

TUTS

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2015/16  
CONTENT  
GUIDE

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Disney's THE LITTLE  
MERMAID

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SEPTEMBER  
10 - 13

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SAROFIM HALL  
AT THE HOBBY CENTER



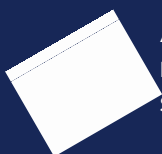
THEATRE UNDER THE STARS  
2015/2016  
CONTENT GUIDE

# ABOUT TUTS

Founded in 1968, Theatre Under The Stars (TUTS) is Houston's acclaimed non-profit musical theatre company. Since its founding by Frank M. Young, TUTS has produced more than 300 musicals including many local, national and world premieres. As a way to continue the tradition of musical theatre, TUTS' Education provides barrier-free instruction and stage experience, through the Humphreys School of Musical Theatre and The

River program for children with special needs. TUTS also annually presents the Tommy Tune Awards, honoring the best and brightest in Houston's high school theatre programs. TUTS is housed in the Hobby Center for the Performing Arts. Glance towards the sky before you enjoy a performance at the Hobby Center; the fiber-optic ceiling keeps TUTS "under the stars" all year long. TUTS is pleased to present the 2015/16 season.

## THEATRE ETIQUETTE



Arrive about 30 minutes before the show starts.



Turn your cell phones and electronics off completely. No texting!



Applaud at the end of songs and scenes. Otherwise, shhhhh!



Save snacks for intermission.



# TABLE OF CONTENTS

TUTS creates online content guides to further enhance students' theatrical experiences. The content guides contain various discussion questions, projects and activities that encourage students to engage with parents and/or teachers that will hopefully foster a love and appreciation of musical theatre.

## CENTER STAGE: MARY POPPINS

- 4 ..... ABOUT THE MUSICAL
- 5 ..... SYNOPSIS
- 6 ..... CHARACTERS AND MUSICAL NUMBERS

## CURTAIN CALL: LEARNING ACTIVITIES

- 7 ..... WHO'S WHO: CREATIVE TEAM
- 9 ..... LEARNING ACTIVITIES

## BACKSTAGE: ABOUT MUSICAL THEATRE

- 19 ..... A BRIEF HISTORY
- 20 ..... PUTTING ON A SHOW

## TUTS 2015/2016 STUDENT MATINEES

**RENT**  
SEPTEMBER 18 - 19, 2015

**SCROOGE**  
DECEMBER 8 - 11, 2015

**JAMES AND THE GIANT PEACH**  
MARCH 29 - APRIL 1, 2016

**OLIVER**  
APRIL 16, 2016

## COMING UP IN THE 2015/2016 MAIN STAGE SEASON

**MATILDA**   
OCTOBER 6 - 18, 2015

**A CHRISTMAS STORY**   
DECEMBER 8 - 20, 2015

**BRIDGES OF MADISON COUNTY**   
JANUARY 19 - 31, 2016

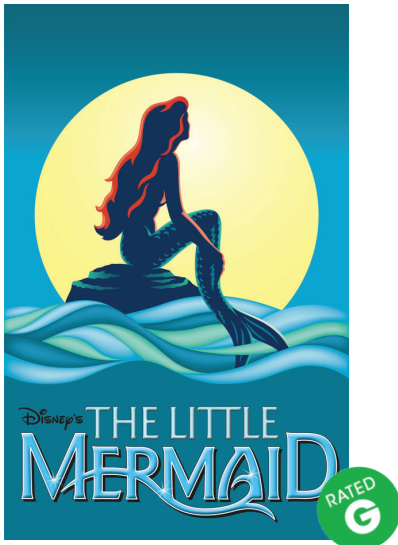
**MARY POPPINS**   
MARCH 8 - 20, 2016

**OLIVER!**   
APRIL 5 - 17, 2016

**A GENTLEMAN'S GUIDE TO LOVE & MURDER**   
MAY 4 - 15, 2016

# THEATRE UNDER THE STARS · 2015/16 CONTENT GUIDE

## Summary & Characters



Based on the famous film, *The Little Mermaid* takes place in a kingdom beneath the sea. A beautiful young mermaid named Ariel longs to lead a human life away from her ocean home. She'll have to defy her father, King Triton, escape the clutches of the evil sea witch and convince Prince Eric that she's the girl for him.

For a more detailed synopsis, see page 5 of this content guide.

## MUSICAL NUMBERS

### MUSICAL NUMBERS

#### Act I

- Overture
- Fathoms Below† – Pilot, Sailors, Prince Eric, Grimsby
- Daughters Of Triton\* – Mersisters
- The World Above – Ariel
- Human Stuff – Scuttle, Gulls
- I Want The Good Times Back – Ursula, Flotsam, Jetsam, Eels
- Part of Your World\* – Ariel
- Storm at Sea - Orchestration
- Part of Your World (Reprise)\* – Ariel
- She's In Love – Mersisters, Flounder
- Her Voice – Prince Eric
- The World Above (Reprise) – King Triton
- Under the Sea\* – Sebastian, Sea Creatures
- Under the Sea (Reprise)\* – Sebastian, Sea Creatures
- Sweet Child – Flotsam, Jetsam
- Poor Unfortunate Souls\* – Ursula, Ariel

#### Act II

- Entr'acte
- Positooovity – Scuttle, Gulls
- Beyond My Wildest Dreams – Ariel, Maids, Carlotta
- Les Poissons\* – Chef Louis
- Les Poissons (Encore) – Chef Louis, Chefs
- One Step Closer – Prince Eric
- I Want The Good Times Back (Reprise) – Ursula, Flotsam, Jetsam
- Kiss The Girl\* – Sebastian, Animals
- Sweet Child (Reprise) – Flotsam, Jetsam
- If Only (Quartet) – Ariel, Prince Eric, Sebastian, and King Triton
- The Contest – Grimsby, Princesses
- Poor Unfortunate Souls (Reprise) – Ursula
- If Only (Reprise) – King Triton, Ariel
- Part of Your World Finale – Prince Eric, Ariel, Ensemble

Music by Alan Menken and All Lyrics by Glenn Slater, except as noted:

\*Lyrics by Howard Ashman

† Lyrics by Howard Ashman and Glenn Slater

## TEKS

### Texas Essential Knowledge and Skills

#### English

- Grade 9: 110:31 (13, 15, 20-23)
- Grade 10: 110:32 (13, 15, 20-23)
- Grade 11: 110:33 (13, 15, 20-23)
- Grade 12: 110:34 (13, 15, 20-23)

#### Music

- Grade 1: 117:60 (6)
- Grade 2: 117:61 (6)
- Grade 3: 117:62 (6)
- Grade 4: 117:63 (6)

#### Social Studies

- 113:42 (1, 19, 21, 24)

#### Theatre

- Grade 1: 117:64 (5)
- Grade 2: 117:65 (5)
- Grade 3: 117:66 (5)
- Grade 4: 117:67 (5)

#### Musical Theatre

- Grade 1: 117:319 (5)
- Grade 2: 117:320 (5)

Please visit <http://ritter.tea.state.tx.us/rules/tac/> for more information.

## PARENTAL GUIDELINES

*TUTS* gives this show a movie equivalent rating of G.

**Adult Language:** The word damn is said once. Ursula calls Ariel a "little tart."

**Violence:** Ursula sings about having killed her father and her sisters in order to rule the oceans. Chef Louis attacks Sebastian in the palace kitchen and in the dining room. It is revealed that Ursula also killed Ariel's mother.

**Drugs/Alcohol:** N/A

**Sexual References:** N/A



# CENTER STAGE: UNDER THE SEA

## Detailed Synopsis

### CHARACTER DESCRIPTION

**Ariel:** King Triton's youngest daughter

**King Triton:** King of the sea

**Sebastian:** advisor to King Triton

**Flounder:** Ariel's best friend

**Scuttle:** expert in human artifacts

**Prince Eric:** a human monarch

**Grimsby:** guardian of the Prince

**Flotsam:** lackey to Ursula

**Jetsam:** lackey to Ursula

**Ursula:** the sea witch, sister of King Triton

**Pilot:** helmsman of Prince Eric's ship

**Sailors**

**Sea creatures of various shapes, sizes and species**

**Windward & leeward:** heralds in King Triton's court

**Gulls**

**Maids**

**Chef Louis:** the palace chef

**Chefs, sous staff of Chef Louis**

**Princesses:** potential mates for Prince Eric

### SYNOPSIS

#### Act I

The story opens with Ariel crashing through the waves to reach the surface. Prince Eric, his adviser, Grimsby, and sailors are aboard a ship at sea. The sailors are busily moving about the ship and discussing the "mythical" merfolk. Grimsby insists that Eric must return to court to fulfill his birthright as king. However, Eric has other aspirations that have nothing to do with the kingdom. He becomes distracted by a beautiful voice and commands they follow it.

Deep beneath the surface, within merfolk's kingdom, a concert is being held. King Triton's court composer, Sebastian has composed a song for King Triton's daughters to perform. However, the youngest daughter, Ariel, is not



there for her solo, bringing the concert to a grinding halt. Ariel has forgotten about the concert and is happily swimming around the surface, admiring her new found treasure, a fork. Together with her best friend Flounder, Ariel visits Scuttle to ask for his expertise about the human things she's collected.

Elsewhere, the sea witch Ursula is planning revenge against her brother, King Triton. She was banished from the palace because of her use of black magic and now she intends to use Ariel to take the crown and the kingdom. Her minions, Flotsam and Jetsam, are instructed to keep a close eye on the little mermaid.

When Ariel returns, she is berated by King Triton who is angered to learn that she has been to the surface as contact with the human world, which is forbidden. Ariel rushes off upset. King Triton assigns Sebastian to watch over Ariel and keep her out of trouble. Ariel sits alone surrounded by her collection of human artifacts, dreaming of being human.

A disturbance on the water's surface catches Ariel's attention. Ariel, Flounder, and Scuttle meet at the surface and see Prince Eric's ship. They venture for a closer look at the merriment happening on board. Grimsby tries to reason with Eric telling him he must find a bride and take his place as king. A storm suddenly hits, and Eric is tossed overboard. He nearly drowns, but is saved by Ariel who drags him to shore. She realizes that she is falling in love with him and vows to find a way to be with him.

Back at home, Ariel's odd behavior makes her sisters and Flounder suspect the reason for the change. On land, Eric is determined to find the woman who saved his life. Grimsby must get the Prince to accept his future as king. He decides to hold a ball, inviting all the eligible princesses from neighboring kingdoms. In order to entice the Prince, the Princesses will sing in the hopes that one will be the girl he is looking for.

Back in the merkingdom, King Triton is enraged that Ariel has saved a human. As the two quarrel, Triton impulsively uses his trident to destroy her treasured collection. Sebastian arrives and attempts to comfort Ariel but she refuses to forgive him for outing her to the King. Ariel decides to run away as Sebastian tries reason with her by pointing out the beauty of their undersea home. She is stopped by Flotsam and Jetsam who convince her to seek help from Ursula.

# CENTER STAGE: UNDER THE SEA

## *Detailed Synopsis*

In Ursula's lair, Ariel strikes a deal with the sea witch; Ariel will be turned into a human for three days, during which she must get a kiss of true love from Eric. If she does, she will remain human permanently; if he does not kiss her she will turn back into a mermaid and spend the rest of her life in service to Ursula. As payment Ariel must give up her voice. Ariel signs the agreement and is transformed into a human.

### Act II

Sebastian and Flounder race Ariel to the shore. Scuttle arrives, gives her a pep talk to bring her spirits up and get her used to her new legs. Thinking Ariel is being attacked by seagulls, Eric chases them off. Excited at the sight of him, Ariel tries to speak but only succeeds in disappointing herself. Concerned, Eric brings Ariel back to his palace where the staff cares for her every need. Ariel is elated to be among humans and more importantly, her prince. That night she is dressed and set to dine with Prince Eric and Grimsby. Meanwhile Sebastian, in search of Ariel, manages to almost become part of dinner. The chaos from the kitchen spills into the dining room. Eric is fascinated by Ariel and takes her to the ballroom. Meanwhile, Ursula is anxiously waiting for the three days to end and sends Flotsam and Jetsam to hurry things along.

The next evening, after taking Ariel on a tour of the kingdom, Eric takes her on a quiet boat ride through a lagoon. Sebastian and Scuttle watch anxiously, waiting for the kiss. Sebastian and some of the lagoon animals try to create a romantic atmosphere to help the two along. Just before they kiss, Flotsam and Jetsam give the boat an "electric shock" and the almost kiss is forgotten. As the second day ends, Sebastian gives Ariel a pep talk in order to help her get the prince to kiss her the next day. As Ariel prepares for bed she ponders the buzzing news of the singing contest which is to be held the next day. She so wishes she could tell Eric everything.

Meanwhile under the sea, King Triton is sick with worry for Ariel's safety. Sebastian is concerned for Ariel as her time as a human is almost up, and Eric still dreams of finding the girl who saved him even though he has grown attached to Ariel. Concerned for Ariel, Sebastian returns to King Triton and informs him of the arrangement Ariel has made with Ursula. Fearful for his daughter's life, Triton races off to find her.

On Ariel's third day as a human, the contest takes place. All of the princesses sing for Eric to see if he can recognize the girl for whom he is looking. None of them are the right girl. In that moment, Ariel chooses to dance for him, and Eric chooses her for his bride. Ursula then appears, unleashing Ariel's real voice, to stall for time. As the sun sets, Ursula has won and drags Ariel down to the bottom of the ocean to claim her prize.

King Triton arrives to confront his sister and rescue Ariel. He agrees to take Ariel's place, and Ursula celebrates her victory as she claims the trident and declares herself queen. She imprisons Triton with a wave of the trident. While she is distracted rejoicing over her victory, Ariel then grabs the magic shell, regains her voice, and threatens to smash the shell. Ursula attempts to pit Triton and Ariel against each other in order to obtain the center of her power. In doing so, Triton uncovers that it was Ursula who killed Ariel's mother. Furious, Ariel yanks the shell away and smashes it, which destroys Ursula.

Triton soon realizes that he must let Ariel go and transforms her back into a human. Ariel and Eric are reunited on the beach and Eric and Grimsby are introduced to King Triton. In honor of his daughter, Triton declares peace between the humans and merfolk. Ariel and Eric are married and sail away happily on a ship.





# CURTAIN CALL: LEARNING ACTIVITIES

## *Who's Who: Creative Team*



### **HANS CHRISTIAN ANDERSEN**

*(Story) 1805 - 1872*

Hans Christian Andersen was born in Odense, Denmark, on April 2, 1805. He was educated in boarding schools for the privileged. In 1819, Andersen traveled to Copenhagen to work as an actor. His work first gained recognition in 1829, with the publication of a short story entitled "A Journey on Foot from Holmen's Canal to the East Point of Amager." He followed this with the publication of a play, a book of poetry and a travelogue. Andersen won a grant from the king, allowing him to travel across Europe and further develop his body of work. In 1835, Andersen began producing fairy tales. Despite his success as a writer, Andersen did not initially attract attention for his children's stories. Over time, Scandinavian audiences discovered Andersen's stories, as did audiences in the United States, Asia and across the globe. His stories have been adapted for stage and screen, including a popular animated version of "The Little Mermaid." Anderson died in Copenhagen in 1872.



### **ALAN MENKEN**

*(Music) July 22, 1949 - Present*

Alan Menken was born July 22, 1949. He dreamed of a career as a singer-songwriter but assumed he would carry on the family tradition. Most of the men in the family became dentists. During his stint at NYU, he was introduced to the BMI Musical Theatre Workshop. It was here he found his calling. His first collaboration was with Howard Ashman in 1979. In 1982, *Little Shop of Horrors* became the highest grossing Off-Broadway show ever. Menken has won several awards for this show, including his first Oscar for the movie musical. The team was later hired by Disney to write songs for their animated feature, *The Little Mermaid*. This film went on to win several awards including an Oscar for best score, which was written by Menken. *The Little Mermaid* was the beginning of a wonderful ride with Disney. Menken has continued his love of musicals with Disney, going on to write songs for *Beauty and the Beast*, *Aladdin*, *Pocahontas*, *The Hunchback of Notre Dame* and *Hercules*. The successes of the animated musicals lead Menken back to Broadway with the stage musical of *Beauty and the Beast*. Menken is also responsible for the stage musical of *The Little Mermaid*.



### **HOWARD ASHMAN**

*(Lyrics & Film Producer for the Disney animated film) May 17, 1950 - 1991*

Howard Ashman was born on May 17, 1950 in Baltimore, Maryland. In 1974 Ashman moved to New York. In 1976, his play, *The Confirmation*, was produced at Princeton's McCarter Theater. A founder of the WPA Theater, Ashman was also its Artistic Director. At the WPA, he conceived, wrote and directed a musical adaptation of Kurt Vonnegut's *God Bless You Mr. Rosewater* with music by Alan Menken. In 1982 he collaborated with Alan Menken to create *Little Shop of Horrors*. The musical was a success. In 2003, *Little Shop* was revived on Broadway and in 2007 it was revived on London's West End. It is currently one of the most-produced shows in American High Schools. In 1986, Ashman wrote and directed the Broadway musical, *Smile*, which featured music by Marvin Hamlisch. Turning his talents toward film, Ashman was pivotal in the development of Disney's *The Little Mermaid* (Producer and Lyrics), *Beauty and the Beast* (Executive Producer and Lyrics) and *Aladdin* (Lyrics), all with music by Alan Menken. Ashman's numerous awards include two Oscars, two Golden Globes, four Grammys, a Drama Desk and a London Evening Standard. He died in 1991 at age 40.

# CURTAIN CALL: LEARNING ACTIVITIES

## Who's Who: Creative Team



### GLENN SLATER

*(Book & Lyrics) 1968 - Present*

Glenn Slater began writing for the theatre at age seventeen, with the off-Broadway production *How I Survived High School* (1986) and a stint at Harvard's legendary Hasty Pudding Theatricals. Perhaps best-known for writing the lyrics for Disney's animated Western, *Home On The Range*, with composer Alan Menken in 2004, Glenn's recent work also includes the lyrics for the Manhattan Theatre Club's Obie-Award-winning revue *New Yorkers*, as well as the lyrics for the six editions of the Ringling Brothers & Barnum and Bailey Circus. He also contributed to the Broadway adaptation of Disney's *The Little Mermaid*, as well as a musical based on the film *Leap of Faith*. Glenn is the recipient of the Kleban Award for Lyrics (1996), as well as the ASCAP/Richard Rodgers New Horizons Award (2000). He is an alumnus of the BMI Musical Theatre Workshop, and a member of both ASCAP and the Dramatists' Guild. Glenn lives in Manhattan with his wife, composer/ lyricist Wendy Wilf, and son Benjamin.



### DOUG WRIGHT

*(Book & Lyrics) 1962- Present*

Doug Wright received the Pulitzer Prize, a Tony Award, the Drama Desk Award, a GLAAD Media Award, an Outer Critics Circle Award, a Drama League Award and a Lucille Lortel Award for *I Am My Own Wife*, which premiered at Playwrights Horizons in 2003. For *Grey Gardens*, he was nominated for Drama Desk and Outer Critics Circle awards for Best Book of a Musical. In 1995, Doug won an Obie Award for his play *Quills*. His screen adaptation was named Best Picture by the National Board of Review and nominated for three Academy Awards. Plays include *The Stonewater Rapture*, *Interrogating the Nude*, *Watbanaland* and *Unwrap Your Candy*. For career achievement, Doug was cited by the American Academy of Arts and Letters and awarded the Tolerance Prize from the Kulturforum Europa. Currently, he serves on the board of the New York Theatre Workshop and the Dramatists Guild Council.



### JOHN MUSKER

*(Film Producer) November 8, 1953 - Present*

John Musker was born November 8, 1953 in Chicago. He became fascinated with comics and cartoons, especially Disney classics such as *Sleeping Beauty* and *Pinocchio*, at an early age. By the time he was eight, he knew he wanted to become an animator. In high school, Musker was a cartoonist for the school paper, and at Northwestern University, where he majored in English, he drew cartoons for the *Daily Northwestern*. After graduating in 1974, he headed to California to pursue his dream of working for the Disney studios. He began his career at Disney in 1977. In 1986, along with other collaborators, they wrote and directed *The Great Mouse Detective*, based on a short Clements had made earlier. Clements and Musker next co-directed *The Little Mermaid* (1989), based on the fairy tale by Hans Christian Anderson. The award-winning movie was a huge hit for Disney, and the team next wrote, directed and produced *Aladdin*. It was in 2010 that they were nominated for the biggest prize of all, an Academy Award for their work on *The Princess and the Frog*.



### RON CLEMENTS

*(Writer & Director) April 25, 1953 - Present*

Ron Clements was born April 25, 1953 in Sioux City, Iowa. His interest in animation can be traced back to his first viewing of Disney's *Pinocchio* when he was ten years old. He began making animated movies using a super-8 camera when he was a teenager, which led to a part-time job creating animated commercials at a local television station. He landed a job as an animator for Hanna Barbara while continuing his studies by taking evening classes at Art Center. Soon after, he was accepted into Disney's Talent Development Program, a training ground and workshop for young animators. After graduating, he served a two-year apprenticeship with Disney's renowned Frank Thomas, who worked as supervising animator on many classic Disney films. Clements began his career as a feature film animator on *The Rescuers* and *Pete's Dragon*. Soon after, he began working with John Musker, another Disney animator, and the two provided additional story material for *The Black Cauldron*. He next co-directed *The Little Mermaid* with Musker. The movie was a huge hit for Disney and led to the team's next project, *Aladdin*, another enormous hit. Their biggest achievement to date came in 2010 when they were nominated for an Academy Award for their work on *The Princess and the Frog*.



# CURTAIN CALL: LEARNING ACTIVITIES

## *Story Behind the Story*

### MOVIE VS MUSICAL

The story of *The Little Mermaid* has captivated audiences for generations. In 1989, Walt Disney pictures transformed this beloved tale into a feature length animated film. The film was well received and was nominated for several Academy Awards. The film took home two Oscars for Best original Song and Best original score. Following in the steps of *Beauty and the Beast*; *The Little Mermaid* is reactivating audiences from the stage.

In the original film, Ariel, the youngest daughter of King Triton dreams of being human. Her desires lead her to love and a risky bargain with the seas witch to achieve her dream. The musical version of the tale goes a step further, filling wholes and making connections the film never addressed. Ariel is still the same headstrong, outgoing teen. Her dream is still to live above the water's surface.

She is the youngest of seven sisters. We know Triton is their father but never are we told what happened to their mother. The musical makes the family connections clear. Triton and Ursula are brother and sister. Ursula murdered the queen in a plot to gain absolute power. We get a better idea of the family dynamic as the girls clamor for Triton's affection.

Our hero, Prince Eric, is just a stubborn teenage boy unwilling to become a man. The musical gives insight into his family as well. Many of the songs we know and love are still present. There are also many new songs within the production. We get a deeper understanding of Ursula's wicked ways. As well as the proof that love does conquer all.



# CURTAIN CALL: LEARNING ACTIVITIES

## Learning Activities

### RESEARCH AND CREATE

Many cultures have different beliefs about mermaids. Research the different stories of mermaids around the world. Pick one culture's version and create a presentation explaining the details of their mermaid myths

### COMPARE AND CONTRAST

Read the original tale by Hans Christian Anderson and compare it the Musical. What works for the story and what does not? What would you change and why? Which do you like better and why? Discuss with your class.

### RESEARCH AND PRESENT

Listed below are members of the ocean's eco system. Create a chart that shows the structure of the ocean food chain.

- a. Seaweed
- b. Cod
- c. Plankton
- d. Limpet
- e. Cormorant
- f. Shrimp
- g. Crab
- h. Seal

Now with a partner, consider what would happen to that food change if the following occurred.

### CREATE AND DISCUSS

Ariel loved to collect human things and Scuttle would help her understand their names and uses. Below are a few items from the human world. What do you think Scuttle would name them? What would their uses be?

- a. A Wheel
- b. A Compass
- c. An Hour Glass
- d. A Sieve

### RESOURCES:

- <http://hca.gilead.org.il/>
- <http://www.filmeducation.org/pdf/film/LittleMermaid.pdf>
- [http://www.alanmenken.info/profile/profile\\_biography.html](http://www.alanmenken.info/profile/profile_biography.html)
- <http://www.biography.com/people/hans-christian-andersen-9184146>
- <http://howardashman.com/about-bio.html>
- [http://americantheatre.org/biography/detail/glenn\\_slater](http://americantheatre.org/biography/detail/glenn_slater)
- <http://www.broadwaymusicalhome.com/shows/littlemermaid.htm>
- [http://www.playbillvault.com/Show/Detail/Whos\\_who/5011/1604/The-Little-Mermaid](http://www.playbillvault.com/Show/Detail/Whos_who/5011/1604/The-Little-Mermaid)
- <http://www.tribute.ca/people/ron-clements/9357/>
- <http://www.tribute.ca/people/john-musker/9356/>
- [http://www.denverpost.com/search/ci\\_6651265](http://www.denverpost.com/search/ci_6651265)





# BACKSTAGE: ABOUT MUSICAL THEATRE

## A Brief History



### ORIGINS & FOLLIES

Musical theatre's roots can be traced back to ancient times, where the Greeks used music and dance in their tragedies and comedies. Next, fast forward to the 1700s where comedic operas were popular in Europe. In 1866, the first "musical" by modern definition, *The Black Crook*, opened in New York City. In the 1920s, Florenz Ziegfeld's famous *Follies* showcased star actors and actresses with extravagant sets and costumes but was mainly a musical revue of popular songs.



### CONTEMPORARY & MEGA-MUSICALS

The end of the 1960s saw changes in Broadway, like *HAIR*, one of the first rock musicals. Unusual concept musicals such as Marvin Hamlisch and Edward Kleban's *A Chorus Line* and Sondheim's cynical *Company* led to big-budget musical operettas like Claude-Michel Schönberg and Alain Boublil's international hit *Les Misérables* and Andrew Lloyd Webber's *The Phantom of the Opera*. Well known movie and literature favorites like Disney's *Beauty and the Beast* (which premiered at TUTS in 1994) and Stephen Schwartz's *Wicked* have been adapted into family-friendly, special effect spectaculars. At the same time, in reaction to the rising ticket cost and flashy spectacle of Broadway, shows like Jonathan Larson's *RENT* aim for a less polished, more personal theatre experience. TUTS was a part of the production enhancement team that moved *RENT* from off-Broadway to Broadway, and continues to benefit from that association, presenting the original Broadway and film leads in a special engagement in 2009.

Live theatre is a unique experience that engages the audience much more than movies or TV. Musical theatre is the only genre of performance that fully utilizes acting, singing and dancing together to further the development of the plot.

### EARLY YEARS & THE GOLDEN AGE

In 1927, Jerome Kern and Oscar Hammerstein II's *Show Boat* premiered, which featured complete integration of book, music and score to tell a story. During "The Golden Age of Broadway," famous composers and lyricists churned out hits, like George & Ira Gershwin's *Porgy and Bess* (1935), Rodgers & Hammerstein's *Oklahoma!* (1943), Irving Berlin's *Annie Get Your Gun* (1947), Leonard Bernstein and Stephen Sondheim's *West Side Story* (1957), and Cole Porter's *Kiss Me, Kate* (1948).



### WHERE ARE WE TODAY?

Innovative new musicals like the rowdy production of *Matilda* and the fresh take on Roger and Hammerstein's *Cinderella* have been attracting and pleasing younger audiences. The revival of the beloved classic *Annie* is currently starring a Theatre Under The Stars alum, Sadie Sink, in the title role and successfully creating a new generation of musical theatre lovers. Broadway audiences have also fallen head over "heels" for the Tony Award winning *Kinky Boots*, the story of a struggling shoemaker and his unexpected new business partner. Between movie and book adaptations, revivals of past favorites and contemporary boundary-breakers, there's no doubt the Broadway musical is here to stay.



# BACKSTAGE: ABOUT MUSICAL THEATRE

## *Putting on a Show*

*Whether you're a stage manager, actress, director, costume designer or composer, when it comes to putting on a musical, all roles are important. Here's a roadmap for getting a musical to Broadway.*

### GATHERING THE CREATIVE TEAM

The creative team includes the director, set designer, costume designer, choreographer and music director/conductor. Together with the producers, they discuss their vision for the show and how they will bring it to life on the stage.

### PERFORMING FOR AN AUDIENCE

If the show looks good after previews, it will open. Most Broadway shows perform several times a week at night and usually have a few matinees as well. Some shows have a specific closing date; other shows will continue performing as long as people are buying tickets.

### FINDING THE PERFECT MUSICAL

Producers must find a show that their audience will enjoy and will want to purchase tickets to. They also need to plan the budget for the production. Producers rent a theatre and pay royalties to the composer, lyricist and writer of the musical's book for the rights to perform the show. One resource for discovering new musicals and connecting with the world of musical theatre is the National Alliance for Musical Theatre (NAMT), which was founded by TUTS' Frank Young in 1985. Please visit [NAMT.org](http://NAMT.org) for more information.

### CASTING AND REHEARSAL

The director and choreographer will hold auditions for the parts in the show. For most Broadway shows and tours, actors must be a part of the Actors Equity association and have an appointment, but sometimes an open call will be held. After the cast has been chosen, rehearsals begin. Actors must memorize their lines, songs and choreography before dress rehearsals and the show's opening. For information about auditioning for shows at TUTS, please visit [TUTS.com](http://TUTS.com).

## VOCABULARY

**Choreographer** – the person who creates the dances and movement patterns for the show

**Stage Manager** – the person who manages and takes care of the stage, sets and all special effects; directs the stage hands

**Stage Hands** – technicians and trained individuals who work side stage and back stage before, during and after the show to make all special effects, scene changes and clean-ups happen.

**Prop Master** – the person in charge of getting, storing, maintaining and sometimes creating the props used in the show.

**Audition:** a tryout for performers.

**Open call:** a casting open to anyone without appointment

**Dress rehearsals:** rehearsing in full costume and full tech as though there is an audience.

**Previews:** performances before the show opens for a limited audience to test public opinion.

**Matinee:** an afternoon or early evening show.

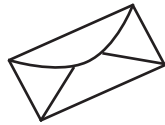


# TUTS CONTENT GUIDE

*Thank you!*



You are the only person qualified to determine what is appropriate for your child(ren)/student(s), but we hope the information and rating system in this guide were helpful. This content guide was designed by Gaby Quintana, written by Christina Martinez, and supervised by Scott Howard. Please feel free to copy and distribute. Updated Digital Edition: August 2015.



## SHARE YOUR THOUGHTS

Email any questions, concerns or comments to Gaby Quintana at [gaby@tuts.com](mailto:gaby@tuts.com).



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