



Fort Wayne Civic Theatre  
IN THE WINGS  
Arts-In-Education Program  
Study Guide



Compiled and written by Paul R. Faulkner

Executive Director, Phillip H. Colglazier  
Music & Education Director, Eunice Wadewitz  
Fort Wayne Civic Theatre  
303 East Main Street  
Fort Wayne, IN 46802

# **THE SHOW**

## **The Characters**

Note: How the Broadway company used its cast. Productions have doubled parts differently, or not at all. It depends on what the production needs.

**DREW** - An appealing, good-guy rocker with great, easy comedic timing, a boyish charm, vulnerability, and a very strong rock tenor voice. Drew works at the legendary Bourbon Room hoping and waiting for his dreams to come true. He finds an instant attraction to Sherrie, the beautiful new arrival from the Midwest, who encourages him to go after his dreams.

**SHERRIE** - Caucasian female, an in-shape, pretty, fresh faced, innocent Midwestern girl stepping right off the bus into a new world to pursue her dreams of stardom. Strong comedic timing, strong rock belt, good movement ability. Should be comfortable in revealing/skimpy clothing.

**LONNY** - The narrator of the piece, charming, mischievous, welcoming, vibrant personality; a guy who would be fun to spend one drunken night with. Strong, honest comedic timing/improv skills and strong rock vocals.

**DENNIS DUPREE** - Classic stoner type guy who runs the famous Bourbon Room club. Torn about whether he should sell the club to Hertz, a German businessman. Very strong comedic timing. A laid back, easy going dude real dude. Bari-tenor rock vocals.

**STACEE JAXX/FATHER** - A sexy rock star. Decided to leave his successful hair/metal-rock band to try it solo. Self important, confident intriguing in all the wrong ways, the ultimate bad boy; he is all about sex, drugs and rock-n-roll. Great strong comedic timing and strong rock tenor voice.

**JUSTICE/MOTHER** - African American female, strong presence, an easy sensuality about her; once a performer, she now operates a strip club where Sherrie winds up working. Takes on the maternal role for the girls that work for her. Strong, soulful vocals and belt needed.

**HERTZ KLINEMANN** - An older German male. Uptight, cold, intimidating businessman trying to buy up the Strip to develop it. The bad guy of the piece. Strong comedic timing and baritone vocals.

**FRANZ KLINEMANN** - Hertz's son, young German male. Works for his father but not by choice. Pressured and intimidated by his father. Shy, gentle with a big heart. Strong vocals and comedic timing. Strong dancer.

**REGINA** - A fun, hippie type, in shape, earthy girl who fights against the attempted takeover of The Strip. Strong comedic timing, belt vocals and comfortable in revealing/skimpy clothing.

**MAYOR/JA'KEITH/ENSEMBLE** - A strong character actor with good comedic timing to play numerous roles, strong rock tenor and strong dance/movement ability.

**JOEY PRIMO/ENSEMBLE** - A young male with the rocker sensibility, strong rock tenor and strong/dance/movement ability, possible US for Drew/Stacee.

**FEMALE ENSEMBLE** - Three of the sexiest female singer/dancers around. Must be comfortable in very skimpy/sexy clothing. Strong dancers proficient in jazz and modern, comedic ability, and strong rock vocals.

## The Story

In 1987, an aspiring rocker, Drew, works as a busboy in the Hollywood bar/club The Bourbon Room. He falls instantly for Sherrie, who arrives from Kansas hoping to make it big in acting. After being hired by the bar, Sherrie accepts Drew's invitation to have a picnic at a place overlooking Los Angeles. "Playing it cool," he suggests that the two are just friends. Later, at the Bourbon Room, ladies' man and lead singer for his band Arsenal, Stacey Jaxx, will be playing that night and instantly hits it off with Sherrie. The two make-out in the bar's bathroom. Subsequently, Drew proves his musical ability in the club and is chosen to open for Stacey. A record producer in the club offers Drew a contract, which he accepts.

Meanwhile, German city developers, Hertz and his son Franz, convince the mayor to abandon the lifestyle of the Sunset Strip to introduce "clean living" into the area. It is revealed that the club will be torn down, much to the anger of the city planner, Regina.

Embarrassed when they meet on the street, Drew later tells Sherrie that he was angry that she left him for Stacey, but she did not think Drew liked her, since he said the two were just friends. After arguing in the street, Sherrie announces that she had actually liked Drew, but she is now over him. Sherrie becomes upset at Stacey's uncaring nature (he continually calls her "Rachel" for starters). Drew's rocker image has been changed to that of a boy band by his new record producer. An upset Sherrie meets "Mama", the owner of a nearby strip club (though she clearly prefers the term "gentleman's club"). She relates to Sherrie's story, saying that many of the small-town girls hoping to hit it big in LA end up making a living as strippers. Much to her dislike, she accepts Mama's offer to work in her club.

Stacey arrives at the club, though Sherrie is not happy to see Stacey. Drew arrives to admit his feelings to her but becomes disheartened when he sees the two in a suggestive position. Mama later tells Drew that as soon as he left, Sherrie punched Stacey in the jaw.

Regina continues with no success. She convinces Franz to stand up to his father if he does not believe in this cause. He finally rebels against his father and admits his love for Regina. Finally, Sherrie and Drew let bygones be bygones and rekindle their love for each other. The Bourbon Room is spared demolition and washed-up Stacey Jaxx has since moved to Uruguay. His position in Arsenal is replaced with Joey Primo. Everyone celebrates.

# THE SONGS

## SIDE A

- "[Just Like Paradise/Nothin' but a Good Time](#)" (David Lee Roth/Poison) –
- "[Sister Christian](#)" (Night Ranger)
- "[We Built This City/Too Much Time on My Hands](#)" (Starship/Styx)
- "[I Wanna Rock](#)" (Twisted Sister)
- "[We're Not Gonna Take It](#)" (Twisted Sister)
- "[More Than Words/To Be with You/Heaven](#)" (Extreme/Mr. Big/Warrant)
- "[Waiting for a Girl Like You](#)" (Foreigner)
- "[Wanted Dead or Alive](#)" (Bon Jovi)
- "[I Want to Know What Love Is](#)" (Foreigner)
- "[Cum On Feel the Noize/We're Not Gonna Take It \(Reprise\)](#)" (Quiet Riot/Twisted Sister)
- "[Harden My Heart/Shadows of the Night](#)" (Quarterflash/Pat Benatar)
- "[Here I Go Again](#)" (Whitesnake)

## SIDE B

- "[The Final Countdown/We Built This City \(Reprise\)](#)" (Europe/Starship)
- "[Any Way You Want It/I Wanna Rock \(Reprise\)](#)" (Journey/Twisted Sister)
- "[High Enough](#)" (Damn Yankees)
- "[I Hate Myself for Loving You/Heat of the Moment](#)" (Joan Jett And The Blackhearts/Asia)
- "[Hit Me with Your Best Shot](#)" (Pat Benatar)
- "[Can't Fight This Feeling](#)" (REO Speedwagon)
- "[Every Rose Has Its Thorn](#)" (Poison)
- "[Keep On Loving You](#)" (REO Speedwagon) †
- "[Oh Sherrie](#)" (Steve Perry)
- "[The Search Is Over](#)" (Survivor)
- "[Renegade](#)" (Styx) †
- "[Don't Stop Believin'](#)" (Journey)

† Not on Original Broadway Cast Recording

‡ The song "[Rock of Ages](#)" by [Def Leppard](#) is not in the musical because [Universal Music Group](#) did not grant licenses for the song in time for the stage production to be finalized. However, the original recording is often played after curtain call.

# THE ARTISTIC TEAM

## Kristin Hanggi, Original Director

**Kristin** is best known for directing and developing the international smash-hit *Rock of Ages*. In 2009, Ms. Hanggi's rocking jukebox musical received five Tony Award nominations, including a nomination for Best Direction of a Musical. She has directed the productions on Broadway, the West End, Australia, Toronto, Las Vegas, and two National Tours. Ms. Hanggi made her feature directorial debut with *Grantham & Rose* starring Jake T. Austin and Marla Gibbs. She recently directed her follow-up, *Naomi & Ely's No Kiss List*, an adaptation of Rachel Kohn & David Levithan's novel of the same name, starring Victoria Justice.

For television, Ms. Hanggi adapted and directed the hit book series, *Dear Dumb Diary* into a musical movie, under Executive Producer Jerry Zucker for Walden Media. Ms. Hanggi's other stage productions include the acclaimed pop opera *Bare: A Pop Opera*, which ran to sold-out audiences in Los Angeles and off-Broadway. *Bare* brought her numerous accolades including the Ovation Award for Best Musical, LA Weekly Award for Best Musical, and the Robby Award for Best Director.



Ms. Hanggi also directed the initial production that launched the Pussycat Dolls, *Pussycat Dolls Live* at the Roxy with stars such as Christina Applegate, Carmen Electra, and special guests Gwen Stefani, Christina Aguilera, Brittany Murphy, Nikka Costa, and Academy Award winner Charlize Theron. Other stage productions include: *And the Curtain Rises* at the Signature Theater; the winner of the New York's Fringe Festival, *Catch The Fish*; *Twelfth Premise* (LA Times Critics Pick); the Los Angeles Premiere of Terrence McNally's *Corpus Christi* (Ticketholder Award, Best Production; Ticketholder Award, Best Director; Robby Award, Best Director of a Play); *Crane, Mississippi* (LA Times Critic's Choice, [Backstage West Critic's Pick]).

Ms. Hanggi is working alongside Amy Heckerling to develop Ms. Heckerling's hit 1995 film *Clueless* into a musical for the stage. Kristin graduated with her Masters from USC after receiving her Bachelors from UCLA in Theater. In June of 2013, Kristin returned to her alma mater when she received the UCLA School of Theater, Film, & Television Distinguished Alumni Award.

## Chris D'Arienzo, Book Writer

**Chris** created the five-time Tony-nominated musical “Rock of Ages,” the 27th longest running show in Broadway history.

Since its inception, “Rock of Ages” has employed nearly 4,000 people with productions on Broadway, Off-Broadway, 3 National Tours, the West End, as well as productions in Australia, Scandinavia, Toronto, Tokyo, Korea, Philippines, Mexico, Norwegian Cruise Lines, and a home at the Venetian Hotel and Casino in Las Vegas.



Chris also co-wrote and executive produced the major motion picture adaptation of his musical starring Tom Cruise, Alec Baldwin, Russell Brand, and Catherine Zeta Jones. Before that, he wrote and directed the feature film “Barry Munday,” starring Patrick Wilson, Judy Greer, Chloe Sevigny, Malcolm McDowell, Cybill Shepard, and Billy Dee Williams. “Barry Munday” was selected as a Spotlight Film for the 2010 South by Southwest Film Festival, as well as a selected film for the 2010 Edinburgh Film Festival in Scotland and the Newport Film Festival in California (winner of that year’s “Outstanding Filmmaking Award”).

Currently, Chris is directing the feature film “Always on My Mind” from his original script. The film stars Oscar nominees Nick Nolte, Glenn Close, and Laura Dern. Meanwhile, Chris is developing musicals for the stage including... An adaptation of Martin Scorsese’s “The King Of Comedy” for New Regency, Paul Mazursky’s “Bob & Carol & Ted & Alice” for Sony Theatrical, as well as an original jukebox musical using the catalog of Rock ‘n Roll Hall of Famers Hall & Oates.

Chris graduated from Michigan State University where he was presented with the “Outstanding Alumni Award” from the College of Communication Arts and Sciences. Chris is currently represented by Creative Artists Agency.



# SHOW HISTORY

In 2004, producer Matt Weaver came up with the idea of honoring the 1980's Hollywood Sunset Strip and the music. His idea was a jukebox musical, which would string together chart-topping hits of the 80's. He made a playlist of songs essential for the era. With just this, he got in touch with Kristin Hanggi to direct the show. She in turn went to Chris D'Arienzo to write the book, which would create the narrative and tie the songs together.

However, they still needed to secure the rights to the music. So, in 2005, the producers invited all the bands, lawyers, publishers, the composers, authors, and friends of any of these to watch a shortened production. It was decided to present the show on the actual Sunset Strip at the famous King King Bar and nightclub. It was a smash that night, and they were able to secure rights to all the songs, except ironically enough the title song, *Rock of Ages*. After a limited run, it went to Vegas for further refinement. But the goal was always Broadway.



The musical opened Off-Broadway at New World Stages on October 16, 2008 and ran through January 4, 2009. Kelly Devine was the choreographer, and Ethan Popp was brought in to supervise music, as well as create new arrangements and orchestrations for the production.

The musical then transferred to Broadway. Previews began March 17, 2009 at the Brooks Atkinson Theatre, officially opening on April 7, 2009. The Broadway production temporarily closed on January 9, 2011. It resumed performances March 24, 2011 at the Helen Hayes Theatre.

The show closed on January 18, 2015 after 22 previews and 2,328 regular performances, placing *Rock of Ages* in a tie with *Man of La Mancha* as Broadway's 28th-longest running show of all-time.

# Def Leppard's Phil Collen Discusses "Rock Of Ages:" The Musical, The Movie and Playing In The House Band

By [Bryan Reesman](#)

June 4, 2012

Welcome to Rock of Ages.....so just where is "Rock of Ages?"

One of the first things anyone who was around in the 1980's will ask after hearing or seeing the show is just where is the song *Rock of Ages*? *Rock of Ages* was a hit song by [Def Leppard](#) from their [Diamond](#)-selling 1983 album [Pyromania](#). When issued as a single in the United States, the song reached #16 on the [Billboard Hot 100](#) chart and #19 on the [Cash Box](#) Top 100. It also hit #1 on the [Top Tracks](#) Rock chart.

Since the show is called *Rock of Ages*, you would expect to hear the song *Rock of Ages*, right? Right. Only you won't. Cause its not in the show. Say what?? Apparently, it all came down to the lawyers. And bad timing. Yet two of the bands songs DID make it into the 2012 film. In an interview with Bryan Reesman, Def Leppard guitarist Phil Collen explained:

"I think the play is great, and I think we are going to be in the play. It went through the legal things, but they hadn't got it sorted out in time [when] the play was going up, although it was the title of one of our songs. They didn't get it ready in time, and with the movie it's a whole different set of rules. They actually went through all the proper channels, and everything got sorted out. Payment got sorted out beforehand. I do believe they are going to revisit the play after the movie comes out. If it's a success, they'll add more stuff in it [the show from the film], and we're totally up for that. I'd even be up for actually being in the house band for awhile, which would be hilarious. I think it would be great fun.

We would have loved to have been in it. It's called *Rock of Ages*, so it's a bit lame that we're not in it. But like I said, it just didn't get sorted out in time, and I'm sure it will [in the future]."

Unfortunately, the movie was not a big success at its release in 2012, so the stage production never incorporated those changes that Collen discussed. However, during the last part of the Broadway run, a rerecorded version of *Rock of Ages* could often be heard after the curtain call. The stage production would close on Broadway three years after the film's release, in 2015.

# THE BANDS

All have music represented in *Rock of Ages*.



FOREIGNER

JOURNEY



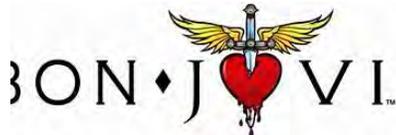
QUIET RIOT

MR. BIG

PAT BENATAR

EXTREME

EUROPE



STYX



# THE MOVIE

2012

As is typical with movies based on stage musicals, *Rock of Ages* had a good deal of changes between its stage version and the film. While the basic plot is the same (Boy who wants to be a rocker meets new girl who wants to be an actress. They fall in love. They fight. They reunite), the secondary plot is different. Characters from the stage show have been eliminated in favor of new characters in the film. And songs have either been cut, deleted, added, expanded, or reassigned to other characters.



The city planner named Regina who leads the protest against the Bourbon being demolished is deleted entirely. The film replaces her with a journalist named Constance who interviews Stacey Jaxx and is seduced by him. Also gone are the German father and son combo of Hertz and Franz. The film expands the role of the

Mayor, and adds the role of the wife of the Mayor, Patricia. She and her conservative church ladies become the “heavies” of show in place of Hertz. Perhaps most significantly, while the stage show makes very clear that Sherrie does indeed hook-up with Stacey Jaxx, this does not happen in the film. Drew is only led to believe this happens.

Per Wikipedia:

"Cum on Feel the Noize/We're Not Gonna Take It (Reprise)", "The Final Countdown", "High Enough", "I Hate Myself for Loving You/Heat of the Moment", "Keep on Loving You", "Oh Sherrie", "The Search Is Over", and "Renegade" were completely cut from the film, although the version of "Cum on Feel the Noize" by Quiet Riot was used as music for the end credits, and the intro to "Oh Sherrie" is heard briefly.

Similarly, many songs from the musical became mash-ups in the film or had sections of their original mash-up version removed in their film versions. "Just Like Paradise", "Nothin' but a Good Time", and "Sister Christian" all become one long mash-up instead of two individual songs ("Just Like Paradise/Nothin' but a

Good Time" and "Sister Christian"). "Too Much Time on My Hands", originally mashed-up with "We Built This City", was removed, with "We're Not Gonna Take It", originally a full-length song in the musical, being mashed-up with "We Built This City" instead. "To Be with You" was removed from the mash-up that included "More Than Words" and "Heaven". The "I Wanna Rock (Reprise)" section originally mashed-up with "Any Way You Want It" was removed, with "Any Way You Want It" instead being the original full-length song.

Also, many songs from the musical were reordered in the film, mostly to accommodate character and storyline changes. "We Built This City", in its original mash-up form, and "We're Not Gonna Take It" were originally much earlier in the musical, giving depth to Regina. They were replaced with "Hit Me with Your Best Shot", another song sung by Regina in the musical, which now served to give more background to new character Patricia (as Regina was cut from the film), with both songs (in an abridged form) instead added to the climax of the film, as part of an anthem between Lonny and the rockers and Patricia and her conservative church group. "I Wanna Rock", originally the fourth song of the musical, was moved to after "I Want to Know What Love Is" (which in itself was changed from a duet between Sherrie and Jaxx to Jaxx and new character Constance), with the song now representing Drew's anger toward what he wrongly perceives to be Sherrie's infidelity. "Waiting for a Girl Like You" and "More Than Words/Heaven" switched order in the film version, in order to accommodate the changes in the relationship storyline between Drew and Sherrie. "Can't Fight This Feeling" was also placed before "Any Way You Want It" due to the restructure of storylines.

New songs added to the film include a mash-up of "Juke Box Hero/I Love Rock 'n' Roll", which replaced the original purpose of "I Wanna Rock" in the musical, "Undercover Love", which was used for Drew's short-lived boy band, and "Pour Some Sugar on Me", "Paradise City", and "Rock You Like a Hurricane" replacing "I Hate Myself for Loving You/Heat of the Moment" and serving as Arsenal's discography

## ROCK-N-ROLL LIGHTING

By Corey Lee, Technical Director & Lighting Designer at Fort Wayne Civic Theatre



It is important to note that the rock-n-roll industry changed the world of lighting. When you do a show that revolves around a specific time in history, it is important to stay accurate to what was available in the time period. In the Rock of Ages film, Lighting designer, Mike Baldassari was challenged with recreating a time of evolution in rock-n-roll lighting. It was very important to create a look that was true to the time period.

Baldassari graduated college in 1987 and says, “I became a lighting designer because I wanted to light this music.” Creating these true-to-period looks were important, but they didn’t worry so much about recreating everything to be 100% accurate. They were more concerned about creating the scenes the way people would remember it. “The way people remember the lighting is so much cooler than what it really was.”

Baldassari explains “The Bourbon Room is supposed to be the biggest, baddest club on the Strip”. This concept meant that the club would have to have the biggest and baddest lighting system. Lighting instruments were equipped with silver hexagonal gel (color filter) frames that are very iconic to the period. These silver PAR cans (parabolic aluminized reflector lamps) were on every rock-n-roll tour. These were placed in locations that would be seen in every shot. With the movie being a fast paced musical, they knew they would need to use newer lighting fixtures with color scrollers. Color scrollers are a device that attaches to a light and can change the color of gel that lands in front of the beam of light. Color scrollers weren’t necessarily period, but they were starting to make an appearance in the lighting world allowed for very quick changes. The lights still needed to appear true to the period, so the color scrollers were dressed up with the silver hexagonal frames. I believe that’s what we call movie magic!

Rock-n-roll was designed with a lot of silver PAR cans, but this was the time when the moving light was born. Jim Waits worked on the first Genesis tour that utilized the moving lights. Waits recently participated in an interview with the Light Talk Podcast, and Wait explains that a repositionable light was being developed, which was the beginning of the Vari-Lite VL-Zero. This new fixture wasn’t actually intended to be illuminated when it moved. The idea of watching lights move while being illuminated was a happy accident. In the very beginning they would have been thrilled if someone could just make the light work. These happy accidents were the very beginning of a revolution in the lighting industry. The band Genesis was the first band to have moving lights on their “Abacab” tour. Led Zeppelin was looking for a color changer at a similar time, but they weren’t looking for a light that could reposition itself. They spent 3 weeks in rehearsals and the band became very involved. They would put mannequins or technicians on stage and go sit with the lighting designers to figure out what cues they liked and what they didn’t like. Waits remembers the first show when they used the moving lights and when they first moved for the audience. It caused a lot of the audience to watch the lights for the remainder of the performance. For this reason, Waits wishes that they would have hidden the fixtures out of sight. During this time in lighting rock-n-roll, they had about 24 lighting fixtures and that was considered a large rig. The Fort Wayne Civic Theatre typically uses 250 or more lighting fixtures for a main stage musical.



Before the moving light and color changers, George Izenour was working on movement inside of lighting fixtures. In 1969 Izenour developed a fixture that used a mirror at one end to move and redirect the beam of light. Izenour worked at Yale University and eventually created a new lighting control system that allowed the users to operate lighting remotely, instead of large bulky control panels backstage. He is credited with over 27 patents for a number of improvements to design and technology in technical theatre. Izenour is considered the father of modern theatre consulting, and designed and consulted on the construction of many theatres. Izenour's work included the Fort Wayne Performing Arts Center, which is now known as the Arts United Center and is home to the Fort Wayne Civic Theatre.

<http://plsn.com/articles/online-exclusives/ld-mike-baldassari-lights-rock-of-agesq-concert-scenes/>

<http://lighttalk.libsyn.com/light-talk-episode-23-bbqs-to-bullrings-interview-with-jim-waits>





# Fashion in the '80's



Check out any yearbook from the 1980s and you'll see just how crazy the fashions were. You didn't have to be a rock star or from a heavy metal band to make terrible apparel choices. Some of them:

- **Headbands**  
The '80s were filled with sweatbands and worn, for some reason, straight across the forehead.
- **Acid Washed Denim**  
This is one trend from the '80s that actually came back — in cutoff shorts form, naturally.
- **Leg Warmers**  
Dressing like a dancer seemed like a great idea at the time, but then everything started turning banana yellow and Pepto pink.
- **Iron-on Patches**
  - 1) Buy a denim jacket
  - 2) Pretend you are a scout by ironing on every patch in sight.
- **Suits With Pastel Shirts and Ties**  
The TV show “Miami Vice” inspired an entire generation of men to start dressing in pinstripe, pastel, and all-white. While embarrassing, it's impossible to deny it: These guys definitely looked cool at the time.
- **Parachute Pants**  
Sure, MC Hammer made these look ultra-comfortable to dance in, but a crotch that sagged all the way to your shins is probably not the way to go anymore.

# WE'RE NOT GONNA TAKE IT!!



*“I once jumped off the Golden Gate to legalize pot. This is nothing. Power to the Proletariat!”  
- Regina, former city planner and current protestor*

There were many civil disturbances during the 1980's, just in the United States alone. Sometimes for good causes, sometimes for not so good causes.

Here is a brief listing:

1980 - New Mexico State Penitentiary Riot, Santa Fe, New Mexico

1980 - Miami Riot, May 17-19, Miami, Florida

1982 - Anti-Klan protest 1987- Tampa Riot, February, Tampa, Florida

1987 - Second National March on Washington for Lesbian and Gay Rights, 500,000 strong advocated equal rights and demanded government action in the fight against AIDS.

1987 - March for Life, January, Washington, D.C. Some 10,000 attended even though there was a blizzard. President Reagan spoke to the crowd via remote telephone.

1986 - The Great Peace March for Global Nuclear Disarmament from Los Angeles to Washington, D.C. to advocate for complete elimination of nuclear weapons from the earth.

1988 - Tompkins Square Park Police Riot, August, New York, NY

## 1980's excess: Hair

See if you can match the hairstyle description with the correct picture:



Mullet



The Whale Spout



The Side- Ponytail



Nearer My God to  
Thee

# QUIZ

1. Which extremely popular band in the 1980's is not represented in the show *Rock of Ages*?

- Journey
- Styx
- Chicago
- REO Speedwagon

2. What show is *Rock of Ages* tied with for 2,328 performances?

- Phantom of the Opera
- La Cage aux Folles
- Evita
- Man of La Mancha

3. What famous Bar/Club on the Sunset Strip did *Rock of Ages* have its earliest, most basic, premiere?

- Roxy
- King King
- Rainbow
- Whiskey

4. "I Can't Fight this Feeling Anymore," was originally recorded by REO Speedwagon. In *Rock of Ages*, it is a duet between which two characters?

- Dennis & Lonny
- Drew & Sherrie
- Regina & Franz
- Justice & Stacey

5. Franz declares, "I'm not \_\_\_\_\_, I'm just \_\_\_\_\_."

- gay, German
- rude, French
- drunk, Irish
- arrogant, British



6. **Drew is from which Midwest city?**

- Chicago
- Dayton
- Indianapolis
- Detroit

7. **What does Lonny try to give Dennis as “something to remember” him by?**

- The jukebox
- His shot glass collection
- The club’s fog machine
- His pack of playing cards

8. **Stacee Jaxx is leaving his band to launch a solo career. What was the name of his soon-to-be former band?**

- Crude Dudes
- Explosions
- Arsenal
- Aerosol

9. **What word is missing? “Ladies love him...Guys want to be him.....his band \_\_\_\_\_ his guts.**

- loves
- loves to hate
- kisses
- hates



# 80'S BANDS

## WORD SEARCH

R V W N G D Z W I H A E R O S M I T H P  
 V S S I K E D A V I D B O W I E A C R O  
 A O O G M F O R F E K A N S E T I H W T  
 N S C I N D E R E L L A V P H N Z G W Z  
 H C D F W C K A G P N P P E O N L E G Z  
 A O J E O H G N R E K F G S M A I R R Q  
 L R Z H R R A T T R M O B G I H V G E U  
 E P X Z B N T W B D G I P Q C D V U A I  
 N I U M Y J O A X O G F C I H Z L N T E  
 U O O A B O Y S S E C G R H A D S S W T  
 Y N D R B T S P I U N L H E E R N N H R  
 E S L T O O V B L O E X E C L A I R I I  
 K K E I B T B T O N P V A N J P L O T O  
 I I O K P E U R O R N W R I A P L S E T  
 V D J A D R N I L P N O T R C E O E A I  
 O R Y O E F L D O K K E N P K L C S S F  
 J O L C Y N D I L A U P E R S F L F L F  
 N W L E U R C Y L E T O M S O E I A E A  
 O U I A B I R O N M A I D E N D H Y T N  
 B F B D U R A N D U R A N A J A P P I Y

### WORDS

BonJovi  
 Cinderella  
 MotelyCrue  
 DefLeppard  
 Poison  
 GunsnRoses  
 SkidRow  
 GreatWhite  
 Kiss  
 WhiteSnake  
 QuietRiot  
 Telsa  
 VanHalen  
 IronMaiden  
 Dokken  
 Scorpions  
 Ratt  
 OzzyOsborne  
 WarrantWasp  
 Prince  
 Tiffany  
 MichaelJackson  
 DebbieGibson  
 Martika  
 PhilCollins  
 BillyJoel  
 ZZTop  
 LionelRichie  
 DuranDuran  
 Wham  
 GeorgeMicheal  
 Heart  
 DavidBowie  
 Aerosmith  
 Toto  
 CyndiLauper  
 CultureClub  
 BobbyBrown  
 TheGoGos



# AFTER SHOW DISCUSSION

TOPICS FOR THOUGHT: Use the following prompts as conversation starters with your students after attending *Rock of Ages* at the Fort Wayne Civic Theatre. Following the discussion, you may want to have your students write a review of the production. We'd love to hear from them! Please share student responses with Eunice Wadewitz, Music & Education Director, at [ewadewitz@fwcivic.org](mailto:ewadewitz@fwcivic.org).

## The Production

1. Review the expectations about the set, costumes, lighting, and sound that you had for production. Were the design elements what you expected? Why or why not?
2. What do you think were the strengths of the production? What were the weaknesses?
3. Think about the different people who were involved in the Civic's production of *Rock of Ages*. You may want to consult your program for the listing of the various designers and other theatre personnel. Are there any particular positions that appeal to you? Explain. What educational background, skills and abilities might you need to fill this role? How might you go about learning more about this type of position?

## The Characters & Story

1. Discuss the main characters in *Rock of Ages*. How is their worldview, or outlook on life, of each different from each other or from your own? Similar?
2. Which characters do you feel changed the most? What causes these changes?
3. After watching the Civic production of *Rock of Ages*, watch the film version. Do you think the changes, like the addition or deletion of characters, helps improve on the basic story? Is it worse? Does it not matter much?
4. For those born after the 1980's (or don't remember them) does the fact the show is so period-specific make it more or less accessible? Does it matter?
5. What do you think is the central theme, or message, of the play?

## **OTHER FUN ACTIVITIES**

- 1) Ask your parents or grandparents if you can see pictures of them from the 1980's and more recent pictures from just the last few years. What differences do you notice? Have their styles changed any? Why or why not? Ask them what they thought of the styles of this time period.
- 2) One of the biggest power ballad bands in the 1980's was Chicago. They became known as the kings of the power ballad, even though they were known more for jazz and rock in the 1970's. Listen to some of their biggest hits of the 80's like: *You're the Inspiration*, *Hard to Say I'm Sorry/Getaway*, *Hard Habit to Break*, *Will You Still Love Me*, and *Look Away*. Pick one of these and substitute it for a song in the show. What characters would sing it? Does it change the dynamics between the characters? Why did you remove the song you selected?
- 3) As is noted earlier in the guide, there were a lot of protests that received national recognition in the 1980's. Research one of these protests. If you need help find a place to start, you may choose one listed in the guide. What were the catalysts that led to this protest? Do you think it was worth protesting? Why or why not? Looking back on the issue now, do you think the protestors were successful in getting what they wanted changed? What would you have protest, either in the 1980's or today? Or would you try to make change through a different method? What would it be and why do you think it would be more effective?
- 4) Select a musical that you know, either from seeing it, seeing a stage production on film (not a movie version) or from being in an actual production. If you had to turn it into a movie, where you make changes? How would have to adapt the stage version to make it a successful film? What aspects from the stage production would you try and retain? If you get the chance, you can compare the 2004 film version of the *Phantom of the Opera* with the 25<sup>th</sup> anniversary production, both available on DVD and Blu-ray.

## Answers to Quiz:

1. Chicago
2. Man of La Mancha
3. King King
4. Dennis & Lonny
5. gay, German
6. Detroit
7. The club's fog machine
8. Arsenal
9. Hate



## Word Search Key

\* \* \* \* G \* \* W \* \* A E R O S M I T H P  
V S S I K E D A V I D B O W I E A \* \* O  
A \* \* \* \* \* O R \* E K A N S E T I H W T  
N S C I N D E R E L L A \* \* H N \* \* W Z  
H C \* \* W \* \* A G \* \* \* \* E O \* \* E G Z  
A O \* \* O \* \* N \* E \* \* G S M \* I \* R Q  
L R Z \* R R A T T \* M O B \* I H \* G E U  
E P \* Z B N \* W \* \* G I \* \* C \* \* U A I  
N I \* M Y \* O A \* O G \* C I H \* \* N T E  
\* O \* A B O \* S S E C \* R H A D S S W T  
\* N \* R B T S P I U \* L H E E R N N H R  
\* S L T O O \* B L O E \* E C L A I R I I  
\* K E I B T B T O N P \* A N J P L O T O  
I I O K \* E U \* O R \* \* R I A P L S E T  
V D J A D R \* I \* \* N \* T R C E O E A I  
O R Y \* E \* L D O K K E N P K L C S S F  
J O L C Y N D I L A U P E R S F L \* L F  
N W L E U R C Y L E T O M \* O E I \* E A  
O U I \* \* I R O N M A I D E N D H \* T N  
B \* B D U R A N D U R A N \* \* \* P \* \* Y

# RESOURCES

[www.rockofagesmusical.com](http://www.rockofagesmusical.com)

[www.broadway.com/shows/rock-of-ages](http://www.broadway.com/shows/rock-of-ages)

[www.bing.com/images/search?q=rock+of+ages+musical](http://www.bing.com/images/search?q=rock+of+ages+musical)

[www.bryanreesman.com/2012/06/04/phil-collen-rock-of-ages-musical-movie-house-band/](http://www.bryanreesman.com/2012/06/04/phil-collen-rock-of-ages-musical-movie-house-band/)

[www.brit.co/80s-hairstyles](http://www.brit.co/80s-hairstyles)

[www.allure.com/gallery/80s-hairstyles-trends](http://www.allure.com/gallery/80s-hairstyles-trends)

[http://en.wikipedia.org/wiki/Rock\\_of\\_Ages\\_\(musical\)](http://en.wikipedia.org/wiki/Rock_of_Ages_(musical))

[http://en.wikipedia.org/wiki/1980s\\_in\\_fashion](http://en.wikipedia.org/wiki/1980s_in_fashion)

[www.freewordsearch.net/wordsearch/80s-bands](http://www.freewordsearch.net/wordsearch/80s-bands)

[www.guidetomusical.com/shows\\_r/rockofages.html](http://www.guidetomusical.com/shows_r/rockofages.html)

[www.history.com/topics/1980s](http://www.history.com/topics/1980s)

[www.historyplex.com/1980's-timelines-important-events](http://www.historyplex.com/1980's-timelines-important-events)

[www.ibdb.com/broadwayproduction/rock-of-ages-482291](http://www.ibdb.com/broadwayproduction/rock-of-ages-482291)

[www.imdb.com/title/tt1336608](http://www.imdb.com/title/tt1336608)

[www.liketotally80s.com>80sHair](http://www.liketotally80s.com>80sHair)

[www.rottentomatoes.com/m/rock\\_of\\_ages\\_2012](http://www.rottentomatoes.com/m/rock_of_ages_2012)

[www.samuelfrench.com/p/35180/rock-of-ages](http://www.samuelfrench.com/p/35180/rock-of-ages)

[www.warnerbros.com/rock-ages](http://www.warnerbros.com/rock-ages)

<http://plsn.com/articles/online-exclusives/ld-mike-baldassari-lights-qrock-of-agesq-concert-scenes/>

<http://lighttalk.libsyn.com/light-talk-episode-23-bbqs-to-bullrings-interview-with-jim-waits>