

### IRREVERENT FUN FOR EVERYONE



Photo Credit: Eric Petersen (Shrek), Alan Mingo, Jr. to-stage tuners possess: real heart." (Donkey), Haven Burton (Princess Fiona) ©2010 DreamWorks Theatricals (Joan Marcus)

Who will save the princess? Who will save the realm? Who will save the fairy tale characters? An ogre to the rescue! An ogre? Yes, an ogre with a heart of gold. "This Is How Dreams Come True" as SHREK THE MUSICAL shows you a "Big Bright Beautiful World" as part of the KeyBank Broadway Series at PlayhouseSquare March 1-13.

"The belching green ogre has a song in his heart," says The New York Times. "In the best tradition of screwball comedy, they transform glowery friction into dewyeyed romance. And...goofy, genuine charm...it's a love scene that gives us a startling glimpse of true happiness."

The Seattle Times agrees that the show is a "warm and funny fable, with its all-ages appeal!" SHREK "has going for it something that too few splashy, screen-

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NO

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Buzz Extra is a publication of the Community Engagement & Education Department at PlayhouseSquare

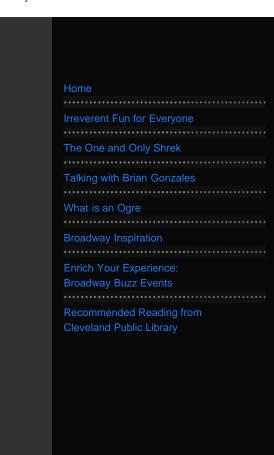
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Editors:

Linda Jackson, Cindi Szymanski

Writer:

Robin Pease

Photos:

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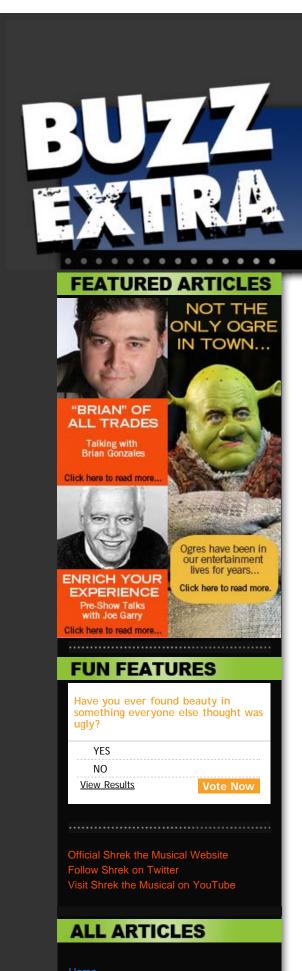


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### **IRREVERENT FUN FOR EVERYONE**

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Pictured: Blakely Slaybaugh (Pinocchio) and the fairy tale creatures of Duloc.

Who will save the princess? Who will save the realm? Who will save the fairy tale characters? An ogre to the rescue! An ogre? Yes, an ogre with a heart of gold. "This Is How Dreams Come True" as **SHREK THE MUSICAL** shows you a "Big Bright Beautiful World" as part of the KeyBank Broadway Series at PlayhouseSquare, March 1-13.

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The Seattle Times agrees the show is a "warm and funny fable, with its all-ages appeal!" SHREK "has going for it something that too few splashy, screen-to-stage tuners possess: real heart. It is a disarming comic fable about learning to love and finding beauty in what's been deemed ugly."

"Brassy, gassy and green," declares *The Chicago Theatre Addict*. "The story is timeless, the message is necessary (wave your freak flag high!) and the cast is fun. So go — you'll enjoy yourself. It's a fine show for both kids and grownups."

#### **Awards**

Winner of one Tony Award, three Drama Desk Awards and four Outer Critics Circle Awards, SHREK THE MUSICAL is a favorite. It has received not only a Grammy nomination, but eight Tony nominations, 12 Drama Desk nominations, 10 Outer Critics

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Circle nominations and three Drama League nominations. SHREK's soundtrack was recognized by Billboard as one of the top cast albums at its first appearance.

SHREK will open in London in June 2011 for an extended run with Britain's Got Talent judge Amanda Holden starring as Princess Fiona.

#### **Synopsis**

A young ogre named Shrek's parents tell him everyone will hate him because of his looks.

Years later this same ogre, now bitter, lives alone in a swamp.

Meanwhile, an evil ruler has exiled Fairy Tale characters from their homes. With no place to live, these characters end up disturbing the solitary life of our soon-to-behero.

Shrek heads off to the kingdom to confront the ruler in order to regain his peace and quiet. Along the way, he meets a talking donkey who tells him the only way to get the deed to his swamp is to rescue a princess.

Naturally, chaos ensues as a dragon enters the picture. The princess turns out to be under a spell, boy meets girl, boy loses girl, and Pinocchio leads a revolt. Will the curse be broken? Will true love conquer all?

Become a "believer" and find out how a dream comes true in SHREK THE MUSICAL.

#### Did You Know?

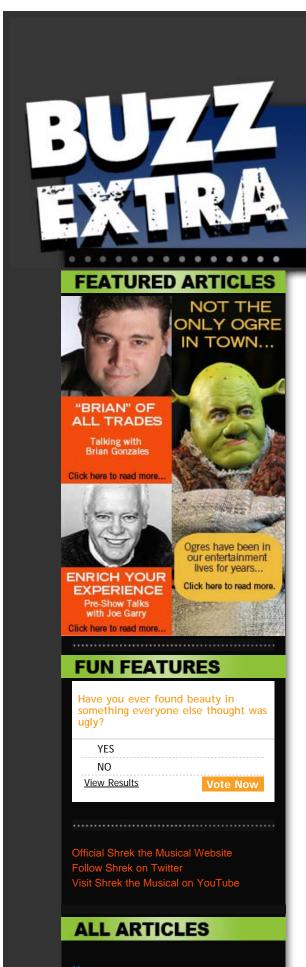
There are tributes to several other Broadway musicals in SHREK THE MUSICAL:

The howling note held at the end of the Dragon's song "Forever" is reminiscent of "And I Am Telling You I'm Not Going" from *Dreamgirls*. (This song replaced the song "Donkey Pot Pie" that was in the original Broadway show.)

Lord Farquaad's reprise of "What's Up Duloc" pays homage to *Wicked*'s "Defying Gravity" when he sings "And no one's gonna bring me down."

Mama Bear, when leaving the swamp, gives accolades to *Gypsy* upon singing "Mama's gotta go, Mama's gotta move" reminding us of the song "Rose's Turn."

Shrek and Donkey see gazelles suggestive of those seen in Disney's The Lion King.



# THE ONE AND ONLY SHREK

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Pictured: Alan Mingo (Donkey) and Eric Petersen (Shrek).

"His mother was ugly and his father was ugly, but Shrek was uglier than the two of them put together. By the time he toddled, Shrek could spit flame a full ninety-nine yards and vent smoke from either ear. With just a look he cowed the reptiles in the swamp. Any snake dumb enough to bite him instantly got convulsions and died."

So begins Shrek!, the book, by William Steig.

Before **SHREK THE MUSICAL** and before Shrek's four movies, there was Steig's book.

The name Shrek, based on the German/Yiddish word schrecken, means to frighten or terrify, and Shrek sure is terrifying. "Wherever Shrek went, every living creature fled." Even the Lightning and Thunder thought, "Did you ever see somebody so disgusting?" Yet Shrek didn't seem to care; "it tickled him to be so repulsive!"

In 1930, Steig's drawings began appearing in *The New Yorker* magazine. Creating 1,600 cartoons and 120 covers for *The New Yorker*, *Newsweek* magazine called him the "King of Cartoons." In 1968, when Steig was 60 years old, he wrote *Roland and the Minstrel Pig*, his first children's book. Steig went on to write more than 30 others, including *Shrek!* in 1990.

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In 1995 DreamWorks obtained rights to the book, and production on the film began in 1998. The soundtrack went double platinum in 2001, and the film won the first-ever Oscar for best-animated feature.

Three movies later, DreamWorks Theatricals and Neal Street Productions brought SHREK THE MUSICAL to the Broadway stage.

The popularity of Shrek is enormous. In addition to four movies (plus one on the way in November 2011) and a Broadway show, Shrek has spawned 11 video games, two TV shows, one short film, and three theme park attractions at Universal Studios.

SHREK THE MUSICAL continues its popularity as it opens in London in 2011.

While the book, the movie, the Broadway show and the National Tour differ slightly, the similarities lie in the description of Shrek, the swamp he calls home, encounters with a dragon and a donkey and the rescuing of a princess who is "even uglier than you." In spite of the way Princess Fiona and Shrek look, everyone learns at the end of the musical that what "you often see, isn't always so." Shrek learns, in the words of William Steig, to face "himself, full of rabid self-esteem, happier than ever to be exactly what he was." He and Princess Fiona live, "horribly ever after, scaring the socks off all who fell afoul of them."

Quotations are from *Shrek!* by William Steig and SHREK THE MUSICAL lyrics by David Lindsay-Abaire.



### TALKING WITH BRIAN GONZALES

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Buzz Extra spoke with Brian Gonzales who portrays Papa Ogre, Straw Pig, a Guard, the Pied Piper, the voice of Grumpy, a Large Head and the Preacher. He is also the understudy for Shrek. Mr. Gonzales has appeared on Broadway in *The 25th Annual Putnam County Spelling Bee* as well as in *Ragtime, Fiorello* and *Sunday in the Park with George*. Originally from Garland, Texas, Mr. Gonzales lives in New York when he isn't on the road.

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**EXTRA:** How did you get started in this business?

**GONZALES:** When I was three years old, I made an appearance when they needed to carry a baby across the stage in *A Christmas Carol*. Also, I was terrible at soccer, so between being a terrible athlete and wanting to be Captain Kirk, I just made my way into the theater.

EXTRA: Is your family in the arts?

**GONZALES:** They are. My mother was a blues singer in San Antonio, as well as an actor and director. My father's a TV guy, and on my father's side of the family, all of his brothers and sisters have musical talents, or are writers and actors, so it's in the blood on both sides

EXTRA: How did you get cast in SHREK THE MUSICAL?

**GONZALES:** I got called back for a space that opened up and got cast in the Broadway production in its final month. Then, they brought me over into the tour.

**EXTRA:** In addition to the several roles you play, you are an understudy for Shrek. Have you ever gone on for him?

**GONZALES:** Yes, it is a nice change of pace to slip into a different skin. In the course of the show I play about eight different characters, so I am used to switching skins every night. It is absolutely fun to play different parts.

EXTRA: I understand you gave Shrek's father a Scottish accent?

**GONZALES:** One question I wondered about was, "Why are Shrek's parents American?" I asked the directors if we could try Dad being Scottish to explain the heritage. They said, "Try it," so I did, and they said "Keep it." I don't know why they didn't do it on Broadway, but that's just how it ended up.

**EXTRA:** How long does it take to get into costume and makeup for your first appearance as Papa Ogre?

**GONZALES:** Forty-five minutes for my first character.

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**EXTRA:** You play several other characters. With all these different characters that you portray, tell us about the quick changes of costumes that you have to do.

GONZALES: We have these things backstage called gondolas, which is basically a closet on wheels that is full of our costumes. We each have a dresser, who is just back there stripping the costumes off of us and putting the next one on as fast as they can. Sometimes I have a dresser who is helping me zip into a 35-pound pig outfit, while someone from makeup is helping me get my fake nose on, and someone else is putting the pig wig with the ears on. It's quite a group effort. There is another lead character in the second half of the show who has about seven people helping complete that one quick change.

EXTRA: What's your fastest change?

GONZALES: About 60 seconds to get from Papa Ogre into the first time I appear as a pig. Papa Ogre is a fat suit plus multiple layers, plus a cowl and a whole bunch of makeup, so it is switching from one fat suit to another layer of fat suit, different animal and different makeup. It's quick. We have some actors who have 30-second changes from one thing into a guard and back. It keeps the show exciting; it keeps us fresh and makes it kind of an adventure.



**EXTRA:** Has something ever gone wrong off stage and you didn't get changed as quickly as you should?

**GONZALES:** It happens to all of us at some point. I had a microphone get stuck in a zipper of the pig outfit. We do a huge production number in the second act as the Fairy Tale creatures. There's a whole scene before the song and I came on at the song. If there's a costume malfunction, we've had scenes minus one guard. It's never anyone's fault, it just happens.

EXTRA: How much does your heaviest costume weigh?

**GONZALES:** The pig outfit is 35 pounds, and the Shrek outfit is about 40-50 pounds. It's heavy. The good news is that all of the dancing and moving around in the heavy costume is quite helpful to my health; I'm slimming down pretty well.

EXTRA: I heard you lost 35 pounds doing this show.

**GONZALES:** Yeah. I think the actor playing Shrek lost even more than that. There are ice packs in his costume to help maintain his temperature balance.

**EXTRA:** Is this the most complicated show, in terms of costumes, you've ever done?

**GONZALES:** In terms of the size, complexity of the costumes and all the design, this is probably the most complex I've ever done.

EXTRA: So, is this just a kids' show?

**GONZALES:** The misconception about SHREK THE MUSICAL is that it is just a kids' show. There are things for the children left and right, but there is a lot of intelligent humor for the adults. There is something for everybody.

### For more information on BRIAN GONZALES, go to:

 $\label{lem:http://www.theaterjones.com/features/20100929111650/2010-09-29//QA-Brian-Gonzales$ 

Photos: Headshot of Briand Gonzales; Pig photo courtesy of Andrew Eccles



### WHAT IS AN OGRE?

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PHOTO CREDIT: Andrew Eccles

Shrek is an ogre with a bad reputation. Ogres always seem to have bad reputations. Why?

According to the Merriman-Webster Dictionary, an ogre is:

- 1: a hideous giant of fairy tales and folklore that feeds on human beings, a monster
- 2: a dreaded person or object

There are many theories of where the word ogre originated.

Some claim that French author Marie-Catherine Jumelle de Berneville, Comtesse d' Aulnoy (1650-1705) was the first to use the word in her book *Les Contes des Fees*, or Fairy Tales. The name for this genre of stories was coined by the Comtesse. Then in 1698, the word ogre was in her "conte" or tale called *L'Orangier et l' Abeille (The Orange and the Bee)*.

Others declare that French author Charles Perrault (1628-1703) first used the word in 1697 in his book *Les Contes de ma Mère l'Oie (Tales of Mother Goose).* Then it appeared again in his "conte de fee" (fairy tale) called *La Belle au bois dormant (Sleeping Beauty)*, only this time, it was a female ogre, referred to as an ogress.

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And still others name Giambattista Basile (1575-1632) as the father of ogres, using the Italian word "orco" in his *Stories from the Pentamerone* and in *Puss in Boots*.

Traditionally, ogres are human-like, big, strong, ugly and hairy with a big head and a big belly. They are not always the smartest of creatures, and they enjoy snacking on humans. In stories, the ogre is often the villain.

Ogres have appeared many times in literature:

- The Chronicles of Narnia, C.S. Lewis
- The Spiderwick Chronicles, Tony DiTerlizzi and Holly Black
- Giants, Trolls, and Ogres, Shannon Knudsen
- The Lord of the Rings, J. R. R. Tolkein's
- · Xanth Novels, Piers Anthony
- · A Book of Ogres and Trolls, Ruth Manning-Sanders
- Tortall and Other Lands, Tamora Pierce

Ogres have also appeared in entertainment. Besides the popular *Shrek* movies, they have made appearances in *The Time Bandits, Adventures of the Gummi Bears,* and *The Lord of the Rings.* Freddy Mercury of Queen wrote a song called *Ogre Battle*.

Of course, fantasy games use ogres, too. Digimon, World of Warcraft, Dungeons & Dragons, RuneScape, Final Fantasy, Warhammer Fantasy, Warcraft, Magic: The Gathering, The Elder Scrolls IV: Oblivion, Two Worlds, Ogre Battle, Tekken 3, Eternal Lands, Mech Quest, DragonFable, AdventureQuest and EverQuest, all have ogres.

But while most of these ogres fit the profile of being strong, large, ugly and evil, Shrek has had it tough. His parents kicked him out of their home when he was seven, telling him:

"It's a big, bright, beautiful world With happiness all around...

But not for you...

There's a friend or two

But not for you...

We're ugly son, which means that life is harder.

People hate the things they cannot understand...

So, the little ogre went off and found a muddy patch of swampland

Far, far away from the world that despised him.

There he stayed for many years,

tucked away and all alone."

Remembering what his parents told him, Shrek thought people would look at him and:

"Make a fuss Burn our houses down And chase us Off our land."

Shrek learned at a young age that it was important to:

"Find a cozy cesspit

A place no one would ever dare to tread

And if they happen by, make sure you terrify them

If you don't son

Then you'll surely wind up dead...

And

Watch out for men with pitchforks."

But somehow, in spite of what he learned as a child, inside, he had dreams of being a hero. Shrek may be strong, large and ugly on the outside, but inside he has a heart of gold, and in the end, actually is able to:

"Scale a tower

And save a hot-house flower, and carry her away"

Not a typical ogre, Shrek gets a perfect happy ending in his big, bright, beautiful world, and he does it without eating a single human.





# BROADWAY INSPIRATION

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Pictured: Haven Burton (Fiona) and Ensemble.

Playwrights have been getting their inspiration from a variety of sources ever since Ancient Greece, where many dramas were based on familiar myths.

After the Roman conquest, Roman playwrights often interpreted traditional Greek stories for their plays.

The religious dramas of the Middle Ages were based on church liturgy, historical legends, biblical themes and the lives of the saints.

Commedia dell'arte improvisers drew from familiar stories with stock characters.

Renaissance dramatists, including Shakespeare, always made use of old stories and history as a source for new plays.

Restoration playwrights availed themselves freely of Greek and Roman traditions, but also combined ideas from other playwrights of the time to create new plays.

"What has been will be again, what has been done will be done again; there is nothing new under the sun." (Ecclesiastes 1:9 New International Version)

Nothing new under the sun?

While *Showboat* changed musical theater forever in 1927 by creating a new genre of theater, the inspiration for it was based on something else. Edna Ferber's novel of the same name provided the foundation for the classic musical. Two of Ferber's other novels, *Saratoga Trunk* and *Giant*, were also made into musicals.

This new genre of a musical play continued borrowing its inspiration from novels, plays and memoirs. Here is a sampling of shows and their original sources:

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- Oklahoma! was based on Lynn Riggs' play Green Grow the Lilacs.
- 42nd Street the novel was written by Bradford Ropes.
- Big River came from Mark Twain's Adventures of Huckleberry Finn.
- Gigi was a story by Collette.
- J.M. Barry wrote both a play and novel about *Peter Pan*.
- Mame came from semi-autobiographical book Auntie Mame by Patrick Dennis.
- Oliver! was originally written as Oliver Twist by Charles Dickens.
- The Phantom of the Opera came from Gaston Leroux's novel The Phantom of the Opera.
- Victor Hugo's classic story Les Misérables inspired the musical of the same name.
- T.H. White's *The Once and Future King* became the musical *Camelot*.
- Don Miguel de Cervantes' novel became Man of La Mancha.
- Wicked: The Life and Times of the Wicked Witch of the West written by Gregory Maguire was the inspiration for the blockbuster musical Wicked.

While the trend of adapting literature into musicals continues today, another popular source for musicals is film. Some films are recreated on stage exactly as they originated; others are adapted into something new.

Case in point: **SHREK THE MUSICAL**. *Shrek* the movie was so popular that it spawned three films, three amusement park attractions, several TV shows and a spin-off to be released in the fall of 2011. Being the fourth-highest grossing film series of all time, it is not surprising that Broadway wanted this popular family story to become a musical. While *Shrek* was originally a short children's book, it is the film that provided the full story for the musical.

This movie into musical trend has grown, and like *Shrek*, while some of the following movies were based on books, it is the movie that provided the heart of the story for the musicals.

- Billy Elliot The Musical
- 9 to 5
- La Cage Aux Folles
- Dirty Dancing
- Footloose
- The Full Monty
- · Grey Gardens
- Disney's The Lion King
- Legally Blonde
- Nine
- Little Shop of Horrors
- The Producers
- The New Mel Brooks Musical Young Frankenstein
- A Little Night Music
- Hairspray
- Spamalot
- Xanadu

The trend continues with the following musicals based on films in rehearsal, opening or in development for Broadway:

- Catch Me If You Can from the 2002 Dreamworks film starring Leonardo DiCaprio and Tom Hanks.
- Priscilla Queen of the Desert from the 1994 Australian film starring Terence Stamp and Guy Pearce.
- Sister Act from the 1992 film starring Whoopi Goldberg.
- Kinky Boots from the 2005 art house film.
- Leap of Faith from the 1992 Paramount Film starring Steve Martin.
- Once from the 2006 art house film.
- Pure Country from the 1992 film starring George Strait and Lesley Ann Warren; Broadway version.
- Robin and the 7 Hoods from the classic 1964 Warner Brothers Frank Sinatra hit.
- Sleepless in Seattle from the 1993 film starring Tom Hanks and Meg Ryan.
- Somewhere in Time from the 1980 film starring Christopher Reeve and Jayne Seymour.
- Strictly Ballroom from the 1992 Baz Luhrmann film.
- The Nutty Professor based on the 1963 Jerry Lewis movie.



The trend also works in reverse, with musicals or plays being made into movies, such as Sweeney Todd, Chicago, Mamma Mia, Rent and Dreamgirls, among others.



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Want to find out even more about the show? Come get "buzzed" with host Joe Garry at the Broadway Buzz Pre-Show Talk! Join us one hour before performances of **SHREK THE MUSICAL** in the Idea Center® at PlayhouseSquare.

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue. You can enter the Idea Center quickly from the PlayhouseSquare parking garage by taking the elevator or stairs to Level 1. Exit through the red



doors and cross at the crosswalk which will lead you directly into the rear entrance of the building. You also may enter the Idea Center from Euclid Avenue.

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Can't make it to the Pre-Show Talk? Listen live on opening night (March 1) at 6:30 p.m. on WCLV 104.9 FM or watch live on wclv.com. The video will be available for viewing after opening night at playhousesquare.org/broadwaybuzz.

Also, catch our Post-Show Chats with the cast following Thursday evening performances (March 3 and 10).

There is no charge for admission to Broadway Buzz events.

### Master Class

Shrek The Musical Dance Master Class Wednesday, February 9 3-4:30 p.m. Idea Center

Join Holly Ann Butler (Wicked Witch, Blind Mouse, u/s Princess Fiona) from the cast of SHREK THE MUSICAL as she leads a dance master class.

Participants must be advanced level high school or college students, or local professional artists. Ages 14 and up only, please. Others are welcome to observe.

Participation is free; advance registration is required.

To register, call Lauren Fraley at 216-771-4444 x3268 or email fraleyl@playhousesquare.org.

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- » Shrek the Musical, March 1 13, 2011
- » South Pacific, February 1 13, 2011
- » Blue Man Group, October 5 17, 2010
- » The Phantom of the Opera, July 28 August 15, 2010
- » Fiddler on the Roof, June 15 27, 2010

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