HELLO, DOLLY!

(It’s so nice to have her here at J*Company where she belongs!”)

May 4th – May 12th, 2013

Music and Lyrics by Jerry Herman - Book by Michael Stewart

Directed by - Joey Landwehr
Musically Directed by, Susan Huniu
Choreographed by, Roxane Carrosco

Created by Joey Landwehr - J*Company Artistic Director
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 Hello, Dolly!

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 Karen Childress-Evans of 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

Created by Joey Landwehr - J*Company Artistic Director
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INTRODUCTION

ABOUT Hello, Dolly!

Hello, Dolly! is a musical with lyrics and music by Jerry Herman and a book by Michael Stewart, based on Thornton Wilder's 1938 farce The Merchant of Yonkers, which Wilder revised and retitled The Matchmaker in 1955.

Hello, Dolly! was first produced on Broadway by David Merrick in 1964, winning the Tony Award for Best Musical and nine other Tonys. The show album Hello, Dolly! An Original Cast Recording was inducted into the Grammy Hall of Fame in 2002. The show has become one of the most enduring musical theatre hits, enjoying three Broadway revivals and international success. It was also made into a 1969 film that was nominated for seven Academy Awards.

BACKGROUND

The plot of Hello, Dolly! originated in an 1835 English play, A Day Well Spent by John Oxenford, which Johann Nestroy adapted into the farce Einen Jux will er sich machen. Wilder adapted Nestroy's play into his 1938 farcical play, The Merchant of Yonkers, a flop, which he revised and retitled The Matchmaker in 1955, expanding the role of Dolly, played by Ruth Gordon. The Matchmaker became a hit and was much revived and made into a 1958 film of the same name starring Shirley Booth. The story of a meddlesome widow who strives to bring romance to several couples and herself in a big city restaurant also features prominently in the 1891 hit musical A Trip to Chinatown.

The role of Dolly Levi in the musical was originally written for Ethel Merman, but Merman turned it down, as did Mary Martin (although each eventually played it). Merrick then auditioned Nancy Walker. Eventually, he hired Carol Channing, who then created Dolly her signature role. Director Gower Champion was not the producer's first choice, as Hal Prince and others (among them Jerome Robbins and Joe Layton) all turned down the job of directing the musical.

Hello, Dolly! had rocky out-of-town tryouts in Detroit and Washington, D.C. After receiving the reviews, the creators made major changes to the script and score, including the addition of the song, "Before the Parade Passes By". The show was originally entitled Dolly, A Damned Exasperating Woman, but Merrick abbreviated the title immediately upon hearing Louis Armstrong's version of "Hello, Dolly". The show became one of the most iconic Broadway shows of its era, the latter half of the 1960s, running for 2,844 performances, and was for a time the longest-running musical in Broadway history. During that decade, ten "blockbuster" musicals played over 1,000 performances and three played over 2,000, helping to redefine "success" for the Broadway musical genre.

PRODUCTIONS

Original Broadway production

The musical, directed and choreographed by Gower Champion and produced by David Merrick, opened on January 16, 1964, at the St. James Theatre and closed on December
27, 1970, after 2,844 performances. Carol Channing starred as Dolly, with a supporting cast that included David Burns as Horace, Charles Nelson Reilly as Cornelius, Eileen Brennan as Irene, Jerry Dodge as Barnaby, Sondra Lee as Minnie Fay, Alice Playten as Ermengarde, and Igors Gavon as Ambrose. Although facing competition from *Funny Girl* with Barbra Streisand, *Hello, Dolly!* swept the Tony Awards that year, winning awards in ten categories (out of eleven nominations), a record that remained unbroken for 37 years until *The Producers* won twelve Tonys in 2001.


After Channing left the show, Merrick employed a string of prominent actresses to play Dolly, including Ginger Rogers, Martha Raye, Betty Grable, Pearl Bailey (in an all-black version with Cab Calloway, Sherman Hemsley, Mabel King, Clifton Davis, Ernestine Jackson and a young Morgan Freeman), Phyllis Diller, and Ethel Merman after having turned down the lead at the show's inception. Two songs cut prior to the opening — typical Merimanesque belt style songs "World, Take Me Back" and "Love, Look in My Window" — were restored for her run. Thelma Carpenter played Dolly at all matinees during the Pearl Bailey production and subbed more than a hundred times, at one point playing all performances for seven straight weeks. Bibi Osterwald was the standby for Dolly in the original Broadway production, subbing for all the stars, including Bailey, despite the fact that Osterwald was a blue-eyed blonde. Bailey received a Special Tony Award in 1968.

The show received rave reviews, with "praise for Carol Channing and particularly Gower Champion." The original production became the longest-running musical (and third longest-running show) in Broadway history up to that time, surpassing *My Fair Lady* and then being surpassed in turn by *Fiddler on the Roof*. The Broadway production of *Hello, Dolly!* grossed $27 million. *Hello, Dolly!* and *Fiddler* remained the longest-running Broadway record holders for nearly ten years until *Grease* surpassed them.

**Tour and regional Dollys**
Dorothy Lamour, Eve Arden, Michele Lee, Alice Faye, Edie Adams, and Yvonne De Carlo played the role on tour. Molly Picon appeared as Dolly in a 1971 production by the North Shore Music Theatre of Beverly, Massachusetts. Lainie Kazan starred in a production at the Claridge Atlantic City. Both Tovah Feldshuh and Betsy Palmer played...
Dolly in productions by the Paper Mill Playhouse. Marilyn Maye also starred in several regional productions and recorded a full album of the score.

**Original London production**

*Hello, Dolly!* premiered in the West End at the Theatre Royal, Drury Lane on December 2, 1965 and ran for 794 performances. Champion directed and choreographed, and the cast starred Mary Martin as Dolly and Loring Smith as Horace Vandergelder, with Johnny Beecher as Barnaby, Garrett Lewis as Cornelius, Mark Alden as Ambrose Kemper and Marilynn Lovell as Irene Molloy. Dora Bryan replaced Martin during the run.

**Revivals**

The show has been revived three times on Broadway:

--November 6, 1975 - December 28, 1975, Minskoff Theatre - Starring Pearl Bailey and Billy Daniels in an all-black production (42 performances)

--March 5, 1978 - July 9, 1978, Lunt-Fontanne Theatre - Starring Carol Channing & Eddie Bracken. (147 performances)


**Film Version**

Gene Kelly directed and produced Ernest Lehman's screenplay. The cast includes Barbra Streisand, Walter Matthau (in his only movie musical), Michael Crawford, Danny Lockin, Tommy Tune, Fritz Feld, Marianne McAndrew, E. J. Peaker and Louis Armstrong (whose recording of the title tune became a number-one single in May 1964). The film was photographed in 65 mm Todd-AO by Harry Stradling Sr.
Synopsis

ACT I

As the 19th becomes the 20th century, all of New York City is excited because widowed but brassy Dolly Gallagher Levi is in town ("Call On Dolly"). Dolly makes a living through what she calls "meddling" – matchmaking and numerous sidelines, including dance instruction and mandolin lessons ("I Put My Hand In"). She is currently seeking a wife for grumpy Horace Vandergelder, the well-known half-a-millionaire, but it becomes clear that Dolly intends to marry Horace herself. Ambrose Kemper, a young artist, wants to marry Horace's weepy niece Ermengarde, but Horace opposes this because Ambrose's vocation does not guarantee a steady living. Ambrose enlists Dolly's help, and they travel to Yonkers, New York to visit Horace, who is a prominent citizen there and owns Vandergelder's Hay and Feed.

Horace explains to his two clerks, Cornelius Hackl and Barnaby Tucker, that he is going to get married because "It Takes a Woman" to cheerfully do all the household chores. He plans to travel with Dolly to New York City to march in the Fourteenth Street Association Parade and propose to the widow Irene Molloy, who owns a hat shop there. Dolly arrives in Yonkers and "accidentally" mentions that Irene's first husband might not have died of natural causes, and also mentions that she knows an heiress, Ernestina Money, who may be interested in Horace. Horace leaves for New York and tells Cornelius and Barnaby to mind the store.

Cornelius decides that he and Barnaby need to get out of Yonkers. They'll go to New York, have a good meal, spend all their money, see the stuffed whale in Barnum's museum, almost get arrested, and each kiss a girl! They blow up some tomato cans to create a terrible stench and a good alibi to close the store. Dolly mentions that she knows two ladies in New York they should call on: Irene Molloy and her shop assistant, Minnie Fay. She tells Ermengarde and Ambrose that she'll enter them in the polka competition at the upscale Harmonia Gardens Restaurant in New York City so Ambrose can demonstrate his ability to be a bread winner to Uncle Horace. Cornelius, Barnaby, Ambrose, Ermengarde and Dolly "Put on [their] Sunday Clothes" and take the train to New York.

Irene and Minnie open their hat shop for the afternoon. Irene wants a husband but does not love Horace Vandergelder. She declares that she will wear an elaborate hat to impress a gentleman ("Ribbons Down My Back"). Cornelius and Barnaby arrive at the shop and pretend to be rich. Horace and Dolly arrive at the shop, and Cornelius and Barnaby hide. Irene inadvertently mentions that she knows Cornelius Hackl, and Dolly tells her and Horace that even though Cornelius is Horace's clerk by day, he's a New York playboy by night; he's one of the Hackls. Minnie screams when she finds Cornelius hiding in the armoire. Horace is about to open the armoire himself, but Dolly distracts him with patriotic sentiments ("Motherhood March"). Cornelius sneezes, and Horace storms out, realizing there are men hiding in the shop, but not knowing they are his clerks. Dolly arranges for Cornelius and Barnaby, who are still pretending to be rich, to take the ladies out to dinner to the Harmonia Gardens to make up for their humiliation. She

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teaches Cornelius and Barnaby how to dance since they always have dancing at such establishments ("Dancing"). Soon, Cornelius, Irene, Barnaby and Minnie are happily dancing. They go to watch the great Fourteenth Street Association Parade together. Alone, Dolly decides to put her dearly departed husband Ephram behind her and to move on with life "Before the Parade Passes By". She asks Ephram's permission to marry Horace, requesting a sign from him. Dolly catches up with the annoyed Vandergelder, who has missed the whole parade, and she convinces him to give her matchmaking one more chance. She tells him that Ernestina Money would be perfect for him and asks him to meet her at the swanky Harmonia Gardens that evening.

**ACT II**

Cornelius is determined to get a kiss before the night is over, but Barnaby isn't so sure. As the clerks have no money for a carriage, they tell the girls that walking to the restaurant shows that they've got "Elegance". At the Harmonia Gardens Restaurant, Rudolph, the head waiter, prepares his service crew for Dolly Levi's return: their usual lightning service, he tells them, must be "twice as lightning" ("The Waiters' Gallop"). Horace arrives with his date, but she proves neither as rich nor as elegant as Dolly had implied; furthermore she is soon bored by Horace and leaves, as Dolly had planned she would.

Cornelius, Barnaby, and their dates arrive, unaware that Horace is also dining at the restaurant. Irene and Minnie inspired by the restaurant's opulence, order the menu's most expensive items. Cornelius and Barnaby grow increasingly anxious as they discover they have little more than a dollar left. Dolly makes her triumphant return to the Harmonia Gardens and is greeted in style by the staff ("Hello, Dolly!") She sits in the now-empty seat at Horace's table and proceeds to eat a large, expensive dinner, telling the exasperated Horace that no matter what he says, she will not marry him. Barnaby and Horace hail waiters at the same time, and in the ensuing confusion each drops his wallet and inadvertently picks up the other's. Barnaby is delighted that he can now pay the restaurant bill, while Horace finds only a little spare change. Barnaby and Cornelius realize that the wallet must belong to Horace. Cornelius, Irene, Barnaby and Minnie try to sneak out during the "The Polka Contest", but Horace recognizes them and spots Ermengarde and Ambrose as well. The ensuing free-for-all culminates in a trip to night court.

Cornelius and Barnaby confess that they have no money and have never been to New York before. Cornelius declares that even if he has to dig ditches the rest of his life, he'll never forget the day because he had met Irene. Cornelius, Barnaby, and Ambrose then each profess their love for their companion ("It Only Takes A Moment"). Dolly convinces the judge that their only crime was being in love. The judge finds everyone innocent and cleared of all charges, but Horace is declared guilty and forced to pay damages. Dolly mentions marriage again, and Horace declares that he wouldn't marry her if she were the last woman in the world. Dolly angrily bids him "So Long, Dearie", telling him that while he's bored and lonely, she'll be living the high life.

The next morning, back at the hay and feed store, Cornelius and Irene, Barnaby and Minnie, and Ambrose and Ermengarde each set out on new life's paths. A chastened Horace Vandergelder finally admits that he needs Dolly in his life, but Dolly is unsure about the marriage until her late husband sends her a sign. Vandergelder spontaneously
repeats a saying of Ephram's: "Money is like manure. It's not worth a thing unless it's spread about, encouraging young things to grow." Horace tells Dolly life would be dull without her, and she promises in return that she'll "never go away again" ("Hello, Dolly" (reprise)).
THEATRE 101

ABOUT THE COLLABORATORS

Jerry Herman, Composer & Lyricist

Jerry Herman was born on June 10, 1931 in New York City. He grew up playing the piano, watching Broadway shows, and participating in theatre because of his parents' support of the arts. He started college at Parsons School of Design, but later switched to the University of Miami for its experimental theatre department. After graduation he moved to NYC where he composed some of his greatest hits. Including *Hello, Dolly!*, *Mame*, and *La Cage aux Follies*. Herman has won many awards including Tony’s, Grammy’s, the 2010 Kennedy Center Honors and is a member of the Songwriters Hall of Fame.

Michael Stewart, Librettist

Michael Stewart was born on August 1, 1924 in New York City (Manhatten). He attended Queens college then went on to Yale School of Drama. Stewart’s other work includes *Bye, Bye Birdie*, *42nd Street*, *Carnival!*; *The Grand Tour*, and *Barnum* among many others. He has received 11 Tony nominations and has won three of these prestigious awards. His sister is Francine Pascal, who created the *Sweet Valley High* book series. His early work consists of mostly reviews. Sadly Michael Stewart passed away on September 20, 1987.

Thornton Wilder, Based On A Play By

Thornton Wilder was born on April 17, 1897 in Madison, Wisconsin. He then moved to China because his father was a U.S. diplomat. He studied law at Berkeley for 2 years before he dropped out, but later got a degree from both Yale and Princeton. He served in the U.S. Coast Guard during WWI. Wilder is both a novelist and a playwright. Some of his plays include *Our Town*, *Someone from Assissi*, and *Queens of France*. He has received 3 Pulitzer Prizes. Wilder passed away on December 7, 1975.

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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.

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• 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.

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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 Hello, Dolly!

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 Hello, Dolly! a success.

The Director: Joey Landwehr is the director of Hello, Dolly! 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: Roxane Carrasco 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: Susan Huniu 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: Jamie Gilcrist 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.

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**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: David Kievit** 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: David Kievit** 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: Shulamit Nelson** 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: Rogelio Vasquez** 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: Michael Stewart** 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: Jerry Herman** 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 Willson, 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: Jerry Herman** 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.

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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, Kristen 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

Created by Joey Landwehr - J*Company Artistic Director
the Director’s Guild of America (DGA). In San Diego Joey has worked with Diversionary Theatre, SDGMC, The Old Globe Theatre, La Jolla Playhouse, Orchestra Nova, San Diego Symphony and the San Diego Shakespeare Society. At J*Company he has directed: Rumpelstiltskin Is My Name, OLIVER!, Yours, Anne, Disney’s Beauty And The Beast, The Story Of Hansel And Gretel, Disney’s The Jungle Book, Elton John & Tim Rice’s AIDA, Disney’s 101 Dalmatians, Pocahontas (San Diego Premiere), Into The Woods, Fireflies: The Story Of The Artists Of Terezin – Featuring The Original Children’s Opera BRUNDIBAR (World Premiere), Rodgers & Hammerstein’s South Pacific, Rodgers & Hammerstein’s The King And I, Rodgers & Hammerstein’s The Sound Of Music, Rodgers & Hammerstein’s Cinderella, Fiddler On The Roof, 13 – A New Musical, Children Of Eden, Disney’s MULAN, The Who’s TOMMY, Thoroughly Modern Millie, Xanadu, Funny Girl, Yentl, Gypsy – A Musical Fable, Hello Dolly!.}

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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** - 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 VIPs

**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 if 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.
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 stage performer seem more realistic on an actual stage or in the film?

Was the stage production successful in capturing the essence of the era? 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

- Describe the major plot of *Hello, Dolly!* in one or two sentences.
- Using the synopsis (pg. 13), identify the five most important plot points in *Hello, Dolly!* 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 *Hello, Dolly!* 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 "Before the Parade Passes By" below. What is the main message behind this song? Can you see yourself in Dolly’s place? 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. The ending of this play isn’t clearly established. What do you feel happened?

Places Please, Actors To The Stage

Created by Joey Landwehr - J*Company Artistic Director
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.

Your Red Dress
When anyone thinks of this *Hello, Dolly!* one of the first images that come to mind is Dolly’s appearance at Harmonia Gardens. Dolly’s red dress and headdress have become iconic when anyone thinks of this musical. Think about what you are known for like Dolly is known for her red dress. Write a journal entry about your special thing. Think about how this got started, what it means to you, and what everyone else thinks of it. After your journal entry is complete, have everyone write their special quality on a sheet of paper and the rest of the class should guess whose is whose. If no one can guess one, then whoever’s that is gets to read their journal entry out loud for the rest of the class.

**Before the Parade Passes By**

**LYRICS**

*Before the parade passes by*
I'm gonna go and taste
Saturday's high life
*Before the parade passes by*
I'm gonna get some life back
into my life
*I'm ready to move out in front*
I've had enough of just passing
by life
*With the rest of them*
With the best of them
*I can hold my head up high*
For I've got a goal again
*I've got a drive again*
I wanna feel my heart coming
alive again
*Before the parade passes by*
*Look at that crowd up ahead*
Listen and hear that brass harmony
growing
*Look at that crowd up ahead*
Pardon me, if my old spirit is
showing
*All of those lights over there*
Seem to be telling me where I'm
going
*When the whistles blow*
And the cymbals crash
*And the sparklers light the sky*

Created by Joey Landwehr - J*Company Artistic Director
I'm going to raise the roof
I'm going to carry on
Give me an old trombone
Give me an old baton
Before the parade passes by!
THEMES AND TOPICS TO EXPLORE - 3

How Puzzling

This activity may be done before or after seeing the show.

Activity:
Find Words From The Show In The Puzzle

Hello, Dolly! Word Search

<table>
<thead>
<tr>
<th>Court</th>
<th>Elegance</th>
<th>Pearl Bailey</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carol Channing</td>
<td>Michael Stewart</td>
<td>Jerry Herman</td>
</tr>
<tr>
<td>Hat Shop</td>
<td>Molloy</td>
<td>Emmengarde</td>
</tr>
<tr>
<td>Grand Central Station</td>
<td>Rudolph</td>
<td>Yonkers</td>
</tr>
<tr>
<td>Thornton Wilder</td>
<td>Harmony Gardens</td>
<td>Vanderghelder</td>
</tr>
</tbody>
</table>

```
S T H A T S H O P I W A P J Q M J T G E
W O T R O P P E R L R A H G W O K C H T T
J E R R Y H E R M A N C A Y I I T A I H S
T H N I T R A M L P N B R T D W F R T O I
M O O N F A C E E J D N M E B A W O T R U
V R U D O L P H R H W H O R D Y E L E N H
F F I U O D D I F M O E N D E H R C R T R
C V B J I P H I C N B R I X R G T H G O D
M E N G A R D S H U C A R O S S A E N F
C V B H N M L L O U R R T G M N O S N T W L
F M I C H A E L S T E W A R T G H N J I K
A X C B H M W E R T Y U R U I O A I S L D
W G H T I O L W R V D A S X C N O D L
W E R G H E O X C V Y I E A S G M G T E R
T H E F G C T R E U G R N E R T O S T R A
V A L L E R M N Y L R E S T R T L J T G P
E R M E N G A R D E E C V B T J L Z F H P
I L D F E T H U L A R G T Y Y I O Q W E R
E R M R G T Y M A G R K A X T O Y R G J O
P E A R L B A I L E Y W E N T O N P E T B
Q W V G Y O J Z S Y E T U K C A N K E C T
A Q D G R N U L I O J F R Y U E O K E R F
G R A N D C E N T R A L S T A T I O N N S
W Y U D V G H W I F U F J J E R V G T R S
V A N D E R G E L D E R W T I K C R E D S
```

Created by Joey Landwehr - J*Company Artistic Director
Hello, Dolly! Word Search Answer Key

H A T S H O P
H C T
J E R R Y H E R M A N A A H
R R O
M O R
R U D O L P H O L N
N C T
I H O
A A N
G N W
M I C H A E L S T E W A R T N I
R R I L
U D N D
O E M G E
C E N O R
L S L
E R M E N G A R D E E L
G Y O
A O Y
P E A R L B A I L E Y N N
C K
E E
G R A N D C E N T R A L S T A T I O N R
S
V A N D E R G E L D E R
Hello, Dolly! Crossword

Across
1. “We’ve got _______”
2. Head Clerk
3. Put On your _______ Clothes
4. Town Vanderghelder lives in
5. I Put My _______
6. Money should be spread like this
7. Wilder’s Play that the musical is based on
8. Cornelius’ sidekick
9. Mrs. Molloy’s _______ Shop

Down
1. Harmonia _______
2. Hello, _______!
3. Ernestina _______
4. Horace _______
5. Wrote the book
6. Irene’s silly assistant
7. Dolly said she does
8. It Only Takes a _______
9. Shop

Created by Joey Landwehr - J*Company Artistic Director
Hello, Dolly! Crossword Answers

MANURE

MATCHMAKER

E N T

D L E

O M E

O R R

D D D

N N N

I I E

H H

A B A N N E B R A E Y

A E D R E N S U N D A Y N V

T E W H A I N D N R T

C O R N E L I U S Y N E

D O L M

A R A D E

E L D N D E L G E R E R D N D
THEMES AND TOPICS TO EXPLORE – 4

Adaptation And Music Theatre

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

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

*Hello, Dolly!* is based on the plat *The Matchmaker* by Thornton Wilder. 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
- Hello Dolly!
- Sweet Charity
- The King And I
- Cabaret
- Guys And Dolls
- Cinderella
- A Little Night Music
- South Pacific
- Into The Woods
- Funny Girl
- Gypsy

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?

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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 – 5

Hello, Dolly! As Musical Theatre

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

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

Would *Hello, Dolly!* 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 *Hello, Dolly!* 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 *Hello, Dolly!* How do these duets help to define relationships?

Select two songs from *Hello, Dolly!* from the following:
- I Put My Hand In
- It Takes A Woman
- Put On Your Sunday Clothes
- Ribbons Down My Back
- Dancing
- Before The Parade Passes By
- Elegance
- Hello, Dolly
- It Only Takes A Moment
- So Long, Dearie

Summarize the contents of these songs. Discuss:

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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 – 6

The Creators Of Musical Theatre

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

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

**Collaboration**
The Musical *Hello, Dolly!* was created by many collaborators: Music & Lyrics by Jerry Herman – Book by Michael Stewart.

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 *Hello, Dolly!*. 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 *Hello, Dolly!* 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 – 7

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 Hello, Dolly!

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.

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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. 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’ve enjoyed *Hello, Dolly!*, make plans now to come and see us in the fall for our 21st season of shows. All information for these shows can be found on our website at 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

J*Company was founded in 1993 as a Lawrence Family Jewish Community Center program of which the early participants were predominately members. J*Company has since developed into one of San Diego's leading diverse youth theatre companies. Designed to engage and motivate youth to express themselves and connect with each other and their community through theatre development and performance, J*Company offers classes in theatre performance and production and has built a solid base of programming that focuses heavily on instruction. With the development of the JACOBS FAMILY CAMPUS and the David & Dorothea Garfield Theatre, J*Company has developed professionally mounted performances, and is now considered one of Southern California's leading family-based youth theatre companies. Garnering national as well as regional attention, J*Company has become home to many of the region's top youth theatre performers. This professional attraction to J*Company has resulted in a higher level of production allowing J*Company to be viewed not only as a major component of the San Diego Center for Jewish Culture, but also a professionally produced and highly acclaimed theatre for youth.

J*Company Mission Statement:
With respect to the vision of the San Diego Center for Jewish Culture, the mission of J*Company is to maintain its emphasis as the region's leading, culturally diverse, all-inclusive youth theatre, fostering respect, and featuring young performers of exceptional potential and talent in the Broadway tradition.

CONNECT WITH J*COMPANY

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