowing people to escape the drudgery of their daily lives and enjoy themselves.

Because of this popularity, theaters began to be built larger and larger. New progress in construction allowed balconies to be built overhanging the seats below—in contrast to the earlier style of receding tiers. This meant that the audience on the main floor (the section called “the orchestra”) were out of the line of sight of the spectators in the galleries. As a result, the crowds became less busy people-watching and gossiping among themselves, and more interested in watching the performance. The theater managers began the practice of dimming the lights in the seating area (called the “house lights”), focusing the attention of the audience on the stage. The advent of gas lighting and the “limelight” (the earliest spotlights) made the elaborate settings even more attractive to the eye, gaining the audience’s rapt attention.

By the 1850s, the wealthier audiences were no longer looking for a full evening’s entertainment. Curtain time was pushed back to eight o’clock (for the convenience of patrons arriving from dinner); only one play would be presented, instead of four or five, freeing the audience for other social activities afterward. Matinee (afternoon) performances were not given regularly until the 1870s, allowing society ladies, who would not have ventured out late at night, the opportunity to attend the theater.

Now in a new millennium, many of these traditions are still with us. The theater is still a place to “see and be seen”; eight o’clock is still the standard curtain time; and the excited chatter of the audience falls to a hush when the house lights dim and the stage lights go up, and another night on Broadway begins.

**Being A Good Audience**

Please be on time!
- Plan to arrive 15 to 20 minutes before the start of the play.
• Don’t forget to use the restroom and have a drink of water before entering the theatre.

Please remember to turn off your cell phone or any other devices that might make any noise or light up during the show.

Please be seated when you see the lights dim before the show—that is a signal that the show is about to start!

Please remember that the seats in the theatre are for sitting; try to refrain from kicking, bouncing, standing or putting feet on the seats.

Please do not stand or sit in the aisles—many times actors will make entrances through the audience and cannot get to the stage if you are blocking the way. It is also a fire hazard.

Please remember that absolutely no food or beverages are allowed in the theatre.

Please remember that live performances may not be recorded: cameras and video equipment are not permitted in the theatre.

And most importantly, please remember that the actors on the stage (unlike in the movies or on TV) know that you are in the audience and they can hear you!
• Please do not talk during the show—even in a whisper—it is distracting to the actors and other audience members.
• Please save questions and comments for the end of the show.
• Please do laugh when you find something funny—then the actors know they are doing their job.

Please do applaud at the end of musical numbers, scenes that are appropriate and of course at the finish of the show—actors enjoy knowing you had a good time at the performance.

You can make sure everyone you know has the very best experience at the theater by sharing this Theater Etiquette with them. And now, enjoy the show!
BEHIND THE SCENES OF Shrek – The Musical

When we see a play, we only see the actors, but without the production team, the play would not happen! Let’s find out who works with the actors in rehearsal and backstage to make this production of Shrek – The Musical a success.

The Director: As the director he decides what the play will look like and how the characters will be interpreted. He chooses the actors to play the roles. He works with the design team (set designer, lighting designer and costume designer) to create the look for the show. He will rehearse with the actors to help them develop the characters they are playing. He will also “block” the show. Up until the 1940s, writers and producers had the concept that the director was expected to stage a show and supervise rehearsals in a way that made their concept shine through. Starting in the 1950s, directors took an increasing degree of control over the creative process. Today, few producers or writers have the clout to overrule a top director's decisions.

Choreographer: A choreographer is the person who stages the dances and musical scenes of a show was once called the “dance director,” but the title changed when ballet choreographers like George Balanchine and Agnes de Mille began working on musicals. A choreographer must give a musical a sense of movement that helps hold the show together visually. Since the 1940s, directors who also choreograph have staged many musicals.

Musical Director: This talented person teaches the performers the music in the rehearsal process and works closely with the director to make sure all the nuances of the music and the performance is just right. The music director is also in charge of hiring and managing the orchestra, they have a tremendous effect on the sound and pacing of performances. A musical director must be ready to smooth over technical glitches, reassure uncertain understudies, and handle anything else that might stop the music. Most of the time, in present theatre, the music director also conducts the orchestra.

Stage Manager: A stage manager is really the boss once the show opens! The stage manager has so many important duties. During rehearsals, she sets up the rehearsal space so it resembles the set (most actors do not get to work on the theatre set until shortly before the show starts), she makes sure that all the actors have scripts, schedules, rehearsal props, takes notes for the director and a thousand other tasks! During production, she makes sure all the actors, the technical team and the stage is ready for the performance each day. The stage manager also makes sure that the show does not change from what the director created; this may mean that she has to give the actors corrections after performances! The stage manager is the person who makes everything run smoothly.

Created by Joey Landwehr - J*Company Artistic Director
Dance Captain: A dance captain has to be one of the most skilled dancers in the cast who can learn quickly and help teach. In big productions on Broadway, national tours, or major regional productions most choreographers are not going to be available to be on hand for every performance in case a cast member forgets a step. This is where a dance captain helps. They make sure everyone stays sharp on their dances and are there to teach any forgotten moves.

Set Designer: The set designer will create the environment for the story. The set designer, with the director decides how to design a set that will create the world of the play for the audience. The set must be visually engaging, safe for the actors to use and help tell the story of the play. The designer first makes drawings of ideas, then, when ideas are firm, he makes a little model of the set (kind of like a doll-house or a diorama). The technical crew will work from his drawings and model to build the set.

Lighting Designer: The sighting designer knows doing a play in the dark would be no fun at all, so the lighting designer has a very important job! He works with the director and the set designer to make sure the show is well lit, but also to create special effects with lighting. He can create lightening, sunlight, moonlight, different colors of light—pretty much anything the director wants! The lighting designer may use a computer program to help him create all the effects and the lighting cues for the show. He will then decide which (and how many) lighting instruments will be hung from the grid (theatrical lighting is mostly hung from the ceiling on a metal grid structure).

Costume Designer: The costume designer has the fun job of working with the director to decide what the characters in the play should wear! This is a vital job, because the audience learns many things about a character from what he or she is wearing. The costumes need to be in harmony with the set and lighting design, so the costumer also confers with the other designers on appropriate colors and patterns and how to contribute to the overall look of the play. She creates life-like drawings of each character in costume; these drawings are called “renderings.” She will then either buy clothing that is similar to what she wants from stores or create patterns and sew costumes (called building a costume) or find pieces in the costume storage in the theatre (costumes that have been used in other shows). Many times the costumes are a combination of all three: shopping, building and pulling.

Sound Designer: The sound designer has a very important job in present-day theatre. In the 1950s, a stage manager just turned on some foot mikes at curtain time. Now, in many productions, every principal cast member wears a wireless body mike to provide full amplification—a complex proposition when there are dozens in a cast. Sound staff are on hand during all performances to continually adjust every microphone's setting—a task managed from a bank of computers at the rear of the orchestra section.
**Librettist:** The librettist, also called the book writer, the librettist creates the book—or script—of a musical. In musicals where the dialogue is almost completely replaced by music (*Cats, Phantom of the Opera, Les Misérables*), the librettist is essentially responsible for making sure everything weaves into a coherent, dramatic flow.

**Composer and Lyricist:** The composer writes the music, and the lyricist writes the words. It is not unusual for one person to act as both composer and lyricist. Some lyricists act as their own librettists. Only a very few people, such as George M. Cohan, Noel Coward, Meredith Wilson, and Jonathan Larson have succeeded as composer, lyricist, and librettist.

For many years, Broadway composers and lyricists made much of their income from the sale of sheet music. With the change in musical tastes and the near disappearance of sheet music, they get little beyond the share of 2% of a show's profits and, if the show is ever leased for international and amateur productions, part of the long-term rights income. The only way for theatrical composers or lyricists to “strike it rich” is to become their own producer, as Andrew Lloyd Webber did with his Really Useful Company.

**Orchestrator:** The composer writes the melodies, but the orchestrator determines what those melodies will sound like when an orchestra plays them. The challenge for orchestrators is to make sure their arrangements do not drown out the singers—a task made much easier by electronic amplification. Most composers let orchestrators create the overture as well as the underscoring and scene-change music.

As you can see, there are many jobs in the theatre and no play would be performed without all these talented artists. And, there are so many more people involved; the producer, the managing director, the technical crew, the scene shop workers, the costume shop workers, the light and sound board operators, the running crew, the house managers, ushers and box office staff—all the people who contribute to making a play come to life.

---

**About the Creator of the Study Guide**

**Joey Landwehr,** is the proud Artistic Director for J*Company Youth Theatre, he moved to San Diego after being a professional actor/director in New York City working on and off Broadway, national tours, regional theatres across the country and soloing and directing at Carnegie Hall. Joey received his MFA in acting/directing from The Ohio State University and has studied under such instructors as Betty Buckley, Marcel Marceau, Francis Sternhagen, F. Murry Abraham, Twila Tharpe and has had the privilege of working with such greats as Phyllis Diller, Kristin Chenoweth, Joel Grey, Patti LuPone, Betty Buckley, Kaye Ballard and Howard Keel. Joey has worked in all medias of entertainment and is a proud member of Actors’ Equity (AEA), the Screen Actors Guild (SAG), the American Federation of Television and Radio Artists (AFTRA), and the Director’s Guild of America (DGA). In San Diego Joey has worked with...
WHY IS MUSICAL THEATRE IMPORTANT?

Musical theatre is unlike any other medium of entertainment, which makes it important. Any live theatrical experience not only involves the actors on stage, it also involves the audience in ways that film and television do not. There is no barrier between the performers and the audience like in film or television. Each performance allows each of us to become our own editors because we can choose to watch whatever part of the stage we want to. The wonders of movies and television are remarkable, but often provide an isolated experience. Being part of the communal magic when performer and audience connect at the theater cannot be duplicated. How the audience reacts to the show deeply affects the actors. Something seemingly trivial like whispering or un-wrapping a piece of candy can distract the actors and alter the mood and tone of their performance.

Musical theatre can help students grow academically, aesthetically and personally. Musical theatre writers, lyricists, and composers have long looked to literature for their inspiration and subject material. As a result, students have the opportunity to engage in literary analysis of both the story and its inspiration. Elementary students can begin to explore plot and characters, while junior high and high school students can delve into theme, symbolism, and historical context.

Students will also have the opportunity to discover how music, dance, lighting, backdrops, etc. contribute to the show. Musical theatre allows young people to explore the elements of production beyond television and film, and gain a greater appreciation for the arts.

STAGE DIAGRAM:
GLOSSARY OF THEATRICAL TERMS

**Author/Playwright** - the writer of a musical script also called the book

**Audition** - to perform in order to get a role in the production; usually includes singing, dancing, and reading scenes from the show

**Ballad** - a slow, romantic song for actors to showcase vocal clarity

**Blocking** - the specific movements of actors on stage

**Box** - a separate compartment of seats usually elevated on the sides of the theater, for the accommodation of VIP's

**Box Office** - a booth inside the theater where tickets are sold

**“Calling the Show”** - the process of calling out the lighting, sound, and scene-change cues during a performance usually done by the stage manager

**Casting** - the process through which actors are chosen for roles in the production

**Casting Agent** - one who chooses actors for roles in the production

**Child Wrangler** - one who works with child performers

**Choreographer** - one who designs dance sequences

**Composer** - one who writes music

**Conductor** - one who directs the orchestra

**Dance Captain** - one who teaches and rehearses dance sequences with the performers

**Director** - one who supervises the creative aspects and guides the artistic vision of the production

**Dress Rehearsal** - rehearsal in which performers practice with costumes and props

**Dresser** - one who assists performers with their costumes during dress rehearsals and shows

**Electrician** - one who works with the lighting designer to adjust and operate lighting instruments

**Emmeleia** - a dance for the Grecian tragedies that was slow and graceful

**Ensemble / Chorus** - a group of singers, dancers, or actors who perform musical numbers

**Flyman** - one who pulls the curtain before and after performances and operates the flying system, if one is used

**Gallery** - the section of seats in a theater farthest away from the stage; separated into front gallery and rear gallery

**Head Carpenter** - one who builds the sets for the production

**Headshot** - a photograph of an actor from the shoulders up and lists his or her credits on the back

**House Left** - the left side of the theater, when facing the stage (audience's point of view)

**House Manager** - one who oversees all aspects of the audience; responsible for ushers and audience safety

**House Right** - the right side of the theater, when facing the stage (audience's point of view)

**Kordax** - a dance for Grecian comedies that was up beat

**Lighting Designer** - one who decides where the lighting instruments should go, how they should be colored, and which ones should be on at any particular time to affect mood, visibility, and to showcase costumes and sets

**Lyricist** - one who writes the words to a song

Created by Joey Landwehr - J*Company Artistic Director
Makeup Artist - one who applies cosmetics to a performer's face and body
Marquee - a signboard projecting over the theater's entrance
Mezzanine - the middle section of seats in a theater between the orchestra and the gallery; separated into front mezzanine and rear mezzanine
Music Director - one who teaches and rehearses the music with the orchestra
Orchestra - the section of seats in a theater immediately behind where the orchestra sits
Principal Performers - the leading actors, those who portray the major roles
Program - a listing of the order of events, names of the cast and crew, and other relevant information for the production
Property (Props) Master - one who manages all items used on stage that cannot be classified as scenery, electrics or wardrobe
Read-through - the cast reads through the script without movement or music
Rehearsal Pianist - one who plays the piano for early-stage rehearsals
Set Designer - one who creates the scenery for the stage
Sikinnis - a dance for the Grecian satyr plays that mocked tragedy
Sitzprobe - the first rehearsal with both the performers and the orchestra, with no staging or dancing
Sound Designer - one who plans and executes the layout of all sound playback and equipment for the show
Sound Operator - one who handles the sound playback and mixing equipment for the show; works with the sound designer
Sound Board - a desk comprising a number of input channels where each sound source is provided with its own control channel through which sound signals are routed into two or more outputs; changes the quality of the sound
Sound Effects Designer - one who creates or enhances sounds that are not part of the music or dialogue
Standby / Understudy - one who studies a role and is prepared to substitute the principal performer when needed
Stage Left - the left side of the stage, when facing the audience (performer's point of view)
Stage Manager - one who is responsible for the quality of the show's production, assists the director and oversees the show at each performance
Stage Right - the right side of the stage, when facing the audience (performer's point of view)
Swings - one who is prepared to substitute for ensemble or chorus members who are unable to perform
Tailor - one who alters garments to fit a person's specific measurements
Technical Rehearsal - rehearsal incorporating the technical elements of a show, such as the scene and property shifts, lighting, sound, and special effects
Uptempo Song - a fast, upbeat song for actors to showcase dancing and acting ability
Usher - one who guides audience members to their seats
Wanderprobe - rehearsal in which the performers practice singing and dancing on stage while the orchestra plays
Wig Master / Mistress - one who obtains and customizes wigs for performers to wear
THEATRICAL TRIVIA

Did you know Roman actors wore the first tap shoes?  
They would attach pieces of metal called scabillas, to the bottoms of their shows so audiences would be able to hear the performer’s feet!

Did you know it used to be okay to talk in theatres!  
Before the introduction of electric lighting, the goal of theatre was to be seen, not necessarily to see. Audience members would talk through performances and sometimes even correct the actors is they messed up! Now it would be very rude to disrupt a performance by talking, so be warned!

Did you know actors used to “buy the audience”?  
Actors hired a claque, a group of people paid to applaud an actor, to gain fame. Although this isn’t in theatre anymore, it is still rumored to exist in opera.

Did you know actors were supposed to supply their own costumes for hundreds of years?  
Not until Duke of Saxe- Menningen Georg wanted historical accuracy in plays did theatre start providing costumes. Take a look back at Shakespearean plays where the actors wore doublets and tunics (clothing of the time) during shows set in ancient Greece.

Do you know how old lip-syncing is?  
In ancient Rome, popular actors like Livius Andronicus, would have someone speak their words while they did the movements if they were sick.

Do you know how ancient actors got into character?  
Actors are known for trying to experience the character they are portraying. The Greek actor Polus, while playing the part of Electra, in Sophocles Electra, carried an urn of his own dead son’s ashes to represent the late brother his character was mourning.

Do you know what the proscenium arch (the picture frame archway built around the stage) is named after?  
A skene was a building in Grecian theatre that provided the backdrop which the actors performed in front of. Add the prefix “pro” meaning before and the term literally means before the skene or in front of the backdrop.

Do you know how old the traditions of spotlights in theatre have been used for?  
Back in medieval times, when electricity hadn’t been invented, stage hands would polish basins to reflect sunlight back in a beam on lead actors. This helped focus the audience’s attention on what the director wanted the focus to be.

Created by Joey Landwehr - J*Company Artistic Director
THEMES AND TOPICS TO EXPLORE - 1

Movie vs. Play

*This activity should be done after seeing the show.*

**Activity:**
English/Language Art Appreciation/Critical Thinking: Compare and contrast the stage production with the film production.

Compare and contrast the stage production with the film production. Which did you prefer? Why?

Were there elements that worked better on film, or visa versa?

Did seeing a play about a fairytale work better on an actual stage or in the film?

Was the stage production successful in capturing the essence of the fairytale? If so, was this success achieved through sets, costumes, lighting, acting, or other methods?
THEMES AND TOPICS TO EXPLORE - 2

What’s Going On?

This activity should be done after seeing the show.

Activity:
Critical Thinking/Writing: Stimulate your imagination theatrically while developing self-esteem and presentation skills.

Literary Terminology
Plot: refers to the arrangement of the events in a story that each follow plausibly from one to the next to create a logical order
Exposition: devices by which critical elements of the plot, often involving back-story, are not directly depicted, but instead are presented through dialogue (or lyrics) by either characters or a narrator; information is often crucial for the audience to understand the story's action
Rising Action: refers to the period after the exposition and after a conflict has been introduced to a story's plot;
Climax: a point of a story's highest tension or drama
Falling Action: a series of events in a story that follow the climax which serve as a conclusion of the story
Resolution: the end of a story in which all conflicts are resolved, creating normality for the characters or plot of the show.

• Describe the major plot of Shrek – The Musical in one or two sentences.

• Using the synopsis (pg. 6), identify the five most important plot points in Shrek – The Musical. Explain the importance of each event to the story in one sentence, and create a chronological timeline using pictures to illustrate each event.

• Become familiar with the meaning of exposition. In Shrek – The Musical, what information was given that helped you understand the action of the story? If the information were not given, how hard would it have been to understand the plot? Explain something you wouldn’t know if you hadn’t seen the exposition.

• Read the lyrics to "Freak Flag" below. What is the main message behind this song? Can you see yourself in this song? Why or why not?

• Become familiar with the meaning of resolution. Identify and describe events in the story that can be considered part of the resolution. If the ending of this play isn’t clearly established. What do you feel happened?

Places Please, Actors To The Stage
Have you ever wanted to be an actor? Do an on-line search and find a great script that speaks to you! Split into groups of 2 and prepare a scene; the more creative that you can
be with the performance the better. Think of any costumes or props you can either bring from home or make to have your show be more interesting. As a class spend a whole afternoon watching all the different scripts. Look in the Musical Theatre 101 section, and go over the proper etiquette you should use when watching a performance.

**Freak Flag**

**LYRICS**

We spend our whole lives wishing
We weren’t so freakin’ strange.
They made us feel that way,
But it’s they who need to change.
It’s time to stop the hiding.
It’s time to stand up tall.
Say, “Hey world, I’m different.
And here I am!
Splinters and all.
Splinters and all.”

Let your freak flag wave.
Let your freak flag fly.
Never take it down.
Never take it down.
Raise it way up high.
Let your freak flag fly.
Let it fly... fly... fly...
It’s hard to be a puppet
So many strings attached.
But it’s not a choice you made!
It’s just how you were hatched.
Let your freak flag wave.
Let your freak flag fly.
Never take it down.
Never take it down.
Raise it way up high.
Let your freak flag fly.

“Yes, it makes sense now. We may be freaks with teeth, and claws! And magic wands!
And together we can stand up to anything!”

Never take it down!
Raise it way up high!
Raise it way up high!
Raise it way up high!

We’ve got magic. We’ve got power.
Who are they to say we’re wrong?
All the things that make us special...
All the things that make us strong!
What makes us special...
What makes us special...

Created by Joey Landwehr - J*Company Artistic Director
What makes us special…
  Makes us strong!
Let your freak flag wave.
Let your freak flag fly.
Never take it down.
Never take it down.
Raise it way up high!
  Yeah!
THEMES AND TOPICS TO EXPLORE – 3

Adaptation And Music Theatre

*May be done before or after seeing the performance.*

Questions & Discussion Prompts:
Performance & Visual Arts/English/Language Arts/History — origins

*Shrek – The Musical* is based on the Dreamworks film, Shrek. Musical theatre works are frequently adapted from sources such as films, plays, novels, tales, short stories, and television shows. How many examples of musical theatre works that were adapted from such source materials can you name?

Name five musical theatre works that were original and not based on any other sources.

What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

Activity:
Performance & Visual Arts/English/Language Arts/History — origins

What were the source works on which the following musicals were based:
- Fiddler On The Roof
- Joseph And The Amazing Technicolor Dreamcoat
- The Sound Of Music
- The Wizard Of Oz
- Hello Dolly!
- Sweet Charity
- Shrek – The Musical
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- Disney’s The Little Mermaid
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy
- Disney’s Tarzan

Select a film, non-fiction book, satirical book, play or group of short stories that you think would make a strong musical theatre work.
Why do you think this piece “sings?” What about it is inherently musical? What can music add to its existing form?

What elements of the source will be hard to transfer to musical theatre form?

Write a two-page description of a musical theatre work based on your source.

What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?
THEMES AND TOPICS TO EXPLORE – 4

Shrek – The Musical As Musical Theatre

May be done before or after seeing the performance.

Questions & Discussion Prompts:
English/Language Arts— art imitates life

Would Shrek – The Musical have been as successful as a straight play without music? Why or why not? How does the score heighten the basic storyline? How does it move the action of Shrek – The Musical forward? What do we know because of the music that we might not know otherwise?

How does the music contribute to our understanding of the larger themes of the show?

How did the music and lyrics evoke time and place for you?

In what ways is the music indispensable to the plot?

Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?

Discuss the ways in which music and lyrics can compress and elevate the importance of information.

What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

Find examples of duets or shared songs in Shrek – The Musical. How do these duets help to define relationships?

Select two songs from Shrek – The Musical from the following:
  - Big Bright Beautiful World
  - Story Of My Life
  - Don’t Let Me Go
  - What’s Up Dulac?
  - I Know It’s Today
  - Forever
  - This Is How A Dream Comes True
  - What I’d Be
  - Morning Person
  - I Think I Got You Beat
  - Ballad Of Farquaad
  - Make A Move

Created by Joey Landwehr - J*Company Artistic Director
Summarize the contents of these songs. Discuss:

What do we learn about the character or characters who sing the songs and their personal philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead of talk? What is the emotional energy of the moments that push them into song?

What do the songs accomplish in terms of plot? Where is the action when the song begins and when it ends?

Every dramatic scene has a “main beat” or central moment of importance. Do the songs you chose become the “main beat” of the scenes in which they appear?

Do the songs exist in real time, suspended time or compressed time? In other words, do they represent the amount of time that it would really take to express their contents? Do they magnify the moment? Do they speed up time?

What is the physical action of the character or characters during the songs?

**Activity:**
English/Language Arts— art imitates life

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?
THEMES AND TOPICS TO EXPLORE – 5

The Creators Of Musical Theatre

*May be done before or after seeing the performance.*

**Activity:**
Visual Arts/English/Language Arts—creation

**Collaboration**
The Musical *Shrek – The Musical* was created by many collaborators: Music by Jeanine Tesori – Book & Lyrics by David Lindsay-Abaire.

Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.

Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

**Production Elements**
Design your own sets & costumes for *Shrek – The Musical*. Explain your choices.

Read about set & lighting designers: learn more about their role in creating musical theatre.

**Create Your Own Musical**
How do ideas begin? Have your ever begun a project with a simple idea?

Give examples of great ideas or inventions that began with simple thoughts or images.

Write a story based (as *Shrek – The Musical* is) on a section of a famous story or play. Use this story as the basis for a musical.

Outline your musical scene by scene.

Make a list of characters.

Make a list of musical segments you might include.

Will your work include dance? How will dance be used?

Try to write the first scene, a turning point scene, and the final scene of your musical.

Try to write a lyric or melody for one of the musical segments.
THEMES AND TOPICS TO EXPLORE – 6

Critical Analysis

_This activity should be done after seeing the performance._

**Activity:**
Visual Arts/English/Language Arts—critique

Write a review of a performance of _Shrek – The Musical_

**How To Write A Theatre Review**

When writing a theatre review, you must remember three main components: the acting, the technical, and the overall view.

The acting aspect is probably most important. It is a good idea to read the play before you go see it so that you are familiar with the script ahead of time. Make sure you know all of the characters' names and the actors who are playing them; a playbill is an ideal place in which to find all this information. Ask yourself if the actors understand what they are saying. How familiar are they with the script? Do they really know what the play is all about? Also look to see if each actor is connecting well with his/her character. (However, keep in mind that everyone has a very unique style of acting and maybe even comment on that.) How well are they giving and taking focus? Is there any one person who sticks out in your head as "hogging" all the attention?

The second aspect to look at is the technical. This includes everything from the lights and sound to the costumes and makeup. Someone once said that if the technical aspect of the performance becomes noticeable, then it was not effective. Keep in mind that the lights, sound, makeup, etc. are there to enhance the performance, not to be the main focus. (But as the reviewer, you should be looking for it.) For instance, the lights should be prospective to the time of day, the season and so on. Also, it should not cast any shadows on the actors' faces. The sound is usually just your opinion because everyone likes different kinds of music; however, it should accent the style and format of the play. If they are using microphones, look for the quality of sound coming from that. The costumes should portray the time period and part of each character's personality. The makeup should do the same, but as well, keep a look out for shadows and lines on the face. All these things are very important to the performance of the show.

The overall view of the theater will give the reader a feel of exactly how well you enjoyed your experience at this play. Include ticket prices here and your opinion of the worthiness of that cost. Also, keep in mind the quality of the theater and its facilities. The audience is also a major part of your theatre experience. Was the audience big? Were they perceptive and interactive? Remember, you shouldn't make this the main point, but it would be good to comment on it. This entire portion should convey your opinion and feeling of how the show went.
So in conclusion, remember the acting, the technical, and the overall view, and you'll have written a successful theatre review. Oh, and one more thing: Don't ever lie so as not to hurt someone's feelings. Constructive criticism will only do someone good. However the sign of a good reviewer is someone that can keep a well-balanced review always leaning on the positive in order to help the performance grow and get better. Negativity never helps any situation whenever seeing any production always focus on and try to find the positive and good within each performance. Perhaps try to write the entire review without using words like not, no, never and nothing. Encouraging the arts is always the reviewer’s most important job. Keep all these things in mind when writing your review and it will be great. Have fun!

If you are doing this as a class feel free to send it to J*Company Youth Theatre as we are always looking to improve and to encourage young people in the arts and that includes writing a great review!

**Example Of A Theatre Review**
Recently I attended the Sarasota Player's Theater performance of "Sweeney Todd." Altogether it was a great show. What stuck out in my mind the most was how excellent the acting was. Susie Mace played "Charlene" and had a beautiful voice. She expressed each emotion with energy and tact. Many of the other roles really followed her example. Although she took much of the attention, when it was her turn to give, she had no problem. Every one of the characters understood the meaning and theme of the script, and expressed it well. Alan Barber, playing "Sweeney Todd," had a lighter voice, but definitely made up for it in his acting and character work. He was full of energy and spark. The entire cast played out the spooky and mysterious scenes very well.

All I have to say about the lights and sound is wow! Not only did the lights portray the darkness of the foggy London nights, but they actually set the mood for the entire scene. There were awesome sound effects and the orchestra played music to make you jump out of your seat! The makeup was also great. In most performances shadows on the face would be unwanted, but in this play the spooky shadows enhances the spooky, dead-like characters. The costumes weren't outstanding, but fit each character role well and added to the whole mood. Two thumbs up to the technical team.

The Sarasota Players is set downtown, across from the Van Wesel. The theater itself is a less than glamorous building, but just right for great community theatre. The cost of the show is $20 for adults and $15 for students and seniors. (And well worth it!) Tickets can be purchased by calling 555-555-5555 or by going to their website at [www.sarasotaplayers.org](http://www.sarasotaplayers.org). The audience needed no extra help getting in the mood, which made it much more fun. Altogether, this was a very fun experience for me. I would recommend it to anyone in the mood for a good scare!
LEARN MORE ABOUT THEATRE

J*Company Youth Theatre is an inclusive theatre company which offers a wide variety of theatre arts opportunities for students housed at the Lawrence Family Jewish Community and the state-of-the-art David and Dorothea Garfield Theatre in La Jolla, California!

SCHOOL-DAY SHOWS AT J*COMPANY YOUTH THEATRE

If you enjoyed *Shrek – The Musical*, make plans now to come back for one of these great plays during our current ONCE UPON A TIME SEASON:

1. *Disney’s THE LITTLE MERMAID* – Find your voice!
   b. School show/Matinee: December 6, 2013
   c. For all ages.

2. *THE WIZARD OF OZ* – There’s no place like home
   a. Running: March 1 - 16, 2014
   b. School Show/Matinee: February 28, 2014
   c. For all ages.

3. *Disney’s TARZAN* – Two worlds – One family… swinging onto the J*Company stage
   a. Running: May 10 - May 18, 2014
   b. School Show: May 9, 2014
   c. For all ages.

All information for these shows can be found on our website at [www.sdcjc.org/jcompany](http://www.sdcjc.org/jcompany) and follow us on Twitter @JoeyArtisticDir.
THANK YOU

As a parent/educator, you are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information in this guide is helpful in making an intelligent, informed decision about the importance of live theatre in the life of all children whether ON STAGE or IN THE AUDIENCE.

ABOUT J*COMPANY

Since 1993 J*Company Youth Theatre has been striving to provide theatrical opportunities to kids age 4 to 19 years old. Our programs provide children and teens a safe place to grow and explore their creativity, instill confidence and build self-esteem through the magic of performing arts. J*Company offers all of this to children regardless of gender, religion, ethnic background, sexual orientation and economic status. We offer opportunities to low income and at risk youth through scholarship and outreach programs that would not normally be able to afford this type of program.

Mission Statement:
J*Company Youth Theatre provides outstanding theatre opportunities for all San Diego youth in a nurturing, welcoming and inclusive environment, guided by Jewish values, that enriches life experiences and skills, instills an appreciation for the arts, and fosters community involvement.

CONNECT WITH J*COMPANY

J*Company Youth Theatre
David & Dorothea Garfield Theatre
4126 Executive Drive
La Jolla, California 92037

www.sdejc.org/jcompany
twitter: @JoeyArtisticDir
www.facebook.com/JCompanyYouthTheatre
www.facebook.com/JCompanyAlumni

J*Company Youth Theatre Artistic Director, Joey Landwehr, joeyl@lfjcc.com
J*Company Youth Theatre Coordinating Manager, Jamie Gillcrist, Jamieg@lfjcc.com