The background of the entire page is a dark green color with faint, light green musical notation, including staves and notes, scattered across it.

BRING ME GIANTS



FOR DRAMA
TEACHERS



Dear Educator,

Now you can “bring up the lights” on a unique way to teach literary classics through award-winning musical theatre. **Bring Me Giants** is your free ticket to an exceptional learning experience that will forever change the way your students see the relationship between great literature, great drama, and themselves. Let the show begin!

Sincerely,

Roberta Nusim
Executive Director, The Weiner Nusim Foundation

ABOUT BRING ME GIANTS

“Bring me giants” are memorable words spoken by Cyrano de Bergerac and set to music in the musical of the same name. Cyrano sings these words at a moment when he casts off the insecurity brought on by his large nose and, for the first time, feels he can take on any giants that cross his path and vanquish them to reach his goals. That’s the same effect that literature, music, and drama can have on your students, and this unique, free program gives you all the tools you need to do that.

It’s no wonder that so many Broadway musicals are based on timeless literary classics and themes. The messages of these literary works cross all time barriers and cultures because they address the human condition in a very personal way to which readers and audiences around the world can easily relate. **Bring Me Giants** is an inspiring program that unites the universality of famous literary works with the direct emotional appeal of music and drama in a rare educational opportunity for drama, music, and language arts students and audiences of all ages.

Bring Me Giants makes characters and timeless themes from masterpieces such as *A Tale of Two Cities*, *The Hunchback of Notre Dame*, *Don Quixote*, *Les Miserables*, *Dracula*, *Strange Case of Dr. Jekyll and Mr. Hyde*, *The Count of Monte Cristo*, *Cyrano de Bergerac*, *Pygmalion*, *Les Romanesques*, *The Once and Future King*, *The Phantom of the Opera*, and *The Wizard of Oz* leap off the printed page into audiences’ minds and hearts. Using captivating lyrics and melodies to teach drama, music appreciation, and language arts provides educators with new and totally engaging teaching tools you and your students are sure to enjoy. The program is flexible, meets educational standards, and fits equally well in drama, literature, and music classes as well as in a variety of community settings.

Bring Me Giants was the inspiration of some giants of the educational and entertainment fields. Roberta Nusim, Executive Director of the Weiner Nusim Foundation and an award-winning creator of educational outreach materials, got the idea for **Bring Me Giants** when she observed firsthand the overwhelming interest of students participating in talk-back sessions for Broadway musicals. How to transport this uniquely motivational Broadway experience to students across the country was the challenge—but one worthy of the effort and the opportunity it offered.

Collaborating with leading Broadway performers, composers, lyricists, producers, and playwrights, Nusim found a way to bring this Broadway experience to students across the country through this free educational outreach program.

The **Bring Me Giants** teaching materials include a 45-minute **Bring Me Giants** CD with 14 songs sung by Broadway’s leading performers, this comprehensive study guide with lessons for theatre, music, and literature classes available in print and as downloads from the **Bring Me Giants** website, and insightful interviews available on the website with some of the giants of musical theatre.

So open the curtain for your students and explore the exceptional teaching and learning possibilities of **Bring Me Giants**. **For your free copy of this program and free CD, go to www.weinernusim.org.**

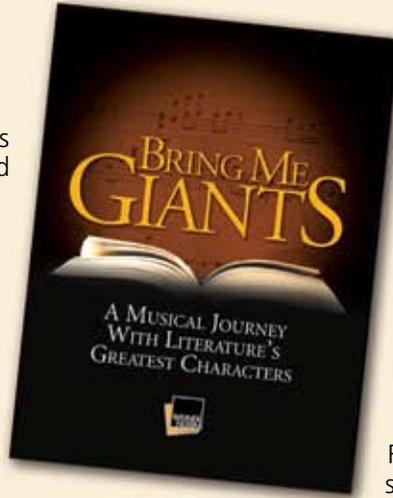
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TEACHER'S GUIDE TO *BRING ME GIANTS*

PROGRAM COMPONENTS

1. **Bring Me Giants** CD with 14 classic songs from musicals based on great literature.
2. Lessons for music, drama, and language arts students based on each of the 14 songs and musicals. Each downloadable lesson based on a particular song and work of literature includes background information on the book, author, historical time period in which the story is set, composer, lyricist, show history, song lyrics, and classroom activity ideas.
3. **Bring Me Giants** classroom poster available for **download**.
4. Interviews with the composers, lyricists, performers, and conductors of the Broadway hits featured in **Bring Me Giants**, available on the **Bring Me Giants** website, www.bringmegiants.org.



5. Ask students to imagine where in the book/musical this song occurs and what the character is trying to convey in the song.
6. Play the online interviews for students with the real-life performer, composer, or behind-the-scenes contributor of the song that originated from the story you are studying.
7. If possible, co-teach some of the activities with other music, drama, and language arts teachers.

NATIONAL STANDARDS

For a full list of National and Common Core standards in music, drama, and language arts, go to www.bringmegiants.org.

PROGRAM OBJECTIVES

1. To raise awareness of the classic literature upon which so many hit Broadway musicals are based.
2. To explore the timeless themes that unite both the literature and theatrical portrayals of the works.
3. To demonstrate that there are many ways to appreciate classic stories—including through music, poetry, and drama.
4. To introduce students to the world of Broadway and award-winning musical theatre.
5. To offer English teachers a unique way to motivate students to read and appreciate the timeless themes of the classics.
6. To offer drama teachers a variety of exercises and opportunities to share real-world theatrical experiences.
7. To offer music teachers materials to bring the music of the finest in musical theatre to their students.

TARGET AUDIENCE

These materials have been designed for use with high school and college drama, music, and language arts students as well as adult theatrical groups.

HOW TO USE THESE MATERIALS

1. Review the selection of songs and musicals based on classic works of literature by exploring the 14 activity sheets based on the 14 works.
2. Decide the musicals and activities that are most relevant to your curriculum, your students, and your teaching goals. Use one musical work or all—the choice is yours.
3. After selecting a particular book/musical, use the suggestions in the guide to have students learn about the characters, plot, and setting of the work.
4. Play the song from the **Bring Me Giants** CD for students as a starting point for the music, drama, and language arts lessons described on the activity sheet.

TEACHING GREAT SONGS

Bring Me Giants makes characters and timeless themes from masterpieces such as *A Tale of Two Cities*, *The Hunchback of Notre Dame*, *Don Quixote*, *Les Miserables*, *Dracula*, *Strange Case of Dr. Jekyll and Mr. Hyde*, *The Count of Monte Cristo*, *Cyrano de Bergerac*, *Pygmalion*, *Les Romanesques*, *The Once and Future King*, *The Phantom of the Opera*, and *The Wizard of Oz* leap off the printed page into students' minds and hearts. Use the captivating lyrics and melodies on the **Bring Me Giants** CD to teach drama, music appreciation, and language arts.

TEACHING GREAT LITERATURE

Bring Me Giants features songs from musical plays based on some of the most famous and timeless works of literature listed below. This study guide offers creative teaching ideas that integrate the story, characters, theatrical presentation, music, historical context, and background information on the development of the musical.

Cyrano de Bergerac, by Edmond Rostand
The Hunchback of Notre Dame, by Alexandre Dumas
The Count of Monte Cristo, by Alexandre Dumas
Dracula, by Bram Stoker
Wicked, by Gregory Maguire
Pygmalion, by George Bernard Shaw (Musical: *My Fair Lady*)
The Once and Future King, by T.H. White (Musical: *Camelot*)
The Wonderful Wizard of Oz books, by L. Frank Baum (Musical: *The Wiz*)
Les Miserables, by Victor Hugo
A Tale of Two Cities, by Charles Dickens
The Phantom of the Opera, by Gaston Leroux
Les Romanesques, by Edmond Rostand (Musical: *The Fantasticks*)
Don Quixote, by Miguel de Cervantes (Musical: *Man of La Mancha*)
Strange Case of Dr. Jekyll and Mr. Hyde, by Robert Louis Stevenson (Musical: *Jekyll & Hyde*)

SONG: “BRING ME GIANTS”

From the musical *Cyrano de Bergerac*

Book and lyrics by Leslie Bricusse

Music by Frank Wildhorn

Based on the play *Cyrano de Bergerac*, by Edmond Rostand

For the lyrics to “Bring Me Giants,” go to: www.bringmegiants.org/lyrics

DID YOU KNOW?

There have been two other *Cyrano* musicals. The most recent was a Dutch adaptation translated into English that played at the Neil Simon Theatre in 1993. Twenty years earlier, Anthony Burgess brought his *Cyrano* to Broadway, starring Christopher Plummer, who won a Tony Award® for his performance.

ABOUT THE MUSICAL...

The newest musical version of *Cyrano de Bergerac*, created by the celebrated *Jekyll & Hyde* team of Leslie Bricusse and Frank Wildhorn, had its world premiere on May 5, 2009, at the Nissay Theatre in Tokyo, Japan, and later transferred to Osaka, Japan. The success of this Japanese-language production, written by American and British authors and based on a 100-year-old French play, is a testament to the universality of the *Cyrano* character and story.

THE CREATORS OF THE MUSICAL CYRANO...

The libretto and lyrics for *Cyrano de Bergerac* were written by Leslie Bricusse, who was born in London in 1931. Bricusse has written screenplays and songs for more than 40 films and musicals, including *Superman*, *Santa Claus—The Movie*, *Home Alone I and II*, *Hook*, and various *Pink Panther* movies. His highly successful collaboration with Anthony Newley includes the Broadway musicals *Stop the World, I Want to Get Off* (1962) and *The Roar of the Greasepaint, the Smell of the Crowd* (1965), but the team is best known for the classic movie *Willy Wonka & the Chocolate Factory* (1971), starring Gene Wilder, for which Bricusse wrote the lyrics to such classic songs as “The Candy Man,” “Pure Imagination,” and “Oompa Loompa.” He first teamed with composer Frank Wildhorn for the 1990 *Jekyll & Hyde, The Musical*. Bricusse has been nominated for 10 Academy Awards®, nine Grammys®, and four Tonys®, and has won two Oscars®, a Grammy®, and eight Ivor Novello Awards, the premier British music award. In 1989, he received the Kennedy Award for consistent excellence in British songwriting, and was inducted into the American Songwriters’ Hall of Fame—only the fourth Englishman to be so honored.

The music for *Cyrano de Bergerac* was written by Frank Wildhorn, born in New York City in 1959. The prolific Wildhorn began his composing career by writing for singers like Whitney Houston, Natalie Cole, and Kenny Rogers. His song “Where Do Broken Hearts Go,” sung by Whitney Houston, rose to #1 on the pop charts in 1988. He has since become most prominent as a writer of musicals. In 1999, he made history as the first composer in over two decades to have three musicals running on Broadway at the same time—*Jekyll & Hyde*, *The Scarlet Pimpernel*, and *The Civil War*. He also contributed music to the Broadway score of *Victor/Victoria*. His projects in development include *Bonnie & Clyde*,



Edmond Rostand

Camille Claudel, and *Svengali*. In 2004, his musical *Dracula* premiered on Broadway and has since played around the world. Wildhorn is also the creative director of Atlantic Theatre, a division of Atlantic Records. His newest musical, *Wonderland*, is a contemporary take on the classic, *Alice in Wonderland*, and began performances on Broadway in 2011.

THE AUTHOR OF THE PLAY CYRANO DE BERGERAC...

Edmond Rostand was a French poet and playwright associated with neo-romanticism, an alternative to the popular naturalist movement of the late 19th century. He became best known for his play *Cyrano de Bergerac*, which has been adapted into several movies, musicals, and a novelization. Born in 1868 in Marseille, the son of a distinguished economist, he developed an interest in drama at a young age. When he was only 26 years old, his first play, *Les Romanesques (The Romantics)* was presented at the Comédie Française and was highly acclaimed, winning Rostand a prize from the French Academy. (*Les Romanesques* would later be adapted into the longest-running play or musical in New York history, *The Fantasticks*.) His next play, *La Princesse Lointaine*, starred Sarah Bernhardt in the leading role. In 1897, his third play, the heroic comedy *Cyrano de Bergerac*, was a complete triumph, virtually resurrecting the dramatic verse play form for the first time in 70 years. *Cyrano de Bergerac* was quickly translated into English, German, Russian, and other European languages. De Bergerac was a real-life figure who may or may not have had a very large nose, but certainly not as sizeable as the snout with which Rostand endowed him. The play won Rostand the award of the Chevalier de la Légion d’Honneur. In 1901, at the age of 33, he was elected to the L’Académie Française, the youngest man to ever receive that honor. Rostand battled pleurisy throughout his life, and when he attempted to enlist in the Army in World War I, he was refused. He spent the next few years writing patriotic poetry. Rostand died in December of 1918 at the age of 50, a victim of the Great Flu Epidemic (the Spanish flu), which killed between 50 and 100 million people worldwide.

FOR A SYNOPSIS OF CYRANO DE BERGERAC, GO TO:

www.cummingsstudyguides.net/Guides7/Cyrano.html#Plot
www.sparknotes.com/lit/cyrano/summary.html

FOR MORE INFORMATION ON EDMOND ROSTAND, GO TO:

www.tallett.com/fr312k/CBA4332/ROSTAND/BIO.HTM
<http://kirjasto.sci.fi/rostand.htm>

TEACHING WITH “BRING ME GIANTS”

UNDERSTANDING THE CONTEXT OF THE SONG...

Before singing “Bring Me Giants,” the soldier-poet Cyrano has just fought and won a duel. He then learns that Roxanne, the woman he loves, was pale with fear for his safety as she watched. The news is a revelation for Cyrano, giving him hope that Roxanne might love him, too.

LANGUAGE ARTS

- After listening to the lyrics to this song, ask students to discuss why they think *Bring Me Giants* was chosen as the title for the program. After listening to the other songs on the CD, ask students to discuss how they think each of the songs relates to this theme and whether this is a suitable title. What other songs might fit this theme?
- “Bring Me Giants” is a song in which Cyrano momentarily forgets or casts off the insecurity brought on by his large nose. Ask students to write a lyric for Cyrano where he confesses his insecurities to the audience. If it’s helpful, they can write the lyric to the form of an existing song to give them the rhythmic structure. Share the lyrics with the class.
- As a class, watch the famous “20 something” scene from Steve Martin’s *Roxanne* and read the corresponding scene in the play *Cyrano de Bergerac* (Act I / Scene IV). Have students brainstorm to see how many nose puns they can produce.
- Have students create Facebook pages for Cyrano, Roxanne, and Christian.

DRAMA

- Have students read the famous balcony scene from the play *Cyrano de Bergerac* or watch the scene from one of its many adaptations. In groups of three, have them brainstorm different topics upon which Cyrano will embellish. Then have students take turns role-playing Christian, Roxanne, and Cyrano, and improvise a balcony scene on those topics. For instance, they can imagine Roxanne wants Christian to tell her what songs (or celebrities) she reminds him of. Christian hasn’t a clue, and Cyrano must feed him lines and lyrics from songs. Have students video their role-plays and play back to the class.

- Look at other examples of the lyrics Leslie Bricusse has written. Can students recognize any common characteristics of his lyric writing, themes, or technique? Make sure they pay close attention to the songs for which he is most famous.
- Compare and contrast “Bring Me Giants” with Lancelot’s song “C’est Moi” from *Camelot*. Both songs feature heroic characters displaying immense confidence. Discuss how Cyrano and Lancelot’s confidence differs and what motivates them in their respective stories.

MUSIC

- Listen to “Bring Me Giants” and, as a class, have students discuss how the song makes them feel. Discuss what instruments, rhythms, and harmonies are used. What is the message of the song, and does it create a mood, propel the story, clarify a character, or all three?
- Have students take the music and lyrics of “Bring Me Giants” and write a script for a music video of the song. They can use standard script format with a column each for video and audio (sample music video script templates are available online). Have them use the descriptive language within the lyrics to come up with their video shots and include specific shots and visual cues for the specific lyrics.
- Frank Wildhorn has written numerous musicals. Find some examples of other Wildhorn compositions and compare and contrast them with “Bring Me Giants.” How does the music make students feel? What emotions does it inspire? Does Wildhorn have a specific style that students can identify?

ONE LAST THING...

We can thank playwright Edmond Rostand for introducing the word “panache” to the English language. Before *Cyrano de Bergerac*, the word in French had a somewhat negative connotation, but after Rostand’s play, it would forever mean someone with a dashing confidence—like Cyrano!



SONG: “WHO WILL LOVE THIS CHILD?”

From the musical *The Hunchback of Notre Dame*

Book, music, and lyrics by Dennis DeYoung

Based on the book *The Hunchback of Notre Dame*, by Victor Hugo

For the lyrics to “Who Will Love This Child?” go to:

http://lyrics.wikia.com/Dennis_DeYoung:Who_Will_Love_This_Child

DID YOU KNOW?

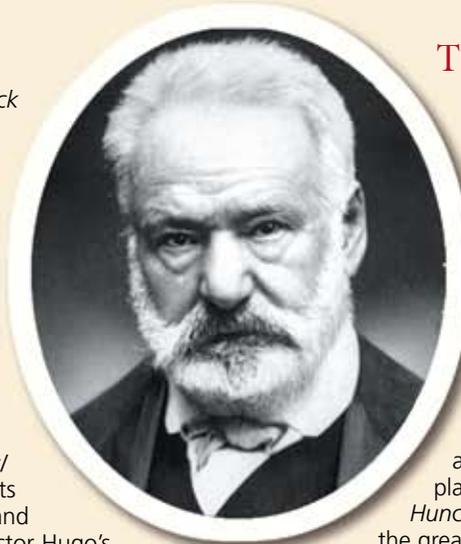
The first musical version of *The Hunchback of Notre Dame* was an opera called *La Esmeralda*. It was performed in 1836, just two years after the novel was published. Victor Hugo wrote the libretto.

ABOUT THE MUSICAL...

Like Andrew Lloyd Webber’s *Jesus Christ Superstar* and *Evita*, Dennis DeYoung’s musical *The Hunchback of Notre Dame* began as a concept recording. On DeYoung’s recording, however, the versatile and popular singer/songwriter performed all of the male parts himself. The musical, with book, music, and lyrics by DeYoung, is an adaptation of Victor Hugo’s novel *Notre Dame de Paris*, which is now popularly known as *The Hunchback of Notre Dame*. The musical was first performed at the Tennessee Performing Arts Center in Nashville to very positive reviews. After re-writes and additional material, a second production opened at Chicago’s Bailiwick Repertory Theatre in 2008. The production was extended due to ticket demand and received a Joseph Jefferson nomination.

THE CREATOR OF THE MUSICAL *THE HUNCHBACK OF NOTRE DAME...*

Dennis DeYoung (born 1947, in Chicago, Illinois) is an American singer, songwriter, musician, and producer best known for being a founding member of the rock band Styx, which performed from 1970 to 1999. DeYoung grew up in Chicago and started his musical career playing with a few neighborhood friends in his garage. He spent time as an elementary school music teacher in the southern suburbs of Chicago while the band played small venues and school auditoriums before “Lady” propelled them to stardom in 1974. DeYoung, who was one of three vocalists in the band, was also the keyboardist and writer/co-writer of many of the band’s more popular songs, including “Lady,” “Babe,” and “Come Sail Away.” He embarked on a solo career in 1984, releasing four albums, including a collection of Broadway standards. At the same time, he began to work on *The Hunchback of Notre Dame*, releasing a concept CD of the score in 1996, which featured him singing all of the male roles. DeYoung joined a touring revival of the musical *Jesus Christ Superstar* in 1993, appearing 200 times across North America as Pontius Pilate. He made his major motion picture debut in 2005’s *The Perfect Man*, in which he played the lead vocalist in a Styx tribute band.



Victor Hugo

THE AUTHOR OF THE NOVEL *NOTRE DAME DE PARIS (THE HUNCHBACK OF NOTRE DAME)...*

The life and career of French writer and national treasure Victor Hugo (1802-1885) spanned some of the most turbulent events in French history. For most of the 1800s, the country was in constant upheaval—lurching back and forth between monarchy, empire, and republic. Hugo’s fortunes would rise and fall with the political tide. As the young son of one of Napoleon’s generals and an excellent student, Hugo won first prize in a national poetry contest at age 17 and a yearly pension from King Louis XVIII a few years after that. Over the next 15 years, he produced six plays, four volumes of verse, and the classic novel *The Hunchback of Notre Dame*, cementing his reputation as the greatest writer in France. When Louis Napoleon abolished the Republic and named himself emperor in 1852, Hugo risked his life to rally the people against him. The effort failed, and Hugo was forced to spend the next decade in exile. During that time he wrote satire about the emperor, returned to poetry, and published several more novels, including *Les Misérables* (1862). Although the government banned it, and critics were mostly hostile (calling it vulgar, artificial, tasteless, and inept), *Les Misérables* was an immediate popular success. Hugo returned to Paris triumphant after the fall of the Empire in 1870, contributed money to political causes, was elected senator in 1876, and died in 1885 at the age of 83. Although he left instructions for a simple funeral, millions followed his burial procession to the Pantheon, where he was buried among the heroes of France.

To date, there have been innumerable adaptations of Hugo’s tale of the disfigured bell ringer of Notre Dame—three French operas in the 19th century alone, at least 10 motion picture versions, three television movies, numerous musicals, and three ballets. Hugo’s timeless story about Quasimodo, the hideous hunchback who had the heart of a lion and the soul of an angel, will continue inspiring artists until the end of time.

FOR A SYNOPSIS OF *THE HUNCHBACK OF NOTRE DAME*, GO TO:

www.sparknotes.com/lit/hunchback/summary.html

FOR MORE INFORMATION ON VICTOR HUGO, GO TO:

www.literaturecollection.com/a/hugo/

www.barnesandnoble.com/writers/writerdetails.asp?cid=30497

<http://kirjasto.sci.fi/vhugo.htm>

www.thefamouspeople.com/profiles/victor-hugo-31.php

TEACHING WITH “WHO WILL LOVE THIS CHILD”

UNDERSTANDING THE CONTEXT OF THE SONG...

In medieval Paris, a deformed baby is left on the steps of Notre Dame Cathedral. Thinking it must be the work of the devil, the elders of the church want the child destroyed. But young priest Frolo intercedes, admonishes the onlookers, and takes the baby in his arms.

LANGUAGE ARTS

- Ask students to articulate the message of the song. What does it tell them about the character of Father Frolo? Do the lyrics speak to something more universal than the specific story of the hunchback? By showing this moment, has the author of the musical made Frolo a more sympathetic character than he is in the novel?
- Have students research the Romantic literary movement and discuss how the character of Quasimodo is in keeping with the characteristics of that movement.
- In his book, Victor Hugo was very critical of the Roman Catholic church and its abuses of power. Ask students to read some letters to the editor and familiarize themselves with persuasive writing techniques. Then, find a contemporary news story that concerns an abuse of power. Students can write a letter to the editor or their own blog entry to point out the abuse of power. They should outline the details, take a stance, and offer a solution or conclusion. Read the letters in class and discuss them. Students might even try to get their letter published in print or online.

DRAMA

- At the end of Hugo's book, Esmeralda chooses to be executed rather than give herself to Frolo, the villainous priest. Have students act out a scene that finds an alternate ending for Esmeralda, one where she does not die.
- There is a hypocrisy to Father Frolo when his religious position is contrasted with his wicked, lustful behavior. Ask students to write and perform a lyric about his conflicted feelings of lust for Esmeralda and doing the right thing.



- The dramaturg for a play does research to give the director, actors, and designers an historical, biographical, and cultural perspective of the time and setting in which the play takes place. Have students learn more about dramaturgy and then act as dramaturg for the musical *The Hunchback of Notre Dame*, gathering information that they will present to the class along with audio/video examples and illustrations. Material in the report/presentation should include historical events of the time period, the geographical setting, and information about the professions of the major players, and may also include examples of clothing and music of the period.

MUSIC

- Using three or more selections, have students compare and contrast DeYoung's *Hunchback* musical with another musicalized version. (There are many selections available on YouTube® and elsewhere.) Which version do they prefer and why? Do the different versions share any specific characteristics other than the main story and characters? If they compare songs performed on video, have them discuss how having the visual affects their response.
- Ask students to take “Who Will Love This Child?” and re-arrange it in a rap style. Have them update the lyric with contemporary specifics about the plight of a modern child who has been abandoned. Have them perform their new songs for the class.
- Have students compare the music and lyrics of “Who Will Love This Child?” with several of Dennis DeYoung's earlier songs written for the band Styx (examples: “Babe,” “Lady”). Discuss whether DeYoung has a specific musical sound or style that they can identify. Do his songs share similar themes or a style of language?

ONE LAST THING...

In 2010, British archivist Adrian Glew discovered references to a real-life hunchback who was a stonemason/sculptor working on restorations on Notre Dame in the 1820s. Victor Hugo was a frequent visitor to the church, and Hugo historians believe it's quite possible that the author knew this hunchback and that he was the inspiration for the character of Quasimodo.

SONG: “DEEP IN THE DARKEST NIGHT”

From the musical *Dracula, The Musical*

Book and lyrics by Don Black and Christopher Hampton

Music by Frank Wildhorn

Based on the novel *Dracula*, by Bram Stoker

For the lyrics to “Deep in the Darkest Night,” go to:

www.allmusicals.com/lyrics/draculathe/deepinthedarkestnight.htm

DID YOU KNOW?

The original vampire film *Nosferatu* (1922) was actually an unauthorized adaptation of the novel *Dracula*—hence the name change. Author Bram Stoker's widow sued, and the court ordered all prints of the film destroyed. But, somehow, some prints survived, to the delight of film historians and horror movie fans everywhere!

ABOUT THE MUSICAL...

From the moment the deadly charmer Count Dracula oozed from the pen of novelist Bram Stoker, audiences have been terrified and mesmerized. The folklore and romance of the Transylvanian count have attracted composers like Aaron Copland, who wrote a ballet inspired by the character. So it's no surprise that the gothic setting and life and death drama would inspire musical adaptations. The Broadway musical *Dracula, The Musical* was first seen at California's La Jolla Playhouse in 2001. After revisions, it began previews on Broadway in 2004. New York critics were all too eager to drive a stake through the count's heart, and the lid was closed on the vampire after only 154 performances. But, as befits an undead Prince of Darkness, mere months after its Broadway closing, *Dracula* was resurrected for an international debut at St. Gallen, Switzerland. With six new songs, the revised *Dracula, The Musical* was a great success. Another revised version played at the Graz, Austria Summer Festival and was recorded with the Austrian cast and a 40-piece orchestra. The show continues to be produced with great frequency around the world.

THE CREATORS OF THE MUSICAL *DRACULA*...

Writer Christopher Hampton is best known for his play *Les Liaisons Dangereuses* and the subsequent film version (1988). He most recently wrote the Oscar-nominated screenplay for *Atonement*. Hampton was born in Portugal to British parents in 1946. Hampton won an Oscar® in 1988 for Best Adapted Screenplay for *Dangerous Liaisons*. With Don Black, he co-wrote the lyrics for *Sunset Boulevard* as well as the Tony Award®-winning book. His next musical project will be translating the English premiere version of the German musical *Rebecca*.

The music for *Dracula, The Musical*, was written by Frank Wildhorn, born in New York City in 1959. The prolific Wildhorn began his composing career by writing for singers like Whitney Houston, Natalie Cole, and Kenny Rogers. His song with Houston, “Where Do Broken Hearts Go,” rose to #1 on the pop charts in 1988. His Broadway musicals include *Jekyll & Hyde*, *The Scarlet Pimpernel*, *The Civil War*, and *Wonderland*. Wildhorn has multiple Tony® and Grammy® Award nominations.

Dracula lyricist Don Black was born Gerald Blackstone in London in 1938, the youngest of five children of Russian Jewish immigrants. In



Bram Stoker

1966 he won an Oscar® for the classic movie song “Born Free,” composed by John Barry. His other #1 hit songs include “Ben” with composer Michael Jackson and “To Sir With Love” with composer Mark London. With John Barry, he wrote theme songs for several James Bond films, including *Thunderball*, *Tomorrow Never Dies*, and *The Man with the Golden Gun*. For Broadway, he wrote the book and lyrics for Andrew Lloyd Webber's *Aspects of Love*, and with playwright Christopher Hampton he co-wrote the book and lyrics for Webber's hit musical *Sunset Boulevard*, for which he and Hampton shared a Tony Award®.

THE AUTHOR OF THE NOVEL *DRACULA*...

Bram (Abraham) Stoker was born in 1847 in Dublin, Ireland. After overcoming a childhood illness during which he couldn't walk or stand, he went to Trinity College where he excelled as an athlete. He tried his hand at civil service and drama criticism, through which he met the actor Sir Henry Irving. In London, Stoker managed Irving's Lyceum Theatre and the actor's career for 27 years. Stoker's first book was a civil service handbook, but he followed this with a novel, writing 18 books in all. While working for Irving, Stoker traveled around the world, visiting the United States and meeting two presidents. Interestingly, he never visited Eastern Europe, the setting for his most famous novel! Before writing *Dracula*, Stoker spent years researching the European mythology and folklore of vampires, basing some elements of the character on what was known about the 15th-century figure Vlad the Impaler. *Dracula* was published in 1897, and though critics were universal in their praise, it was not an immediate bestseller. The character of *Dracula* took on iconic status many years later due to the many film versions, most notably Todd Browning's 1931 classic *Dracula*, starring Bela Lugosi. Following *Dracula*, Stoker published many other works, including a highly successful biography of the actor Henry Irving. The author died following a series of strokes in 1912 at the age of 58. Nearly 100 years later, Stoker's creation continues to haunt and influence the world consciousness—the most portrayed horror figure in history, appearing in books, movies, television, video games, operas, ballets, and even on a beloved breakfast cereal. Bram Stoker may not have invented the vampire, but he gave him a name. And the name is Dracula.

FOR A SYNOPSIS OF *DRACULA*, GO TO:

www.sparknotes.com/lit/dracula/summary.html

FOR MORE INFORMATION ON BRAM STOKER, GO TO:

www.pbs.org/wgbh/masterpiece/dracula/stoker.html

www.cliffsnotes.com/study_guide/literature/

[Dracula-Bram-Stoker-Biography.id-91,pageNum-3.html](http://www.Dracula-Bram-Stoker-Biography.id-91,pageNum-3.html)

TEACHING WITH “DEEP IN THE DARKEST NIGHT”

UNDERSTANDING THE CONTEXT OF THE SONG...

A young woman named Lucy is bitten by Dracula and dies. Dracula turns his attentions to Jonathan Harker’s fiancé, Mina, but she survives and tells Harker and Lucy’s suitors that Dracula has escaped back to his castle in Transylvania. The men decide to follow Dracula there and kill him, no matter the risk.

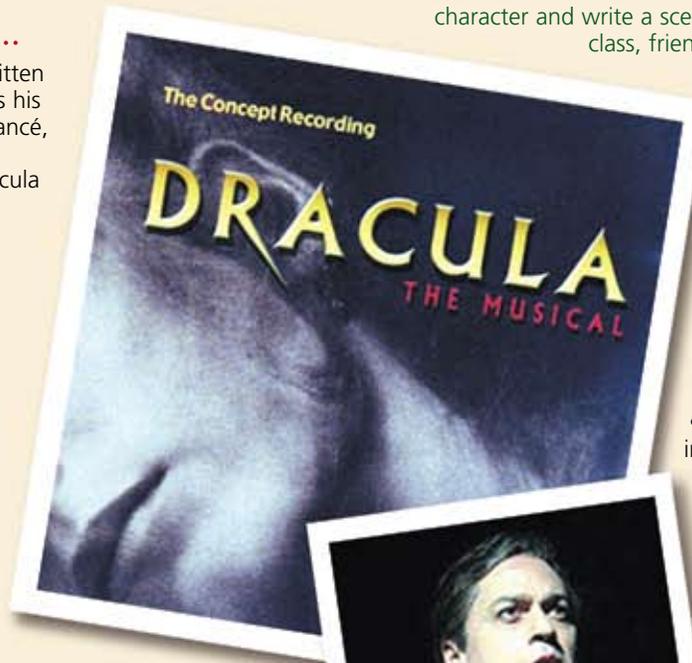
LANGUAGE ARTS

- *Dracula* is what is called an epistolary novel, a literary style popular in the 18th century where the prose is composed purely of fictional but realistic documents like diary entries, telegrams, newspaper clippings, and letters. Have students choose a chapter or entry from Stoker’s *Dracula* and then rewrite the events described from the point of view of another character in an epistolary format. Try to use a different format than your source.
- Listen to “Deep in the Darkest Night” and have students describe what the lyrics are conveying. What emotions does the recording evoke, and can they think of other songs that have a similar quality?
- Have students bring in examples of their songs and play them to the class.
- *Dracula, The Musical* opened on Broadway at the Belasco Theatre at 111 West 44th Street, which has a fabled history and is even said to be haunted. Ask students to research the history of the Belasco and the impresario for whom it was named. Then have them write a short play, story, poem, etc., that features the Belasco or its history in some way.

DRAMA

- Just before “Deep in the Darkest Night,” the men, including the suitors of the slain Lucy, are discussing what to do next about Dracula, who is trying to escape back to Transylvania. What is the message of the song? What do we learn about the character(s) from the song and how does the song move the story forward?
- Ask students to choose an historical figure for whom the lyric might be appropriate—an inventor, a soldier, or a president. It should be someone with enormous challenges who needs courage. Then have them write and present a short scene leading to the song spot, and re-write the lyric with specifics that pertain directly to their character.

- Have students choose their favorite horror or supernatural character and write a scene in which he interacts with their class, friends, and family.



MUSIC

- Students should describe in detail the effect of the arrangement and orchestration on the song. How does the orchestration fuse contemporary sounds and rhythms with traditional orchestral instruments? Have them talk about the vocal and their reaction to the improvisational style in some places.
- Horror characters and themes have inspired magnificent music, especially in classical music and film scores. Have students research and listen to some music with horror or macabre themes. Share it with the class and ask them to describe what they like or don’t like about it, in detail, contrasting it with music from contemporary horror movies or television. Examples include *Night on Bald Mountain*, *Toccata & Fugue in D minor*, *Dies Irae* (Verdi), *Theme from Jaws*, etc. Listen to several and try to identify certain shared elements. Are there certain instruments, rhythmic percussive effects, etc., that are “scary” or “haunting”?
- Ask students to compare and contrast the solo vocal performance of “Deep in the Darkest Night” on *Bring Me Giants* with the German-language performance of the song and scene on YouTube® in German. Do they prefer hearing it when they can see the performers, costumes, and set? Do they prefer one singer over another? Do they prefer hearing it in English or another language? Compare and contrast the two versions of the song.

ONE LAST THING...

The original 541-page manuscript of *Dracula*, which had been lost for decades, was found in a barn in northwestern Pennsylvania during the early 1980s. It included the typed manuscript with many corrections. *The Un-Dead* was handwritten on the title page. The author’s name at the bottom was Bram Stoker. When or how the last-minute title change to *Dracula* came about is a mystery.

SONG: “I WILL BE THERE”

From the musical *The Count of Monte Cristo*

Book and lyrics by Jack Murphy

Music by Frank Wildhorn

Based on the novel *The Count of Monte Cristo*, by Alexandre Dumas

For the lyrics to “I Will Be There,” go to:

www.thebroadwaymusicals.com/lyrics/countofmontecristothe/iwillbethere.htm

DID YOU KNOW?

Author Alexandre Dumas’ grandmother was a slave woman who met and married his aristocratic grandfather in Haiti. Once, when a man insulted Dumas because of his mixed-race background, Dumas replied, “My father was a mulatto, my grandmother was a Negress, and my great-grandfather a monkey. You see, sir, my family pedigree starts where yours ends.”

ABOUT THE MUSICAL...

Like *The Three Musketeers* before it, the dramatic combination of adventure and romance in Alexandre Dumas’ classic, *The Count of Monte Cristo*, was bound to inspire musical adaptations. The stirring tale of the wrongly imprisoned young sailor, Edmond Dantes, who escapes from prison and returns home to seek his revenge, has been thrilling readers for over 150 years. This new musical has a score by composer Frank Wildhorn and lyricist Jack Murphy, who previously collaborated on the Broadway musical *The Civil War*. The world premiere of *The Count of Monte Cristo* was on March 14, 2009, at Theatre St. Gallen in St. Gallen, Switzerland with Thomas Borchert starring as the Count. On April 21, 2010 the show premiered in Seoul, South Korea. There is a German-language cast recording, a Korean cast recording, and a 2008 English-language concept cast recording.

THE CREATORS OF THE MUSICAL *THE COUNT OF MONTE CRISTO*...

Jack Murphy has worked on a wide variety of projects as lyricist, bookwriter, and composer. With Frank Wildhorn and Gregory Boyd of the Alley Theatre in Houston, Texas, he wrote the lyrics for Broadway’s *The Civil War*, which earned him a Tony® nomination for Best Score. Murphy and Wildhorn have premiered several new musicals overseas, including *Rudolf* in Budapest, Tokyo, and Vienna, and *The Count of Monte Cristo* in Switzerland and Korea. His latest collaboration with Frank Wildhorn, *Wonderland*, opened on Broadway in 2011 after productions in Tampa, Florida, and the Alley Theatre in Houston, Texas.

The music for *The Count of Monte Cristo* was written by Frank Wildhorn, born in New York City in 1959. The prolific Wildhorn began his composing career by writing for singers like Whitney Houston, Natalie Cole, and Kenny Rogers. His song “Where Do Broken Hearts Go,” sung by Whitney Houston, rose to #1 on the pop charts in 1988. He has since become most prominent as a writer of musicals. In 1999, he made history as the first composer in over two decades to have three musicals running on Broadway at the same time—*Jekyll & Hyde*, *The Scarlet Pimpernel*, and *The Civil War*. He also contributed music to the Broadway score of Victor/Victoria. In 2004, his musical *Dracula, The Musical* premiered on Broadway and has since played around the world. His newest musical, *Wonderland*, is another collaboration with Murphy, and is a contemporary take on *Alice in Wonderland*.

THE AUTHOR OF THE NOVEL *THE COUNT OF MONTE CRISTO*...

Alexandre Dumas was born in 1802, in Picardy, outside of Paris, France. The son of a famous French general whose mother had been a Haitian slave, Dumas’ mixed-race heritage and the mistreatment of his father at the hands of the French Empire made young Alexandre sensitive to the injustice in the world, and these themes would reveal themselves in his work. General Thomas Dumas served under Napoleon in the French Revolution, but was dismissed without a pension when the Empire issued racial discrimination laws and re-instituted slavery in 1802. General Dumas died just four years later, still bitter over the injustice of the Empire. Dumas’ mother could not provide young Alexandre with much of an education, but he read everything he could find. In 1822, after the return of the monarchy, 20-year-old Alexandre Dumas moved to Paris. He wrote magazine articles and his first play, *Henry III* (1829), the first great historical drama produced in Paris, was a success. Newspapers of the time demanded serialized novels, so Dumas rewrote one of his plays, *Le Capitaine Paul*, creating his first serial novel. Dumas’ extravagant tastes and spending left him frequently in debt, so he formed a production company to turn out hundreds of serialized stories. Beginning in 1844, Dumas wrote a series of wildly successful books—*The Three Musketeers* and its sequel, *Twenty Years After*, followed by *The Count of Monte Cristo* (1845). During his career, Dumas used ghostwriters and collaborators to help outline plot ideas, with Dumas filling in the dialogue and the details. Dumas had always been an ardent Republican, and when Napoleon III declared the Second Empire in 1851, Dumas fled to Brussels, Belgium. His travels would bring him to Russia and finally Italy in 1861, where he founded and led a newspaper which fought for a united Italy. He returned to Paris in 1864. Dumas was impoverished in his later years and had to be supported by his illegitimate son, also a writer, also named Alexandre Dumas. He died on December 5, 1870, in relative obscurity. But, today, more than a century after his death, his books continue to fuel the imagination and his influence on our culture is unmistakable. His works have been adapted into motion pictures with stars ranging from Douglas Fairbanks, Sr. to Leonardo DiCaprio. The instantly recognizable cry of the Musketeers, “One for all and all for one!”, is an assurance that Alexandre Dumas’ legacy of adventure, honor, and justice will live forever.

FOR A SYNOPSIS OF *THE COUNT OF MONTE CRISTO*, GO TO:

www.sparknotes.com/lit/montecristo/summary.html
[www.cliffsnotes.com/WileyCDA/LitNote/
The-Count-of-Monte-Cristo-Book-Summary.id-
66,pageNum-1.html](http://www.cliffsnotes.com/WileyCDA/LitNote/The-Count-of-Monte-Cristo-Book-Summary.id-66,pageNum-1.html)

FOR MORE INFORMATION ON ALEXANDRE DUMAS, GO TO:

www.kirjasto.sci.fi/adumas1.htm
www.dumaspere.com/pages/english/sommaire.html
www.literaturecollection.com/a/dumas/

TEACHING WITH “I WILL BE THERE”

UNDERSTANDING THE CONTEXT OF THE SONG...

Edmond Dantes has been thrown into prison at the Chateau d'If by a group of powerful enemies. His fiancé Mercedes is at home, and Edmond is in his cell. They both look out their windows, stare at the same star, and think of each other as they sing this song.

LANGUAGE ARTS

- False imprisonment is a theme that runs throughout literature of the 19th century. Ask students to find other examples in literature, then choose a setting, a time, and a situation, and place themselves in the story, imagining that they have been falsely imprisoned. Have them write a story or a diary entry about their experience.
- Dumas collaborated with a ghostwriter, Auguste Maquet, who would outline the stories and the characters. Dumas would then fill in with colorful language and dialogue. Students can take a few sentences from an online synopsis of *The Count of Monte Cristo* and read descriptions of the characters involved. They should then be Dumas to their Auguste Maquet, and fill in the blanks to write a full scene or chapter.
- *The Count of Monte Cristo* is one of the most popular books of all time and has been adapted into numerous plays, movies, musicals, and even video games. Have students discuss why they think this story has had such an impact on our culture.
- Have students work in teams to choose a novel by Dumas that has been adapted for film and watch the films based on that novel. Ask them to compare and contrast the differences in the various adaptations. Do the adaptations reflect the times in which the film was made?



Alexandre Dumas

DRAMA

- Ask students to choose a scene from one of the many versions of *The Count of Monte Cristo* available in video online, and write a lyric to express the emotion, story, or character of the scene. Write a set-up explaining the scene or show the scene to the class before reading their lyric.

- What is the message of “I Will Be There”? Does the story of the song have an arc? What are the universal themes in the lyric?
- Dumas got the idea for *The Count of Monte Cristo* from the true story of a falsely imprisoned man taking his revenge. Have students find a true story from the news and let their imagination fill in new details. They can write a scene dramatizing some event described in the news story.

MUSIC

- The music to “I Will Be There” is in a minor key. Why do students think the composer made this choice? Can they find other examples of “love songs” in minor keys in either musical theatre or pop music? Ask students to bring some examples in to discuss with the class.
- After many years in prison, Edmond Dantes escapes, makes his fortune, and becomes the Count of Monte Cristo. When Edmond and Mercedes finally see each other again, she is married to another man and has a child. Ask students to write a lyric for this reunion. They can use the music from “I Will Be There” or write lyrics to another melody, but the lyric should reflect the journey they both have made, what they have learned, and what may still be unresolved in their feelings.
- Listen to selections from *The Count of Monte Cristo* concept recording (several songs can be found on YouTube® and on iTunes®). How do students feel about the music and lyrics, the arrangements, and the performances? Discuss whether the songs tell a story and tell them something about the characters.

ONE LAST THING...

Alexandre Dumas was buried in the town where he was born, and remained in that cemetery until November 2002, when he was exhumed under orders of French President Jacques Chirac. A televised ceremony showed his coffin, flanked by four Republican Guards costumed as the Four Musketeers, being transported to the Pantheon, the great mausoleum where French luminaries are interred. President Chirac explained that racism had existed, and that a wrong had now been righted, with Alexandre Dumas enshrined alongside his fellow authors Victor Hugo and Emile Zola.

SONG: “DEFYING GRAVITY”

From the musical *Wicked*

Book by Winnie Holzman

Music and lyrics by Stephen Schwartz

Based on the novel *Wicked*, by Gregory Maguire

For the lyrics to “Defying Gravity,” go to:

www.metrolyrics.com/defying-gravity-lyrics-wicked.html

DID YOU KNOW?

With *Wicked*'s 1,900th performance in 2008, Stephen Schwartz became the only songwriter in Broadway history to have three shows each run more than 1,900 performances. The other two shows are *Godspell* (1970) and *Pippin* (1972).

ABOUT THE MUSICAL...

The Broadway smash *Wicked* owes its literary ancestry to not one, but two popular works of literature. The original source for the characters, settings, and general whimsy is L. Frank Baum's 1900 children's masterpiece, *The Wonderful Wizard of Oz*. But the musical is a direct adaptation of Gregory Maguire's bestseller *Wicked*, a literary parody about the backstory of the two witches of Oz—Glinda the Good and the Wicked Witch of the West. Entertaining and inspiring, the show explores the nature of good and evil while encouraging audiences to be more tolerant and understanding of differences.

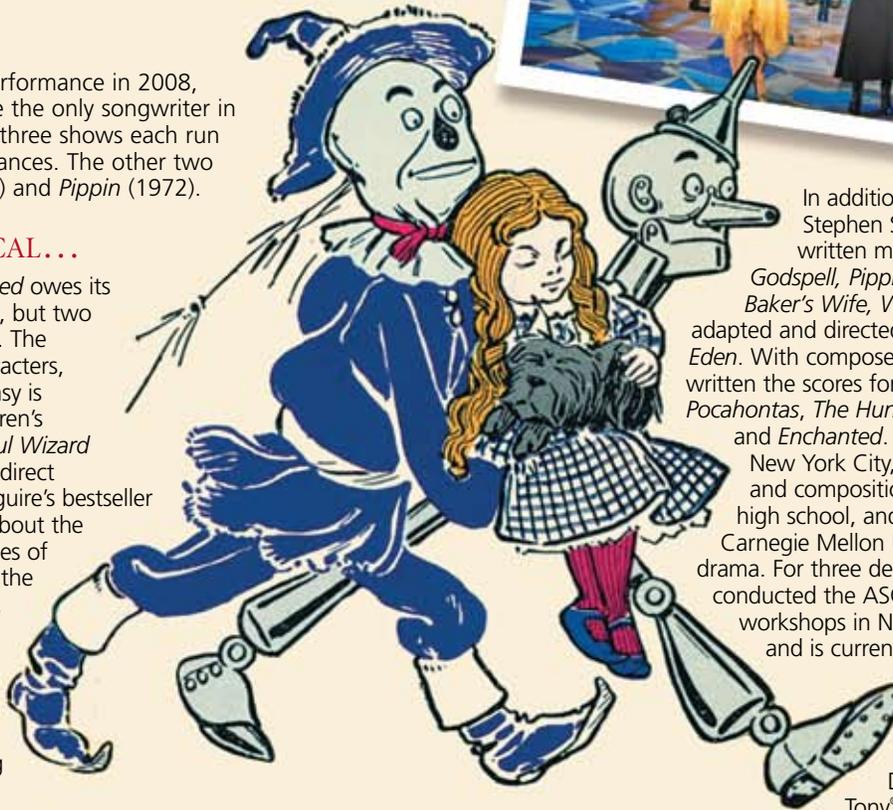
Wicked had its world premiere at the Curran Theatre in San Francisco in 2003, and opened on Broadway later that year to mixed reviews and an outright pan by *The New York Times*. But the public saw things differently, and the show took flight! It has spawned numerous American productions in Chicago, Los Angeles, San Francisco, and London, as well as two North American tours, and has broken box-office records all around the world. The Broadway production won three Tony Awards® and six Drama Desk® Awards.

THE CREATORS OF THE MUSICAL *WICKED*...

It was Stephen Schwartz who had the idea to turn *Wicked* into a musical. He reached out to Winnie Holzman to write the book, impressed by her work as the Emmy®-nominated creator/writer of the ABC series *My So-Called Life*, as well as the writer of numerous episodes of *The Wonder Years*, *thirtysomething*, and *Once and Again*. Together they outlined the musical and spent two years developing it and doing readings, before bringing the show to Broadway in 2003.



Getty Images/Torsten Blackwood



In addition to *Wicked*, Stephen Schwartz (born 1948) has written music and/or lyrics to *Godspell*, *Pippin*, *The Magic Show*, *The Baker's Wife*, *Working* (which he also adapted and directed), *Rags*, and *Children of Eden*. With composer Alan Mencken, he has written the scores for the Disney features *Pocahontas*, *The Hunchback of Notre Dame*, and *Enchanted*. Schwartz was born in New York City, where he studied piano and composition at Juilliard while still in high school, and graduated from Carnegie Mellon University with a degree in drama. For three decades, Schwartz has conducted the ASCAP musical theatre workshops in New York and Los Angeles, and is currently the president of the Dramatists' Guild. He has three Academy Awards®, four Grammy Awards®, four Drama Desk® Awards, and six Tony® nominations.

THE AUTHOR OF THE NOVEL *WICKED*...

Gregory Maguire was born in Albany, New York in 1954. He has written several books of the “parallel novel” genre (*Wicked* is one), in which the framework of another author's book is used in the creation of the new work. Maguire has written many other children's and adult novels and also taught literature at Simmons College.

FOR A SYNOPSIS OF *WICKED*, GO TO:

<http://inkscrawl.blogspot.com/2005/10/book-review-wicked-by-gregory-maguire.html>

FOR MORE INFORMATION ON GREGORY MAGUIRE, GO TO:

<http://gregorymaguire.com/about/>
www.barnesandnoble.com/writers/writerdetails.asp?cid=1010241
www.wickedwestend.co.uk/articles-reviews/wicked-gregory-maguire.htm

TEACHING WITH “DEFYING GRAVITY”

UNDERSTANDING THE CONTEXT OF THE SONG...

Elphaba discovers that her idol, the Wizard of Oz, is not the heroic figure she thought he was, and is oppressing the animals of Oz. She is faced with the choice of accepting the injustice or standing up for the animals and fighting the Wizard, even if it makes her an outcast and a fugitive.

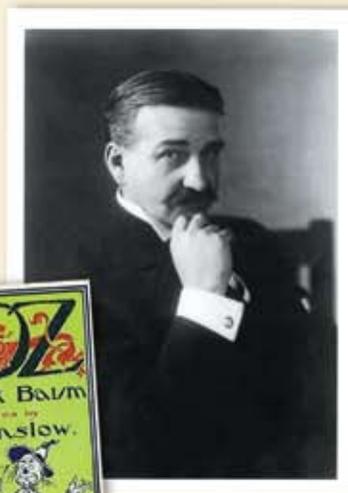
LANGUAGE ARTS

*Too late for second-guessing
Too late to go back to sleep
It's time to trust my instincts
Close my eyes: and leap!*

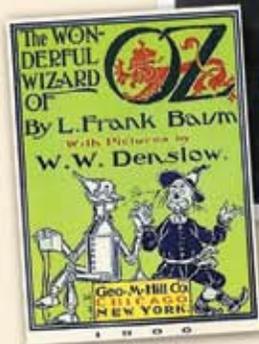
- Everyone has dreams and aspirations. Sometimes the hardest thing is taking the first step toward making them reality. Have students share some of their dreams with classmates. Tell them not to be afraid to dream big. Like Elphaba, their future is unlimited!
- How do we learn prejudice? Social scientists believe children begin to acquire prejudices and stereotypes as toddlers. Many studies have shown that as early as age three, children pick up terms of racial prejudice without really understanding their significance. Ask students to think about how they felt when they were discriminated against—for whatever reason. Have them write a first-person essay about it.
- To inject some humor into *Wicked*, writer Winnie Holzman had characters like Galinda whimsically create their own nonsensical versions of well-known words, such as “confusifying” and “festivating.” Have the class brainstorm a list of their own words (joining two words together is a simple way to start), then create a story in which they use their newly invented words.
- One theme in *Wicked* is that you can't judge a book by its cover, or a witch by her wicked handle or green skin color. Have the class discuss some real-life situations where they might have pre-judged or misjudged someone or been surprised by something they discovered about a person—something good that they hadn't suspected, perhaps.

DRAMA

- In groups, have students create a short play where someone is made a “scapegoat.” Think about the prerequisites for “scapegoating”: There should be an inner clique of people; there should be an outsider(s) who is easily identifiable; there should be some kind of pressure put on the group that makes them look for a scapegoat. Students should act out and video their plays and present them as part of an anti-bullying event at their school.



L. Frank Baum



- Have students choose one of their favorite evil characters from a traditional nursery rhyme or fairy tale, such as the Big Bad Wolf, and improvise a scene involving that character. Create part of the backstory so the audience learns something more about the character or explains why it became evil. Have students use the backstory to explain what makes the character tick. Try a variation where students imagine who this character might be in the modern world. Improvise the scene, updating the story to a contemporary context.

- There are countless musicals that have an outsider or outcast as either a central or principal character. (Several of them have featured songs on this compilation.) Have students research and discuss some of the shows and characters that fit the outcast model. Why do so many of these stories tend to be told in musical form? Have each student present a one-minute pitch to the class for a musical based on the life of a real-life outcast or an original story idea that embraces this theme.

MUSIC

- “Defying Gravity” is the most popular song from *Wicked* and has become an anthem for teenage girls. Have students discuss what it is about this song that speaks to young people. What does the song say to them? Does the character end in a different place than where she began? What is it that Elphaba discovers about herself that brings about such a change?
- Try setting the Stephen Schwartz lyric to “Defying Gravity” to students’ own music. Or ask students to find an existing melody that they want to set to their own odds-defying lyric.
- As an homage to the 1939 movie *The Wizard of Oz*, Stephen Schwartz purposely wrote a variation on Harold Arlen’s melody to “Over the Rainbow.” Make sure the class is familiar with “Over the Rainbow” (specifically the first seven notes!) and then have them listen to Elphaba’s song “The Wizard and I” and see if they can find the variation. Once they have it, discuss why it was easy to find. Would students have noticed it if they hadn’t been looking for it, and what changes did Schwartz make to disguise it?

ONE LAST THING...

Stephen Schwartz said the essence of the song “For Good” came out of a brainstorming discussion with his daughter where he asked her what she would say to her best friend if she knew she was seeing her for the last time. Have students break into pairs and each make a list of things that they might say to their best friend if they were saying goodbye. They can then collaborate on writing a goodbye scene or a song that expresses these thoughts and feelings and read or sing the results for the class.

SONG: “ON THE STREET WHERE YOU LIVE”

From the musical *My Fair Lady*

Book and lyrics by Alan Jay Lerner

Music by Frederick Loewe

Based on the play *Pygmalion*, by George Bernard Shaw

For the lyrics to “On the Street Where You Live,” go to:

www.lyricsdepot.com/andy-williams/on-the-street-where-you-live.html

DID YOU KNOW?

In 1908, George Bernard Shaw's comedy, *Arms and the Man*, was turned into an operetta called *The Chocolate Soldier*. It proved to be very popular—with everyone but George Bernard Shaw! For the rest of his life he forbade musical versions of his work, including a proposed Franz Lehár operetta based on *Pygmalion*. The Broadway musical *My Fair Lady* could only be produced after Shaw's death.

ABOUT THE MUSICAL...

My Fair Lady has long been considered one of the great achievements of the integrated musical theatre form pioneered by Oscar Hammerstein II with composers Jerome Kern and Richard Rodgers. The 1956 musical, based on George Bernard Shaw's play *Pygmalion*, has book and lyrics by Alan Jay Lerner and music by Frederick Loewe. The story centers around Eliza Doolittle, a Cockney flower girl who takes lessons from a prickly speech professor, Henry Higgins, so she can pass as a proper lady. The cast featured British film and stage star Rex Harrison as Henry Higgins and an unknown young actress named Julie Andrews as Eliza Doolittle. The musical had its pre-Broadway try-out in New Haven, where, on opening night, Rex Harrison had a fit when he realized his vocals were expected to compete with a 30-piece orchestra. Until then, he had only rehearsed with a piano. In spite of the drama, the show was a triumph, and Harrison and the orchestra continued without incident to their 1956 New York opening and some of the most rapturous reviews of all time, followed by a hit London production, an Oscar®-winning Best Picture film version, and numerous revivals. The show ran on Broadway for six years and 2,717 performances, a record at the time, and won seven Tony Awards®, including Best Musical and Best Actor for Rex Harrison. The original cast recording became the best-selling album in the country in both 1957 and 1958. The 1964 motion picture, directed by George Cukor and starring Rex Harrison and Audrey Hepburn, won eight Academy Awards®, including Best Picture. London's West End production ran for another 2,281 performances. There were Broadway revivals in 1976, 1981 (with Harrison), and 1993 with Richard Chamberlain. There have been two London revivals, a U.K. and North American tour, and a 2007 New York Philharmonic concert event starring Kelsey Grammer as Henry Higgins.

THE CREATORS OF THE MUSICAL *MY FAIR LADY*...

As Broadway songwriting teams go, Lerner and Loewe were second only to Rodgers and Hammerstein in popularity and name recognition. Librettist and lyricist Alan Jay Lerner (1918-1986) was born in New York City and educated at Harvard and Juilliard. Frederick (Fritz) Loewe was born in Berlin of Austrian parentage in 1901. He taught himself to play piano and began composing at age seven before getting a formal musical education. Loewe came to New York in the 1920s hoping to write for Broadway, but real success was 15 years away. In the interim, he worked as a piano

player, cattle puncher, and prizefighter! (Ironically, Lerner lost the sight in his left eye from a prizefighting accident at Harvard.) Lerner and Loewe began working together in 1942 and had several disappointments before their first hit Broadway musical, *Brigadoon*, in 1947. Lerner followed this by winning an Oscar® for writing the screenplay of the 1951 classic *An American in Paris*. They then adapted G.B. Shaw's *Pygmalion*, turning it into the smash hit *My Fair Lady*, after other teams (including Rodgers and Hammerstein) tried and gave up. Their next great success was the film adaptation of *Gigi*, which won nine Oscars®, including Best Picture. Lerner and Loewe's last public appearance together was to accept the Kennedy Center Honors in 1985, shortly before Lerner's death.

THE AUTHOR OF THE PLAY *PYGMALION*...

George Bernard Shaw (1856-1950) was born in Dublin, Ireland, and became one of the most famous and controversial dramatists of the 20th century. After giving up formal schooling to become an office boy at the age of 16, Shaw joined his mother in London, where he spent long hours in the library and British Museum reading room. His first job was ghost-writing music and drama columns for a London paper. He became a dedicated socialist and charter member of the Fabian Society, an organization devoted to the peaceful spread of socialism. In 1895, he co-founded the London School of Economics and Political Science. Shaw described his first plays as “unpleasant,” with topics ranging from being a slumlord to prostitution. Next was a series of “pleasant” plays which were extremely popular, including *Arms and the Man* (1894), *Candida* (1895), *Caesar and Cleopatra* (1898), *Man and Superman* (1903), *Major Barbara* (1905), *The Doctor's Dilemma* (1906), and *Pygmalion* (1913), his comedic masterpiece. His 1923 play, *Saint Joan*, was an international success and is believed to have led to his Nobel Prize in Literature in 1925. He had already refused a knighthood and wanted to refuse the Nobel, but his wife convinced him to accept it as a tribute to Ireland. In all, he wrote 63 plays, thousands of essays, articles, and pamphlets, and more than 250,000 letters. In 1938 he received an Oscar® for the film adaptation of *Pygmalion*, making him the only person to have received the Nobel and the Oscar®. Shaw died at his country home in Hertfordshire, England, at age 94 from injuries caused by a fall while gardening.

FOR A SYNOPSIS OF *PYGMALION*, GO TO:

www.sparknotes.com/lit/pygmalion/summary.html

FOR MORE INFORMATION ON GEORGE BERNARD SHAW, GO TO:

http://nobelprize.org/nobel_prizes/literature/laureates/1925/shaw-bio.html

www.english.upenn.edu/~cmazer/mis1.html

<http://kirjasto.sci.fi/gbshaw.htm>

TEACHING WITH “ON THE STREET WHERE YOU LIVE”

UNDERSTANDING THE CONTEXT OF THE SONG...

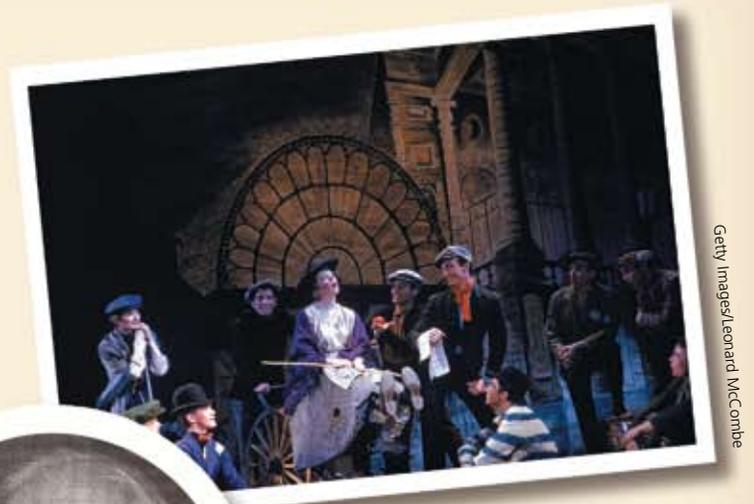
Cockney flower girl Eliza Doolittle is living at the home of Professor Henry Higgins while Higgins teaches her how to speak properly. A love-struck would-be suitor named Freddy follows Eliza to Higgins' home, but Eliza refuses to see him. Undeterred, Freddy decides to stake out a spot outside the house in the hopes that Eliza will relent.

LANGUAGE ARTS

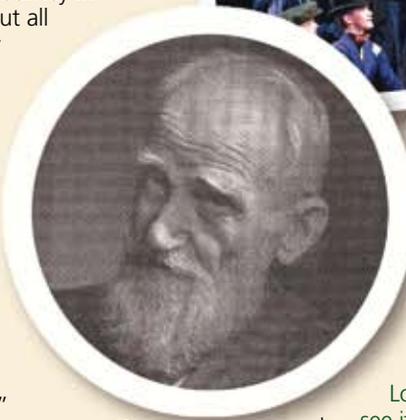
- What is the message of the song “On the Street Where You Live”? Have students discuss who Freddy is and what the song says about him. Does his character have an arc or a journey in the song? Do you find it strange that he's hanging out all day and night outside Eliza's door? Or is his behavior acceptable for that time period? Have students take the theme of the song and update it using rap or reggae music. They can also try a version of the song from Eliza's point of view and her feelings about Freddy's attentions and intentions.
- Cockney rhyming slang is an “in-the-know” code language developed by working-class Londoners during the 19th century. Words, usually nouns, are replaced by a pair of words, the second of which rhymes with the original word. To make it more confusing and more of a code, the rhyming then usually drops all but the first word of the phrase. For example, “apples and pears” rhymes with “stairs,” so you would say “apples” when you meant “stairs,” for example, “I'm headin' up the apples.” Using the Internet, have students learn some of these pieces of slang and then write a short story using as many of these expressions as they can. Then have them come up with their own versions of each of the expressions and do an alternate version of the story using their new slang.
- The Pygmalion myth, on which Shaw's play is based, has parallels and interpretations in many cultures. Pygmalion was a sculptor who carved a woman out of ivory and then fell in love with his creation. The gods sent Cupid to kiss the statue and bring it to life. But although Pygmalion and his lady married and lived happily ever after, George Bernard Shaw did not wish to see Eliza end up with Henry Higgins. For Shaw, an early supporter of women's rights, Higgins' greatest achievement was an emancipated Eliza who didn't need Higgins. Have students take the currently popular concept of a “makeover” and create their own contemporary short story or play using elements of the Pygmalion theme.

DRAMA

- The original *Playbill* and cast recording sleeve featured artwork by Al Hirschfeld, who showed flower girl Eliza as a marionette being manipulated by Henry Higgins, whose own strings are controlled by a heavenly puppeteer resembling George Bernard Shaw. Have students find *Playbill* covers online from popular shows and discuss the images and logos and what they communicate about the show.
- Although *My Fair Lady* is a remarkably faithful adaptation of Shaw's play, even quoting much of Shaw's dialogue, it is equally notable for showing incidents that Shaw had occur offstage. Have students pick a scene or even a line from Shaw's play where a character describes something that has happened but is not seen, and write or perform a dramatic scene that shows what happens.



Getty Images/Leonard McCombe



George Bernard Shaw

- Lerner and Loewe tried to adapt *Pygmalion* in 1950 and gave up, believing the play violated several key rules for constructing a musical. The rules were (1) the main story must be a love story, (2) there must be a subplot or secondary love story, and (3) there must be a situation that can be turned into an ensemble and chorus number. Have students discuss how Lerner and Loewe ultimately solved these problems and also see if they can come up with some successful shows that broke one or all of these rules.

MUSIC

- The original orchestrations for *My Fair Lady* were done by Robert Russell Bennett, who is considered to be the greatest orchestrator in Broadway history. Do some research about the many classic musicals that Bennett orchestrated and listen to examples of his work. Is there a distinct “Broadway sound” or style that you can define? Play selections in class and discuss.
- The film version of *My Fair Lady* was slightly controversial for the decision to cast Audrey Hepburn over original star Julie Andrews. In the end, although Audrey Hepburn recorded all of Eliza's songs, Marni Nixon was brought in to dub most of Hepburn's singing. On YouTube®, find recently discovered audio of Audrey Hepburn's singing matched with the video from *My Fair Lady* and compare it with Marni Nixon's vocals from the finished film. Is Hepburn better on some songs than others? Do you think you would have been bothered by Hepburn's singing if you'd been in the audience 46 years ago? Discuss the decision to dub for Hepburn and whether you think it was a good one.
- The song “On the Street Where You Live” was a #4 *Billboard* hit for Vic Damone in the U.S. and #1 in the U.K. It has been recorded by many other singers, including Nat King Cole, Harry Connick, Jr., and Willie Nelson. Find another version of the song. Compare and contrast the style, the arrangement, the vocal performance, etc., with the version on **Bring Me Giants** and discuss your opinions.

ONE LAST THING...

Shaw could be a withering, take-no-prisoners critic, but he also could acknowledge when he thought he was wrong, after a fashion. After denouncing the work of Brahms for years, he recanted, noting it as “my only mistake!” Is it possible that the endearingly grumpy Henry Higgins was modeled on Shaw himself?

SONG: “IF EVER I WOULD LEAVE YOU”

From the musical *Camelot*

Book and lyrics by Alan Jay Lerner

Music by Frederick Loewe

Based on the novel *The Once and Future King*, by T.H. White

For the lyrics to "If Ever I Would Leave You," go to:

www.stlyrics.com/lyrics/camelot/ifeveriwouldleaveyou.htm

DID YOU KNOW?

The Broadway production of *Camelot* had already closed when President John F. Kennedy was assassinated on November 22, 1963. A week later, Jacqueline Kennedy told *Life* magazine that she and President Kennedy had always enjoyed listening to records before going to sleep, and that the final lines of the cast recording of *Camelot* had been his favorite. From then on, *Camelot* would become synonymous with the Kennedy administration's 1,000 days.

*Don't let it be forgot
that once there was a spot,
for one brief, shining moment,
that was known as Camelot.*

ABOUT THE MUSICAL...

For its creators, the birth of *Camelot* was as tortured as the medieval kingdom it portrayed. Expectations were high for the musical team of composer Frederick Loewe and librettist and lyricist Alan Jay Lerner, who had written the smash hits *My Fair Lady* and *Brigadoon*. Well-known director Moss Hart had assembled a stellar cast featuring Richard Burton as King Arthur, Julie Andrews as Guinevere, and a young Canadian named Robert Goulet, who would make his Broadway debut as Lancelot. But, adapting T.H. White's mammoth four-book series, *The Once and Future King*, proved a gargantuan task. *Camelot's* first out-of-town try-out performance in Toronto, Canada, in 1960, was four and one-half hours long! In the meantime, Lerner's marriage was falling apart, and he was hospitalized with a bleeding ulcer. When Moss Hart had a heart attack, Lerner returned to trim, re-write, and direct the rest of the try-out. Songs were cut and a new song, "Before I Gaze At You Again," was given to Julie Andrews on the eve of the first preview. Although advance sales for the show were the biggest in Broadway history, New York reviews were mixed. But when the producer and director arranged for a television performance by Richard Burton and Julie Andrews of four *Camelot* songs on Ed Sullivan's very popular *Toast of the Town* show, ticket sales skyrocketed.

THE CREATORS OF THE MUSICAL CAMELOT...

As Broadway songwriting teams go, Lerner and Loewe were second only to Rodgers and Hammerstein in popularity and name recognition. Librettist and lyricist Alan Jay Lerner (1918-1986) was born in New York City and educated at Harvard and Juilliard, cutting his teeth as a songwriter on Harvard's legendary Hasty Pudding musicals. Frederick (Fritz) Loewe was born in Berlin of Austrian parentage in 1901. He taught himself to play piano and began composing at age seven before getting a formal musical education. Loewe came to New York in the 1920s hoping to write

for Broadway, but real success was 15 years away. In the interim, he worked as a piano player, cattle puncher, and prizefighter! (Ironically, Lerner lost the sight in his left eye from a prizefighting accident at Harvard.) Lerner and Loewe began working together in 1942 and had several disappointments before their first hit Broadway musical, *Brigadoon*, in 1947. Lerner followed this by winning an Oscar® for writing the screenplay of the 1951 classic, *An American in Paris*. They then adapted G.B. Shaw's *Pygmalion*, turning it into the smash hit *My Fair Lady*, after other teams (including Rodgers and Hammerstein) tried and gave up. Their next great success was the film adaptation of *Gigi*, which won nine Oscars®, including Best Picture. Lerner and Loewe's last public appearance together was to accept the Kennedy Center Honors in 1985, shortly before Lerner's death of a brain tumor.

THE AUTHOR OF THE TETROLOGY *THE ONCE AND FUTURE KING*...

T.H. White was born in Bombay, India, to British parents who divorced when he was 14. At Cambridge's Queen's College, White wrote his thesis on Sir Thomas Malory's *Le Morte d'Arthur*, without having read the book! The first book in his Arthurian series, *The Sword in the Stone*, was a critical success in 1939 and a Book of the Month Club selection. It would become a seminal work of fantasy literature—with fantastic tales of wizards, talking animals, and adventurous knights. White wrote two sequels in quick succession, but the conclusion of his four-part series, *The Candle in the Wind*, was not written until 1958. All four books were published together as *The Once and Future King*. The books chronicle the initially whimsical and ultimately tragic story of the medieval King Arthur, his teacher Merlyn, Arthur's wife Guinevere, and her lover Sir Lancelot (Arthur's best friend). The musical *Camelot* is adapted mostly from the third and fourth books—*The Ill Made Knight* and *The Candle in the Wind*. Somewhat a recluse despite his fame, White lived on an island off the coast of England and died of a heart ailment at age 57. But, his vision of a magical Camelot has become a touchstone for fantasy storytelling ever since.

FOR A SYNOPSIS OF *THE ONCE AND FUTURE KING*, GO TO:

www.sparknotes.com/lit/futureking/summary.html

FOR MORE INFORMATION ON T.H. WHITE, GO TO:

www.imdb.com/name/nm0925493/bio

TEACHING WITH “IF EVER I WOULD LEAVE YOU”

UNDERSTANDING THE CONTEXT OF THE SONG...

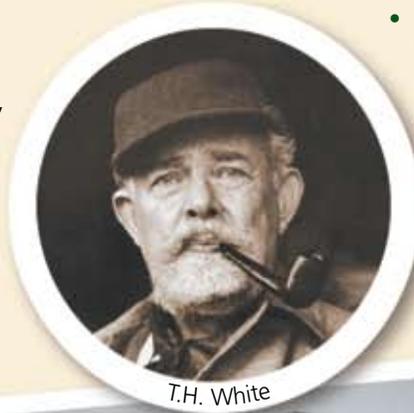
Lancelot and Queen Guinevere have fallen in love, but don't act on it because of their shared love for Arthur. Lancelot leaves Camelot for two years, and when he returns he finally tells Guinevere of his feelings.

LANGUAGE ARTS

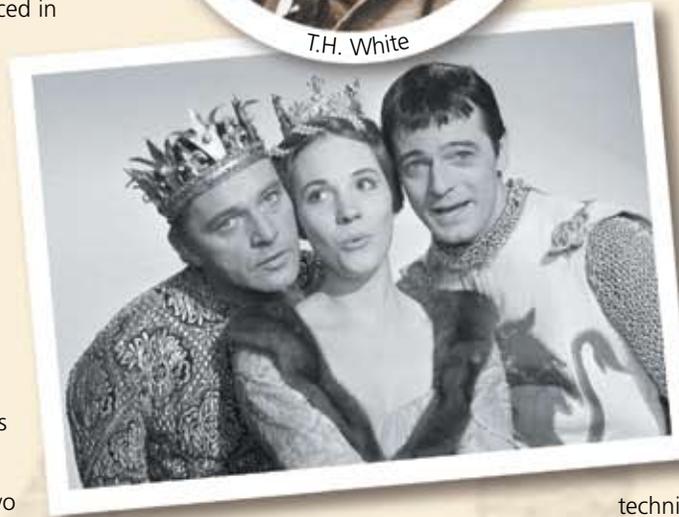
- In literature, an *anachronism* is an accidental or intentional error in chronology where a person, event, object, or custom is misplaced in the incorrect time period. T.H. White's *The Once and Future King* was notable for intentional anachronistic references to world events spanning 1938-1958. Have students research some of the anachronisms found in White's book and then discuss their relation to events of the time period.
- Have students examine T.H. White's approach to the characters of Arthur and Lancelot as compared to that of Sir Thomas Malory in *Le Morte d'Arthur*. Suggest that they write a piece comparing and contrasting the two authors' takes on these legendary characters.
- J.K. Rowling said that her *Harry Potter* books were strongly influenced by White's writing, specifically *The Sword and the Stone*. Many critics have compared Rowling's Albus Dumbledore to White's absent-minded Merlyn the Wizard. Have students read all or portions of White's first book, *The Sword and the Stone*. Then conduct a class discussion where students compare and contrast the book with characters, plots, and settings in the *Harry Potter* series of books and movies.

DRAMA

- From the Original Broadway Cast Recording of *Camelot*, have students listen to the songs “Fie on Goodness” and “You May Take Me to the Fair.” Though these songs were in the show on opening night, they were later cut by director Moss Hart. Songs are often cut from musicals in development—either to save time, because a song is not vital to the forward motion of the plot, or because it's not as strong as others in the show. Have students watch a film version of a Broadway musical and select their favorite and least favorite songs. Have them discuss the reasons for their opinions.
- Next, ask students to act out or write a scene to replace or bridge the space in the show if they were to remove their least favorite song. Does it require a scene at all? Or could they just remove the song and not miss it? Have students watch and vote on which works best to move the action along.



T.H. White



Getty Images/CBS Photo Archive

- Have students imagine that Arthur discovers Lancelot and Guinevere's tryst and that Lancelot and Guinevere are both arrested and put in prison to await trial. Ask students to write a scene or do improvisational role-play imagining Arthur visiting either Guinevere or Lancelot in their cell. Then have them perform their scenes.

MUSIC

- In *Camelot*, Lancelot and Guinevere love each other without acting on it. Wanting to stay true to Arthur, Guinevere tries to send Lancelot away. He responds with “If Ever I Would Leave You.” What is the lyric trying to say? In what ways does the music mirror, complement, or intensify the thoughts behind the lyrics? Discuss where the climaxes happen in the music and what the character is saying in those moments. Describe the style of the music and how the orchestration augments the character's thoughts and emotions.
- Alan Jay Lerner (lyricist) and Frederick Loewe (composer) had a specific collaboration technique when writing together. Lerner

would come up with a title, and Loewe would compose the melody around that title. Then, Lerner would write the remaining lyrics. In small groups, have students take the title “If Ever I Would Leave You” and take turns crafting their own new melodies around that title and the existing lyric. Have them perform their work for the class and discuss the results.

- Have students listen to “If Ever I Would Leave You” and Arthur's song, “How To Handle a Woman,” from the *Camelot* cast recording. The first song is sung by Lancelot about his best friend's wife, Guinevere, with whom he is in love. The second is sung by Guinevere's husband, King Arthur, who knows of Guinevere and Lancelot's relationship. In groups of two, students should write a lyric for Guinevere to respond to either Arthur or Lancelot. They may choose to set the lyric to existing music or write their own music. Have them recite or perform the lyric/song for the class.
- Ask students to select and perform a song that conveys a similar message to “If Ever I Would Leave You.”

ONE LAST THING...

“The best thing for being sad is to learn something. That's the only thing that never fails. You may grow old and trembling in your anatomies, you may lie awake at night listening to the disorder of your veins, you may miss your only love, you may see the world about you devastated by evil lunatics, or know your honour trampled in the sewers of baser minds. There is only one thing for it then—to learn. Learn why the world wags and what wags it.”—Merlyn to Young Arthur, *The Sword in the Stone*, by T.H. White.

SONG: “HOME”

From the musical *The Wiz*

Book by William F. Brown

Music and lyrics by Charlie Smalls

Based on *The Wonderful Wizard of Oz* books, by L. Frank Baum

For the lyrics to “Home,” go to:

www.justsomyrics.com/1464911/The-Wiz-Home-Lyrics

DID YOU KNOW?

According to the author of *The Wonderful Wizard of Oz* books, L. Frank Baum, the inspiration for the name Oz came from his observation that one of his file cabinet drawers was alphabetized O-Z.

ABOUT THE MUSICAL...

The musical *The Wiz* was ground-breaking in a number of ways when it premiered on Broadway in 1975. Featuring an all-African-American cast and creative team, it re-told L. Frank Baum's classic children's story, *The Wonderful Wizard of Oz*, in the context of contemporary African-American culture. *The Wiz* boldly avoided duplicating the classic film *The Wizard of Oz*, starring Judy Garland as Dorothy, completely re-imagining Baum's tale for a new audience, while remaining faithful to the story and message of self-reliance and belief in yourself. The original Broadway production won seven Tony Awards®, including Best Musical. It ran for four years and 1,672 performances and was made into a well-known feature film starring Diana Ross as Dorothy and Michael Jackson as the Scarecrow.

THE CREATORS OF THE MUSICAL *THE WIZ*...

The book of the show is by William F. Brown (born 1928), a Jersey City, New Jersey native who began writing for theatre and television after spending several years in advertising. Brown has four Broadway credits, including *The Wiz*, which earned him a Tony® nomination for Best Book. *The Wiz* has music and lyrics by Charlie Smalls (1943-1987), a Queens, New York-born musical prodigy who attended Juilliard at age 12 and died tragically young at the age of 43—12 years after writing his Tony Award®-winning score for *The Wiz*.

THE AUTHOR OF THE NOVEL *THE WONDERFUL WIZARD OF OZ*...

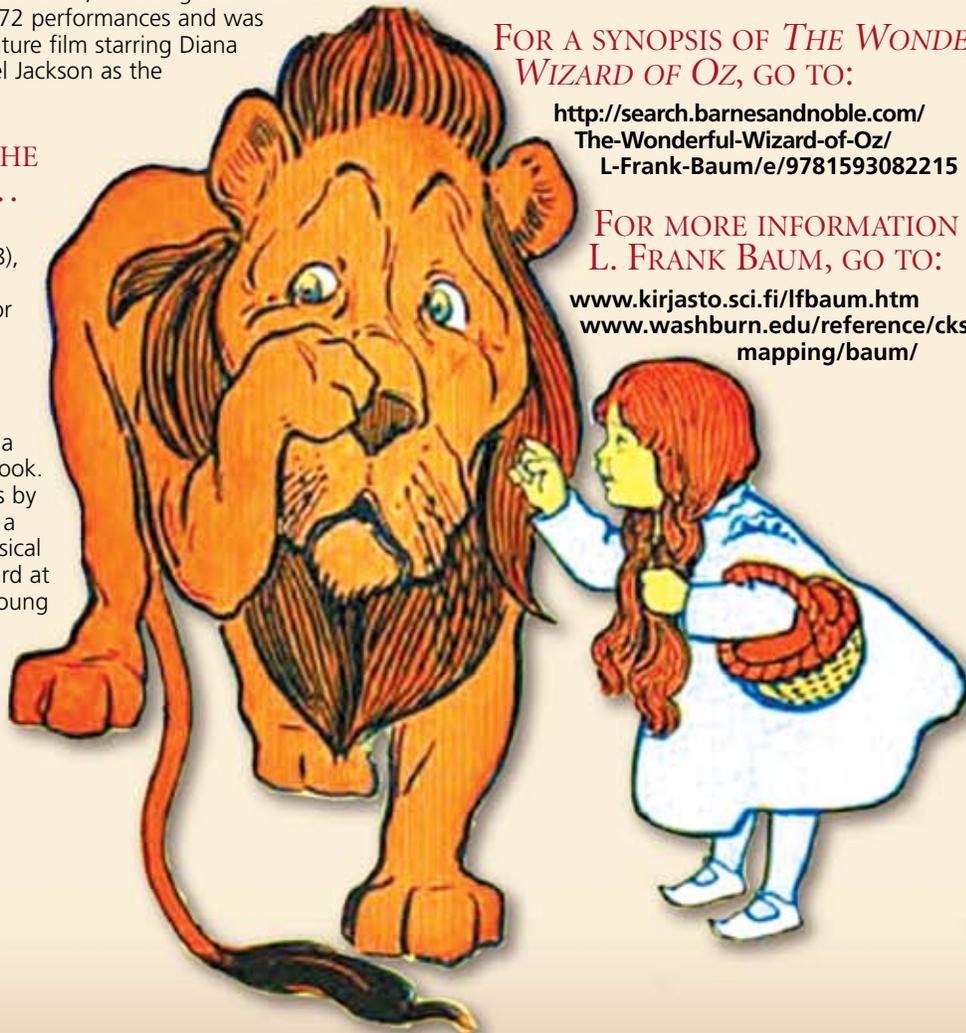
The Wiz is based on *The Wonderful Wizard of Oz*, by L. Frank Baum, who was born in Chittenango, New York, in 1856. The son of a wealthy businessman, Baum tried various professions including poultry farmer, newspaper editor, and theatre producer, actor, and playwright. In 1900, after some success as a children's book author, he put pen to paper to preserve one of the many fanciful stories he'd been telling to his own children. The result was *The Wonderful Wizard of Oz*, an instant critical and commercial success. In 1902, Baum himself created a Broadway musical version which was very popular and toured the nation until 1912. Though none of his subsequent books achieved the success of *The Wonderful Wizard of Oz* (he wrote 55 books in all), the story and characters of Oz have become iconic and beloved throughout the world.

FOR A SYNOPSIS OF *THE WONDERFUL WIZARD OF OZ*, GO TO:

<http://search.barnesandnoble.com/The-Wonderful-Wizard-of-Oz/L-Frank-Baum/e/9781593082215>

FOR MORE INFORMATION ON L. FRANK BAUM, GO TO:

www.kirjasto.sci.fi/lfbaum.htm
www.washburn.edu/reference/cks/mapping/baum/



TEACHING WITH “HOME”

UNDERSTANDING THE CONTEXT OF THE SONG...

When the Wizard and his balloon accidentally fly away without Dorothy, she turns to Glinda for help. Glinda says that Dorothy and her silver shoes always had the power to take her home, but she needed to believe that before it would be possible. Dorothy says goodbye to her friends and begins the magical journey back to her family in Kansas.

LANGUAGE ARTS

- While most readers take *The Wonderful Wizard of Oz* at face value as a turn-of-the-century American fairy tale, many historians and literary scholars have proposed and debated possible interpretations and theories underlying the basic Oz story. Have students research some interpretations of the book and have a discussion of any parallels between the events in the book and the political, social, and economic events of the 1890s. Focus on character metaphors (the Wizard, Scarecrow, Cowardly Lion) and object metaphors (the tornado/cyclone) as well.
- The dialogue and lyrics in *The Wiz* contain various slang phrases that are classified as part of the youth, urban, or African-American vernacular of the time, for example, *cool it*, *jivin'*, *hang-ups*, and *get down*. Ask students to take the lyric of “Home” and re-write several phrases to reflect current culture vernacular. If they run into a yellow brick wall trying to utilize slang, have them invent their own slang for the existing lyric.
- Choose at least 10 descriptive or active words from the lyric of “Home” (examples: think, place, overflowing). Using those words, have students write their own lyric for Dorothy to sing at the beginning of the story at the same point where Dorothy sings “Over the Rainbow” in the movie. Music students may write music to accompany the lyric.

DRAMA

- In preparation for a group casting activity, have students write a character breakdown for the main roles in a proposed movie or stage version of *The Wiz*. Include the roles of Dorothy, The Scarecrow, The Tin Woodman, The Cowardly Lion, The Wicked Witch, The Wizard, and Glinda The Good Witch. In groups, have students come up with a list of five contemporary actor/singers that they want to audition for these roles. Make sure students argue for and against casting certain actors in the roles and have the group vote on who will play the parts.
- Watch the scene leading up to and through the song “Over the Rainbow” from the movie *The Wizard of Oz*. Have students discuss the differences in what Dorothy is thinking and feeling at that point in the story as opposed to what she is feeling in the song “Home,” sung just before she returns to Kansas. Could the song “Home” have been sung at the beginning of the show in the same spot where “Over the Rainbow” happens in the movie? Discuss why or why not and the importance of the lyrics.
- Baseball’s Jackie Robinson broke barriers that led the way to a fully-integrated Major League. Have students look at the history of theatre and find its Jackie Robinsons (there are many through the years) and trace the path of African-American progress in theatre to the

present day. Then lead a discussion on the major players, plays and musicals, and trends. Screen or listen to relevant clips if possible.

- *The Wiz* has been called a racial allegory—a reinterpretation of *The Wonderful Wizard of Oz* filtered through the African-American experience. Critics and audiences have asserted that the characters and settings in the film version are symbolic of some segments of African-American culture. Screen the movie *The Wiz*, and have students take notes and later discuss what they think certain characters or situations reflect about the African-American experience.

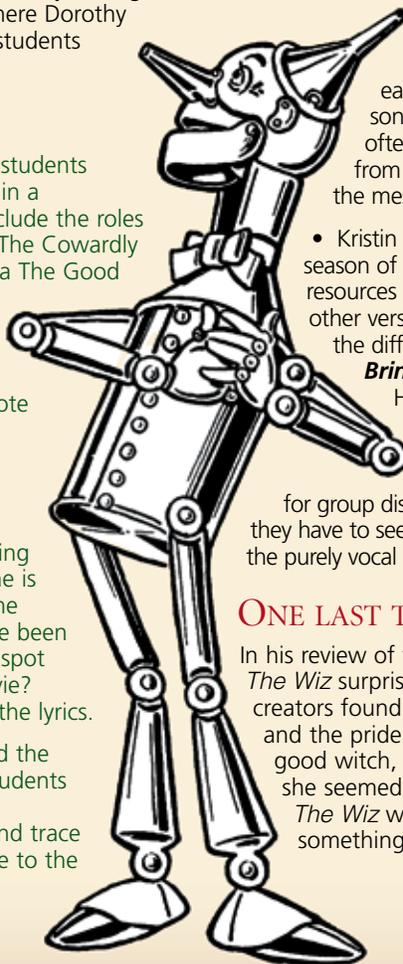
MUSIC

- Musical genre or style is a way of describing or defining the way music sounds. If you’ve ever watched the Grammy® Awards, you know there are literally dozens of musical genres singled out for recognition every year. *The Wiz* featured an all-African-American cast and was written in the early to mid-1970s by an African-American songwriter, Charlie Smalls. Have students learn about the basic elements and history of the genres of rock, soul, and gospel music that comprise the score of *The Wiz*. Then ask them to listen to “Home” and selections from the Original Broadway Cast Recording of *The Wiz* and identify and define each song’s genre or style and explain their reasoning. Have them point out the instrumentation, rhythms, vocal techniques, and other details that reflect characteristics of the African-American sound or soul music.
- “Over the Rainbow,” the iconic song from the movie *The Wizard of Oz*, comes at the beginning of the story, but the song “Home” from *The Wiz*, comes at the end. As a group, have students examine both the music and lyrics of these two songs and answer the following questions: What is the message of each song, and what is the character of Dorothy trying to say? What are your favorite lines from each song and why? Why do you think both of these songs have remained so popular and are performed so often? How do the musical styles of the songs differ from each other and how well does the music convey the message and drama of the song?

- Kristin Chenoweth sang the song “Home” on the first season of the popular television show *Glee*. Using available resources like YouTube®, have students find and watch two other versions of the song. Have them compare and contrast the different versions with the audio track on the CD of *Bring Me Giants*. Do students have a favorite version? Have them explain their feelings about each version and why they prefer one over the other. Finally, have students discuss the different versions and, if possible, screen some of the alternative versions for group discussion. Be sure to describe the different reactions they have to seeing a visual accompanying the song, as opposed to the purely vocal performance on the CD of *Bring Me Giants*.

ONE LAST THING...

In his review of the 1984 revival, Frank Rich wrote: “What made *The Wiz* surprisingly moving the first time around was that its creators found a connection between Baum’s Kansas fantasy and the pride of urban black Americans. When Glinda, the good witch, musically instructed Dorothy to *believe in herself*, she seemed to be delivering a broader inspirational message. *The Wiz* was hardly a great musical in 1975, but it had something to say, and it said it with verve and integrity.”



SONG: “BRING HIM HOME”

From the musical *Les Misérables*

Book by Claude-Michel Schönberg and Alain Boublil

Music by Claude-Michel Schönberg

Lyrics by Alain Boublil and Herbert Kretzmer

Based on the novel *Les Misérables*, by Victor Hugo

For the lyrics to “Bring Him Home,” go to:

www.metrolyrics.com/bring-him-home-lyrics-les-miserables.html

DID YOU KNOW?

Les Misérables co-bookwriter Alain Boublil first had the idea for the musical while watching a London revival of the musical *Oliver!*, based on the Charles Dickens novel *Oliver Twist*. Boublil saw The Artful Dodger and immediately thought of Victor Hugo’s urchin, Gavroche, from *Les Misérables*.

ABOUT THE MUSICAL...

Far removed from the musical comedies that had long been Broadway’s bread and butter, *Les Misérables* re-defined what a smash musical could be. With a running time of three hours and 15 minutes, a cast costumed mostly in black, white, and grubby, and a final scene in which most of the leading characters were dead, *Les Misérables* seemed an unlikely candidate to become “the world’s most popular musical.” But, more than 25 years after it began performances at London’s Barbican Theatre in 1985, the show has been translated into 22 languages and performed before 51 million people on all six continents. There have been several long-running tours, and countless student, amateur, and professional productions. To date, cast albums have been recorded in English and 22 other languages. Songs from *Les Misérables* have been performed by everyone from Aretha Franklin to Susan Boyle, who rocketed to fame in 2009 after singing “I Dreamed A Dream” on *Britain’s Got Talent*. The London production is still going strong and a 25th anniversary national tour has launched in the United States.

Les Miz (as it is affectionately known) first saw the light of day as a French concept recording and then a concert in a Parisian sports arena in 1980. Two years later, the concept album found its way into the hands of *Cats* producer Cameron Mackintosh, who began assembling a team to adapt the French musical for a British audience. After two years of development, the Royal Shakespeare Company production opened in 1985 at London’s Barbican Theatre and was more or less massacred by the critics, especially literary scholars who accused the musical’s creators of sacrilege against Hugo’s beloved epic. But the public disagreed, word of mouth grew, and the Barbican run sold out. On Broadway, the show won eight of 12 Tony Awards®, including Best Musical, and became the third longest-running show in Broadway history, closing in 2003 after 6,680 performances.

THE CREATORS OF THE MUSICAL *LES MISÉRABLES*...

Playwright/lyricist Alain Boublil was born in 1941 in Tunisia. Claude-Michel Schönberg, born in 1944, is a French composer of Hungarian descent. In 1974, Schönberg wrote “Le Premier Pas” (“The First Step”), which became the number one record in France, selling over one million copies. Boublil first teamed with Claude-Michel Schönberg on *La Révolution Française* (1973), and in addition to *Les Misérables* (1980), the pair would go on to create *Miss Saigon* (1989), *Martin Guerre* (1996), and *The Pirate*

Queen (2007). As a team, Boublil and Schönberg have both won two Tonys®, two Grammys®, and numerous other honors.

Lyricist Herbert Kretzmer was brought in to translate the original French lyrics and to write additional lyrics for *Les Misérables*. Born in South Africa, he came to London in 1954 and began a twin career as an award-winning songwriter and newspaperman. He won awards for the song “Goodness Gracious Me,” and for lyrics for “Yesterday When I Was Young” and “She.” In 1987, Kretzmer won a Best Score Tony Award® for the lyrics for *Les Misérables*.

THE AUTHOR OF THE NOVEL *LES MISÉRABLES*...

The life and career of French writer and national treasure Victor Hugo (1802-1885) spanned some of the most turbulent events in French history. For most of the 1800s, the country was in constant upheaval—lurching back and forth between monarchy, empire, and republic. Hugo’s fortunes would rise and fall with the political tide. As the young son of one of Napoleon’s generals and an excellent student, Hugo won first prize in a national poetry contest at age 17 and a yearly pension from King Louis XVIII a few years after that. Over the next 15 years, he produced six plays, four volumes of verse, and the classic novel, *The Hunchback of Notre Dame*, cementing his reputation as the greatest writer in France. When Louis Napoleon abolished the Republic and named himself emperor in 1852, Hugo risked his life to rally the people against him. The effort failed, and Hugo was forced to spend the next decade in exile. During that time he wrote satire about the emperor, returned to poetry, and published several more novels, including *Les Misérables* (1862). Although the government banned it, and critics were mostly hostile (calling it vulgar, artificial, tasteless, and inept), *Les Misérables* was an immediate popular success. Hugo died in 1885 at the age of 83. Although he left instructions for a simple funeral, millions followed his burial procession to the Pantheon, where he was buried among the heroes of France.

FOR A SYNOPSIS OF *LES MISÉRABLES*, GO TO:

www.sparknotes.com/lit/lesmis/summary.html
www.cliffsnotes.com/study_guide/literature/Les-Miserables-Book-Summary.id-61,pageNum-1.html

FOR MORE INFORMATION ON VICTOR HUGO, GO TO:

www.ohio.edu/chastain/dh/hugo.htm
www.barnesandnoble.com/writers/writerdetails.asp?cid=30497
www.literaturecollection.com/a/hugo/
www.thefamouspeople.com/profiles/victor-hugo-31.php

TEACHING WITH “BRING HIM HOME”

UNDERSTANDING THE CONTEXT OF THE SONG...

Jean Valjean comes to the barricade in search of Marius and joins the students in their rebellion. Valjean overhears Marius declare his love for Valjean's daughter, Cosette. While the students are sleeping, Valjean alone remains awake and sings this song of prayer for the young man.

LANGUAGE ARTS

- *Altruism* is defined as the unselfish concern for the welfare of others, or selflessness. Think about how the story and the lyric of “Bring Him Home” convey this theme. After reading a synopsis of the book or musical, find other examples of Jean Valjean's altruism. What other characters in books, films, or plays exhibit this characteristic? Write an essay about altruism in *Les Misérables* and other literary, film, or theatrical works.
- Have students research prison conditions in the late 18th and early 19th century and then write a diary entry as Jean Valjean as he reflects on his first day and night in prison.
- Ask students to choose an event from the musical and describe it in a news story or magazine article, including quotes from different characters. Examples: the arrest of Jean Valjean, the student uprising of 1832, the suicide of Javert.

DRAMA

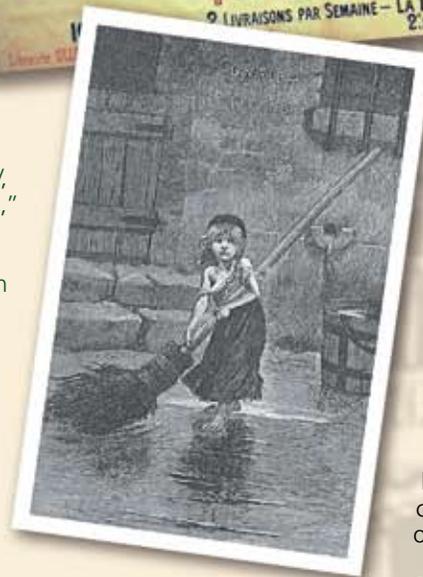
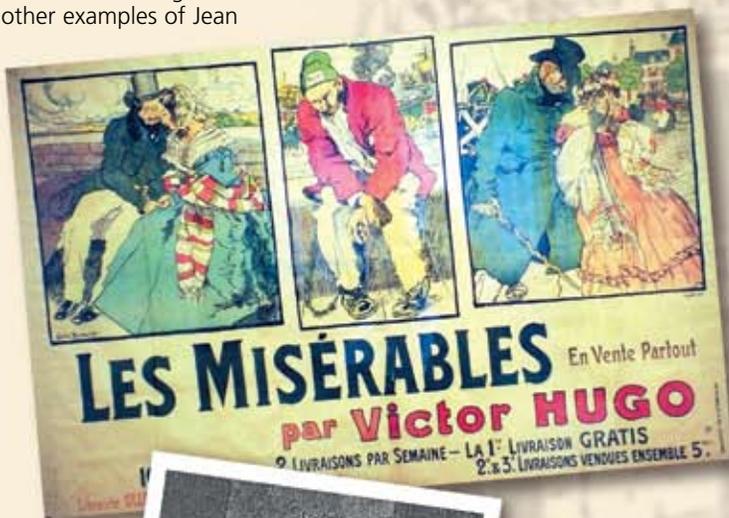
- Have students read Chapters 1-3 of Volume IV, Book Fifteenth—“The Rue De L'Homme Arme,” from the novel *Les Misérables*, where Jean Valjean finds out about Cosette and Marius. There is more conflict in this scenario than in the musical. Students can write a lyric that portrays Valjean's conflicted feelings and intentions about Marius. They may choose existing music from *Les Misérables* to go with their lyric or write their own. Have students recite or sing their lyrics for the class.
- Have students pretend they are newspaper reporters interviewing different characters from *Les Misérables* about specific events in the plot. In teams, they should create a series of questions and then improvise answers in the voice of the character. They should transcribe, rehearse, and act out the interviews for the class.

- Imagine that after Valjean releases him, Javert doesn't commit suicide but instead sends the police to arrest Valjean. Divide the class into two teams and conduct a mock trial. Students can play Valjean, Javert, Cosette, Marius, and Thenardier, and call them as witnesses for and against Valjean.

MUSIC

- In music, *counterpoint* is the relationship between two or more voices that are independent in melodic shape and rhythm but are harmonically interdependent. Listen to the song “One Day More” from *Les Misérables* and “Tonight Quintet” from *West Side Story*.

Both songs end the first acts of their musicals and involve all of the characters anticipating potentially life-altering events, in counterpoint. Ask students to find the parallel structure of the stories and the characters. Have them look at similarities in musical content including rhythm and lyrical content and discuss observations. They may also watch video from the 1962 film version of *West Side Story* and from any filmed versions of *Les Misérables*.



- Musical arrangements and musical style can greatly affect the listener's response. Listen to the **Bring Me Giants** track of “Bring Him Home” along with any version from the musical. Take specific notes comparing and contrasting what you hear in the arrangements. Are certain elements the same in both versions? What “style” would you say each adopts? What instruments and tempos do you notice?

- Listen to “Bring Him Home” and these other songs from *Les Misérables*: “Prologue,” “Who Am I,” and “Confrontation,” all sung by Jean Valjean. Use these questions for discussion: How does the repetition of musical themes or motifs help create moods and build or develop characters? How does each song continue the story or tell us different things about the characters?

ONE LAST THING...

When the original Jean Valjean, Colm Wilkinson, first sang “Bring Him Home” in rehearsal, a hush fell over the entire company. Director Trevor Nunn said, “See? I told you this show was all about God.” And one of the company members said, “Yes—but you didn't tell us you'd engaged Him to sing it!”

SONG: “OUT OF SIGHT, OUT OF MIND”

From the musical *A Tale of Two Cities*

Book, music, and lyrics by Jill Santoriello

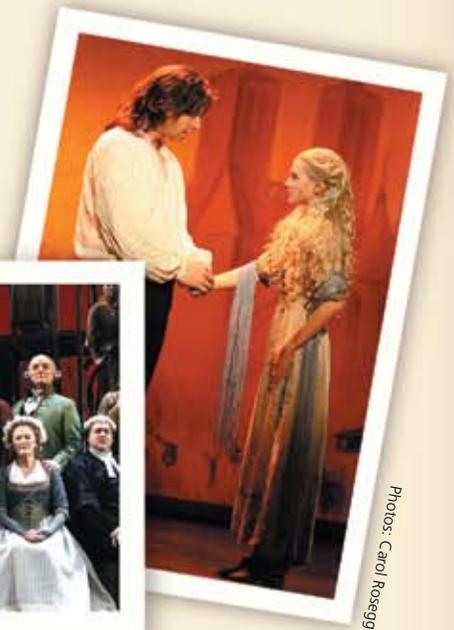
Based on the novel *A Tale of Two Cities*, by Charles Dickens

For the lyrics to “Out of Sight, Out of Mind,” go to:

www.allmusicals.com/lyrics/taleoftwocitiesa/outofsightoutofmind.htm

DID YOU KNOW?

Charles Dickens first devised the idea for *A Tale of Two Cities* while acting in *The Frozen Deep*, a play written by his friend Wilkie Collins and concerning two men in love with the same woman. The plot of Dickens' French Revolution novel would go on to echo that of Collins' play in a number of other ways, including the unpredictable ending. But Dickens had a genius for character and language that no contemporary could match, and more than 150 years later, Collins' play is all but forgotten, while Dickens' book remains one of the great classics of literature.



Photos: Carol Rosegg

ABOUT THE MUSICAL...

As a teen, playwright and composer Jill Santoriello was so stirred by Charles Dickens' *A Tale of Two Cities* that she immediately started writing songs inspired by the novel. She continued to work on the book, lyrics, and music throughout her college years and never lost sight of her dream of creating a musical based on Dickens' story—a dream that finally came true in 2007 when *A Tale of Two Cities* premiered at the historic Asolo Repertory Theatre in Sarasota, Florida, winning rave reviews. The musical arrived on Broadway the next year, where every performance ended with another standing ovation, but unfortunately fell victim to a sharp downturn in the national economy that dimmed lights all along the Great White Way. Still, the Broadway production earned two Outer Critics Circle nominations, including one for Outstanding Broadway Musical, and three Drama Desk® nominations. In 2009, *A Tale of Two Cities—In Concert* was filmed for PBS, narrated by Michael York. A DVD and International Studio Cast Recording have been released and many other productions, including a national tour, are being planned.

THE CREATOR OF THE MUSICAL A TALE OF TWO CITIES...

Jill Santoriello (born 1965) is one of only two women in history to write the book, music, and lyrics for a Broadway show. (The other is Elizabeth Swados, who wrote *Runaways* in 1978.) The self-taught pianist/composer is an alumna of the prestigious ASCAP and BMI Musical Theatre workshops. The sold-out world premiere production of *A Tale of Two Cities* at Asolo Repertory won 10 Sarasota Theater awards, including Best Musical. For the PBS concert and recording (which she co-produced), Santoriello wrote lyrics for a new song, “Never Say Goodbye,” with music by Frank Wildhorn. Santoriello is currently at work developing several new musicals.

THE AUTHOR OF THE NOVEL A TALE OF TWO CITIES...

Charles Dickens (1812-1870) was the most popular English novelist of the Victorian age and remains (after Shakespeare) Britain's most popular and revered writer. His life and writing were

marked by events of his childhood. His father was kindly but improvident, and his debts landed the family in debtor's prison. Instead of joining the family, young Charles was sent to a workhouse to earn money to pay off the debt. For the rest of Dickens' life, he wore the scars of this abandonment, and his affinity for the plight of poor and orphaned children would be a hallmark of his greatest work. Dickens was a law clerk and a reporter before his first novel, *The Pickwick Papers* (1836), made him nationally known. That book was followed by classics like *Oliver Twist*, *Nicholas Nickleby*, *A Christmas Carol*, *The Old Curiosity Shop*, *David Copperfield*, *Bleak House*, *Little Dorrit*, *A Tale of Two Cities*, and *Great Expectations*, many of which have been adapted for stage and screen. Dickens became the greatest celebrity of his age and traveled the world giving readings and meeting heads of state. He survived a railway crash in 1865, from which he never fully recovered, and died of a stroke five years later at age 58. Despite his wishes for a small, private burial, he was laid to rest in Westminster Abbey's Poets' Corner, as befitting the most beloved author in the nation's history.

FOR A SYNOPSIS OF A TALE OF TWO CITIES, GO TO:

www.sparknotes.com/lit/twocities/summary.html

www.cliffsnotes.com/study_guide/literature/

[A-Tale-of-Two-Cities-Book-Summary.id-126,pageNum-1.html](http://www.a-tale-of-two-cities-book-summary.id-126,pageNum-1.html)

<http://us.penguinroup.com/static/pdf/teachersguides/taletwocities.pdf>

FOR MORE INFORMATION ON CHARLES DICKENS, GO TO:

www.fathom.com/course/21701768/session1.html

<http://kirjasto.sci.fi/dickens.htm>

www.literaturecollection.com/a/dickens/

www.victorianweb.org/authors/dickens/dickensbio1.html

TEACHING WITH “OUT OF SIGHT, OUT OF MIND”

UNDERSTANDING THE CONTEXT OF THE SONG...

In a Parisian slum, a young child is trampled underneath the carriage of a ruthless aristocrat, who casually tosses a handful of coins at the grieving father, Gaspard. A witness to this is Madame Defarge, a leader of the underground revolutionary movement and a friend to Gaspard. She picks up the coins and hurls them after the departing aristocrat. As the child's body is being carried away, Madame Defarge gives her knife to Gaspard and he runs off, leaving Madame alone in the empty street.

LANGUAGE ARTS

- The character of Madame Defarge is one of Dickens' most iconic. She's a strong, stoic woman, filled with calm, quiet hatred that simmers throughout the book until finally she explodes. While Madame Defarge sings, Gaspard can be seen climbing through the Marquis' window and in the final moments of the song, he murders the Marquis, with Madame's knife. Have students study the lyrics and discuss the message of the song. What is the story arc of the song? Ask students why they do or do not sympathize with Madame's point of view.
- Showing forgiveness and compassion to others might be the most selfless act of kindness anyone can perform. Using examples from *A Tale of Two Cities* and from real life, ask students to discuss situations where compassion and forgiveness are appropriate, as opposed to vengeance. Then have them discuss the opposing messages of “Out of Sight, Out of Mind” and the song “Let Her Be A Child,” sung by Sydney Carton about Charles Darnay's child when she is about to be orphaned by the revolution's vengeance.
- *A Tale of Two Cities* is the only Dickens book set outside of England and outside the Victorian era. Have students research the history of the French Revolution, the history of England in Dickens' lifetime, and also Dickens' personal writings to find out his impressions of these two periods. Ask students to explore the similarities Dickens saw between the French Revolution and the mid-19th century when he wrote the book.

DRAMA

- In *A Tale of Two Cities*, ask students to read the chapter called “Marquis in the Country,” focusing on the moment when the child's body has been taken away and Ernest and Madame are alone in the street. Then have them write a scene between Ernest Defarge and his wife to lead into “Out of Sight, Out of Mind.” Ask students to consider what the characters say to each other. What causes Defarge to be sent away, leaving Madame alone to sing the song?
- Working with this same chapter, have students write a monologue for Gaspard, the father of the slain child, who stabs the Marquis. It can be in the form of a confession to the court, or to friends, or it could be his last words before execution. Students might consider having Gaspard tell how he feels about lifelong oppression, how he feels about the Marquis and the aristocracy, or why some people are born to have privileged lives and others born to misery.



Charles Dickens

- Have students pair off in groups of two and assume the role of either the Marquis or Madame Defarge. Have them improvise variations on a scene that might happen if Madame Defarge confronted the Marquis following the killing of the child. What would they say to each other? Have them edit the scene into a one- or two-page script to perform for the class.

MUSIC

- Ask students to listen to “Out of Sight, Out of Mind” from the *Bring Me Giants* CD and then to the version from the Original Concept Cast Recording (2002). Compare and contrast the differences in the arrangement and orchestration. Pay close attention to the instruments used and the rhythmic style of the different arrangements. Does one sound more contemporary than the other? If so, how is the style conveyed?
- In *A Tale of Two Cities*, have students read the chapter called “The Substance of the Shadow,” where the mysterious circumstances surrounding Dr. Manette's imprisonment are finally revealed. Then listen to the song “The Tale” from *A Tale of Two Cities*. Discuss how Dickens' story, as originally recounted by Dr. Manette in the first person, has been adapted into a scene sung with multiple characters. Is it effective to have the scene acted out as opposed to reading Manette's words as in the novel? Discuss how Madame Defarge's character has changed by the end of the song.
- In the score for *A Tale of Two Cities*, Jill Santoriello made frequent use of musical motifs, a technique often used in opera and film scoring, to connect and underscore characters, emotions, and dramatic situations. Have students play “Out of Sight, Out of Mind” and “The Tale” and listen for repeated musical motifs and how musical ideas are linked from one song to the other. Discuss how lyrical motifs are shared as well.

ONE LAST THING...

The first words of *A Tale of Two Cities*—“It was the best of times, it was the worst of times”—are quite possibly the most quoted opening lines in literary history! And the final lines of the book—“It is a far, far better thing that I do than I have ever done. It is a far, far better rest that I go to than I have ever known.”—may be the most quoted closing lines!

SONG: “THE MUSIC OF THE NIGHT”

From the musical *The Phantom of the Opera*

Book by Andrew Lloyd Webber and Richard Stilgoe

Lyrics by Charles Hart

Music by Andrew Lloyd Webber

Based on the novel *The Phantom of the Opera*, by Gaston Leroux

For the lyrics to “The Music of the Night,” go to:

www.lyricsmode.com/lyrics/a/andrew_lloyd_webber/music_of_the_night.html

DID YOU KNOW?

Andrew Lloyd Webber's first lyricist on *The Phantom of the Opera* was the legendary Alan Jay Lerner, who with Frederick Loewe wrote the classics *My Fair Lady* and *Camelot*. Lerner completed the lyric of one song, “Masquerade,” and had to withdraw because of his health. The lyric was not used in the final show.

ABOUT THE MUSICAL...

Based on an obscure, often out-of-print, turn-of-the-century gothic novel by an ex-crime reporter, *The Phantom of the Opera* is now the longest-running musical ever on Broadway. *The Phantom of the Opera* opened at Her Majesty's Theatre in London in 1986 to excellent reviews and even better ticket sales. The Original London Cast Recording, featuring Michael Crawford and Sarah Brightman, was the first in British musical history to enter the charts at number one and remains the biggest-selling musical cast recording of all time. *Phantom* won the 1986 Olivier Award and the 1988 Tony Award® for Best Musical. The show has been seen in 149 cities in 25 countries and has played to over 100 million people. In 2004, Andrew Lloyd Webber co-produced a motion picture version of *The Phantom of the Opera*.

THE CREATORS OF THE MUSICAL *THE PHANTOM OF THE OPERA*...

Sir Andrew Lloyd Webber (born 1948) is arguably the most successful commercial musical theatre composer of all time. He has written the music for 13 musicals, two film scores, a song cycle, a set of variations, and a Latin requiem mass. Lloyd Webber was born in London to a pianist/vocalist mother and composer/organist father. He started writing music as a child and published his first suite of pieces at age nine. A Queens Scholar at Westminster College and history major at Oxford, he switched to the Royal College of Music and then left school altogether. He began his highly successful collaboration with lyricist Tim Rice with the *Jesus Christ Superstar* concept album in 1970. Originally banned from broadcast for being “sacrilegious,” the album became a huge success, reaching number one on the *Billboard* chart. The album was followed by long-running productions of the show around the world. Lloyd Webber and Rice continued their partnership with the successful musicals *Joseph and the Amazing Technicolor Dreamcoat* and *Evita*. In 1981, Lloyd Webber ventured out without a lyricist, adapting T.S. Eliot's poems, *Old Possum's Book of Practical Cats*, into the worldwide smash *Cats*, which ran for 21 years in the West End and 18 years on Broadway. Next was *Song and Dance* (1982), *Starlight Express* (1984), and *The Phantom of the Opera* (1986), which eclipsed *Cats* as Broadway's longest-running musical in 2006. Lloyd Webber followed *Phantom* with *Aspects of Love* (1989), *Sunset Boulevard* (1993), *The Woman in White* (2004) and the sequel to *Phantom*, entitled *Love Never Dies*

(2010). He was knighted in 1992. He has seven Tony Awards®, seven Olivier Awards, three Grammy® Awards, an Oscar®, a Golden Globe®, and a Kennedy Center Honors in 1996.

Lyricist Charles Hart was born in 1961 in London and educated in Maidenhead and Cambridge. He has written lyrics for the musicals *The Phantom of the Opera*, *Aspects of Love*, *The Kissing-Dance*, and *The Dreaming*.

Librettist Richard Stilgoe was born in Surrey in 1943, and grew up in Liverpool. He first became known for his wry wit as a television personality in the 1960s. He is best known for contributing lyrics to the Andrew Lloyd Webber musicals *Starlight Express*, *Cats*, and *The Phantom of the Opera*, for which he also co-wrote the book with Lloyd Webber.

THE AUTHOR OF THE NOVEL *THE PHANTOM OF THE OPERA*...

Gaston Leroux was born in Paris in 1868, and spent a comfortable youth filled with sailing and poetry. He went to school in Normandy and studied law in Paris, graduating in 1889, then abandoned law to become a court reporter and theatre critic for *L'Écho de Paris*. Eventually, he became an investigative reporter for the Paris newspaper *Le Matin*, and gained renown for his unconventional reporting methods, such as disguising himself to sneak into jail to interview prisoners. He used his gift for disguise to move anonymously from place to place, covering wars from the Middle East to the 1905 Russian Revolution. His first novel, *The Seeking of the Morning Treasures*, based on the legend of a notorious bandit, was serialized in *Le Matin* in 1903 and created a major public sensation in Paris. He went on to pen six more enormously popular novels, but only *The Phantom of the Opera* (1911)—inspired by a visit to the cellars below the Paris Opera House in his crime reporter days—is remembered today, thanks to both the 1925 film version starring Lon Chaney and Andrew Lloyd Webber's 1986 musical. Leroux died in 1927, at age 59, from complications following surgery. Now, more than a century after his phantom first emerged from the cellars of Paris, it's probably safe to assume that Leroux's once-forgotten book will never be out of print again.

FOR A SYNOPSIS OF *THE PHANTOM OF THE OPERA*, GO TO:

www.theatrehistory.com/british/musical005.html

FOR MORE INFORMATION ON GASTON LEROUX, GO TO:

www.kirjasto.sci.fi/leroux.htm

TEACHING WITH “THE MUSIC OF THE NIGHT”

UNDERSTANDING THE CONTEXT OF THE SONG...

The young soprano Christine believes that a voice that speaks to her through her dressing room mirror is an angel of music that her late father promised to send to her. The Phantom has been exploiting Christine's naivete and pretending to be this angel. One night he lures her down into the tunnels beneath the opera house and brings her to his lair. There he explains that he has been teaching her so she may sing the music he has written for her, and sing it only for him.

LANGUAGE ARTS

- Discuss the message of “The Music of the Night.” What is the Phantom trying to say to Christine and what kind of response is he hoping for? Is the phrase “music of the night” meant to be literal, or does it mean something else? The language, like the music, is very lyrical—but is it poetry? Why or why not?
- Masquerading as the “angel of music,” the Phantom inspires Christine to be a great singer, and she inspires him to create “the music of the night.” As a class, discuss the power of inspiration. Have students ever been inspired or motivated by another person's work or art or words? Discuss who and why.
- Explore the “beauty and the beast” motif in literature, theatre, and film. Compare this motif as it is used in *The Phantom of the Opera*, *Cyrano de Bergerac*, and *The Hunchback of Notre Dame*. Ask students to discuss why we continue to be attracted to these themes. Is it because of the obsession with physical appearance in our society? They can write a short play, poem, or lyric about someone who cannot express their feelings because of their perceived ugliness or physical imperfection.

DRAMA

- Have students write a scene showing what might happen if Christine decided to stay with the Phantom and not leave with Raoul.
- Have students write a monologue for Christine about the first time she heard the angel of music in her dressing room, about her memories of her violinist father, or how she felt when she saw the Phantom for the first time.
- Sarah Brightman has said that the melody for “The Music of the Night” was originally written by Andrew Lloyd Webber for her the first time he met her. She said the song had different lyrics then and was called “Married Man.” As a group, examine the song and decide where the title lyric “Married Man” might have fallen in the

existing music. Then, together or in small groups, collaborate on writing a new lyric with that title, while still making the lyric work for some character or some situation in the story of *Phantom*.

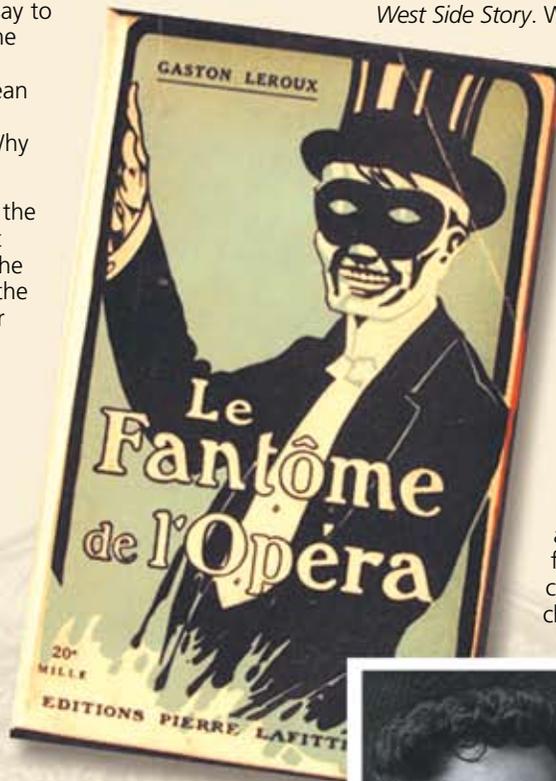
MUSIC

- In 1987, the heirs of Giacomo Puccini claimed in a lawsuit that the climactic phrase in *Phantom's* “The Music of the Night” was very similar to one in the aria “Quello che taceta” from Puccini's opera *The Girl of the Golden West*. Yet all artists are inspired by the work of others, and even Puccini was known to borrow. Listen to the second movement of Beethoven's “Emperor Concerto,” which Leonard Bernstein said inspired his melody for “Somewhere” in *West Side Story*. With only 12 tones available, is it possible not to repeat the same combinations?

And does it matter if the two works using the same musical phrase yield different end results? Do research to find and listen to other examples of composers “borrowing.” Here's an interesting link: <http://blog.mises.org/13476/musical-borrowings-from-bach-to-hip-hop/>

- Have students learn about theme and variation in music. Then, alone or in small groups, students can take a musical phrase from a well-known song and write a new melody that purposely keeps that phrase intact, but also embellishes, lengthens it, or somehow changes it to create something new. To make things more interesting, agree on a source list of about 20 songs with which students are familiar. Try to disguise the original composition as much as possible by changing the chords, rhythms, and durations of notes. See if students can recognize and identify the portion their fellow classmates used.

- Learn about the different instruments that comprise the string section of an orchestra. Then listen to “The Music of the Night” from this CD and from the Original Cast Recording. Discuss how the strings are used in both recordings and what kinds of feeling/emotions are evoked by the different string instruments. Numerous classic songs feature strings. Listen to and discuss other popular songs that feature strings.



Gaston Leroux

ONE LAST THING...

Andrew Lloyd Webber's brother Julian is a world-renowned cellist whose many recordings include an album of his brother's compositions, *Julian Lloyd Webber plays Andrew Lloyd Webber*.

SONG: “TRY TO REMEMBER”

From the musical *The Fantasticks*

Book and lyrics by Tom Jones

Music by Harvey Schmidt

Based on the play *Les Romanesques*, by Edmond Rostand

For the lyrics to “Try to Remember,” go to:

www.stlyrics.com/lyrics/thefantasticks/trytoremember.htm

DID YOU KNOW?

The original off-Broadway production of *The Fantasticks* cost \$16,500 to produce. In 1960, star Jerry Orbach, who played the narrator El Gallo, was paid a salary of \$70 a week.

ABOUT THE MUSICAL...

The fairy-tale story of a tiny little show that became the theatrical legend, *The Fantasticks*, begins with a couple of old school chums taking one last shot at re-writing a long-gestating musical for its premiere at a college festival. Tom Jones and Harvey Schmidt first met at the University of Texas while working on a musical revue. After college, Jones and another composer worked on a musical adaptation of Edmond Rostand's play, *Les Romanesques*, and then abandoned it. Years later, Jones teamed with Schmidt again and resurrected *Les Romanesques*. They re-located the French comedy to the American West, re-wrote it in the style of Rodgers and Hammerstein, and still couldn't make it work. Invited to the Barnard College festival, they completely re-wrote the musical once again. A producer saw this newest incarnation and fell in love with the show, urging the writers to expand it to a full-length musical, and on May 3, 1960, *The Fantasticks* premiered at the downtown Sullivan Street Playhouse in New York City. The sun and moon were made out of cardboard, and the jobs of set designer, costumer, prop master, and lighting designer were all handled by one (extremely tired) man. The reviews were mixed, but it didn't matter. Audiences loved the show. For 26 years the show ran uninterrupted, the longest-running musical in history and a permanent fixture in New York's Greenwich Village. In 1986, when the producer announced the show would finally close, there was an outcry, he relented, and the show continued for another 16 years! The show received an honorary Tony Award® for “Excellence in Theatre” in 1991. A feature film version starring Joel Grey and Joey McIntyre was released in 1995. When the original off-Broadway production of *The Fantasticks* finally closed on January 13, 2002, it had played 17,162 performances. Four years later, a revival of *The Fantasticks* opened at off-Broadway's Snapple Theatre Center, where it continues to run. To date, the musical has had more than 11,000 productions in 3,000 cities and towns in all 50 states and in at least 67 foreign countries. The show has been performed at the White House, for the Peace Corps in Africa, and by the Peking Opera, in Mandarin.

THE CREATORS OF THE MUSICAL *THE FANTASTICKS*...

Tom Jones, born in 1928 in Littlefield, Texas, never planned on being a lyricist. His family was a poor one, and he entered Texas State University with plans of becoming an actor. He abandoned that in favor of directing and ultimately ended up writing lyrics for other students' songs. One of those other students turned out to be aspiring songwriter Harvey Schmidt, and the pair ended up sharing an apartment in New York City in the mid-1950s. Their most famous musical, *The Fantasticks*, opened off-Broadway, where

it promptly ran for the next 42 years. In 1964, Jones and Schmidt made the leap to Broadway success with *110 in the Shade*, *I Do! I Do!*, *Celebration*, and *Philemon*. Tom Jones was inducted into the Theatre Hall of Fame in 1998.

Harvey Schmidt was born in Dallas, Texas in 1929, the son of a Methodist minister and a piano teacher. He learned to play piano by ear because dyslexia prevented him from ever being able to read music. He attended the University of Texas to study art, where he met Tom Jones. After serving in the Army during the Korean War, Schmidt moved to New York and worked as a graphic artist for NBC Television and later as an illustrator for *Life*, *Harper's Bazaar*, *Sports Illustrated*, and *Fortune*. All of Schmidt's major musicals were written with lyricist Tom Jones. In 1992, Schmidt received an honorary Tony Award® for *The Fantasticks*, then in its 33rd year. Schmidt was inducted into the American Theatre Hall of Fame.

THE AUTHOR OF THE PLAY *LES ROMANESQUES*...

Edmond Rostand was a French poet and dramatist whose plays are the final expression of the romantic tradition in the 19th century. He was born in Marseille, France in 1868, the son of a noted economist. An excellent student, his happiest diversion as a child was in puppet theatre. He published his first book of verse in 1890. When he was only 26 years old, he won acclaim for his first play, a lighthearted take-off on the Roman myth of *Pyramus and Thisbe*, called *Les Romanesques*. The play won Rostand a prize from the French Academy and established his reputation as a playwright. His most popular work was *Cyrano de Bergerac* (1897), the story of a long-nosed soldier with the heart and soul of a poet. In 1901, at the age of 33, Rostand was elected to the Académie Française, the youngest man to have received that honor at the time. He died in December of 1918 at the age of 50, a victim of the widespread flu epidemic that killed millions around the world.

FOR A SYNOPSIS OF *PYRAMUS AND THISBE*, ON WHICH *LES ROMANESQUES* WAS BASED, GO TO:

www.pantheon.org/articles/p/pyramus_and_thisbe.html
<http://homepage.mac.com/cparada/GML/Pyramus.html>

FOR MORE INFORMATION ON EDMOND ROSTAND, GO TO:

www.tallett.com/fr312k/CBA4332/ROSTAND/BIO.HTM
<http://kirjasto.sci.fi/rostand.htm>

TEACHING WITH “TRY TO REMEMBER”

UNDERSTANDING THE CONTEXT OF THE SONG...

In the musical *The Fantasticks*, “Try to Remember” is the opening number, a mood-setting song delivered by the narrator, the mysterious El Gallo. The audience has yet to meet any of the characters. They see only two houses, separated by a wall.

LANGUAGE ARTS

- Screen the movie of *The Fantasticks* for the class. Have students take notes and each write a review of the film, giving details of every aspect of the production. Have them read a few reviews of musical films to get a sense of what to include.
- The lyric of “Try to Remember” contains many elements that are characteristic of poetry such as alliteration, assonance, consonance, and internal rhyme. Ask students to familiarize themselves with these literary devices and then read the lyric aloud as a class and identify these devices. Finally, have every student write a lyric based on a moment or a character in the story, being sure to use at least three of those literary devices.
- Ask students to investigate 1960, the year of *The Fantasticks*’ original New York production. Have them discuss what was happening in the world when the show first came to Broadway. How does the show reflect this time period?

DRAMA

- Ask students to listen to “Try to Remember” and discuss the meaning of the song. What does it reflect about the character of El Gallo? How does the performance of the singer, the arrangement, and the 4/4 time signature affect the dramatic feeling of the song and student reactions? Why is this song so timeless and so frequently performed?
- Ask each student to create lyrics for one song based on a character and situation in the original Rostand play. Students may want to utilize the song structure and rhyme scheme of a pre-existing song. Ask them to pay particular attention to the tone and characterizations in the literary work.
- Tom Jones and Harvey Schmidt based the characters on commedia dell’arte archetypes and staged the play in that tradition. Have students learn about characteristics of commedia dell’arte. In small groups, have them take scenes from Rostand’s play *Les Romanesques*, choose a director, rehearse, and perform scenes in the commedia dell’arte style.

MUSIC

- Most of *The Fantasticks* is written in verse, in the style of the playwright Edmond Rostand. Have students set the following piece of verse to music and perform it for the class. They may do their composing solo or in groups.

*There is a curious paradox that no one can explain,
for who understands the secret
of the reaping of the grain,
who understands why spring is born
out of winter’s laboring pain,
or why we must all die a bit before we grow again*



Edmond Rostand

- A time signature is a notational convention used in Western music to specify how many beats are in each measure. As originally written, “Try to Remember” is a waltz, in 3/4 time, which means there are three quarter notes in a measure. On the *Bring Me Giants* CD, the song has been rearranged to a 4/4 time signature, which changes the feel of the song. Have students listen to this version and then other versions of the song and discuss if they can feel and hear the difference. Then have them select other popular songs and experiment with changing the time signature. They should start the beat first by clapping and then sing as a group to the new time signature. Do some songs work better than others with the change? Is one time signature more dramatic or more relaxed than the other?

- In the script and original production of *The Fantasticks*, the song “Try to Remember” is used to open the show. In the theatre, the “opening number” is considered integral to the success of any musical. Directors and writers must make changes when they adapt a work from the stage to the screen. After screening the film version, have students discuss the decision to change the location of the song. Why do they think that was done and was it effective?

ONE LAST THING...

Neither Tom Jones nor Harvey Schmidt wanted to be writers when they started college. According to Tom Jones, it started when he was hired to direct a college review. “The scripts and the scores I got were just terrible, and I thought, ‘I’ll just get that talented guy Harvey on the phone...we can do better than this!’” And, indeed they did!

SONG: “THE IMPOSSIBLE DREAM”

From the musical *Man of La Mancha*

Book by Dale Wasserman

Music by Mitch Leigh

Lyrics by Joe Darion

Based on the novel *Don Quixote*, by Miguel de Cervantes

For the lyrics to “The Impossible Dream,” go to:

www.reelclassics.com/Actors/O'Toole/impossibledream-lyrics.htm

DID YOU KNOW?

“*Man of La Mancha* was born in November 1965 as a production nobody wanted, booked into a theatre nobody else would have, and ignored by everyone except the public.”

—Dale Wasserman, *The Impossible Musical*

ABOUT THE MUSICAL...

When *Man of La Mancha* was written, the creators probably never imagined it would become a legendary musical, spawning thousands of productions—no more than author Miguel de Cervantes imagined that his novel, *Don Quixote*, would spawn a legendary folk hero and be revered as one of the great works of literature. *Man of La Mancha* began as a CBS teleplay called *I, Don Quixote*, written by Dale Wasserman in 1959 and adapted by him for the musical, which premiered in 1965 at Connecticut's Goodspeed Opera House. The show moved to New York later that year, opening at a theatre in Greenwich Village before arriving on Broadway in 1968, where it ran for four years (2,838 performances) and won five Tony Awards®, including Best Musical and Best Actor for star Richard Kiley. In 1972, a film version of the musical, starring Peter O'Toole and Sophia Loren, flopped at the box office, but enthusiasm for the stage musical remained strong. The show has had four Broadway revivals (two with Kiley) and countless productions across the U.S. and abroad.

THE CREATORS OF THE MUSICAL *MAN OF LA MANCHA*...

Emmy®- and Tony®-winning playwright Dale Wasserman (1914-2008) had humble beginnings. Born in Wisconsin to Russian immigrants, he lost his parents as a young boy and spent much of his youth in orphanages or in the homes of relatives. He completed just one year of high school and then ran away from home, working odd jobs until he fell into the theatre profession at age 19. He later segued into television and film, becoming one of the most sought-after writers during the “golden age” of television. His Hollywood screenplays included *The Vikings* and *Cleopatra* and the film adaptation of *Man of La Mancha*.

The popular Tony®-winning score was written by composer Mitch Leigh and lyricist Joe Darion. The New York-born and Yale-educated composer, Mitch Leigh (born 1928), began as a jazz musician and advertising jingle writer. He founded the company Music Makers and wrote several other Broadway musicals after *La Mancha*, but none of them came close to rivaling that show's success. In addition to his Tony Award® for *Man of La Mancha*, Leigh also received a Tony® nomination as Best Director of the 1985 revival of *The King and I*, starring Yul Brynner. Lyricist Joe Darion (1917-2001) wrote for television, radio, and film, and penned the lyrics to three Top 10



Getty Images/Frank Micelotta



pop songs and one other short-lived Broadway show, *Shinbone Alley*, before replacing the poet W.H. Auden, who clashed with playwright Wasserman over the lyrics. Despite long and varied careers, Wasserman, Leigh, and Darion are all best remembered for *Man of La Mancha*, one of the truly enduring works of musical theatre.

THE AUTHOR OF THE NOVEL *DON QUIXOTE*...

Miguel de Cervantes (1547-1616) is ranked among the most important writers in all of Western literature. Born in Spain, he came from a poor family and spent his young adulthood as a soldier, tax collector, and even a slave (when a ship he was traveling on was captured by pirates!). *Don Quixote* was originally published in two volumes, a decade apart. No one knows exactly when Cervantes began Volume 2 of *Don Quixote*, but there is little doubt he was spurred to complete it when a phony sequel was published in 1614 by an anonymous author. Enraged by the impersonator, Cervantes actually refers to the other book throughout his own follow-up volume. Cervantes would become world-renowned but would never be rich. Plagued with money troubles, he sold all the rights to *Don Quixote* to the publisher in exchange for one payment. Four hundred years later, *Don Quixote* is considered one of the greatest books ever written, and his hapless, noble knight is one of the most beloved, iconic characters of all time. His influence on the Spanish language has been so great that Spanish is often called *la lengua de Cervantes*.

Miguel de Cervantes

FOR A SYNOPSIS OF *DON QUIXOTE*, GO TO:

www.sparknotes.com/lit/donquixote/summary.html
www.cummingsstudyguides.net/Guides5/Quixote.html#Plot
www.donquijote.org/vmuseum/quixote-story/
www.cliffsnotes.com/WileyCDA/LitNote/id-87,pageNum-2.html

FOR MORE INFORMATION ON MIGUEL DE CERVANTES, GO TO:

<http://kirjasto.sci.fi/cervante.htm>
<http://quixote.mse.jhu.edu/Cervantes.html>
www.donquijote.org/vmuseum/biography-cervantes/
www.literaturecollection.com/a/cervantes/
http://cervantes.tamu.edu/biography/new_english_cerv_bio.html

TEACHING WITH “THE IMPOSSIBLE DREAM”

UNDERSTANDING THE CONTEXT OF THE SONG...

Lunatic would-be knight, Don Quixote, is holding vigil in preparation for being dubbed a knight by the innkeeper, whom Quixote imagines to be the lord of a castle. Aldonza is a serving wench whom Quixote believes is actually a fine lady named Dulcinea. She asks Quixote why he does the irrational things he does, and his answer is that he follows “the quest” or “the impossible dream.”

LANGUAGE ARTS

- “The Impossible Dream” is considered among the greatest lyrics ever written, but does it work as poetry? Have students learn about poetic devices (such as rhyme, repetition, alliteration, imagery, etc.). Then have them examine the lyric of “The Impossible Dream,” read it together as a class, and discuss whether the lyric succeeds or fails as poetry.
- *Don Quixote* is the greatest example of the picaresque novel—a popular kind of prose fiction, usually satirical, and depicting the adventures of a roguish hero living by his wits in a corrupt society. Have students find other examples of picaresque literature and characters from contemporary literature, film, or television to illustrate how the picaresque tradition is still alive today.
- Ask students to imagine they are “embedded” journalists following the characters in their exploits and write or tape a series of news reports from the field reporting on the events.

DRAMA

- The 1959 CBS Television program *I, Quixote*, contained a monologue written by Dale Wasserman that began, “To dream the impossible dream, to fight the unbeatable foe. This is man’s privilege, and the only life worth living.” That speech eventually became the song “The Impossible Dream,” the most popular song in *Man of La Mancha*. Have students write a short scene that builds on these lines, either continuing Quixote’s monologue or adding a character such as Aldonza or Sancho Panza, as a foil for Quixote. Students should have that character try to shoot down Quixote’s philosophy.
- The action of *Man of La Mancha* takes place in a prison in 16th-century Spain, where people are incarcerated and awaiting trial for their politics or beliefs. Using this premise, have students develop a short play based in their classroom, using their colleagues for characters and classroom materials for props. If they want, they can model it on the musical, which portrays Cervantes himself acting out the tale of *Don Quixote* for his fellow prisoners—who in the students’ plays would be their fellow classmates and the teacher. The story and theme of the play should be one that occurs completely outside the walls of the school and deals with freedom of some kind.
- When Dale Wasserman was 14, he ran away from home and traveled the country riding freight trains, picking up odd jobs, and living the “hobo life.” He had almost no formal education and taught himself by stealing books from one library and returning them to another. Have students write and act out a short scene updating the figure of Don Quixote to modern times

with a sidekick and getting into mischief. How would a contemporary Quixote react to modern technology, transportation, and culture?

- The word “quixotic”—to be foolishly impractical—comes from the character of Don Quixote. Have students discuss why the story of Don Quixote and the song “The Impossible Dream” are so inspirational. Why does it touch people instead of just being a comical satire of a foolish old man tilting at windmills? Have students think of other quixotic characters in theatre, film, television, or real life.

MUSIC

- *Man of La Mancha* is from an era when almost all musicals had overtures, and *La Mancha* had one of the strongest, based on the title song, “Dulcinea,” and “The Impossible Dream.” Aside from getting patrons to settle down in their seats, overtures are very helpful in acquainting the audience with the show’s melodies. When the audience hears the song again in the show, the song is familiar and makes a stronger impression. Have students listen to a variety of overtures from classic musicals like *Camelot* and *My Fair Lady*. Which is their favorite? Can they observe any methodology in the way overtures are put together?
- Have students study the lyrics and listen to “The Impossible Dream” and discuss the meaning and why it has been so popular. Analyze and discuss the simplicity and repetition of the melody and how it impacts the appreciation of the song. Look for how the music “matches” or “mirrors” the actions or thoughts of the lyric (one example is the falling nature of the word “sor-row” as it lands in the line “to bear with unbearable sorrow”). Have students try singing that lyric with a variety of melodies. Is any other combination of notes as effective?
- When composer Mitch Leigh started work on *La Mancha*, he researched the music of 16th-century Spain but found little inspiration, so he opted for the authentically Spanish sound of flamenco even though the style did not appear in Spain until 200 years after Cervantes. One of the characteristics of flamenco is the rhythm or *compás*. Many *compás* are made up of alternating beats of 2 and 3. Listen to the title song “I, Don Quixote (Man of La Mancha)” from the musical. You’ll find that a rhythmic pattern of 1,2,3,1,2,3,1,2,1,2,1,2 is used throughout. Have students try clapping and stomping along to accentuate certain beats, clapping on all counts but stomping only on counts of 1. That basic flamenco rhythm was also used by Leonard Bernstein in the song “America” from *West Side Story*. Have students find other examples of flamenco rhythm in *La Mancha* and elsewhere and practice clapping and stomping the rhythms individually or as a group.

ONE LAST THING...

“The Impossible Dream” composer Mitch Leigh was responsible for another memorable tune—the “Nobody Doesn’t Like Sara Lee” pies and cakes jingle from 1972, also famous (or infamous) for the use of the double negative “nobody doesn’t like”!

SONG: “THIS IS THE MOMENT”

From the musical *Jekyll & Hyde*

Book and lyrics by Leslie Bricusse

Music by Frank Wildhorn

Based on the novel *Strange Case of Dr. Jekyll and Mr. Hyde*, by Robert Louis Stevenson

For the lyrics to “This is the Moment,” go to:

www.stlyrics.com/lyrics/jekyllandhyde/thisisthemoment.htm

DID YOU KNOW?

Robert Louis Stevenson began writing *Strange Case of Dr. Jekyll and Mr. Hyde* the morning after having what he described as a “really fine boogey dream.”

ABOUT THE MUSICAL...

Jekyll & Hyde was first produced at Houston’s Alley Theatre in 1990. The show arrived on Broadway in 1997, and after a second U.S. tour in 1999, ran for 1,543 performances until 2001. There have been numerous international, regional, and amateur productions, including a pay-per-view television special and DVD starring David Hasselhoff.

THE CREATORS OF THE MUSICAL *JEKYLL & HYDE*...

The libretto and lyrics for *Jekyll & Hyde* were written by Leslie Bricusse, who was born in London in 1931. Bricusse has written screenplays and songs for more than 40 films and musicals, including *Superman*, *Santa Claus—The Movie*, *Home Alone I and II*, *Hook*, and various *Pink Panther* movies. His highly successful collaboration with Anthony Newley includes the Broadway musicals *Stop the World, I Want to Get Off* (1962) and *The Roar of the Greasepaint, the Smell of the Crowd* (1965), but the team is best known for the classic movie *Willy Wonka and the Chocolate Factory* (1971), starring Gene Wilder, for which Bricusse wrote the lyrics to such classic songs as “The Candy Man,” “Pure Imagination,” and “Oompa Loompa.” He first teamed with composer Frank Wildhorn as lyricist for the 1990 musical *Jekyll & Hyde*. Bricusse has been nominated for 10 Academy Awards®, nine Grammys®, and four Tonys®, and has won two Oscars®, a Grammy®, and eight Ivor Novello Awards, the premier British music award. In 1989, he received the Kennedy Award for consistent excellence in British songwriting, and was inducted into the American Songwriters’ Hall of Fame—only the fourth Englishman to be so honored.

The music for *Jekyll & Hyde* was written by Frank Wildhorn, born in New York City in 1959. The prolific Wildhorn began his composing career by writing for singers like Whitney Houston, Natalie Cole, and Kenny Rogers. His song “Where Do Broken Hearts Go,” sung by Whitney Houston, rose to #1 on the pop charts in 1988. He has since become most prominent as a writer of musicals. In 1999, he made history as the first composer in over two decades to have three musicals running on Broadway at the same time—*Jekyll & Hyde*, *The Scarlet Pimpernel*, and *The Civil War*. He also contributed music to the Broadway score of *Victor/Victoria*. His projects in development include *Bonnie & Clyde*, *Camille Claudel*, and *Svengali*. In 2004, his musical *Dracula, The Musical* premiered on Broadway and has since played around the world. His newest musical, *Wonderland*, is a contemporary take on *Alice in Wonderland*.

THE AUTHOR OF THE NOVEL *STRANGE CASE OF DR. JEKYLL AND MR. HYDE*...

Scottish writer Robert Louis Stevenson was one of the great writers of the Victorian age. He was a sickly child who suffered from respiratory illness throughout his short but fascinating life. Born in Edinburgh, Scotland in 1850, he traveled throughout his life in search of milder climates to soothe his health and to satisfy his bohemian appetites. His first great success was the instant classic, *Treasure Island* (1883), an adventure tale about pirates and buried treasure. With that book, Stevenson invented the pirate vocabulary, putting “shiver me timbers,” “yo, ho, ho and a bottle of rum,” and “x marks the spot” on the cultural map. He followed *Treasure Island* with the equally memorable *Strange Case of Dr. Jekyll and Mr. Hyde* and *Kidnapped* (both 1886). He continued writing until his death from a cerebral hemorrhage (while straining to open a bottle of wine!) at the age of 44.

Stevenson’s cautionary tale about a seemingly noble London doctor secretly leading a double life of debauchery has spawned images and archetypes in our culture. “Jekyll and Hyde” has become code for everything from actual split personality disorder to a person with a bad temper. When it was first published, the book captured public imagination and tapped into its fears and anxieties as well. Named for Queen Victoria, who ruled England for most of the 19th century, the Victorian era was a period of unprecedented growth, and technological and scientific progress. The population of Great Britain nearly doubled, but with progress and industry came an increase in social ills like abject poverty and rampant prostitution.

Within a year of its first publication in 1886, dramatic adaptations of *Strange Case of Dr. Jekyll and Mr. Hyde* sprang up in London and Boston. In the more than 100 years since the book leapt into the public consciousness, there have been dozens of film, television, and theatrical adaptations as well as spin-offs and take-offs on Stevenson’s original model.

FOR A SYNOPSIS OF *STRANGE CASE OF DR. JEKYLL AND MR. HYDE*, GO TO:

<http://litmed.med.nyu.edu/Annotation?action=view&annid=299>
www.cummingsstudyguides.net/Guides2/Jekyll.html#Plot
www.sparknotes.com/lit/jekyll/summary.html
www.cliffsnotes.com/study_guide/literature/Dr-Jekyll-and-Mr-Hyde-Book-Summary.id-88.pageNum-1.html

FOR MORE INFORMATION ON ROBERT LOUIS STEVENSON, GO TO:

<http://people.brandeis.edu/~teuber/stevensonbio.html>
<http://kirjasto.sci.fi/rlsteven.htm>
www.robert-louis-stevenson.org

TEACHING WITH “THIS IS THE MOMENT”

UNDERSTANDING THE CONTEXT OF THE SONG...

Dr. Henry Jekyll has developed a chemical formula that he believes could cure mental illness, but can't get approval from the medical establishment to test it on patients. He decides to be his own guinea pig, and locks himself up in his laboratory, preparing to drink a mixture designed to split the light and dark side of his personalities in two. This song describes his excitement and determination at the prospect of scientific discovery.

LANGUAGE ARTS

- Have students imagine that they are Robert Louis Stevenson, having just awakened from that “bogey” dream. Have them write a diary entry recounting the dream that would inspire the story of *Jekyll & Hyde*.
- Ask students to write a contemporary short story describing what happens following the end of “This is the Moment,” including a modern Jekyll’s metamorphosis into Edward Hyde and a series of events for Hyde’s “night out on the town” following that first transformation.
- An *archetype* is an original model or type after which other similar things are patterned. The dual characters of Dr. Henry Jekyll and Mr. Edward Hyde are so well known that they have become archetypes of the good and evil sides of humanity. Have students find other examples of archetypes in literature, film, television, or any other medium.

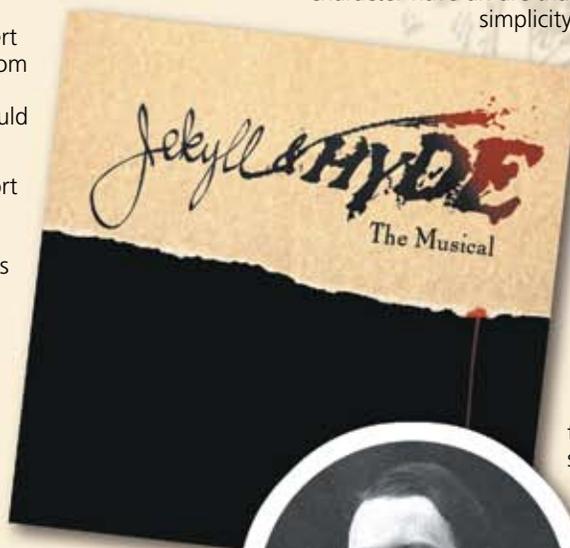
DRAMA

- Robert Louis Stevenson’s novella was written in 1886, when psychoanalysis was gaining prominence. In groups, have students research Freud’s theories. Then they can write and act out a scene where Dr. Jekyll visits Sigmund Freud to be treated. Students should perform the scenes for the class.
- Watch the transformation scene from the three major film adaptations of *Jekyll & Hyde*, starring John Barrymore, Fredric March, and Spencer Tracy. Students can write a review of each actor’s performance, makeup, special effects, costumes, and lighting, and any musical underscoring. Students should discuss their observations in class.
- During the Victorian era, the British class system separated people into distinct classes depending on pedigree, economic status, education, and other factors. Have students learn about three such social classes and then create and name three characters from each class, writing a character breakdown for each. Students should then choose one of their characters and write a scene with that character interacting with Jekyll or Hyde. Character breakdowns and scenes should be read and performed for the class.

MUSIC

*This is the moment
Damn all the odds
This day, or never,
I’ll sit forever
With the gods...*

- Have students listen to the song as a group, taking turns reading the lines aloud, and discuss what the song is about. Does the character have an arc that is supported by the music? How are simplicity and repetition used in the lyric and music? Have students give specifics about how the music and instrumentation support and create the emotion of the song.
- Dr. Henry Jekyll is a complex character, struggling to control the opposing forces of good and evil within him. The lyric shows Jekyll weighing the risks of his experiment against the exhilaration of exploration and discovery. Have students form small groups to research and choose one real-life event of discovery or invention in science, medicine, or technology, and then create a theatrical scene around that “moment.” Students can write a dialogue scene leading to the “song” moment and then lyrics and music to the song.
- *Modulation* in music is usually the act or process of changing from one key to another. Most commonly, a key is shifted up one-half step to add interest and create excitement. Modulation often comes at a climax of the song, possibly where the lyric evokes a change in thinking or intensification of the previous thought. Have students describe where and how the composer and arranger/orchestrator have used modulation within “This is the Moment.” Have them experiment with modulating at a different point in the song or to a different key than in the original.



Robert Louis Stevenson

ONE LAST THING...

At the end of the novella, Dr. Jekyll decides to kill himself rather than live on as Edward Hyde. Is this a victory for Jekyll—the “good” side of his personality?—or for Hyde—the “bad” side? What message do you think Stevenson was trying to convey with his ending?

INTERVIEWS WITH BROADWAY GIANTS

Go online to www.bringmegiants.org (Username: Giants/Password: BMG) to view interviews with many of the composers, performers, lyricists, and producers of the musicals featured in **Bring Me Giants**. These candid interviews will open your students' eyes to all the work and the variety of talents that go into developing a smash Broadway musical. Students will learn timeless lessons of perseverance and dedication as well as hear tips about choosing a path that will result in a rich and satisfying career.

James Barbour

James is a singer and Broadway leading man who has starred in such Tony Award®-winning and nominated shows as Disney's *Beauty and the Beast*, *Carousel*, *Jane Eyre* (for which he was nominated for a Drama Desk® Award), *Urinetown*, *Assassins*, and *A Tale of Two Cities* (for which he was nominated for Best Actor in a Musical by the Drama Desk®, Outer Critics Circle, and Drama League Awards). He has appeared on television and in films, has starred in a number of one-man shows, and he can be heard on the upcoming international recording of *A Tale of Two Cities*, the PS Classics recording of *Assassins*, the Sony Classical cast recording of *Jane Eyre*, *The Gift* on Geffen Records, and the upcoming release of Frank Wildhorn's *Dracula*, as well as on the live CD recording of his self-produced stage show *Broadway in Concert* (for which he won an *LA Weekly* Garland Award).

Lucinda Dickens Hawksley

Lucinda Dickens Hawksley is the great-great-great-granddaughter of Charles Dickens and is a biographer, travel writer, and art historian who frequently lectures about family history and growing up with the legacy of being a descendant of one of the world's most influential and popular writers. She has written or co-written 14 non-fiction books, including the 19th- and early 20th-century sections of *The Essential History of Art* and *An Encyclopedia of British History*. Hawksley's *Essential Pre-Raphaelites* is a best seller and her first biography, *Lizzie Siddal: The Tragedy of a Pre-Raphaelite Supermodel*, was chosen as Book of the Week in the U.K. Lucinda's most recent biography is about Charles Dickens' daughter Kate Perugini, *Katey: The Life and Loves of Dickens' Artist Daughter*, also Lucinda's great-great-great-aunt. She has appeared as herself in the 2007 BBC docudrama *Charles Dickens & the Invention of Christmas* and in the 2008 documentary, *Dickens' Secret Lover*, about Dickens' relationship with the actress Ellen Ternan. She is a Patron of the Charles Dickens Museum and lives in London.

Morgan James

Morgan, originally from Idaho, has lived in Utah, Tennessee, California, Connecticut, and New York. Morgan came from a theatrical family but decided she wanted to be a veterinarian. There was one problem—science was not her strong suit, but music was, so she applied and was admitted to The Juilliard School in New York City where she received her degree in voice. A versatile vocalist, she easily performs opera, musical theatre, rock, and blues. She has appeared in *The Addams Family* on Broadway and is scheduled to appear in the upcoming production of Frank Wildhorn's *Wonderland*. She continues to study and has appeared in her own one-woman show singing her favorite R&B songs.

Tom Jones

Texas-born **Tom Jones** collaborated with Harvey Schmidt to create what would become the longest-running show in the history of American theatre, *The Fantasticks*, for a summer production at Barnard College in New York. Jones was a drama student at the University of Texas, where he met Schmidt and where together they wrote their first musical review. After serving in the Korean conflict, they moved to New York and, while taking a variety of jobs to support themselves, worked on a full-scale musical based on a play called *Les Romanesques*. The plot spoofs *Romeo and Juliet* by having the parents invent a feud in order to make their children fall in love. It seemed hopeless, according to Jones, until the summer of 1959 when, after years of struggling with the material, they threw out everything but one song, "Try to Remember," and in three weeks completed the basis of *The Fantasticks*, scaling it back into an intimate production that has enthralled audiences for 50 years. Jones has played the role of actor and director in productions of the play and was lyricist for other musicals such as *110 in the Shade*, *I Do! I Do!*, and *Celebration*, among others.

Mitch Leigh

The popular Tony®-winning score for *Man of La Mancha* was written by composer **Mitch Leigh** and lyricist Joe Darion. The New York-born and Yale-educated composer, Mitch Leigh (born 1928), began as a jazz musician and advertising jingle writer. He founded the company Music Makers and wrote several other Broadway musicals after *La Mancha*, but none of them came close to rivaling that show's success. In addition to his Tony Award® for *Man of La Mancha*, Leigh also received a Tony® nomination as Best Director of the 1985 revival of *The King and I*, starring Yul Brynner. Lyricist Joe Darion (1917-2001) wrote for television, radio, and film, and penned the lyrics to three Top 10 pop songs and one other short-lived Broadway show, *Shinbone Alley*, before replacing the poet W.H. Auden, who clashed with playwright Dale Wasserman over the lyrics. Despite long and varied careers, Wasserman, Leigh, and Darion are all best remembered for *Man of La Mancha*, one of the truly enduring works of musical theatre.

Liza Lerner

Liza Lerner, the daughter of legendary lyricist and librettist Alan Jay Lerner, produced the acclaimed national tour of her father's musical *Camelot*. Liza is president of her own design firm and in her interview for **Bring Me Giants** gives interesting insights into her father's creative process as he collaborated on some of the most popular and enduring works for stage and screen. Recipient of three Tony Awards® and three Academy Awards®, her father wrote hits that include *Brigadoon*, *Paint Your Wagon*, *An American in Paris*, *Gigi*, *My Fair Lady*, and *Camelot*.

INTERVIEWS WITH BROADWAY GIANTS

Roberta Nusim

The producer of the educational program *Bring Me Giants*, **Roberta** is a former English teacher who started using lyrics from Broadway musicals as a way to introduce her students to literature over 30 years ago. After a long career in teaching and educational publishing, where she developed school outreach programs for major film and theatrical releases, she became one of the producers of Dickens' classic story *A Tale of Two Cities* on Broadway. While raising funds to bring student groups to see the show, she realized the power of the Broadway musical to inspire and teach. Calling on the talents and generosity of many Broadway luminaries, she has spent the last two years developing *Bring Me Giants* and is delighted to bring this slice of Broadway to teachers and students across America through the not-for-profit educational foundation, The Weiner Nusim Foundation.

Jeremy Roberts

Jeremy was born in Los Angeles and moved to Seattle with his family as a teen. His passion for vocal accompaniment led him to New York. In 1987, he met singer Linda Eder and became her musical director/arranger/conductor for 18 years, appearing with her on television and with the Boston Pops, National Symphony, Houston and Baltimore Symphonies, and in sold-out performances at Carnegie Hall, Radio City Music Hall, and the Gershwin and Palace Theatres on Broadway. Roberts has worked with Frank Wildhorn on productions and recordings of *Jekyll & Hyde*, *Dracula*, and *The Civil War*. We thank him for all his work as musical director and arranger of the *Bring Me Giants* CD.

Jill Santoriello

Jill is the award-winning composer, lyricist, and playwright of the Broadway musical *A Tale of Two Cities*, which received a 2008 Outer Critics Circle Nomination for Outstanding New Musical, as well as three Drama Desk® Nominations and a Drama League Nomination. As a teen, Santoriello was so stirred by Charles Dickens' *A Tale of Two Cities* that she immediately started writing songs inspired by the novel. She continued to work on the book, lyrics, and music throughout her college years and never lost sight of her dream of creating a musical based on Dickens' story. That dream finally came true in 2008 when *A Tale of Two Cities* premiered on Broadway. Jill Santoriello is one of only two women in history to write the book, music, and lyrics for a Broadway show. In 2009, Jill adapted the musical and served as Executive Producer for a PBS special, *A Tale of Two Cities—In Concert*. A DVD of the program and the CD, *A Tale of Two Cities—International Cast Recording*, are available from the musical's website, www.talemusical.com, and from amazon.com. The self-taught pianist/composer is an alumna of the prestigious ASCAP and BMI Musical Theatre workshops. Jill is the lead writer of this *Bring Me Giants* study guide.

Ron Sharpe

Ron, a native of Oglesby, Illinois, began his musical career at the age of nine when he performed in a school production of *The Music Man*. Throughout his high school years, he was a trumpet player in the Illinois All State Jazz Band. After completing a Bachelor of Science degree in Music Education from the University of Illinois, he performed at Opryland USA in Nashville and eventually came to Broadway, where he played a variety of lead roles in the blockbuster *Les Misérables*. Other Broadway credits include original productions of *The Scarlet Pimpernel*, *The Civil War*, *King David*, and *Titanic*. He has since changed hats from Broadway singer to Broadway producer with *A Tale of Two Cities*.

Natalie Toro

After **Natalie Toro's** first performance at the Apollo Theatre in New York at the age of five, her mother enrolled her in the Manhattan School of Music where, every Saturday of her life until she was 18 years old, she studied piano and voice. She attended The High School of Music and Art and the Boston Conservatory of Music, where she earned a BFA in Musical Theatre. She has starred on Broadway and in national and international tours of *West Side Story*, *Les Misérables*, *Jesus Christ Superstar*, *Evita*, *A Tale of Two Cities*, and *In the Heights*. At Carnegie Hall, Natalie premiered her Salsa version of "Memory." She has appeared on numerous recordings, including her own CD, and on television in dramatic series. She has been a soloist with the Kentucky and Buffalo Symphony Orchestras and has starred in her own one-woman show in New York and Los Angeles. Natalie's new CD, entitled *Natalie Toro*, was released to critical acclaim nationally, the same week she was honored by the Bronx borough president as part of Puerto Rican Heritage Month.

Frank Wildhorn

Frank Wildhorn was born in New York City in 1959. He began his composing career by writing for singers like Whitney Houston, Natalie Cole, and Kenny Rogers. His song "Where Do Broken Hearts Go," sung by Whitney Houston, rose to #1 on the pop charts in 1988. He has since become most prominent as a writer of musicals. In 1999, he made history as the first composer in over two decades to have three musicals running on Broadway at the same time—*Jekyll & Hyde*, *The Scarlet Pimpernel*, and *The Civil War*. He also contributed music to the Broadway score of *Victor/Victoria*. His projects in development include *Bonnie & Clyde*, *Camille Claudel*, and *Svengali*. In 2004, his musical *Dracula, The Musical* premiered on Broadway and has since played around the world. Wildhorn is also the creative director of Atlantic Theatre, a division of Atlantic Records. His newest musical, *Wonderland*, is a contemporary take on a classic, *Alice in Wonderland*, and began performances on Broadway in 2011.

THE SONGS IN *BRING ME GIANTS*

"Bring Me Giants"

From the musical *Cyrano de Bergerac*
Music by Frank Wildhorn
Lyrics by Leslie Bricusse
Kenwon Music (BMI); Justin & Jake's Dad's Music (BMI) / Stage & Screen Music, Inc. (BMI)
Sung by James Barbour

"Who Will Love This Child?"

From the musical *The Hunchback of Notre Dame*
Music and lyrics by Dennis DeYoung
Publisher: Dennis DeYoung © 2003
Sung by James Barbour

"Deep In The Darkest Night"

From the musical *Dracula*
Music by Frank Wildhorn
Lyrics by Don Black and Christopher Hampton
Bronx Flash Music, Inc. (ASCAP); JSW Songs (BMI) / Sony/ATV Music
Sung by Norm Lewis

"I Will Be There"

From the musical *The Count of Monte Cristo*
Music by Frank Wildhorn
Lyrics by Jack Murphy
Songs for Bruce (BMI) / Lily Bird Music (BMI), all rights for the world controlled & administered by Kenwon Music
Sung by James Barbour and Morgan James

"Defying Gravity"

From the musical *Wicked*
Music and lyrics by Stephen Schwartz
Copyright © 2003 Grey Dog Music
All rights reserved. Used by permission of Grey Dog Music (ASCAP).
Sung by Sally Wilfert

"On The Street Where You Live"

From the musical *My Fair Lady*
By Alan Jay Lerner and Frederick Loewe
Copyright © Chappell & Co., Inc. (ASCAP)
All Rights Reserved
Sung by James Barbour

"If Ever I Would Leave You"

From the musical *Camelot*
By Alan Jay Lerner and Frederick Loewe
Copyright © Chappell & Co., Inc. (ASCAP)
All Rights Reserved
Sung by James Barbour

"Home"

From the musical *The Wiz*
By Charlie Smalls
Copyright © Warner-Tamerlane Publishing Corp. (BMI)
All Rights Reserved
Sung by Morgan James

"Bring Him Home"

From the musical *Les Miserables*
By Alain Boublil and Claude-Michel Schönberg
Music by Claude-Michel Schönberg
Lyrics by Alain Boublil & Herbert Kretzmer
Copyright © Alain Boublil Music Ltd. (ASCAP)
Sung by James Barbour

"Out Of Sight, Out Of Mind"

From the musical *A Tale Of Two Cities*
Words and music by Jill Santoriello © 2009
Sung by Natalie Toro

"The Music Of The Night"

From the musical *The Phantom of the Opera*
Music by Andrew Lloyd Webber
Lyrics by Charles Hart
Sung by James Barbour

"Try To Remember"

From the musical *The Fantasticks*
By Tom Jones and Harvey Schmidt
Copyright © Chappell & Co., Inc. (ASCAP)
Sung by Ron Sharpe

"The Impossible Dream. The Quest"

From the musical *Man of La Mancha*
Music by Mitch Leigh
Lyrics by Joe Darion
Used by permission, copyright 1965, Music Publishers Andrew Scott Music and Helena Music Company
Sung by James Barbour

"This Is The Moment"

From the musical *Jekyll & Hyde*
Music by Frank Wildhorn
Lyrics by Leslie Bricusse
Scaramanga Music, Inc. (ASCAP); Les Etoiles De La Musique (ASCAP); Dimensional Music Of 1091 (ASCAP); Cherry Lane Music Publishing Company, Inc. (ASCAP) / Stage & Screen Music, Inc. (BMI)
Sung by James Barbour

BRING ME GIANTS

A MUSICAL JOURNEY
WITH LITERATURE'S
GREATEST CHARACTERS

THE SONGS IN *BRING ME GIANTS*

"Bring Me Giants" (*Cyrano de Bergerac*)

"Who Will Love This Child?" (*The Hunchback of Notre Dame*)

"Deep In The Darkest Night" (*Dracula, the Musical*)

"I Will Be There" (*The Count of Monte Cristo*)

"Defying Gravity" (*Wicked*)

"On The Street Where You Live" (*My Fair Lady*)

"If Ever I Would Leave You" (*Camelot*)

"Home" (*The Wiz*)

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"The Music Of The Night" (*The Phantom of the Opera*)

"Try To Remember" (*The Fantasticks*)

"The Impossible Dream" (*Man of La Mancha*)

"This Is The Moment" (*Jekyll & Hyde*)



The Weiner Nusim Foundation
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Roberta Nusim
Executive Director,
The Weiner Nusim Foundation

A background image of a musical score with notes and a treble clef, rendered in a golden-yellow color against a dark background.

BRING ME GIANTS



A MUSICAL JOURNEY
WITH LITERATURE'S
GREATEST CHARACTERS