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Thank you for participating in Western Canada Theatre's matinee programming! We would like you and your students to get the most out of your experience with us. Included in this package is some inside information exclusive to teachers and students, lesson ideas, discussion questions, and online resources. We hope you find them useful before and after seeing the show.

Please take a few minutes to review appropriate theatre etiquette with your students. While clapping and laughing are most appropriate for the theatre, whispering, talking, and excessive movement during the show is distracting to others in the audience and our actors on stage.

Audience members are encouraged to get comfortable, remove coats, use the washroom and turn all electronic devices OFF before a show begins. Please remind your students that texting is not allowed during the show.

Remembering theatre etiquette makes the show more enjoyable for everyone!

Curriculum Connections

Course	Strand(s)
English Language Arts Grades 8 to 12	Oral Language (Speaking and Listening) (Strategies)(Thinking)(Features)
Drama 8 to 10	Exploration and Imagination (Expression and Trust) Drama Skills (Body and Voice)(Role) Context (Making Connections)
Theatre Performance 11 and 12	Exploration and Analysis, Performance Skills (Body and Voice) Performance skills, (characterization) Context, Company, Exploration and Analysis
Theatre Production 11	Exploration and Analysis, Production Skills (Design) Production Skills (Technical) Production Skills (Management) (context) (Company)
English Language Arts Grades 8 to 12	Oral Language (Speaking and Listening) (Strategies)(Thinking)(Features)

Fiddler on the Roof

Production Personnel

Cast

Tevye
Shaindel/Fruma-Sarah
Chava
Bielke
Tzeitel
Lazar Wolf
Mendel/Yussel/Russian
Motel
Yente/Grandma Tzeitel
Mordcha/Constable
Perchik/Sasha
Schprintze
Hodel
Fyedka/Nachum
Rabbi/Avram
Golde

Stephen Aberle
Megan Anderssen
Jianna Ballard
Kyra Bayers
Lauren Bowler
Alan Corbishley
Andrew Cownden
Steven Greenfield
Sabrina Prada
Jeffrey Pufahl
Kirk Smith
Emma Tow
Robyn Wallis
Daniel White
Leon Willey
Seana-Lee Wood

Chorus

**Skye Griffith, Rem Murray, Dwight
Elfert, Sam Bregoliss, Connor
Seeley, Erica Clow, Aiyana
Christopher, Jaida Baker, Emily
Vasquez, Madelaine McMillan**

Creative Team

Director
Musical Director
Choreographer
Set & Costume Designer
Lighting Designer
Sound Engineer
Stage Manager
Assistant Stage Manager
Assistant Director
Apprentice Stage Manager

Daryl Cloran
Bruce Dunn
Valerie Easton
Robin Fisher
Terry Gunvordahl
Greg Klohn
Isabelle Ly
Lucy Pratt-Johnson
Melissa Thomas
Skylar Nakazawa

Western Canada Theatre Staff

Staff

Daryl Cloran
Lori Marchand

Artistic Director
General Manager

Administration

Ron Thompson
Marilyn Zuke
Catrina Crowe
Kelly Manson
Lacey Stark
Terri Runnalls

Financial Manager
Associate Financial Manager
Marketing & Communications Manager
Special Events & Administrative Associate
Special Events & Marketing Assistant
Education Coordinator

Production

Ross Nichol
Heather Cant
Brian Britton
Joel Eccleston
Terri Grant
Cindy Wiebe
Jessie Paynter
Dale McRann
Paul Cuthbart
Eric Maher
Darren John

Production Manager
Associate Producer
Technical Director
Head Carpenter
Head of Properties
Head of Wardrobe
Assistant Technical Director
Mentor / 2nd Carpenter
Assistant Carpenter
Technical Staff
Technical Staff

Facilities

Terri Runnalls
Jean Choi
Nicole Bremner
Amy Baskin, Allison Chlow, Christine
Leroux, Phyllis Mader, Dušan Magdolen,
Gabrielle Putoto, Jessica Reid, Carling
Ryan, Melissa Thomas
Sharen Michael

Facilities Manager
Volunteer Coordinator
Lead Concession Services
Guest Services Staff

Parking Attendant

Kamloops Live Box Office

Geraldine Penny
Janet Riggs
Judy Day

Box Office Staff
Box Office Manager
Box Office Staff

Inside Western Canada Theatre

with Brian Britton

Technical Director Brian Britton gives a couple of short descriptions of some of the many things he does at Western Canada Theatre.

Type or paste the following YouTube link into your browser:



<http://www.youtube.com/watch?v=oDHOMquuu04>

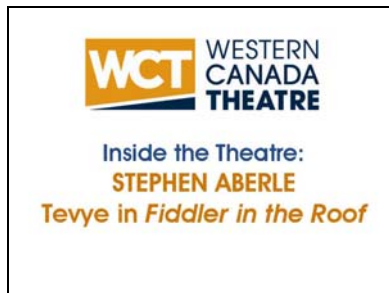


http://www.youtube.com/watch?v=M__9tQVh450

A Sneak Peak at Fiddler on the Roof

Stephen Aberle, who plays Tevye, provides insight into how he prepares for a role, why students might enjoy this show, and the relevance *Fiddler* has in today's society.

Copy or click the following link into your browser to view this YouTube clip:



<http://youtu.be/NCjac3AufFU>

About the Play

The Plot

Fiddler on the Roof is the story of Tevye, a poor milkman with five daughters and a wife whom all live in a little Russian town, Anatevka. Set in 1905, during the Russian Revolution, Tevye's focus is on the traditional Jewish faith and customs during a time of mass political and social unrest. While his daughters have plans of their own, he is faced with breaking traditional marriage customs and thus questions himself and his own relationship with his wife.

Characters

Tevye

Narrator of the play and father to five young women, Tevye struggles to maintain his traditional Jewish values. He is married to Golde and works as a milkman. His daughters are Tzeitel, Hodel, Chava, Shprintze, and Bielke.

Golde

Tevye's wife, Golde, is the one who keeps the household running. She hopes her daughters have good lives and marry well.

Yente

Yente is the matchmaker of the town and often knows the news of the town.

Lazar Wolf

As the wealthiest citizen in town, he would like to marry Tevye's daughter, even though he is the same age or older than Tevye.

Tzeitel

Tzeitel is the eldest daughter of Tevye and Golde. She is the first to challenge the traditional marriage customs and resists Lazar Wolf's attempts to marry her. Her true love is Motel.

Motel

Motel is a poor tailor who intends to marry Tzeitel.

Hodel

Hodel is the second eldest daughter of Golde and Tevye. She falls in love with Perchik, a student who is not from Anatevka.

Perchik

An outsider to the community, Perchik is a student, and brings with him radical ideas that challenge tradition. He is in love with Hodel.

Chava

The third eldest daughter of Golde and Tevye, she runs off to marry Fyedka.

Fyedka

Fyedka is a Russian soldier who falls in love with Chava.

Shprintze and Bielke

The two youngest daughters of Golde and Tevye.

The Constable

A Russian military official stationed near Anatevka.

Rabbi

A Rabbi is Anatevka's Jewish spiritual leader.

Mendel

Mendel is the Rabbi's son.

Mordcha

Mordcha is the innkeeper who runs the bar in town.

Avram

Avram is the bookseller in town.

Grandma Tzeitel

Grandma appears as a ghost during a dream sequence.

Fruma- Sarah

Fruma- Sarah is Lazar's Wolf's departed wife. She appears as a ghost in Tevye's dream and is angry that Lazar Wolf wants to marry Tzeitel.

Nachum

The town beggar.

Yussel

The town hatter.

Shaindel

The mother of Motel.

Sasha

Fyedka's Russian friend and soldier.

Priest

A Christian spiritual leader.

Playwright, Joseph Stein

An inductee in the Theatre Hall of Fame, Joseph Stein was an American playwright born to two Jewish parents in New York City. He passed away at 98 years of age. He was educated in the field of social work and worked as a psychiatric social worker. He wrote comedies on the side. This writing later led to him writing for radio personalities, and then eventually he wrote for television.

Writing *Fiddler on the Roof* is noted as his greatest success, as he won three major awards for the musical. He also has written such works as *Plain and Fancy*, *Take Me Along*, *Zorba and Rags*.



Interview with Head of Wardrobe Cindy Wiebe

Q: Approximately how many people worked on the costumes for Fiddler?

A: I believe there are six or more people working on the costumes.

Q: When did you begin working on the costumes for this show?

A: We began gathering the clothes in January. We kept an eye out in thrift shops and costume rental places. It's a long process. The costumes took 4 to 5 weeks to create and put together.

Q: How much of the wardrobe is re-used/reinvented clothing?

A: Approximately 85% of this show's costumes are reused clothing. I am happy with that number. I work with Robin (the costume designer) to create as close to a look as we can get to what she has drawn. We usually get pretty close to her drawings. If she wants something specific and exact to the drawing, then we have to built it or create it. I have an understanding of the creating part, so I can advise her as to what is feasible or achievable in each case.

Q: What is the most difficult part of working on this show?

A: For this show, it has been a challenge having to adapt clothing to what we need, but only adapting just enough so that we'll be able to return it to its original state. If we rent a costume and alter it, we need to be able to alter it back to its original state after the show.

Q: How has it been working with a large group of children?

A: It's just the same as working with other actors. They are all treated as professionals. One of the difficulties though has been their tight schedules. There are rules about how many hours children can work and, of course, they have school. This aspect can certainly be a challenge.

Q: Once the play opens, is your job complete?

A: For the most part, yes. Basically, I am on-call if there are emergencies. The backstage crew generally handles any of the small fixes... but if a pant leg rips, well then I'd get a call!

Notes about Jewish Dance

Dance has traditionally been an important aspect to Jews. It is used as a strong form of expression for joy and other communal emotions. Dance plays an important role in religious ceremonies, weddings, and everyday life. At weddings, the dancers usually perform in front of the couple that is getting married.

In Hasidic style dance, it was frowned upon for men and women to dance in the same circles, so they were separated into two different circles. Dancing to Klezmer music was an integral part of weddings in the shtetl.

Traditionally danced at Jewish weddings, the Horah is a circle dance that is usually performed to Hava Nagila. It is usually done in the second dance set.

Temani is a form of dance based on hopping in one place. It is usually seen at public dancing at Israeli weddings.

The Krenzl is a dance performed at a wedding where the mother of the bride has flowers placed on her head and her daughters dance around her. This dance is usually performed when it is the mother's last daughter to wed.

Notes about Jewish Weddings

While Jewish weddings can certainly vary, most have the following common attributes: a ketubah (a marriage contract), a wedding canopy, a ring owned by the groom that is given to the bride, and the breaking of glass. There are two major parts of a Jewish wedding. Today they are often performed together, but historically they could have been up to a year apart.

According to Wikipedia, The Sheva Brachot or seven blessings are recited by the hazzan or rabbi, or by select guests who are called up individually. Being called upon to recite one of the seven blessings is considered an honour. The groom is given the cup of wine to drink from after the seven blessings. The bride also drinks the wine. In some traditions, the cup will be held to the lips of the groom by his new father-in-law and to the lips of the bride by her new mother-in-law. Traditions vary as to whether additional songs are sung before the seven blessings.

Key Terms

The Sabbath refers to the Jewish day of rest on the seventh day of the week. There are traditionally three feasts on this day. The focus is on family and taking a day off from the everyday labours of life.

At one point in the play, the constable warns of an “unofficial demonstration” in the coming weeks. This refers to a pogrom, which is a violent attack against Jews. It is often condoned by the law.

The fiddler on the roof serves as a metaphor, demonstrating the strength of tradition. Because the fiddler is often unbalanced and can easily fall, so too can the traditional practices, culture and faith.

Shtetl is a Yiddish word meaning “small village.”

Anatevka, the small fictional village referred to in the story, is based on an actual village in the Ukraine.

Yente is cleverly the name of one of the characters in the play. Appropriately, it means busybody.

L'chaim is Hebrew for “to life.”

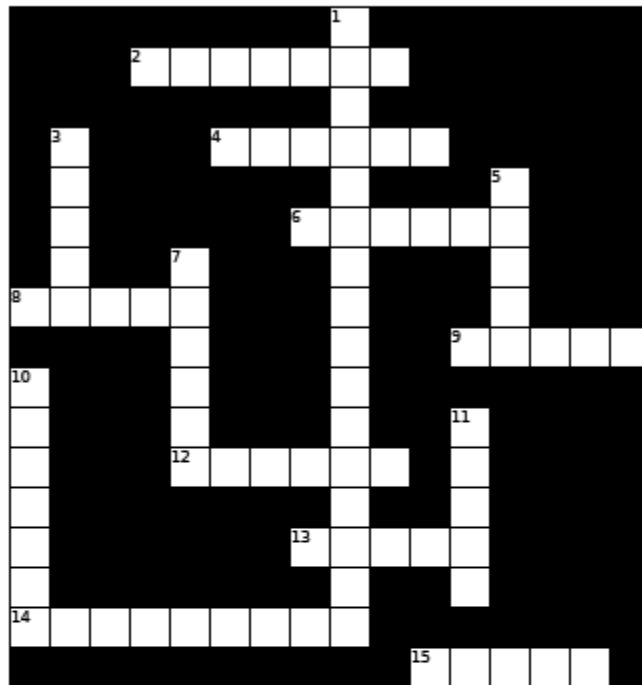
Mazel Tov means congratulations or good luck.

Lesson Activity

Photocopy the “Characters” sheet and the “About the Play” sheet for students and a copy of the crossword. Depending on the age of your students, read through the information pages together and then have students work in partners to solve the crossword.

Fiddler on the Roof

Western Canada Theatre

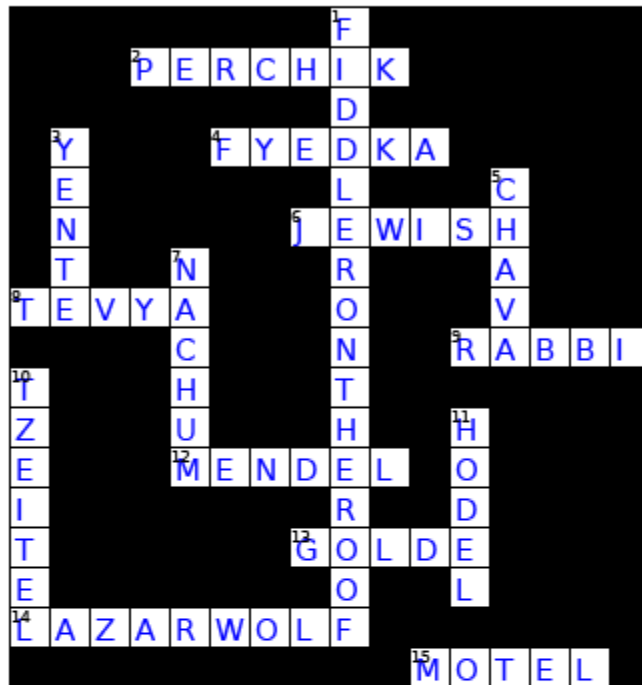


- Across
- 2 A student from Kiev who is in love with Hodel
 - 4 A Russian soldier who falls in love with Chava
 - 6 The specific faith of the characters highlighted in Fiddler on the Roof
 - 8 The main character of the story
 - 9 The Jewish spiritual leader
 - 12 The Rabbi's son
 - 13 Tevya's wife's name
 - 14 The wealthiest citizen in town
 - 15 A poor tailor

- Down
- 1 The name of the current Western Canada Theatre play being presented at the Sagebrush Theatre
 - 3 The matchmaker of the town
 - 5 The third eldest daughter of Golde and Tevya
 - 7 The town beggar
 - 10 The eldest daughter.
 - 11 The second eldest daughter

Fiddler on the Roof

Western Canada Theatre



- | Across | Down |
|---|--|
| 2 A student from Kiev who is in love with Hodel | 1 The name of the current Western Canada Theatre play being presented at the Sagebrush Theatre |
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| 9 The Jewish spiritual leader | 10 The eldest daughter. |
| 12 The Rabbi's son | 11 The second eldest daughter |
| 13 Tevya's wife's name | |
| 14 The wealthiest citizen in town | |
| 15 A poor tailor | |

Lesson Activity

As a class, read through the “Characters” sheet and the “Key Terms” sheet, then distribute the wordsearch for students to complete.

t a m e n d e l c w m b t
 s s v d a d l e t o m m e
 l l e d o h m b r e r i r
 y m o i e a c g e c t a i
 l a z a r w o l f z b h m
 a i o v n p n s e b a c s
 h t a b b a s i i s f l a
 c m a z e l t o v i s k l
 d g v y o e a e d e d u a
 r o a e l t b d v e v v y
 o l h n b e l a y k a e v
 m d c t a e e f t e a n e
 v e p e r c h i k o l t t

sabbath
 pogrom
 fiddler
 shtetl
 anatevka
 yente
 lchaim
 mazeltov
 priest
 Yussel
 Avram
 Mordcha
 Mendel
 Rabbi
 constable
 Chava
 Fyedka
 Perchik
 Hodel
 Motel
 Tzeitel
 LazarWolf
 Tevya
 Golde

t a m e n d e l c w m b t
 s s v d a d l e t o m m e
 l l e d o h m b r e r i r
 y m o i e a c g e c t a i
 l a z a r w o l f z b h m
 a i o v n p n s e b a c s
 h t a b b a s i i s f l a
 c m a z e l t o v i s k l
 d g v y o e a e d e d u a
 r o a e l t b d v e v v y
 o l h n b e l a y k a e v
 m d c t a e e f t e a n e
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sabbath
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 Mordcha
 Mendel
 Rabbi
 constable
 Chava
 Fyedka
 Perchik
 Hodel
 Motel
 Tzeitel
 LazarWolf
 Tevya
 Golde

Lesson Activity

Have your students partner up or create small groups. Provide students with the pieces of information about tradition (provided straight from the opening scene of the play). Ask students to make several predictions about the play based on the traditions we now know this family follows.

Tevye, the main character and father in the play, says that God expects them to practice these traditions. Following tradition, according to Tevye, means a father providing for his family, saying daily prayers, and having the final word in the home. The mother's role is to ensure the food is kosher, the home is quiet, and papa has time to read the Holy book. It is the parents' responsibility to ensure their daughters are prepared to be married. He compares the people of Anatevka to a fiddler on the roof, meaning that everyone is just trying to be happy (and play a pleasant tune) without "breaking his neck." The way to not fall and break your neck, according to Tevye? Tradition!

After students have had a chance to talk about some predictions, gather them back into a large group and discuss some of their predictions. Record some of the predictions on a large piece of paper or a whiteboard/chalkboard to revisit after seeing the show.

Lesson Activity

Print the information below for students to read and then have students answer the comprehension questions on the next page in order to learn more about an orchestra pit.

Western Canada Theatre's *Fiddler on the Roof* includes the Kamloops Symphony accompanying the play from a pit under the stage. While some orchestra pits are positioned in front of the stage, our pit is underneath the stage. Portions of the removable stage floor will be removed so the sound from the orchestra can be heard in the audience. Usually the audience is unable to see the orchestra at all, and the conductor may be able to just see the actors on stage. In the case of the conductor seeing the characters on stage, he or she will then be able to direct the orchestra accordingly.

In the pit, the walls are designed to provide the best possible acoustics for the show, ensuring the audience can adequately hear and that the actors aren't overwhelmed by the volume.

Earlier in history, during Medieval times, the pit would also be referred to as the yard. The area around the yard would be reserved for lower class citizens to watch a show – although, they couldn't always see the show from that spot. Other members of society would sit in regular seats where they could see the full stage.

Before the 19th century the orchestra would be in front of the stage, facing the stage, and the conductor would be facing the orchestra and audience. This particular set up did not allow for the conductor to see what was happening on the stage.

Many pits are designed as a hydraulic lift or another type of system that allows the platform to be raised or lowered (because of when Sagebrush Theatre was built, its pit is not on hydraulics). Lifts can be used for set pieces or objects to be lowered to a storage space below the stage or to bring the pit to the same level of the audience to allow for more seating.

Orchestra pits vary from stage to stage, and not every theatre has a pit.

Orchestra Pit Comprehension Questions

1. Western Canada Theatre has a pit in

- a) the Pavilion Theatre.
- b) Sagebrush Theatre.
- c) the Making (currently being built).
- d) mind for the future.

2. Western Canada Theatre's pit is located

- a) directly in front of the stage.
- b) directly behind the stage.
- c) directly below the stage.
- d) none of the above.

3. The audience will be able to hear the orchestra because

- a) our construction crew will cut an opening in the stage just large enough to hear the music.
- b) pieces of the removable stage floor will be taken away, allowing the sound to flow through.
- c) the sound will be heard through speakers.
- d) they have super ninja hearing.

4. When trying to achieve the best acoustics for a show, our staff must consider

- a) what materials the walls are made of or covered in.
- b) the number of actors on stage.
- c) giving the orchestra members earplugs.
- d) all of the above.

5. During Medieval times, the pit was often referred to as

- a) the peach pit.
 - b) the yard.
 - c) the hole.
 - d) the secret lair.
-

Lesson Activity (Post Show)

Ask students to write a speech in character of one of the characters from the play. Decide on the criteria for students (specific time/length of speech, ways to indicate various emotions, using a variety of vocal techniques). After they have written this piece, have them perform for the rest of the class, without indicating the perspective they have chosen. The audience's role can be to determine the viewpoint that the speaker has chosen.

Lesson Activity (Post or Pre Show)

Using the list of characters and descriptions provided, have students (in groups of 4 or 5) create family pictures with characters they choose. Alternatively, you could prepare pieces of paper with the character names on them, and then students can draw a character. Students could use some wardrobe pieces and props that are available. In addition to costume and props, students should focus on expression and body to portray the given character. A creative way to mark your students is by the images they could take with their cell phones.

Post Show Discussion Prompts

- What is the significance of the fiddler on the roof?
- Which song appeals to you most: *If I was a Rich Girl* by Gwen Stefani or *If I were a Rich Man* from *Fiddler on the Roof*? Why?
- How do the problems faced by Jewish people relate to the struggles of First Nations people in British Columbia?
- Why does Tevye ask Golde if she loves him?
- How important are traditions in our society today?
- How important were traditions for your parents compared today's traditions?
- Given the time period and culture, should Tevye's daughter honour the traditions of the family or insist on marrying her true love?
- What was the main theme of the play?

Extra Activities Included

Drama Vocabulary Crossword

Broadway Songs Crossword

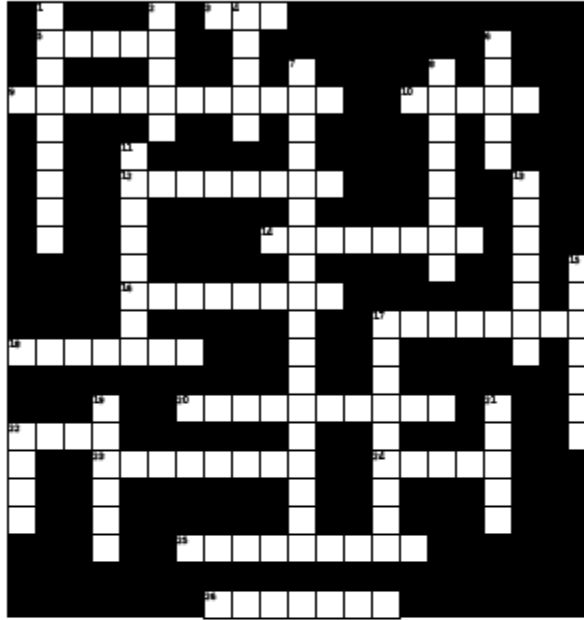
Basic Theatre Terminology

Broadway Musicals Word Search

Drama Vocabulary

Krishna Sielaff

A crossword puzzle to help students learn Drama Vocabulary!!



Across

- 3 A large division of a play, a block of stage time.
- 5 To increase intensity toward the climactic point of a monologue / scene / show.
- 9 The connection between the characters, how they know/relate to one another.
- 10 To hide something from the audience, (usually a mistake.)
- 12 All of an actor's stage movements and positions. Where you move and when.
- 14 Conversation between two or more actors.
- 16 A request from the director to see an actor again.
- 17 Detailed bits of stage action that help define a character, (for example: setting the table, knitting, flipping a coin, etc.)
- 18 Speak louder (not screaming).
- 20 Imaginary wall between the stage and the audience. (2 words)
- 22 The people in the show. The actors and actresses
- 23 The screening process of actors for the director - can be a prepared monologue or a reading of a scene given at the time of the audition. The actors job interview.
- 24 A character's comments made directly to the audience rather than to the other characters on stage, (who supposedly don't hear.)
- 25 Areas off stage that are beyond the audiences view.
- 26 What the character does to achieve the objective.

Down

- 1 The driving force for the character, what he/she is after. The character's goal in the scene. It is what your character wants, what they are fighting for, what their dream ending is.
- 2 Dialogue or action made up by the actor. Often used in crowd scenes, or to cover a mistake.
- 4 To move from one area of the stage to another.
- 6 Small division of a play within an act that marks a change of characters, place or action.
- 7 All the circumstances (time, place, weather, past events, relationships, etc.) that affect a character's actions in the play.
- 8 A speech for one actor. (Often used for auditions).
- 11 Whatever stands in the way of a character's goal or objective.
- 13 To play toward the audience while seeming to converse with others on stage.
- 15 A movement of the body, or part of the body, to express or emphasize ideas, emotions, etc.
- 17 The actor's version of "good luck," derived from the days when a superior performance was rewarded by being invited to kneel before the king, thus bending (breaking) a leg.
- 19 What the character has to lose if he/she doesn't achieve his/her objective.
- 21 To play toward the audience while seeming to converse with others on stage.
- 22 The people who run the show backstage.

Drama Vocabulary

Krishna Sielaff

A crossword puzzle to help students learn Drama Vocabulary!!



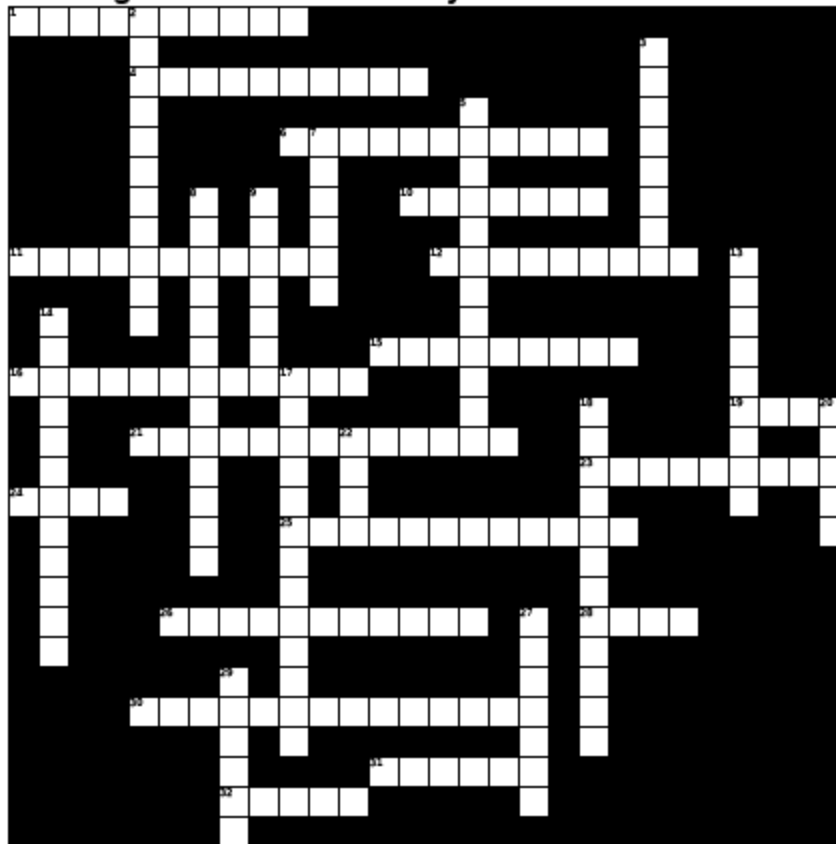
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 - 22 The people who run the show backstage.

Broadway Songs

Khara Hoyer

Match the songs to the show they're from



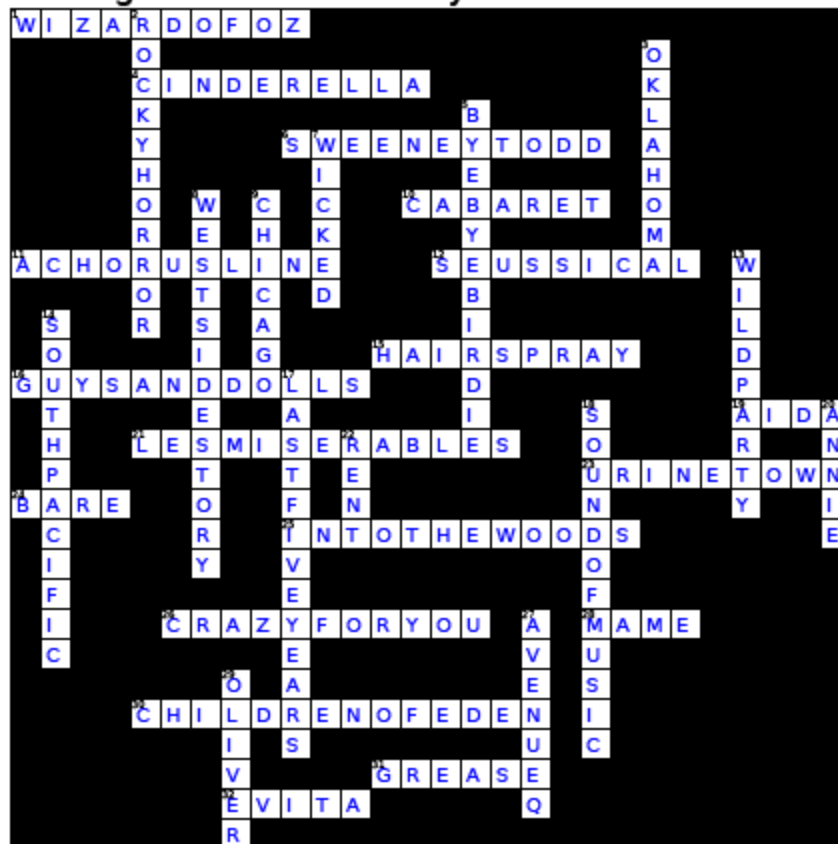
- Across
- 1 Somewhere Over the Rainbow; If I Only Had a Brain
 - 4 My Own Little Corner; Ten Minutes Ago
 - 6 A Little Priest; The Barber and his Wife
 - 10 Willkommen; Two Ladies
 - 11 What I Did For Love; One
 - 12 Notice Me, Horton; The Thinks You Can Think
 - 15 Good Morning Baltimore; I Can Hear the Bells
 - 16 Luck Be a Lady; Fugue for Tinhorns
 - 19 Written in the Stars; I Know the Truth
 - 21 On My Own; Bring Him Home
 - 23 Follow Your Heart; Don't Be the Bunny
 - 24 You & I; All Grown Up
 - 25 Agony; Giants in the Sky
 - 26 I Got Rhythm; Embraceable You
 - 28 Bosom Buddies; My Best Girl
 - 30 Lost in the Wilderness; Spark of Creation
 - 31 Those Magic Changes; Summer Nights
 - 32 Beunos Aires; Surprisingly Good for You

- Down
- 2 Time Warp; Damn It, Janet
 - 3 I Cain't Say No; Out of My Dreams
 - 5 Kids; One Boy
 - 7 Loathing; For Good
 - 8 Tonight; America
 - 9 Cell Block Tango; Roxie
 - 13 Raise the Roof; Queenie was a Blonde
 - 14 A Wonderful Guy; Younger Than Springtime
 - 17 Shiksa Goddess; A Part of That
 - 18 Do Re Mi; I Have Confidence
 - 20 Tomorrow; Hard Knock Life
 - 22 Tango Maureen; What You Own
 - 27 A Fine, Fine Line; Schadenfreude
 - 29 Consider Yourself; Where Is Love?

Broadway Songs

Khara Hoyer

Match the songs to the show they're from



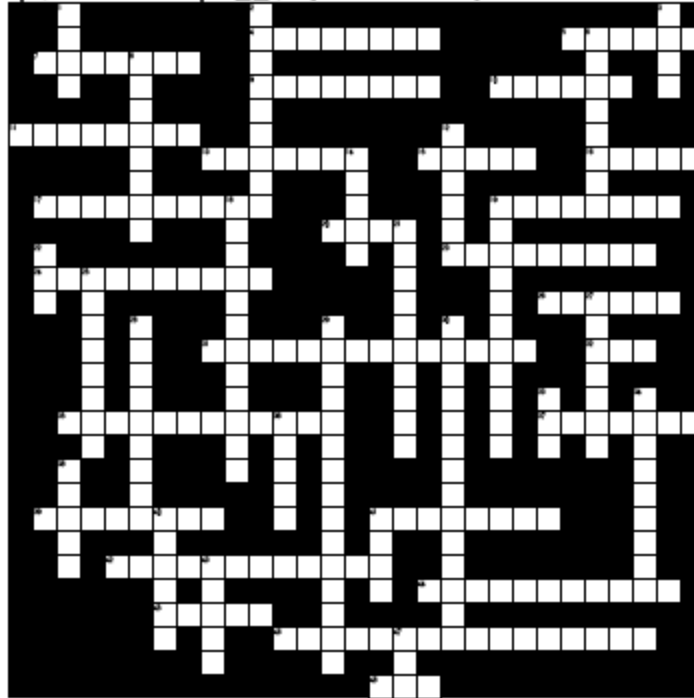
- Across
- 1 Somewhere Over the Rainbow; If I Only Had a Brain
 - 4 My Own Little Corner; Ten Minutes Ago
 - 6 A Little Priest; The Barber and his Wife
 - 10 Willkommen; Two Ladies
 - 11 What I Did For Love; One
 - 12 Notice Me, Horton; The Thinks You Can Think
 - 15 Good Morning Baltimore; I Can Hear the Bells
 - 16 Luck Be a Lady; Fugue for Tinhorns
 - 19 Written in the Stars; I Know the Truth
 - 21 On My Own; Bring Him Home
 - 23 Follow Your Heart; Don't Be the Bunny
 - 24 You & I; All Grown Up
 - 25 Agony; Giants in the Sky
 - 26 I Got Rhythm; Embraceable You
 - 28 Bosom Buddies; My Best Girl
 - 30 Lost in the Wilderness; Spark of Creation
 - 31 Those Magic Changes; Summer Nights
 - 32 Buenos Aires; Surprisingly Good for You

- Down
- 2 Time Warp; Damn It, Janet
 - 3 I Cain't Say No; Out of My Dreams
 - 5 Kids; One Boy
 - 7 Loathing; For Good
 - 8 Tonight; America
 - 9 Cell Block Tango; Roxie
 - 13 Raise the Roof; Queenie was a Blonde
 - 14 A Wonderful Guy; Younger Than Springtime
 - 17 Shiksa Goddess; A Part of That
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 - 29 Consider Yourself; Where Is Love?

Basic Theatre Terminology

Mrs. Beane

You may use any resources in the classroom (including other people) to complete this puzzle. Have fun!



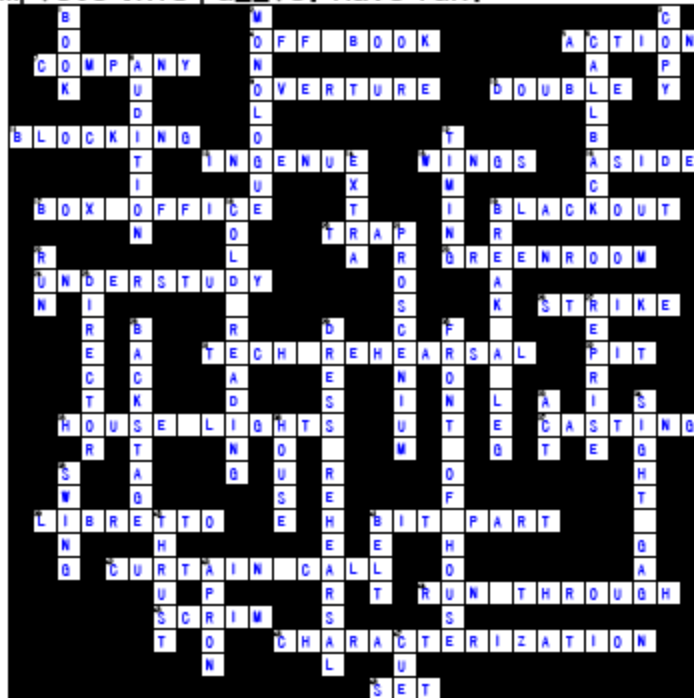
- Across
- 4 At a stage in rehearsals when the actors are no longer using their scripts as lines have been committed to memory
 - 6 The interplay between performers
 - 7 Any performers, crew, stage hands, etc. associated with a particular show
 - 9 The orchestral beginning to the show, usually incorporating many of the familiar themes of the musical into it. It sets the audience into the spirit of the musical before the show begins
 - 10 To play more than one role in the same production
 - 11 Providing the actors with their locations on stage and their actions
 - 13 A young girl's role (often in a romantic setting)
 - 15 Space at the sides of the stage. Just behind the curtains. Performers enter and exit from the wings
 - 16 A short remark made to the audience by one of the characters in the play
 - 17 The place where one can purchase tickets to the show
 - 19 Quickly cutting the lights to make the stage area completely dark
 - 20 An opening in the stage floor where performers and/or props etc. can disappear
 - 23 A reception lounge for performers, waiting to go on
 - 24 A performer who is ready to take over a specific role if the original performer is unable to do a performance (usually due to illness)
 - 26 To dismantle the set
 - 31 A rehearsal where lighting, scene changes, sound cues and special effects are rehearsed
 - 32 A sunken area at the front of house where the musicians and conductor are housed. The conductor is elevated so that both musicians and performers can see him
 - 35 Those lights that illuminate the audience area and are turned off before the show commences
 - 37 The process of choosing performers to play the selected roles
 - 39 book or script of an opera or musical
 - 41 A small role
 - 42 Final bows at the end of a performance
 - 44 A rehearsal of a part of the script (without interruption)
 - 46 A gauze or net curtain that becomes transparent when lit from behind
 - 48 Adding the traits, quirks and mannerisms of a particular character
 - 49 The furniture, props, backdrops etc. that transform the bare stage into the proper location for the performance

- Down
- 1 The dialogue (libretto) of a musical - (the script)
 - 2 A long speech given by one character
 - 3 The major theatrical district in New York City
 - 5 When a director selects a few performers from auditions who are asked to return for a second try-out
 - 8 A process whereby perspective actors/singers/dancers perform in front of a group of individuals usually including the director and/or stage manager who are looking to cast specific roles and chorus
 - 12 Being able to deliver words or actions at the most effective moment
 - 14 A person who is used to provide proper background but who doesn't have lines
 - 18 Reading a part from a script that one has not rehearsed before
 - 19 An old theatrical adage meaning "good luck"
 - 21 An arch that separates the stage from the audience
 - 22 The number of performances of a particular production
 - 25 Although the director can fall under many subheadings, it is the person responsible for the overall artistic vision of the production
 - 27 A repetition of an earlier musical number (in part or in whole)
 - 28 Any area not seen by the audience, including dressing rooms
 - 30 A final rehearsal with all make-up, costumes, sets, lighting, sound etc. A dry run of the exact performance. Just without an audience
 - 33 Can include lobby and box office. A place where audience members can mingle before the performance starts
 - 35 The main division of a play or musical
 - 36 Visual humor - can involve a prop, costume, or movement
 - 38 The place where the audience is seated (often also refers to the audience itself)
 - 39 A singer/dancer who knows the chorus parts and who substitutes for missing chorus members
 - 40 A stage area where the audience sits on 3 sides
 - 41 A style of singing in which a large, full tone is used. (found in musical theatre)
 - 43 The part of the stage in front of the curtain (between the proscenium arch and the edge of the stage)
 - 47 That which signals when to enter, exit, play music, change lighting, etc

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Broadway Musicals

c h i c a g o a e t o f e r a l i s n s o o
 b a c g u y s a n d d o l l s a r d r s o w
 a i m a m a m s r n g o u g l m o o n a i g
 l r l d m s e s u p i r o a w e r o p c t m
 p s a l e c m h d h i e y a e r p w k r r i
 a p g p y s h g a a e h r m o i s e n s n y
 y r a r l e n l h n s t o h r c d h a s o s
 o a o a e i l r i t p n f e a a p t m r j e
 s y g l k a m l r o e o y o p n y o c c s r
 c l s n b a s m i m p r z s a i h t i h i e
 o s o a i u r e i o a e a o d d g n s s o e
 k i u p r t r o h f t l r s a i m i u y o l
 l e t o m n e s c t s d c s a o g u m o o h
 a n h t s a e b e h t d n a y t u a e b s o
 h c p s e l b a r e s i m s e l i a h y t t
 o o a c t l n i a o o f c c r i e v t e e m
 m r c t n t s m e p a j a m a g a m e s h a
 a e i l l i m n r e d o m y l h g u o r h t
 o l f m e h t y y r o t s e d i s t s e w i
 o e i w d a m n y a n k e e s w p o r j a l
 r o c k o f a g e s o w l o m n i a m o t a
 t f o o i k h m n r g o i o e h k n a l s t

- Annie
- Fiddler on the Roof
- Lion King
- Wicked
- Jersey Boys
- Phantom of the Opera
- Grease
- Les Miserables
- Beauty and the Beast
- Chorus Line
- Rent
- Hairspray
- West Side Story
- South Pacific
- Mama Mia
- Billy Elliot
- Rock of Ages
- Thoroughly Modern Millie
- Chicago
- Oklahoma
- Guys and Dolls
- Evita
- The Music Man
- American Idiot
- Little Shop of Horrors
- Into the Woods
- Pajama Game
- Damn Yankees
- Crazy for You
- Hair

Broadway Musicals

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 a i m a m a m s r n g o u g l m o o n a i g
 l r l d m s e s u p i r o a w e r o p c t m
 p s a l e c m h d h e y a e r p w k r r i
 a p g p y s h g a a e h r m o i s e n s n y
 y r a r l e n l b n s t o h r c d h a s o s
 o a o a e i l r i t p n f e a a p t m r j e
 s y g l k a m l r o e o y o p n y o c c s r
 c l s n b a s m i m p r z s a i h t i h i e
 o s o a i u r e i o a e a o d d g n s s o e
 k i u p r t r o h f t l r s a i m i u y o l
 l e t o m n e s c t s d c s a o g u m o o h
 a n h t s a e b e h t d n a y t u a e b s o
 h c p s e l b a r e s i m s e l i a h y t t
 o o a c t l n i a o o f c c r i e v t e e m
 m r c t n t s m e p a j a m a g a m e s h a
 a e j l l i m n r e d o m y l h g u o r h t
 o l f m e h t y y r o t s e d i s t s e w i
 o e i w d a m n y a n k e e s w p o r j a l
 r o c k o f a g e s o w l o m n i a m o t a
 t f o o i k h m n r g o i o e h k n a l s t

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Resources Used

www.Wikipedia.org

Fiddler on the Roof Script

www.saddleback.edu

www.gatewaytheatre.com