Pittsburgh CLO
Gallery Of Heroes

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in partnership with

Senator John Heinz History Center
In Association with the Smithsonian Institution

www.heinzhistorycenter.org

Teacher's Guide

We the People
THE MUSICAL

A GALLERY OF HEROES MUSICAL

Book by Pat Cook, Music and Lyrics by Bill Francoeur
Produced by special arrangement with Pioneer Drama Service, Inc., Englewood, Colorado

SENATOR JOHN HEINZ
HISTORY CENTER
IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION

School Programs and Tours

Many exciting school programs are available at the History Center. Four types of student tours are described below. Please visit the History Center website at www.heinzhistorycenter.org and click on "Education" to learn more about each tour. For each tour theme, you will find a tour overview sheet with a description, objectives, essential questions and a sample of what you might see on the tour.

Guided Tours for pre-kindergarten students through 12th grade are one to two hours in length, plus a half hour for lunch, available Monday through Friday, year-round. Students will explore many aspects of life in Western Pennsylvania through docent-guided museum learning, investigative questioning, and hands-on discovery. Discussions of daily life and major events like the British, French, and Indian War, Lewis and Clark Expedition, the Civil War, Gilded Age, and World Wars connect students to the everyday and extraordinary lives of local people throughout American history.

Tours generally include a visit to four exhibits (30 minutes per exhibit) that share a common theme. Teachers should choose one of the following themes to focus their tour through Western Pennsylvania history.

Themes:

- Immigration and Migration
- Transportation and Industry
- African-American Experiences
- Cultural Geography
- History Highlights

Self-Guided Tours are for teachers who facilitate their own museum experience. We encourage teachers to tour our building in preparation for their visit. Worksheets or scavenger hunts designed by the teacher are highly recommended. Self-guided tours are for a maximum of 200 students, pre-kindergarten students through 12th grade. They are one to two hours in length, plus a half hour for lunch, available Monday through Friday, July through February and on Mondays only during March through June. These tours feature a museum overview, an introduction by a museum educator and include a map of the History Center and exhibit directory.

Experience Classes provide an opportunity for a class of up to 30 students, pre-kindergarten through 12th grade, to study in-depth with museum experts. They include a tour and/or discussion, hands-on opportunities, and an activity. Each class is two to three hours in length, plus a half hour for lunch, and available Monday through Friday, July through February. Reserve your program at least two months in advance in order to schedule with a curator or archivist.

Early Childhood Education Programs, age two through 2nd Grade, include a story, short tour through the museum and a hands-on craft or activity that makes learning fun as well as meeting early learning standards. Group size is a maximum of 20 students. Tour availability is Monday through Friday, year-round, 9:00am – noon.

Teachers may obtain a Free Preview Pass to visit the History Center to investigate the opportunities for their students. For more information or to schedule a school visit, call the History Center's Group Tour Coordinator 412-454-6304.

Pittsburgh CLO
CELEBRATING MUSICAL THEATER

We the People, the Musical. Book by Pat Cook, Music and Lyrics by Bill Francoeur. Produced by special arrangement with Pioneer Drama Service, Inc., Englewood, Colorado.

This resource guide was created by Art Glaser, Educator, and Kate Lukaszewicz, Lead Educator, both of the Senator John Heinz History Center.

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SENATOR JOHN HEINZ
HISTORY CENTER
IN ASSOCIATION WITH THE SMITHSONIAN INSTITUTION

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We The People, the Musical

Goals:

To improve students' awareness and understanding of the formative documents of the United Stated federal government.

To improve students' awareness and understanding of important ideas in American government: civil rights and equality.

Student Objectives:

To examine the importance of significant historical documents, artifacts, and places critical to U.S. history.

To compare how continuity and change have impacted U.S. history.

To explain the basic principles and ideals within documents and the roles played by the framers as found in significant documents:

- United States Constitution
- Bill of Rights

To summarize individual rights guaranteed by the U.S. Constitution.

Teacher's Preparation:

Read the provided background information on the Articles of Confederation, the Constitution and its writers, which includes information on the expansion of suffrage, as well as the international implications of the American Constitution.

Review Classroom Learning Activities and select activities for your students. It is advisable to choose activities that will support your other lessons, such as writing, reading, biographies, map studies and career exploration.

Visit the Senator John Heinz History Center website to see reproducible documents that you can use in your classroom, including a vocabulary pre-teaching exercise and a timeline. The site also includes a table that links each *We the People, the Musical* activity to both the Pennsylvania and Common Core standards.

www.heinzhistorycenter.org/education.aspx

An Extraordinary Moment: Creating a Government from Scratch

The leaders of the new American government recognized that the opportunity to create a new government from scratch was an extraordinary moment. The writers studied European-style governments to determine those which were most desirable and likeliest to have longevity. While most nations were monarchies, there were documents extant pointing to a new trend: self-government. The Magna Carta, the English Bill of Rights, and the Declaration of the Rights of Man and of the Citizen were among these; however, nowhere was there a model government that could be copied and put into effect in America.

The Magna Carta (or Great Charter) was a document imposed on King John by the lords and barons of his realm in 1215. The charter stated that the king was subject to the law just like everyone else. It also declared that the people could not be deprived of their lives, liberty or property "except by the lawful judgment of their peers, or by the law of the land." The wording of the Magna Carta influenced the language of the Fifth Amendment of the Constitution: "No person shall be deprived of life, liberty or property, without due process of law…"

Before taking the throne of England in 1689, King William and Queen Mary were forced by the English citizens to accept the English Bill of Rights. The English Bill of Rights took even more power from the monarchy than did the Magna Carta. It also protected the rights of English citizens. These ideas would later be incorporated in the American Bill of Rights.

Enlightenment thinkers such as John Locke supported the movement toward self-government. Locke argued in his writings that government could exist only with the "consent of the governed." The framers of the Constitution looked to Locke for inspiration when writing "We, the people of the United States…"

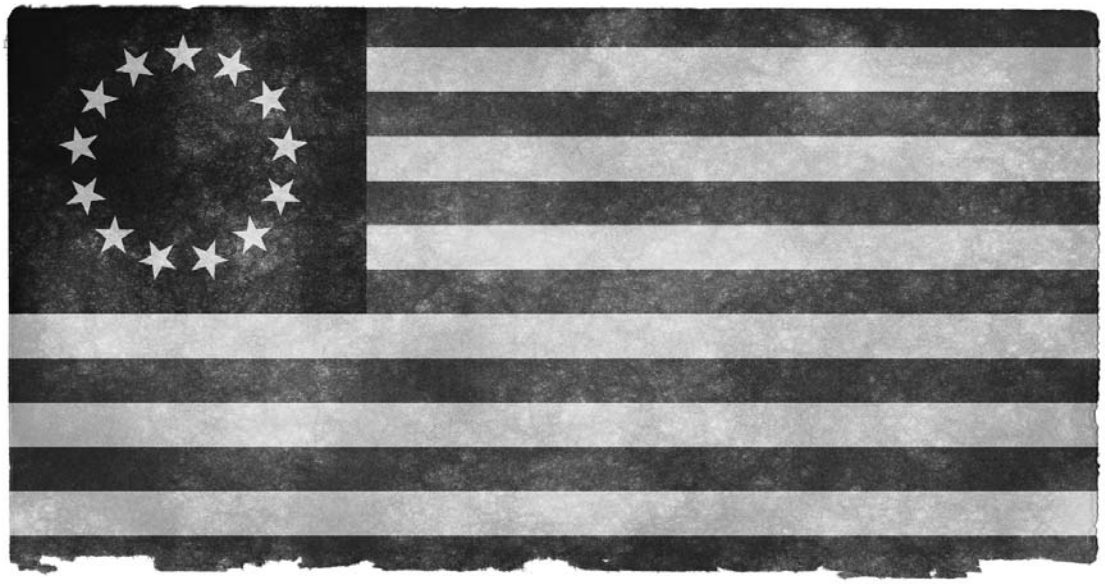
Such documents and ideas set precedents for governance in colonial America. In 1620, after two months of stormy ocean travel in the search for religious autonomy, the Pilgrims sighted land far north of Virginia. They knew that they would be outside the authority of Virginia's colonial government. Their charter, given by the king, would not apply. So they decided to establish their own basic laws to govern their daily lives. Aboard the Mayflower, 41 men signed the Mayflower Compact, the first document to establish guidelines for self-government. The signers agreed that they and their families would combine to form a political community described as a "civil body politic."

Later, in 1776, the delegates to the Continental Congress adopted the Declaration of Independence, which set the foundation for the rights of man. Shortly thereafter, in 1777, the Second Continental Congress passed the Articles of Confederation. The new government was in effect for only a few years when shortcomings were recognized. In 1787, delegates met in Philadelphia with the intent to revise the Articles of Confederation. Instead, the convention scrapped the Articles and began to write a new constitution. So that everyone was clear on their plan, they adopted a Preamble which spelled out the reasons for the new constitution and is the focus of this Pittsburgh CLO Gallery of Heroes production.

A Beleaguered Government: The Articles of Confederation

The American Constitution was born of the shortcomings in the Articles of Confederation. Its writers, understandably wearied by an intrusive monarchical government, sought to establish a country in which power would be held locally, by the states, rather than by a distant and powerful executive. However, a growing nation is not without its pains, and some situations arose that states could not manage themselves. In western Massachusetts, disgruntled colonists closed courts and attempted to take a federal armory; federal troops were unavailable,

and Governor Bowdoin raised a state militia that put down Shay's Rebellion ten months after it began.



Shay's Rebellion is but one illustration of the difficulties of managing a growing country under the Articles of Confederation. Under the Articles, states were granted powers to enforce laws, regulate commercial interests and levy taxes. The federal government was empowered to wage war and make peace; conduct foreign affairs; obligate states to send money and men; to coin currency and borrow money; to manage Indian affairs, appoint military officers, and settle intrastate affairs. Beyond these limitations, the federal government could not act unless it had the approval of at least nine of thirteen states, a requirement complicated by the fact that Congressmen sometimes simply did not show up to fulfill Congressional responsibilities.

Daniel Shay and his followers had been troubled by the lack of credit made available to them after the American Revolution, and their efforts to close courts were efforts to stop debt collections. A myriad of reasons made raising a federal army difficult: states could not really be coerced to send men. States, with financial troubles of their own, did not send money to the National Treasury in the form of taxes, as the Articles called for, which complicated efforts to pay down the war debt. Given that there was no national court system, justice was administered locally, which made it difficult to deal with rebels who attacked federal armories. Shay's Rebellion proved the domestic need for a federal military, but international concerns also threatened American safety. The Barbary pirates of Morocco seized an American ship in 1777, and the United States was without a navy to combat the threat. Instead, the government paid a ransom to the pirates.

States, who had the power to levy taxes, took some liberties with this power. States printed their own money; Rhode Island, in an effort to pay its creditors, printed worthless money and made it criminal for creditors to reject it as payment. States charged each other fees for commercial transactions. New York charged New Jersey vessels traveling through New York; in turn, New Jersey taxed a New York lighthouse built on New Jersey soil.

Still, for its shortcomings, the Articles of Confederation showed some strength. States could operate without much interference from the federal government, and sometimes successfully managed their relations. Maryland and Virginia reached an agreement about use of the Potomac River. The Northwest Ordinance of 1787 provided a method for settling western lands and providing them a means for statehood. Most importantly, the lessons learned from the Articles of Confederation informed the design of the American Constitution, a governing document that has survived more than two centuries, making it the world's most enduring constitution.

Slavery, Suffrage and the United States Constitution

The Constitution of 1787 reflected the interests of its time, and did not reflect the ideas of equality asserted in the Declaration of Independence. The Constitution was complicit in allowing slavery, and makes no mention of women's suffrage, preferring to leave that matter to the individual states. Slavery, though, is treated directly. Section IX of Article I indicates that the slave trade would not be abolished any sooner than 1808, but did not guarantee abolition of the trade. This was a point of contention for writers of the Constitution, some of whom thought that an 1808 stop date was too generous. Furthermore, the Constitution indicated that, "No person held to service or labor in one State, under the laws thereof, escaping into another, shall… be discharged from such service or labor, but shall be delivered upon claim of the party to whom such service or labor may be due." In other words, Article IV, Section II included a fugitive slave clause, which would be strengthened by the federal Fugitive Slave Acts of 1793 and 1850.

The most famous endorsement of slavery comes in the form of the Three-Fifths Compromise. Southern slave states would be guaranteed more representation in the House of Representatives if the enslaved population could be counted toward population totals. The compromise was designed by Roger Sherman — the only man to sign the Continental

Association, Declaration of Independence, Articles of Confederation and the Constitution — and James Miller, who would serve on the first Supreme Court. The idea of a "three-fifths" measurement was not new to the American founders; the idea had been proposed during the Articles of Confederation draft, but then it was employed to collect additional taxes from the slave states, rather than afford them more representation. The division of opponents and proponents of slavery fell into the expected geographic lines; the first four Southern Presidents — Washington, Jefferson, Madison and Monroe — owned enslaved laborers. Slavery was Constitutionally abolished with the Thirteenth Amendment, the first of the Reconstruction Amendments.

Photo: Alfred Wekelo

Issues of women's equality were not addressed by the early Constitution. The decision to permit women's suffrage was left to individual states; New Jersey granted women the vote, but rescinded it in 1807. Eighteen forty-eight saw the famed Seneca Falls Convention, and the women's rights campaign generated more interest. Suffragists hoped that the Reconstruction Amendments, particularly the Fifteenth, which ensured that men could vote regardless of "race, color, or previous condition of servitude," could also be extended to women. It was not to be.

In the meantime, three new western territories afforded women the right to vote: Wyoming in 1869, Utah in 1870 and the Washington Territory in 1883. Efforts to pass a women's suffrage amendment would fail in 1887, 1915 and 1918; not until 1920 would the Nineteenth Amendment pass, with Tennessee providing the ratifying vote. A 1922 court case contested the legality of the Amendment, and it was sustained by a unanimous vote. Notably, the Equal Rights Amendment, first suggested in 1923, was introduced in every Congress, but took until 1972 to be passed by the bicameral Congress. All the same, only 35 of the requisite 38 states ratified the amendment, and it lapsed during its 1982 deadline. Efforts to revive the ERA have failed.

International Implications of the United States Constitution

Undoubtedly, the establishment of the United States as a new nation, free from its colonizing motherland, caught the world's attention. Around the world, countries desirous of a governing document that protects all of its citizens have turned to the American Constitution as their model. In 1791, Poland adopted its first constitution, the May Constitution, which would be alive only a short while. What remained of sovereign Poland was divided among Prussia, Russia, and Austria by 1795. Poland regained its sovereignty in 1918, after World War I. The first constitution of post-revolutionary France borrowed elements of the American Constitution, with the Marquis de Lafayette advocating for a bicameral legislature and an executive with veto power. However, France struggled to govern, and wrote four constitutions in the 1790s alone. The European Revolutions of 1848 saw countries and confederacies adopt constitutions (or promised constitutions) that would be discarded when the ruling classes resumed power; however, Denmark, The Netherlands and Switzerland adopted lasting constitutions.

The twentieth century saw three waves of constitution writing: two in the post-World War epochs and another after the collapse of the Soviet Union. While these constitutions look less like the American Constitution than those of the 1790s, they honor the idea that transformational changes in governance are marked with a written document that both outlines and limits the exercise of power by the governing bodies.

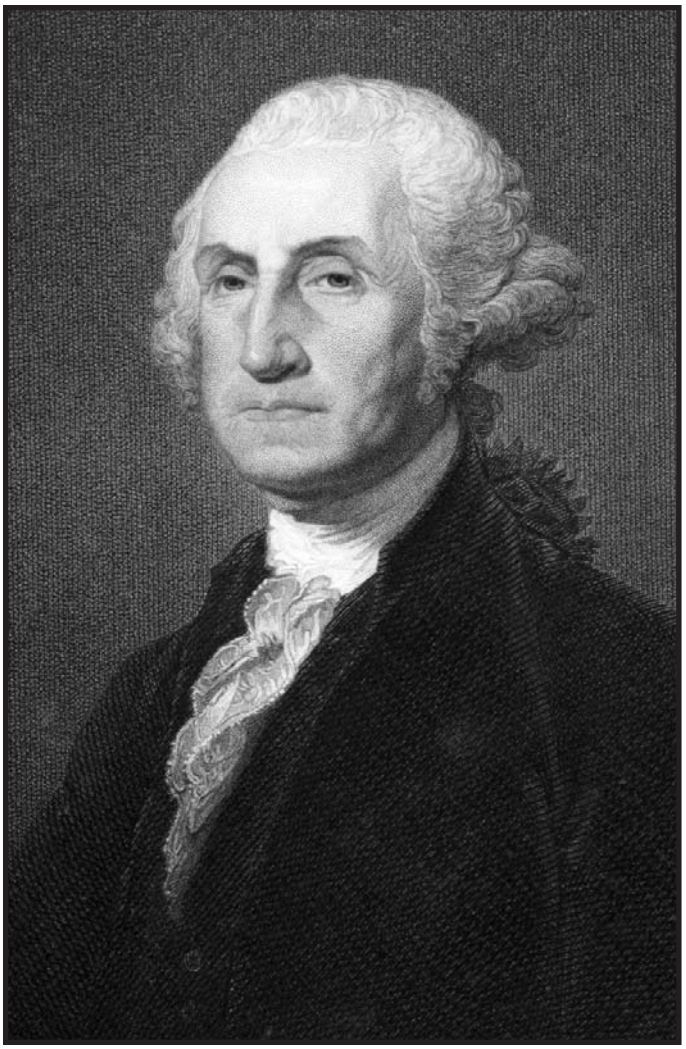
The Constitution's Key Players

James Madison worked long hours on the Virginia Constitution in 1776 and served even longer as the Virginia delegate to the Continental Congress (1780-83 and 1787-88). Madison wrote to Washington in April of 1787 that he had prepared a model of government. Having "formed in my mind some outlines of a new system, I take the liberty of submitting them without apology, to your eye." The outline for a new government originated in a paper he had just completed, "Vices of the Political System of the U.S." When the Virginia delegates arrived in Philadelphia in early May of 1787, with Washington as their head, they immediately sat down and prepared a document based on Madison's essay. The proposal became known as the Virginia Plan. This plan favored power in the hands of the largest states and gave enormous power to the new federal government. Madison not only defended the plan during the debates; he also served as secretary and chief note taker to the convention. He later became known as the Father of the Constitution.

William Paterson, a delegate from New Jersey, presented an alternative plan to that of the Virginian's. His New Jersey Plan (or the Small States Plan) fostered a one-house legislature based on equal representation regardless of population. The plan also suggested that the national legislature or congress elect the national executive. This plan maintained the form of government under the Articles of Confederation, while adding powers to raise revenue and regulate commerce and foreign affairs.

It became clear by mid-summer that the two plans were in direct opposition. The less populous states feared being drowned out in the Virginia Plan, while states with large populations saw the New Jersey Plan as potential minority rule. A solution was needed. **Roger Sherman** and **Oliver Ellsworth**, both of the Connecticut delegation, created a compromise that, in a sense, blended the Virginia (large state) and New Jersey (small state) proposals regarding congressional apportionment. Ultimately, however, its main contribution was in determining the apportionment of the Senate, and thus retaining a federal character in the Constitution. Sherman sided with the two-house legislature of the Virginia Plan, but proposed "That the proportion of suffrage in the 1st branch (house) should be according to the respective population of the state; and in the second branch (Senate) each state should have one vote and no more." The plan initially failed, but on July 23 the representation issue was finally resolved. The final compromise provided two representatives for each state in the Senate and variable representatives in the House based on the state's population as determined by a decennial census.

George Washington
was unanimously chosen chairman of the Constitutional Convention. As a young man he had experience during the British, French and Indian War, in and around Pittsburgh. He was an experienced and successful plantation owner. The Continental Congress appointed him Commander-in-Chief of the Continental Army. His leadership skills helped guide the proceedings among a divided group of delegates. He was



assisted by the wisdom and leadership of **Benjamin Franklin**. At age 81, Mr. Franklin was not in good health and did not attend all of the meetings. However, his advice and guidance on sensitive issues proved to be of great importance in bringing the negotiations to a successful end.

Classroom Activities

- Complete the vocabulary pre-teaching exercise PDF available on the Heinz History Center website (heinzhistorycenter.org).
- Complete the American Constitution timeline PDF available on Heinz History Center website (heinzhistorycenter.org).
- Each year thousands of visitors come to the United States from all over the world. Imagine that there is a visitor from Costa Rica in your class today. The student has asked the following question: "What is America?" Ask your students to respond. Challenge them to provide a clear and understandable answer.
- What is the difference between freedom and liberty? Liberty appears on all U.S. coinage and freedom is a theme of many of the songs in the musical. Conduct a class activity using discussion and resources to clearly determine the difference.
- Teach students the context behind the Constitution. What happened to the Articles of Confederation? What is the impetus behind particular amendments (i.e., Puritan tradition informs freedom of religion; right to bear arms informed by presence of British troops, as is the 4th amendment). Have students compare and contrast the Articles of Confederation and the Constitution. Use the background information in this resource guide.
- Throughout the musical, the term "land of milk and honey" is used. Conduct a class discussion aimed at determining the origination of this term. Focus on "What does it mean and how is it applied to life in America?"

- "Keep the home fires burning" is another recurring theme in the musical. Explore the meaning during a class discussion. Assign students to interview parents and/or grandparents to learn what it means to them. Ask students to be sure to ask grandparents and parents for examples of "keeping the home fires burning."
- It has become fashionable to sing "God Bless America" during the 7th inning stretch of professional baseball games. Read the lyrics or listen to the song before polling the students for their opinion on why this song has become associated with a sporting event. Encourage students to make connections between the song and the musical.
- Use this week's newspapers or news magazines to find examples of justice in America. Ask the students to bring some examples to class for presentation and discussion. Push students to identify how this relates to the Preamble. Does this example prove that justice is established? Does it refute that claim?
- Have students make a timeline of the wars mentioned in the play: The American Revolution (Valley Forge); War of 1812 (National Anthem); Civil War (Gettysburg); World War II (Pearl Harbor); Desert Storm; War on Terror. Challenge students' background knowledge and ask which wars are missing (Mexican War, World War I, Vietnam).
- Have students make or study geographic features on maps, identifying and drawing/labeling the features mentioned in the song (Black Hills, Rockies, Virginia Beach, the coast of Maine, Grand Canyon, Old Faithful, Great Lakes). Lead discussion about the value of these resources (i.e., tourist dollars, national pride, Maine lobster; shipping on the Great Lakes, etc.).
- Have students consider the phenomenon of charitable disaster response. Students could study Hurricane Ivan (local in 2004), Hurricane Katrina, Hurricane Sandy, tornadoes, and massive fires. Have students examine how the charities come in, the services they provide and how they are funded. Students could arrange a penny collection for a charity, or collect items to donate for first aid kits.
- Teachers and students could create time capsules. This could be fun to reopen at the end of the school year, or, even better, before students move on to middle school, high school or college. Teachers and students can contribute to it just once, after the musical, or throughout the remainder of the year, to open in a subsequent year.

Photo: Kristin Smith

- Have students complete career explorations for the following positions: teacher, truck driver, tax accountant, entrepreneur, police officer, professor, Congressperson and journalist. Students could look at the traditional career trajectories (education/apprenticeship/etc.) and interview people who hold these jobs. High school students could identify universities or vo-tech schools that would support them in meeting these career goals. Students could identify important Pennsylvanians in these roles.

- Have students complete an immigration study. This could involve identifying why a person left their home country (not always a matter of "more opportunity") and identify what made America an attractive location. Students could read an immigration story from a literature anthology (if available). Students could study the experience: steerage conditions for the poorest; long boat trip; the Ellis Island/Angel Island experience. See this site for letters from immigrants to their homes: http://www.ihrc.umn.edu/research/dil/index.html

- Assign students competing sides in a debate and arrange debating opportunities in the classroom. Potential topics may include:

  – Should Americans have to pay federal taxes?

  – Does the 2nd Amendment still have a place in American culture? If the writers of the Constitution were alive today, would they revise or strike this amendment?

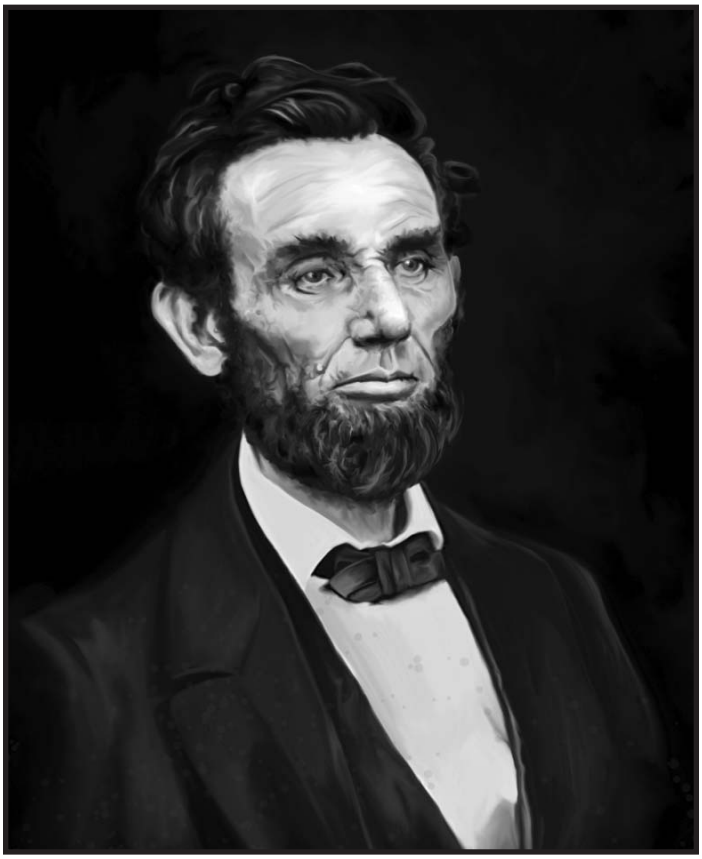
- Lincoln said in the Gettysburg Address, "The world will little note, nor long remember what we say here…" The Gettysburg Address is one of the world's most famous documents. Why was Lincoln wrong in his assessment of his speech?

Other immersive opportunities:

Conduct a music study. Students can listen to and analyze the popularity of songs mentioned in the musical. Students could also hear war marching music and study the use of the drum and fife in military parades.

Conduct an oratory study. Students can read the text from Martin Luther King's "I Have a Dream" speech and Lincoln's Gettysburg Address. Ask students to consider why these speeches are important today and to consider why particular words and phrases were used.

Conduct a moon exploration. Ask students to consider what scientific advances made it possible to land on and explore the moon. Ask students to consider the recent advancement of Mars exploration.



Additional Resources for Teachers

The Library of Congress. Primary Documents in American History: United States Constitution.
http://www.loc.gov/rr/program/bib/ourdocs/Constitution.html
Includes links to high-quality images of political broadsides and pamphlets and links to the James Madison and George Washington papers collections.

The Library of Congress. Constitution Day Resources.
http://thomas.loc.gov/teachers/constitution.html
Includes links to relevant primary documents, additional resources for teachers and students, as well as a bibliography.

The Library of Congress. Primary Documents in American History: The Articles of Confederation.
http://www.loc.gov/rr/program/bib/ourdocs/articles.html
Includes links to primary sources from the Continental Congress and Constitutional Convention.

The National Archives and Records Administration. The Charters of Freedom.
http://www.archives.gov/exhibits/charters/charters_of_freedom_1.html
Includes links to primary sources about the Declaration of Independence, the Constitution and the Bill of Rights. Also includes links to graphic images.

National Constitution Center. Explore the Constitution: For Kids.
http://ratify.constitutioncenter.org/explore/ForKids/index.shtml

National Constitution Center. Learning Resources.
http://constitutioncenter.org/learn/educational-resources/activities
Includes links to classroom activities about foundational government documents.

National Constitution Center. Interactive Constitution.
http://ratify.constitutioncenter.org/constitution/index_no_flash.php
Includes a searchable Constitution and an option to link to related Supreme Court cases.

Scholastic. Know Your Constitution.
http://www.scholastic.com/browse/collection.jsp?id=693.
Includes news articles about the Constitution written by kids for kids.

The Department of Education. Federal Resources for Educational Excellence.
http://free.ed.gov/subjects.cfm?subject_id=19&res_feature_request=1
Includes links to primary documents, lesson plans, images and timelines.

(All sites accessible as of October 8, 2012)

INFORMATION ABOUT MUSICALS

The Musical

At a performance you see the finished product – actors and actresses singing and dancing with colorful costumes and scenery. But what goes into the creation of a musical? In this next section, we break down the show into all of its components to give you a better understanding of the magic behind musical theater.

The Writers

Most musicals are broken up into three parts: the Book, the Lyrics and the Music. Often, these are divided among three people. The Playwright writes the script, or the lines that the actors speak. This is referred to as the Book. The Lyricist writes the words that the actors sing. And the Composer writes the music that the band or orchestra plays and the notes that the actors sing. When the three writers work together, it is called a collaboration. The three individuals share ideas and influence each other's writing. They work separately on their jobs and then come together and share their work. They then revise and rewrite until they think the show is ready to be produced.

The Artistic Staff

The Director does just what their job sounds like. They direct the play. But there's much more that goes into a director's job. It is the director's responsibility to make sure the show has a successful run from start to finish. First, the director meets with the Costume and Scenery Designers who will build the costumes and scenery. They make sure that the designs match the writers' vision of the play. Assisting the director is the Stage Manager, who schedules meetings between the Designers and Director and rounds up any materials or props that may be needed for the play. The Director hires the Choreographer and the Music Director. The Choreographer creates and teaches all of the dancing or stylized movement for the show. The Music Director teaches all of the music to the performers and usually works with the orchestra. The Stage Crew works back stage and moves scenery and helps the actors change costumes. They also run lights and sound. They are the unsung heroes that you hardly think of when you see a play. But where do they get people to perform in the play? Where do they get the Actors and Actresses?

The Performers

An Audition is how actors get their jobs. For a musical, the actors come to the theater with a song or two prepared and sing for the Director, Choreographer and Musical Director. If the artistic staff thinks that they may be right for the show, they are invited to a callback. A callback is a second audition where the performers are asked not only to sing again, but also to read from the script and dance a combination taught by the Choreographer. If they make the cut, they are invited to act in the show.

The Rehearsals

A Rehearsal is the period of time where the actors learn their lines, songs and where to move on the stage — also known as "blocking." In *We The People, the Musical,* the actors learned it all in five days!!! They are truly professional. The final practice for the show is called the Dress Rehearsal. Here, the actors, artistic staff, crew and designers put it all together to create the "finished" product. The actors wear their costumes and practice on the completed set. The Dress Rehearsal is usually the first and only time they get to run the completed show non-stop without an audience. After the dress rehearsal—it's opening!

As you can see, there are quite a lot of things that go into the making of a musical. Truthfully, we've just touched on the many jobs that make up a musical. However, we hope that this has opened your eyes to this theater experience and made you appreciate all the different talents that go into creating and mounting a show.

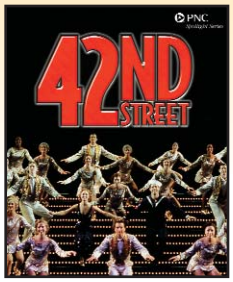
Theater Etiquette

The audience is an important part of every performance, whether it be at a symphony, a play or an opera. In a live event, the performers and the audience are partners, reacting with each other in a way that is not possible when seeing a movie or watching television. Your actions affect the success of the theater production. However, attending the theater is not like going to a sporting event. If you talk or move around, you will distract others and you will miss something important.

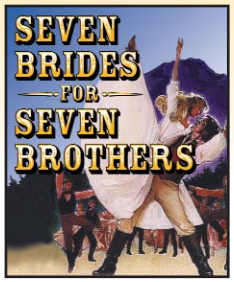
Pittsburgh CLO

CELEBRATING MUSICAL THEATER

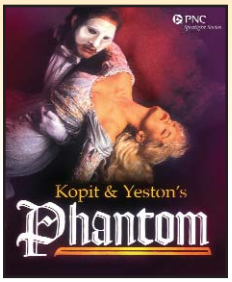
2013 Summer Season



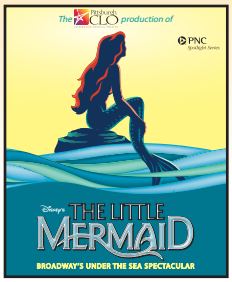
May 31-June 9



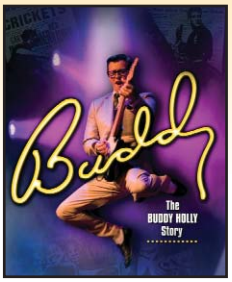
June 11-16



June 21-30



July 9-21



July 30-August 4

PITTSBURGH CLO EDUCATION PROGRAMS

Pittsburgh CLO Academy - Creative Vision - Gallery of Heroes
Gene Kelly Awards - Mini Stars - Internships - New Horizons

Pittsburgh CLO Academy of Musical Theater Just a few blocks from the bright lights of the Benedum Center, the sound of booming pianos bounces off the brightly painted walls of Pittsburgh CLO Academy of Musical Theater as children of all ages enthusiastically train for their moment in the spotlight. Providing the finest dance, music, and acting training, and affiliated with one of the most respected musical theater organizations in the country, the Pittsburgh CLO Academy encourages both an appreciation for musical theater and a well-rounded education through professional quality courses.

Pittsburgh CLO Academy Summer Camps Pittsburgh CLO Academy's one, two and three-week summer performance camps are designed to present students with a professional environment that combines creativity with skill development and performance opportunity. Working with professional Directors, Music Directors and Choreographers, students will be involved in a musical theater experience with memories to last a lifetime!

Pittsburgh CLO Mini Stars is an ultra-talented troupe of young performers who showcase their high-energy Broadway song and dance extravaganzas throughout the Tri-State area. Their special brand of musical theater magic has excited hundreds of thousands in their 28-year history.

Through dramatic sketches and musical vignettes, **Pittsburgh CLO's Gallery of Heroes** program takes its 50-minute mini-musicals to area schools to educate and enlighten students about great historical figures such as Roberto Clemente, the Wright Brothers and Harriet Tubman. Highlighting the lives and accomplishments of significant historical figures, the Gallery of Heroes program offers an entertaining alternative to traditional lectures and books.

Pittsburgh CLO's Gene Kelly Awards, presented in partnership with the University of Pittsburgh, is a Tony Awards®-style celebration of excellence in high school musical theater in Allegheny County. High School theater programs are the clear winners as show business veterans and community celebrities help spread the word about the achievements of area high schools and their musical theater programs. Originated in 1991, the Gene Kelly Awards have become a Pittsburgh tradition. The Best Actor and Best Actress each year go on to compete at *The National High School Musical Theater Awards* in New York City.

New Horizons is Pittsburgh CLO's musical theater training program for students with physical and developmental disabilities and autism. Barriers are broken down as the participants realize the power of art, music and theater and their own untapped abilities.

Creative Vision is Pittsburgh CLO's Partnership with the Pittsburgh Public School System and Propel Schools. Training in Dance, Voice and Acting combine with student creativity and accountability to promote participants' interest not only in the arts, but in themselves, their own lives and futures.

"A" in Arts is Pittsburgh CLO's way of recognizing excellence in school arts programs. Students trade A's in high school arts classes for tickets to select Pittsburgh CLO productions at the Benedum Center.

Student Coupons are another way Pittsburgh CLO makes theater accessible to young people. Students see five shows for $50. For more information, call 412-281-2822.

For more information about these programs, call 412-281-2234.

PITTSBURGH CLO

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The Construction Center for the Arts ▪ 997 Sherosky Way ▪ Springdale, PA 15144 ▪ 724-558-1016 ▪ Fax 724-558-1022
The CLO Cabaret ▪ 655 Penn Avenue ▪ Pittsburgh, PA 15222 ▪ 412-325-6766 ▪ Fax 412-325-6768
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