# SHOW GUIDE

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Photo by Joan Marcus

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CHECK OUT OUR **SOAK IT UP!** ACTIVITY BOXES THROUGHOUT THIS GUIDE

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# THE STORY & SONGS

nickelodeon SPONGEBOB SQUAREPANTS THE BROADWAY MUSICAL

A legendary roster of Grammy® Award winners. A visionary director and a Tony Award®-winning design team. One of the world's most beloved characters. Turn them loose on Broadway and what do you get? The musical *The New York Times* declares, "BRILLIANT!"

"Wonders pour from the stage in a ravishing stream of color and invention" (*Time Out New York*) as Broadway's best creative minds reimagine and bring to life the beloved Nickelodeon series with humor, heart and pure theatricality in "a party for the eyes and ears" (*Daily Beast*). Be there when SpongeBob and all of Bikini Bottom face catastrophe—until a most unexpected hero rises to take center stage. *The New York Times* hails Ethan Slater's performance as our uber-absorbent champion, "a once-in- a-lifetime match of actor and character." Get ready to explore the depths of theatrical innovation in SpongeBob SquarePants, a "Broadway Extravaganza" (*The New Yorker*), where the power of optimism really can save the world.

**For more on the Creative Team, check out Cast & Creatives on p. 4**

## ACT 1

**"Bikini Bottom Day"** – The Town
(by Jonathan Coulton)

**"Bikini Bottom Day Reprise"** – SpongeBob
(by Jonathan Coulton)

**"No Control"** – Perch Perkins, The Town
(by David Bowie and Brian Eno)

**"BFF"** – SpongeBob, Patrick
(by Plain White T's)

**"When the Going Gets Tough"** – Plankton, The Town
(by T.I., Domani Harris and Darwin Quinn)

**"(Just a) Simple Sponge"** – SpongeBob, Mr. Krabs, Sponges
(by Panic! At the Disco)

**"Daddy Knows Best"** – Mr. Krabs, Pearl
(by Alex Ebert of Edward Sharpe and the Magnetic Zeros)

**"Hero Is My Middle Name** – SpongeBob, Sandy, Patrick
(by Cyndi Lauper and Rob Hyman)

**"Super Sea Star Savior"** – Patrick, Sardines
(by Yolanda Adams)

**"Tomorrow Is"** – The Town
(by The Flaming Lips)

## ACT 2

**"Poor Pirates"** – Patchy, Pirates
(by Sara Bareilles)

**"Bikini Bottom Day Reprise"** – SpongeBob
(by Jonathan Coulton)

**"Bikini Bottom Boogie"** – The Electric Skates, Pearl, Fans
(by Steven Tyler and Joe Perry of Aerosmith)

**"Chop to the Top"** – Sandy, SpongeBob
(by Lady Antebellum)

**"(I Guess I) Miss You"** – SpongeBob, Patrick
(by John Legend)

**"I'm Not a Loser"** – Squidward, Sea Anemones
(by They Might Be Giants)

**"Simple Sponge Reprise"** – SpongeBob
(by Panic! At the Disco)

**"Best Day Ever"** – SpongeBob, The Town
(by Andy Paley and Tom Kenny)

**"Finale: Bikini Bottom Day Reprise"** – The Town
(by Jonathan Coulton)

**"Bows: The SpongeBob Theme Song"** – All
(by Derek Drymon, Mark Harrison, Stephen Hillenburg & Blaise Smith)

**CLICK HERE** for more on SPONGEBOB SQUAREPANTS

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# THE CREATIVE TEAM

## FEATURING ORIGINAL SONGS BY:

YOLANDA ADAMS | STEVEN TYLER AND JOE PERRY OF AEROSMITH
SARA BAREILLES | JONATHAN COULTON
ALEX EBERT OF EDWARD SHARPE & THE MAGNETIC ZEROS | THE FLAMING LIPS
LADY ANTEBELLUM | CYNDI LAUPER | JOHN LEGEND
PANIC! AT THE DISCO | PLAIN WHITE T'S | THEY MIGHT BE GIANTS | T.I.
And songs by David Bowie, Tom Kenny & Andy Paley
ADDITIONAL LYRICS BY JONATHAN COULTON • ADDITIONAL MUSIC BY TOM KITT

### Book by KYLE JARROW

Kyle Jarrow is a writer and musician who creates work for the stage, film, and television. He is creator and executive producer of the upcoming TV series *Valor*, premiering on the CW network this fall. His digital series *Last Generation* (with music by Duncan Sheik) is now streaming on Verizon's go90 platform. Kyle's plays include: *A Very Merry Unauthorized Children's Scientology Pageant* (Obie Award), *The Wilderness* (Lortel Award nominee), *Whisper House* (now playing in London), *Noir, Love Kills*, and *Hostage Song*. Kyle penned the film *Armless*, which was an official selection of the Sundance Film Festival. In addition to writing work, he leads the rock band Sky-Pony with his wife, Lauren Worsham. Their debut album, *Beautiful Monster* is available from Knitting Factory Records. More info Kyle at kylejarrow.com.

### Music Supervision, Orchestrations & Arrangements by TOM KITT

Tom Kitt received the 2010 Pulitzer Prize for Drama as well as two Tony Awards for Best Score and Best orchestrations for *Next to Normal*. Other composing credits: *If/Then* (Tony nominee); *High Fidelity; Bring it On, The Musical;* Disney's *Freaky Friday*; *Winter's Tale, All's Well That Ends Well*, and *Cymbeline* (The Public's NYSF). Tom is the music supervisor for the new NBC drama, "Rise," and was responsible for the music supervision, arrangements and orchestrations for "Grease Live!" and Green Day's *American Idiot* on Broadway. His work with Green Day also includes additional arrangements for their Grammy Award-winning album *21st Century Breakdown* and their album trilogy, *¡Uno! ¡Dos! ¡ Tré!* Tom received an Emmy Award as co-writer (with Lin-Manuel Miranda) for the 2013 Tony Award opening number, "Bigger." Other television songwriting credits include: "Royal Pains," "Penny Dreadful," and "Sesame Street." As an arranger and arranger and orchestrator, credits include all three *Pitch Perfect* films, 2Cellos featuring Lang Lang ("Live and Let Die"), "The Kennedy Center Honors," *Everyday Rapture, Laugh Whore, Pippin* (Deaf West), and *These Paper Bullets.*

### Choregraphed by CHRISTOPHER GATTELLI

Christopher Gattelli was awarded the 2012 Tony Drama Desk and Outer Critics Circle Awards for his choreography in *Newsies*. Broadway credits: *The King & I* (Tony nomination), *South Pacific* (Tony and Outer Critics Circle nominations), *My Fair Lady, War Paint, Amazing Grace, Casa Valentina, Women on the Verge of a Nervous Breakdown, Sunday in the Park with George, Godspell, The Ritz, Martin Short: Fame Becomes Me, 13, High Fidelity.* Off-Broadway credits: *Dogfight* (Lortel Award), *Altar Boyz* (Lortel Award, Callaway Award, Drama Desk nomination), *Bat Boy: The Musical* (Lortel Award), *10 Million Miles, Adrift in Maca, tick, tick...BOOM!, I Love You Because*. West End/London credits: *South Pacific, Sunday in the Park with George, tick, tick...BOOM!*

### Musical Production Conceived & Directed by TINA LANDAU

Tina Landau is a writer and director, and an ensemble member at Steppenwolf Theatre Company where numerous productions include: *The Wheel, The Brother/Sister Plays, The Tempest, The Time of Your Life, The Cherry Orchard, Ballad of Little Jo*, and her own play *Space* (also Mark Taper Forum, NY's Public Theatre.) Tina's New York directing credits include: *Old Hats* (also airing on PBS), *Big Love*, and *Iphigenia 2.0* (all at Signature Theatre), *A Civil War Christmas* (New York Theatre Workshop), *Wig Out* and *Dream True* for which she also wrote Book and Lyrics (both Vineyard Theatre), *In the Red and Brown Water, Saturn Returns*, and *Head of Passes* (all at the Public), and *Floyd Collins* (Playwrights Horizons, Old Globe, Goodman) for which she also wrote Book and Additional Lyrics. On Broadway, Tina has directed the revival of *Bells Are Ringing* and Tracy Letts' *Superior Donuts*. She teaches regularly in the U.S. and internationally as well as co-authored with Anne Bogart, *The Viewpoints Book*.

ADDITIONAL MEMBERS OF THE CREATIVE TEAM FOR ***SPONGEBOB SQUAREPANTS*** INCLUDE:

Scenic & Costume Design by DAVID ZINN | Lighting Design by KEVIN ADAMS
Projection Design by PETER NIGRINI | Sound Design by WALTER TRARBACH

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# THE CAST

## ETHAN SLATER
"SpongeBob SquarePants"

Ethan Slater is beyond thrilled to be making his Broadway debut (!) as "SpongeBob" in SPONGEBOB SQUAREPANTS! Recent credits: World Premiere of SPONGEBOB in Chicago (BroadwayWorld Chicago Best Actor Award), and "Modell" in *Diner* at DTC (Dir. Kathleen Marshall); Off-Broadway: *Baghdaddy* (St. Luke's), *PEMDAS* (59e59), *Claudio Quest* (NYMF), *What We Know* (Teatro Circulo), *Independents* (FringeNYC); Film: "Lightning Bugs in a Jar" (Cannes 2015), "EVOL"; Web Series: "Redheads Anonymous," "New Mayor of New York." Ethan is a Vassar graduate and member of OYL. More at EthanSlater.com.

## GAVIN LEE
"Squidward Q. Tentacles"

Gavin Lee's Broadway credits include: Thénadier in *Les Misérables*, Bert in Disney's *Mary Poppins* (Tony and Olivier nominations, Drama Desk and Theater World Awards). Other theater: *Showboat* (Carnegie Hall), *Holiday Inn* (World Premiere, Goodspeed), *Mary Poppins* (1st national tour). London's West End: *Top Hat, Mary Poppins, Crazy For You, Peggy Sue Got Married, A Saint She Ain't, Me And My Girl, Oklahoma!* and *Contact*. TV: Woodford in "White Collar" (season six), "Law and Order SVU," "The Good Wife."

## LILLI COOPER
"Sandy Cheeks"

Lilli Cooper is ecstatic to be back in Bikini Bottom! Broadway credits: *Spring Awakening* (OBC), *Wicked* (Elphaba). Theater favorites: *Sundown, Yellow Moon* (WP Theater), *Natasha, Pierre...Great Comet* (ART), *The Wildness* (Ars Nova), *Noir* (NYSF & NAMT), *The Threepenny Opera* (Atlantic Theater), *LMNOP* (Goodspeed). TV: *Bull* (CBS), *Elementary* (CBS), creator and star of the web-series, "It's Not Okay, Cupid" (Glamour.com). Proud LaGuardia Arts and Vassar alum. Incredibly grateful to Stone Manners Salners, Telsey & Co, and Ann Kelly. For Paulie and Dubdub. Lillicopper.com

## BRIAN RAY NORRIS
"Eugene Krabs"

Brian Ray Norris is thrilled to be making his Broadway debut in SPONGEBOB SQUAREPANTS. Off-Broadway audiences have recently seen him at the Davenport Theatre in *A Dog Story* as Guy Lassiter III. He toured North America in The National Company of *Mamma Mia!* and appeared regionally in Yale Rep's production of *Assassins* and The Old Globe Theater Company's production of Paul Gordon's *Sense & Sensibility* as Lord Middleton. Brian recently filmed an episode of "Law & Order SVU" and was featured in Soho Film Festival's *Landing Up* as Tom.

## DANNY SKINNER
"Patrick Star"

Danny Skinner is excited to be making his Broadway debut as Patrick Star in SPONGEBOB SQUAREPANTS. Off-Broadway credits: *Pluck the Day* (Inaugural Season of The Araca Project); Film: *Allison Clemens;* web series, "New Mayor of New York," "Professional Friend." Danny holds a BFA from Syracuse University.

## WESLEY TAYLOR
"Sheldon Plankton"

Wesley Taylor's Broadway credits include: original cast of *The Addams Family*; original cast of *Rock of Ages* (Theatre World Award, OCC Nomination). Second Stage: *Little Miss Sunshine*. Denver Center: *An Act of God*. Signature Theatre: *Cabaret*. American Conservatory Theater: *Tales of the City*. TV: 'Bobby' on "Smash." "The Good Wife," "The Tomorrow People," "One Life to Live," "Looking," "I'm Dying up Here," "Difficult People." Taylor is the Co-Creator/Writer/Star of "Indoor Boys," (HuffPost/Vimeo) "It Could Be Worse," (Hulu/Pivot TV/Vimeo), "Billy Green" (YouTube). BFA: North Carolina School of the Arts.

**CLICK HERE for more information on the Cast & Creatives for SPONGEBOB SQUAREPANTS the Broadway Musical**


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# "THE SURPRISE HIT OF THE SEASON!

**IT'S PERFECT NOT ONLY FOR CHILDREN BUT FOR FAMILIES, FOR ADULTS, FOR ANYONE; THIS MUSICAL IS FOR EVERYONE. THE DIRECTOR, DESIGNERS, AND ACTORS HAVE ACCOMPLISHED SOMETHING EXTRAORDINARY, PERHAPS ONE OF THE BEST EXAMPLES OF 'SUSPENSION OF DISBELIEF' EVER SEEN IN THEATER."**

**THE HUFFINGTON POST**

# "BRILLIANT!"

**THE NEW YORK TIMES**

# "THIS DELIGHTFUL SHOW DIRECTED BY TINA LANDAU EXPLODES WITH CATCHY SONGS, CRAYOLA BRIGHT VISUALS, GOOFY HUMOR, NOT-SO-SILLY MESSAGES AND LOTS OF HEART."

**THE DAILY NEWS**

**For more information about SPONGEBOB SQUAREPANTS check out show's official website at:**

**www.spongebobbroadway.com**

**SPONGEBOB SQUAREPANTS on Broadway is playing at The Palace Theatre, 1564 Broadway at 47th St.**

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DAVID ZINN
(Scenic & Costume Design)

# TAKE 2:

## AN INTERVIEW WITH TWO DESIGNERS OF

WALTER TRARBACH
(Sound Design)

nickelodeon
# SPONGEBOB SQUAREPANTS
THE BROADWAY MUSICAL

**Q: Can you describe your design concept for SQUAREBOB SPONGEPANTS the Broadway Musical?**

**DZ:** I would say that our goal was to immerse the audience in the world of Bikini Bottom (or, our version of it) as soon as they walked into the theater before the show even starts. We've been tasked with transforming the 2-dimensional world of the TV show into a 3-dimensional world of our playhouse. We wanted to introduce the audience to the sense of playfulness and discovery that were our guide-posts throughout the making of this piece: that we would use simple things in joyous abundance; that there would be a collision of styles, a sense of play; and that OUR world of Bikini Bottom was one of riotous imagination. What are the rules here? What is water if we can't actually be under the sea?

**WT:** I was very fortunate to be a part of the early developmental workshops, and that allowed us to create the sound while they were creating the show. Tina's (Landau) first workshop was a character movement lab. She got a bunch of actors together in a room with our brilliant Foley designer (Michael Dobson), David Zinn, and me. We spent a couple weeks playing around. We tried a million different ideas. For every sound effect we liked, there were ten that failed. All of this experimentation set us up for success on subsequent productions. A lot of things that appear in the Broadway show are direct translations from those early labs. Our sound design for the show began before there was even a script, which enabled us to totally integrate sound effects into the production.

**Q: How do the elements of your design support the characters and world of this musical?**

**DZ:** We've tried to make a world where anything can happen, a world of transformation, and a world that needs someone like SpongeBob to help us navigate – he remains so true to himself through a visual, musical, and choreographic world, which never stops changing and shifting around him. His groundedness is what helps save the town when they need it most.

**WT:** Having a live Foley Artist is our greatest asset in the production. He spends the whole show watching the actors and interacting with them through sound. We use some signature Nickelodeon sounds, like SpongeBob, Mr. Krabs, and Squidward's footsteps to keep a cartoon feel. Sometimes we use sounds to change the focus on stage, like when Plankton and Karen play a scene while the other actors are frozen. Other characters, like the sardines, have "theme sounds" that play whenever they are on stage. This helps define them and also helps the audience identify who they are even as their costumes evolve. When the volcanos (which are represented by Rube Goldberg Machines) are shooting boulders, we actually play very realistic rockslide sounds and rumbles to work as a counterpoint; though the mechanism by which the "boulders" are delivered is quite zany, we need to maintain a heightened sense of tension. Another thing we do is affect actors' voices with reverb and pitch shifting for effects like slow-motion or to place actors in a physical space (e.g., the mouth of a volcano) or a mental space (e.g., what SpongeBob hears in his head). At almost every moment in the show, we are using sound in some way to try to enhance the audience's experience of the musical's undersea world.

**Q: What other factors have influenced your design?**

**DZ:** Like the TV series, our Bikini Bottom is largely fashioned from real objects – things that either could fall to the bottom of the ocean, or suggest the summer-, Tiki-, surf-like world of perpetual Beach Life: an endless summer. In addition to my own imagination, I looked to artists who fashioned new things from existing objects. I looked to their sense of adventure and play, and their skewed lens at the world around them. And I looked at artists who interpreted the world of 60s Beach Culture; the kind of Pop Tiki world of my childhood...so, there's a lot of 1980s East Village influence in the color and freedom – of making beautiful things out of junk. Also, every show-biz moment I've ever loved, whether from Broadway or the movies, has wriggled its way on to the stage. It's a collision in the best way, where slamming things together like atoms, almost, makes [this experience] something new and surprising.

**WT:** The whole show needs to be perfectly balanced. We want the sound effects to be present and kooky; to contribute to the sense of fun without interfering with the storytelling. Sometimes we want the feel of a rock concert, at other times, it is a very intimate show that needs to be presented with sensitivity. The wide array of musical genres presents a huge challenge: we can't just do one type of sound well, we must do it all well. Whether Rock, Pop, Country, R&B, Gospel, Brassy Broadway, Cinematic or anything else, we had to make accommodation for it, and make it sound like it all belongs in the same cohesive musical.

**Q: In terms of design, what do you find most striking about this new production?**

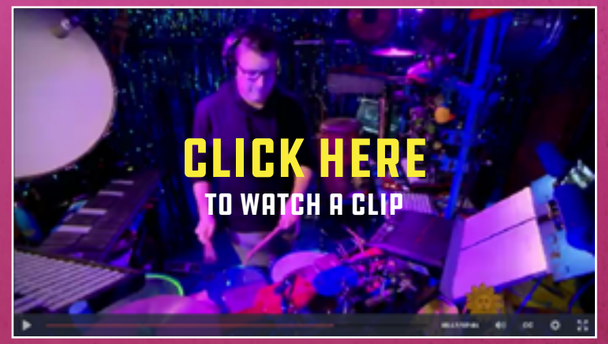
**DZ:** I'm happy that we accomplished our goal, which was to make a wonderful and strange world that felt welcoming and familiar to people who knew the series as well as people who didn't; that we kept SpongeBob's mighty heart and goodwill front & center amidst all the madness.

**WT:** I'm most impressed by how all the design elements blend together into a unified whole. Because we workshopped the production so many times, all of the designers grew the show together and the design elements interwove to become more than the sum of their parts. There are lights all over the set. David (Zinn) painted all of our speakers. The video follows the positioning of scenery and projects onto it while it moves. The character of Karen's screen is controlled by the digital wave-form of the actor's voice in real time. Our Foley Artist takes sound cues that sync up with video cues, light cues, and trigger steam jets in the stage. Everything is entwined. Because we all spent so much time together working on the show, we have a very real sense of trust in each-other and that has enabled us to present a unified design, which is unique, creative, and appropriate for this crazy undersea world.

## DID YOU KNOW?

**An important member of the SPONGEBOB SQUAREPANT Creative Team is Mike Dobson, the show's Foley Artist who executes the production's Foley design. A Foley artist creates specific, realistic audio effects for the screen or stage by using physical props.**

**Named after the Los Angeles, CA sound-effects artist, Jack Foley (1891-1967), Foley Artists are responsible for reproducing everyday sound effects. These live and synchronized sounds are added in post-production to a film or performed as part of the Foley design for a live theatre piece, which enhances the story's auditory experience.**





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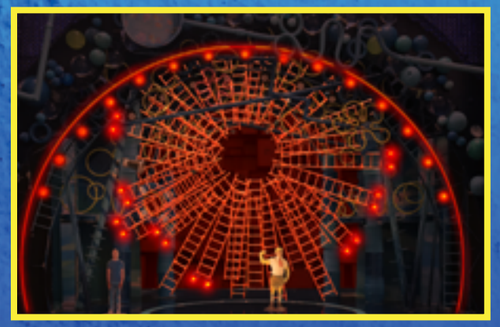

FYI

A major feature of the set for
**SPONGEBOB SQUAREPANTS**
was inspired by a Rube Goldberg Machine.

# DID YOU KNOW?

Rube Goldberg (1883-1970) was a Pulitzer Prize winning cartoonist best known for his zany invention cartoons. It's estimated that he did a staggering 50,000 cartoons in his lifetime. A Rube Goldberg Machine is "a comically involved, complicated invention, laboriously contrived to perform a simple operation" (Webster's New World Dictionary). Humor and a narrative are what separate a Rube Goldberg machine from a chain-reaction machine. Each of Rube's cartoons told a story and his entire goal was to get you to laugh.

**CLICK HERE**
and try out your own
Rube Goldberg imagination!


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FOR MORE ON HOW

nickelodeon SPONGEBOB SQUAREPANTS THE BROADWAY MUSICAL

has been designed for the theatre, read the following excerpt from mashable.com's "Building Bikini Bottom."

Projection design is the art-meets-tech medium gaining more and more prevalence in theatre, revolutionizing how the industry creates some of its most visually demanding shows. Depending on the demands of a particular story and production, projection design can add backdrops of specific locales to a scene, play archival video clips to add historical context, project lyric translations onto a set piece, add detail and texture to an onstage set, and more. Projection designers like Drama Desk-winning projection designer Peter Nigrini (who's worked on shows like Dear Evan Hansen and Amélie) work most closely with the scenic and lighting designer on a show to enhance the atmosphere in the live art form.

'I think what [projection design] is really doing is allowing us to tell stories in new ways,' Nigrini says. 'It's really bringing the possibility of a cinematic form of storytelling to the theatre.'For a musical like SpongeBob, Nigrini's task is more than creating a video display of Bikini Bottom—he must also communicate the spirit and playfulness of SpongeBob visually, immersing the audience in the undersea world that made the original cartoon so captivating.

Then, of course, there is the daunting task of translating the two-dimensional elements of the TV series into a three-dimensional theatrical experience. For the design team, that meant starting from scratch and honing in on the essence of beloved character without simply reproducing the television show.

To create the projections necessary to make Bikini Bottom a reality, Nigrini uses all the tools at his disposal. He uses programs like Adobe After Effects and Cinema 4D to build content. Then, to display them, Nigrini uses a tool called D3, a projection design software and hardware system originally built for rock concerts and arena performances for acts like U2.

'The amount of technology in this room is mind-numbing,' he says with a laugh. 'Hopefully, when you come to the theatre, you'll have no idea [of the number of machines working]. If we can get the computers to behave, it's magic.'

As I glance at his monitor, a three-dimensional animation of scenic designer David Zinn's stage model reflects on his screen. It's a D3 feature that has been invaluable for Nigrini in creating his projections prior to being in the theatre. Despite his early preparation, the three-week tech period is Nigrini's only opportunity to make his vision come to fruition.

'By the time we get to this stage, we certainly know what the plan is for every moment of the show. But you have to put that plan into motion, and you learn what works and what doesn't work,' Nigrini explains. 'We very specifically step through every single moment. We may sit and look at and refine and polish a five-second long moment for an hour if that is what it takes.' 'There is the balance of the very sophisticated game we're playing about getting the audience's imagination working with us,' he says. 'The challenge is to not dothe obvious, to not illustrate.' The scene ends as a stage manager calls 'hold,' stopping the actors in their place. They await their next instruction. The production team evaluates their work. After a few minutes of tweaking, they run it again.

'It's wonderful to be in a room with this many talented people,' says Nigrini, noting the creativity and generosity of his collaborators. The show's design brims with whimsy, belaying the fun SpongeBob's creators had while imbuing humor into the musical's design. 'The thing all of us are trying to grab onto is how completely nuts it is!' he says, noting the freedom in the team's creative process. 'It seems like there are no rules. It's liberating. Everyday is like, can I have another completely off-the-wall idea?'

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## A FASCINATING READ ON HOW THE

# UNIQUE AND CREATIVE SCORE

## FOR SPONGEBOB WAS BUILT.

The excerpts below come from two online articles: one from ***Broadway News*** and the other from ***Rolling Stone***.

Landau's vision took shape as she studied the television show in preparation for her pitch to Nickelodeon. In her research, she found that the score of the television show matched the surrealism of its surroundings, as she heard sea shanties, country western tunes and even "Mahler-esque" moments peppered throughout.

Listening to the movie soundtrack, which features music from Wilco and The Flaming Lips, added to that idea, pushing Landau toward the idea of musical score with songs that were "hip and singular and contemporary."

"The world of Bikini Bottom and SpongeBob is so much about variety and a surreal mashup of things," Landau said.

In the early stages of developing the show, [Director Tina] Landau and her creative team had outlined a basic plot (a volcano threatens to destroy Bikini Bottom and SpongeBob is tasked with saving the day) and song ideas. Once they had their list of potential songs, the team began asking one another who would be the best fit for each tune.

Her idea ended up being realized with 15 different artists writing original songs for the musical, including John Legend, Cyndi Lauper and Panic! at the Disco. That feat is a rarity on Broadway, with perhaps the closest comparison being "Urban Cowboy," which listed thirty composers and lyricists in its 2003 Tony Category for Best Score – though not all songs were originally written for the musical.

Doug Cohn, senior vice president of music for Nickelodeon, jumped into the project about eight years ago to help Landau select the artists. The selection was based on the genre Landau envisioned for the moment as well as artists Cohn had worked with or who he thought would be interested in writing for a musical.

Once they landed on an artist, Landau would pitch them with a short description of where the song fit in the show, the dialogue around the scene and a few pages of lyric prompts, such as ideas for the hook or song structure.

In many cases, Landau took a hands-on approach, with Cohn calling her pitch to T.I. "one of the best phone calls" of his life.

"I remember I was sitting in my car outside my office and I'm like 'Oh my goodness this woman is rapping to T.I.," Cohn said.

"I just went for it with all of them," Landau said.

Songs began arriving in various forms. Artists sung into their phones, wrote sheet music, sent in recordings of just piano and vocals or fully produced demos and even left messages on voicemail, Cohn said. With the help of arranger Tom Kitt, the team would then send feedback and ask the artist if they wanted to make changes themselves or have the team do it.

Kitt, who is also the music supervisor and orchestrator for the show, said he drew heavily on his experience working on "American Idiot," as he tackled the challenge of making all songs sound like they were part of the same universe, while keeping the songwriter in mind.

"I want to make sure that I'm honoring the sounds and sensibilities of the artists that are writing these songs," Kitt said.

He approached that issue by weaving bits of different songs throughout the musical, so that the song didn't exist as a stand-alone entity. He then drew on the 18-piece orchestra to give the songs more theatricality, adding reeds and a string quartet, for example, to John Legend's piano-based "(I Guess I) Miss You."

The score also features a song from David Bowie, who had voiced a guest character on the television show. Cohn said they had approached Bowie's team several years ago and were given "carte blanche" to use a song from his catalog, with Landau selecting "No Control," Bowie's collaboration with Brian Eno.

"Best Day Ever" is the other song not original to the score, as it was taken from the SpongeBob movie.

Cohn has a few theories as to why some of these artists would jump into the musical theater genre for the first time.

On one hand, SpongeBob seems to be a unifying force, as he said many of the artists were already fans or have children who are fans of the show.

But contributing a song to the score also gives the artists the chance to test out writing for musical theater, which he notes could set them up to create their own musicals in the future. "It's like dipping your toe in the water.without having to commit," he said.

## DID YOU KNOW?

In 2004, Paramount Pictures and Nickelodeon Movies brought SpongeBob SquarePants to the big screen in The SpongeBob SquarePants Movie. It was directed by show creator Stephen Hillenburg and featured guest appearances by Scarlett Johansson, Alec Baldwin, and David Hasselhoff. In 2015, a sequel to the 2004 film was released.

SEAing is Believing! In 2007 and 2009, two TV movies were released: SpongeBob's Atlantis SquarePantis (2007) and SpongeBob's Truth or Square (2009).

Hoppin' Clams! A comic! In 2011, creator Stephen Hillenburg announced the release of a bi-monthly comic book series based on the Nickelodeon cartoon.


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# SOAK IT UP!

## Song Spotting

**"Once they landed on an artist, [the Director, Tina Landau] would pitch them with a short description of where the song fit in the show, the dialogue around the scene and a few pages of lyric prompts, such as ideas for the hook or song structure." (*Broadway News*)**

**15 different artists wrote original songs for the SPONGEBOB SQUAREPANTS the Broadway musical. Like these SPONGEBOB SQUAREPANTS' composers, you can try your hand (or at least your imagination) at choosing a song to match a specific scene's setting, mood, and musical style.**

**STEP 1:**
**Read below a short excerpt of a scene from SPONGEBOB SQUAREPANTS the musical:**

**SPONGEBOB**
**It doesn't have to be like this. We might only have seven minutes left, but we could make them the best seven minutes ever.**

**MRS. PUFF**
**How? The town is in ruins?**

**SQUIDWARD**
**I told you, SpongeBob: the world's a horrible place filled with fear, suffering and despair. You didn't believe me.**

**SPONGEBOB**
**I still don't. Just look at the sun. It's still shining. Look at the kelp. It's still...kelp-y. Look at us. We still have each other.**

**STEP 2:**
**Read below a few lyrics (words) taken from the song that follows the scene excerpted above:**

**JUST SIX MORE MINUTES LEFT**
**WE'VE DONE ALL WE COULD DO**
**AND WHATEVER HAPPENS NEXT**
**I'M GLAD I'M HERE WITH YOU**

**...THERE'S JUST ONE THING TO DO**
**MAKE THIS THE BEST DAY EVER**
**WITH ALL OF YOU**

**Based on the above excerpts of the scene and song, in your opinion, what kind of song is well-suited to the scene/lyric's setting, mood, and style? How would you want to create (or compose) the song to best match the scene?**

**To help determine possible matches for each category, circle a choice that you feel best matches the short scene and lyrics.**

| Category 1: Setting | Category 2: Mood | Category 3: Style |
|---|---|---|
| Choice 1: a dry desert | Choice 1: romantic (love) | Choice 1: ballad (slow) |
| Choice 2: a beautiful beach | Choice 2: hopeful (brave) | Choice 2: up-tempo (fast) |
| Choice 3: a shipwreck | Choice 3: fearful (scared) | Choice 3: comedic (funny) |

**STEP 3: When you go see SPONGEBOB SQUAREPANTS the Broadway musical, note if your choices for each category (setting, mood, style) are similar to or different from the musical's actual song!**

**TEACHER TIP: This activity uses excerpts from SPONGEBOB SQUAREPANTS' Act 2, Scene 13: Bikini Bottom. Song: "The Best Day Ever"**

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# WHO'S WHO IN

nickelodeon

# SPONGEBOB SQUAREPANTS

THE BROADWAY MUSICAL

## SYNOPSIS

**ACT 1:** We meet SpongeBob, Patrick (his best friend, a starfish), Sandy (another friend, a squirrel) and the various underwater residents of Bikini Bottom. We quickly learn that tomorrow a volcano, Mt. Humongous, threatens to erupt and wipe out Bikini Bottom and all the residents. There is widespread fear, and the town begins to prepare for the worst. The villains, Sheldon Plankton and his wife Karen, hatch a plan to trick the residents into raising money to pay for an escape pod to leave Bikini Bottom before the volcano erupts. The town agrees, and they start to plan a benefit concert to raise the money.

SpongeBob decides that he can save the town, along with his friends Patrick and Sandy, and that they should climb the volcano and throw in the "erupter interrupter" that Sandy built to stop the volcano and save the day. But the residents have turned on Sandy because she is a land animal, and the town is in shambles. Meanwhile, the school of sardines has chosen Patrick to be their savior. Patrick leaves SpongeBob and Sandy to lead the sardines, and bask in the glow of their adoration. As Sandy comforts SpongeBob, the residents of Bikini Bottom wonder what will happen to their home tomorrow.

**ACT 2:** The pirates open the second act with a song about Pirate stereotypes, and then we see SpongeBob wake up in his house as we did at the beginning of act 1. He quickly remembers the volcano crisis, and we see that the residents are still in a state of chaos because the volcano will erupt today. The residents gather for the benefit concert to raise the money for the escape pod, and the band, The Electric Skates (the most popular rock band under the sea), arrives to play the concert. Meanwhile, SpongeBob and Sandy are climbing the volcano. SpongeBob and Patrick realize how much they miss each other, and Patrick suddenly appears with a jet pack just in time to save SpongeBob from falling off the volcano! The three friends are reunited! They get to the top of the volcano and realize that SpongeBob is the only one small enough to get though the top to throw in the erupter interrupter. SpongeBob digs deep within and finds the courage to scale the volcano, and throw in the erupter interrupter!

They return to Bikini Bottom and wait with the rest of the town to find out if their plan worked. At the end of the day, the volcano is stopped and everyone in the town learns the importance of optimism, courage, and community.



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# MAIN CHARACTERS

Ethan Slater. Photo by Joan Marcus

## SPONGEBOB SQUAREPANTS

Incurably optimistic and loveable, this free-spirited dude calls an undersea pineapple (!?!) his home while working long hours at the local greasy spoon, The Krusty Krab. Despite always seeming to get into problems for himself, SpongeBob remains ever positive – striving to find creative (and humorous) solutions along the way. If his mind CAN believe it, he CAN achieve it!

Danny Skinner. Photo by Joan Marcus

## PATRICK STAR

SpongeBob's BFF (and an unemployed, couch potato extraordinaire!) tends to spend a lot of time clinging to the bottom of his rented rock. He totally idolizes SpongeBob and SB often turns to Patrick for advice & encouragement. Together, this faithful duo can get into some BIG-time trouble but Patrick always remains a super loyal friend!

Lilli Cooper. Photo by Joan Marcus

## SANDY CHEEKS

Direct from Texas, this science fanatic, prides herself on being the only (living) squirrel in the world to live... under the sea! Smart as a whip, dependable, fit, and sporty, Sandy is always keen to pitch in and lend a hand to help – never backing down from any challenge. This includes any dilemma that her best pal, SpongeBob, always seems to be embroiled in. Far from being squirrelly, Sandy truly is your squirrel-to-the-rescue!

Gavin Lee. Photo by Joan Marcus

## SQUIDWARD Q. TENTACLES

SpongeBob's next door neighbor and co-worker. Embittered, whiny, aloof (and a plain old stick-in-the-mud), this high-maintenance octopus believes himself to be far superior than his day job belies: schlepping food at the ol' Krusty Krab. Cursing at both the customers and the vinyl seats, Squidward would much prefer time spent 'in concert' with the Philharmonic playing his beloved clarinet. Given how much Squidward is annoyed at our 'leading sponge', it's a wonder that SpongeBob believes the both of them to be the best of friends!

Brian Ray Norris. Photo by Joan Marcus

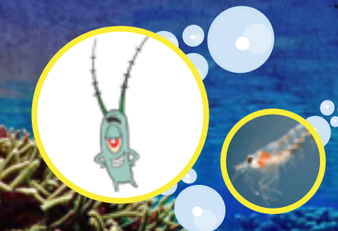
## EUGENE H. KRABS

A greedy, 'crusty' old crustacean, (who loves making money but hates spending it), Mr. Krabs is SpongeBob's boss and owner of The Krusty Krab. Although SpongeBob can be an aggravation, Mr. Krabs genuinely has taken a fond liking towards our hard-working protagonist. (Maybe it has something to do with SpongeBob's willingness to work long hours for little pay?!) While he adores his teenage daughter, Pearl, the same cannot be said for his arch nemesis Plankton (owner of the rivaling restaurant, The Chum Bucket). Wow, is there ever some deep-rooted resentment here!

Wesley Taylor. Photo by Joan Marcus

## SHELDON PLANKTON

Chronic sufferer of what's known as... Short Man (Organism) Syndrome. A microscopic Napolean, Plankton owns The Chum Bucket and is the primary rival of Mr. Krabs. Getting his hands on (i.e., stealing) Krab's famous Krabby Patty recipe is paramount but this and his other evil scheming is constantly analyzed by unsympathetic (unimpressed?) computer wife, Karen. Speaking with perfect diction (think Gregory Peck under water), Plankton is prone to betray and loves to insult one's intelligence – so watch out!



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## LET'S GET TO THE BOTTOM OF IT:

# THE CORE THEMES

## OPTIMISM IN THE FACE OF ADVERSITY

Can the "power of optimism really save the world"? An exploration of the belief in one's self and others; the everyday hero within; and how to overcome one's volcano.

### "IT'S THE BEST DAY EVER"

Is your "kelpachino" half full or half empty? Life is hard sometimes and how you respond to life's challenges has a powerful effect on you as well as your community. SpongeBob always sees the bright side of life and when he is faced with the ultimate challenge of saving Bikini Bottom from Mt. Humongous, his optimism carries him straight to the top of the volcano to save the day. That's the power of positivity!

Do you face challenges with positivity and hope for the future like SpongeBob? Next time you face your own "volcano," call on your inner SpongeBob and arm yourself with optimism!

Here are some tips to help arm yourself with optimism from the song, "Best Day Ever" from *SPONGEBOB SQUAREPANTS the Broadway Musical*:

*"Mr. Sun came up and he smiled at me,*
*said it's gonna be a good one just wait and see"*

**SMILE!** One of the best ways to feel optimistic is to smile and spread your joy around!

*"Sometimes the little things start closing in on me,*
*When I'm feeling down I wanna lose that frown, I stick my head out the window and I look around"*

Be a part of your **COMMUNITY!** Join a club, play a sport, get involved with your community, and meet new friends!

*"It's the BEST DAY EVER"*

Say it **OUT LOUD!** Tell your friends and family that you're having "The **BEST DAY EVER!**" You'll feel happier and they will too!

### "HERO IS OUR MIDDLE NAME"

SpongeBob is armed with optimism, but he also has friends that help him to save the day. SpongeBob, Patrick, and Sandy are a Superhero Dream Team! What makes a Superhero Dream Team unstoppable in the face of any "volcano"? Answer: Communication, Courage, and **CONFIDENCE!** SpongeBob, Patrick, and Sandy have all three of these characteristics in their Superhero Dream Team but their most valuable asset is **CONFIDENCE** – they believe in themselves and they believe in each other. When the going gets tough, these friends band together and **BELIEVE** that they can save their community. Next time you find yourself and your Superhero Dream Team facing a challenge, remember that you are stronger **TOGETHER!**

*"Don't give up and don't give in!*
*If you're thinking sink or swim,*
*Courage is your claim to fame,*
*When hero is your middle name,*
*And hero is our middle name"*

(From the *SPONGEBOB SQUAREPANTS* song, "Hero is My Middle Name")

### "LET ME HAVE ADVENTURE, BE A CONTENDER AND MORE"

Mt. Humongous threatened to destroy the beloved town of Bikini Bottom! But, SpongeBob proved to be the ultimate underdog, saving the day with his courage, tenacity, and good old fashioned optimism. SpongeBob "*not just the sponge next door,*" is the hero of his story. He is brave, caring, kind, and optimistic in the face of adversity. How can you be the hero of your story? How can you awaken your inner hero?

Lilli Cooper and Ethan Slater. Photo by Joan Marcus.

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# SOAK IT UP!

(Extension activity suitable for ages 8 and older)

## What is YOUR "Best Day Ever"?

**SpongeBob starts every day in Bikini Bottom in his beloved pineapple under the sea. Write a short paragraph about YOUR "Best Day Ever" in the pineapple located on p. 32. Then make your pineapple your own – color it, cut it out, and hang it up!**

**Teacher Tips:**

- **Make a "Positivity Pineapple Chain" by stringing your students' pineapples together and hanging it up in your classroom!**
- **Make a "Best Day Ever Binder" of your students' pineapples to remind your students of the power of POSITIVITY!**
- **Take some time one morning a week for a "Best Day Ever" Sharing Circle.**
- **Students can share happy news with each other and create the habit of**
- **celebrating positivity!**

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## LET'S GET TO THE BOTTOM OF IT:

# THE CORE THEMES

## CIVICS & ETHICS

*Understanding xenophobia as well as the power of unity, empathy, and teamwork!*

**"I WILL ALWAYS VOW AND PLEDGE ALLEGIANCE TO THIS TOWN THAT I HOLD DEAR FOR ALL ARE WELCOME HERE... YES, I'LL STAY TRUE TO THE BIKINI BOTTOM WAY"**

**(From the SPONGEBOB SQUAREPANTS song, "Bikini Bottom Day")**

President Theodore Roosevelt once said, "The first requisite of a good citizen is that he shall be able and willing to pull his weight."[i] Being a good **citizen** means being actively involved in your community and working for the benefit of your fellow citizens. Like the residents of Bikini Bottom, good citizens take pride in where they live and strive to make it a better place. Part of being a good citizen also means that you do your best to live your life as a good person by following a moral and **ethical** code. While morals can be subjective based on your own personal belief systems, ethical behavior is generally defined by what society-at-large has deemed to be good values; demonstrating key principles that include: honesty, fairness, equality, dignity, empathy, and respect.

While we strive to be good people and good citizens, in times of crisis it can sometimes be difficult to keep sight of the ethical way to behave. When our own personal welfare is threatened, fear may cause us to act irrationally or even immorally. In some cases the "right" answer will not always be clear. We may face **ethical dilemmas**, where we are forced to choose between options, none of which would resolve the situation in an ethically acceptable way. For the citizens of Bikini Bottom, the fear inspired by the threat of Mt. Humongous, causes some of them to respond in ways that go against the principals of ethical behavior, as they attempt to blame, follow, exploit, or control their fellow citizens.

Ethan Slater. Photo by Joan Marcus

**"At a time like this, we should be coming together. Instead everyone's looking for someone to blame or follow, exploit, or control."**

**– SpongeBob,**
SPONGEBOB SQUAREPANTS


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## BLAME

One of the first reactions people often have when something goes wrong is to look for someone to blame. This reaction sometimes stem from a fear that we ourselves may be held responsible if we don't first point the finger at someone else. Often times the easiest person to "**scapegoat**" is someone who is an outsider to the community or someone who is different in some way. In **SPONGEBOB SQUAREPANTS**, the residents of Bikini Bottom choose to blame Sandy Cheeks because she is as a land animal and a foreigner in their town. This kind of discrimination is called **Xenophobia**, which is an intense and irrational dislike or fear of people from other countries. If the residents of Bikini Bottom had been able to look past their differences, they would have realized that Sandy had actually created a great solution to their problem. In the end, it doesn't really matter whether the person who is blamed is at fault or not, placing blame does nothing to help move towards finding a solution to the problem at hand. Instead of focusing on placing the blame, the citizens of Bikini Bottom should have focused on working together so that they could have solved their problem as a team.

Lilli Cooper. Photo by Joan Marcus

**"You're all so scared for yourselves that you're turning against each other. That's just as dangerous as any volcano."**

**– Sandy Cheeks,**
SPONGEBOB SQUAREPANTS

Photo Joan Marcus

**"We need someone to save us!"**

**– Sardine #1,**
SPONGEBOB SQUAREPANTS

## FOLLOW

In times of crisis, when the answers are not obvious, we might find it easier just to step back and hope that someone else will solve the problem for us. However, as the saying goes, "you either have to be part of the solution, or you're going to be part of the problem"![ii] While it is good to trust others and to follow the example of worthy leaders, by allowing someone else to make our decisions for us, we are not taking responsibility to help solve the problem ourselves. What is worse, if you follow a leader blindly without questioning their actions, you may find that your leader is making choices on your behalf that you do not believe to be morally or ethically acceptable. The concept of "**mob mentality**" is the tendency for people's behavior or beliefs to conform to those of the group to which they belong. In **SPONGEBOB SQUAREPANTS**, we see an example of this in the way the Sardines follow Patrick. While Patrick very obviously does not have a solution to the problem, the Sardines choose the easy way out by placing all of their hope in their leader and following him blindly. While Patrick should have been honest with the Sardines that he was not the savior they believed him to be, as citizens of Bikini Bottom, the Sardines also have a responsibility to help in this time of crisis and not just expect that someone else will step in to save the day. It can be hard to go against the pack or question the leadership of those in charge, but just like SpongeBob, you should always follow your heart in making choices that you know are right.

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# EXPLOIT

**Our fellow fish are feeling frightened and vulnerable. Which means there's just one thing to do: exploit them to make even more money!**

**– Mr. Krabs,**
SPONGEBOB SQUAREPANTS

It is clearly against the ethical code of good citizenship to **exploit** or take advantage of other people. However, just as fear can be a negative influence on our behavior in times of crisis, **greed** can also play a dangerous part in shaping the decisions we make when our ambitions grow out of control. Ambition, or the desire and determination to achieve success, is generally a positive force in the work of good citizens as it helps to ensure the growth of the corporate economy, which provides jobs, goods, and services to the people in our community. However it can sometimes be difficult to see the line that separates healthy **ambition** from selfish greed. In **SPONGEBOB SQUAREPANTS**, Mr. Krabs plays a vital role in the economy of Bikini Bottom. As a business owner, he provides jobs and sustenance to the residents of his town. However, when disaster strikes, Mr. Krab's selfish desire for money takes over, as he greedily exploits the unfortunate situation in order to sell more burgers. Sheldon Plankton goes even further to exploit the residents of Bikini Bottom with his diabolical plan to hypnotize everyone and take control of the town. We see in these two examples the importance of not allowing our desires to turn into greed. Being a good citizen means putting the needs of our community and fellow citizens above our own ambitions.

# CONTROL

**"I should apologize for my flagrant abuses of power. Mistakes were made."**

**– Mayor of Bikini Bottom,**
SPONGEBOB SQUAREPANTS

The desire to gain control is a natural and often useful reaction to crisis. When we feel that a situation has grown out of control, we may seek to assert our influence in order to help guide others to safety, or to take steps to resolve the problem; however, there is an important difference between "leadership" and "control". When we lead, we show other people the way, and allow them to choose whether or not they wish to follow. On the other hand, when we dictate people's actions, we may force them to make decisions that could go against their moral beliefs or personal opinions. **Dictators** are leaders who rule with absolute power and who often use fear to as a way to control and manipulate people. At the start of **SPONGEBOB SQUAREPANTS**, the Mayor begins by governing her citizens through **democratic** process, allowing them to vote on how to best respond to the crisis. However, as the situation becomes dire, the fear of loosing control starts to influence the Mayor's decisions and she begins to assume more and more authority in making choices without input from the citizens of the town. The Mayor also makes attempts to control the residents of Bikini Bottom through misinformation in the media in order to keep the truth of the situation a secret. While it is understandable for leaders to not want to cause panic, a good leader should allow people to make informed decisions based on a clear understanding of the situation at hand. In the end, the Mayor acknowledges her attempts to control the citizens of Bikini Bottom, and while it was wrong of her to abuse the power of her position, by admitting to her mistakes, the Mayor demonstrates another important quality of good leadership.


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# "WHEN THE GOING GETS TOUGH THAT MEANS IT'S TIME TO GET LOST, LET'S BE GONE!"

**(From the SPONGEBOB SQUAREPANTS song, "When the Going Gets Tough")**

When crisis hits, sometimes it seems like the easiest thing to do would be to just run away. But when we run away from our problems they don't disappear, in fact, problems can oftentimes grow bigger in our absence and eventually we will need to return to face them. With the threat of Mt. Humongous looming, the citizens of Bikini Bottom made the decision to run away and abandon their beloved hometown rather than fight to save it. But there was one good citizen who found the courage to remain optimistic in the threat of great danger: SpongeBob didn't give up even when the going got tough; he pushed through his fear and saved the day! SpongeBob is an example of the ultimate good citizen: he is loyal, hardworking, optimistic, and constantly striving to better himself and his fellow citizens. While times of crisis can cause us to react in ways we otherwise know to be wrong, they also offer us the opportunity to rise to the occasion, letting our positivity and the principles of good citizenship shine through.

# SOAK IT UP!

(Extension activity suitable for ages 8 and older)

## Be a Model Citizen!

- **In groups of 3-4, brainstorm possible ways a good citizen might respond to the following scenarios:**
  - **You're at the grocery store and someone drops his wallet.**
  - **During an assembly a student with a broken leg enters, but there are no more seats available in the auditorium.**
  - **As you are leaving school, you see two students starting to fight outside.**
  - **The teacher is called out of the classroom when you're taking a test, and while she is gone one of the students begins to call out the answers.**
  - **Out on the playground, you notice another student damaging school property.**
- **Next, in your groups, choose one of the scenarios above and create a short skit acting out the situation as well as two possible reactions a person might have: 1) an example of what a good citizen might do, and 2) an example of what a bad citizen might do.**
- **Present your skits to the class and allow the other students to guess which version was the example of a good citizen and which was the example of a bad citizen.**
- **After all the groups have presented, brainstorm a list of qualities of a good citizen as well as ways that you can be model citizens in your own community.**

## Glossary of terms:

**Ambition**: (n.) an ardent desire for rank, fame, or power

**Citizen:** (n.) an inhabitant of a city or town; especially: one entitled to the rights and privileges of a freeman.

**Civics:** (n.) a social science dealing with the rights and duties of citizens.

**Dictator:** (n.) one ruling in an absolute and often oppressive way

**Democratic:** (n.) relating to a government in which the supreme power is vested in the people and exercised by them directly or indirectly through a system of representation usually involving periodically held free elections

**Ethics:** (n.) the discipline dealing with what is good and bad and with moral duty and obligation.

**Exploit:** (v.) to make use of meanly or unfairly for one's own advantage

**Greed:** (n.) a selfish and excessive desire for more of something (such as money) than is needed.

**Scapegoat:** (n.) one that bears the blame for others.

**Xenophobia:** (n.) fear and hatred of strangers or foreigners or of anything that is strange or foreign.

**Definitions from merriam-webster.com/dictionary*

i 1902 Speech Addressing the opening of the New York Chamber of Commerce.
ii Quote attributed to political activist Eldridge Cleaver.

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# SEA-TISTICS

## FASCINATING FACTS & FIGURES FROM UNDER THE SEA

### DID YOU KNOW?

The creator of SpongeBob SquarePants, Stephen Hillenburg, is an animator AND a marine biologist! Here are some fascinating facts about the ocean based from www.natgeokids.com:

1

A vast unknown: About 70 percent of the Earth's surface is covered with water, yet only about 5% of the world's oceans have been explored. More people have stepped foot on the surface of the Moon, than have ventured to the deepest depths of the oceans on our own planet!

2

Life yet to be discovered: 94 percent of life on Earth is aquatic and while there are hundreds of thousands of known marine life forms, there are many more that are still unknown. Some scientists suggest that there could be millions of marine life forms out there, just waiting to be discovered.

3

Amazing creatures of the deep: Extremophiles are creatures that live in conditions typically thought to be uninhabitable. One example, Giant Tube Worms have the ability not only to survive the extraordinary pressures of the deep Pacific Ocean, but also to withstand the toxic waters surrounding hydrothermal vents. There are many other examples of aquatic creatures with amazing abilities including some who can withstand temperatures above boiling or below freezing, or survive without sunlight, food, or oxygen.


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4

How low can you go? The Mariana Trench is the deepest known area of Earth's oceans, at a depth of around 36,000 feet. That's taller than Mount Everest and the Empire State Building combined!

5

Fire & Ice: While the Arctic Ocean is almost completely covered with ice during the winter, the Pacific Ocean is surrounded by the 'Ring of Fire', with over 450 active volcanoes!

6

Under water Mountains: The longest mountain range in the world is actually found under the water! Stretching over 56,000km, the Mid-Oceanic Ridge is a mountain chain that runs along the center of the ocean basins.

7

Living Coral: The Pacific Ocean is home to the world's largest living structure – the Great Barrier Reef. Measuring over 1600 miles, the reef is so big, it can even be seen from the Moon!

8

Oceans are important! In addition to providing a home to hundreds of thousands of aquatic creatures, the oceans play a vital role in supporting the eco-system above water as well by producing about 70% of the oxygen we breathe. That's yet another important reason to protect our Oceans from pollution and erosion!

**CLICK HERE TO FIND OUT MORE**

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# FOR TEACHERS: Pre-Show Lesson

***A 60-min. exploration of the characters and themes of* SPONGEBOB SQUAREPANTS *designed to enhance the participants' experience of viewing the musical.***

Suitable for 6-12th grade students

## Materials Needed:

- Two glasses
- A bucket of water
- Two sponges
- 5-7 copies of the Character Handout (1 for each group of 3 students)

## Get it started:

**The Principles of Positivity:** *This opening activity introduces the terms optimistic and pessimistic and gives the participants the opportunity to experience the effects of a positive outlook firsthand.*

- Hold up a half-filled glass of water and ask the class to split into two groups based on whether they believe the glass to be half full or half empty.
- Explain that this metaphor is often used to describe whether you have an Optimistic or Pessimistic outlook on life. Label the team that chose half full as "Team Optimism" and those who chose half empty as "Team Pessimism."
    - ***Teacher Tip:*** the teams do not need to be equal, but if the numbers are drastically uneven, you can rearrange the groups so that they are closer in number.
- Inform the two teams that they will be competing in a relay race. Have the two teams line up single file on one side of the room. Place an empty glass in front of each team and place a bucket of water on the opposite side of the room. When the race begins the first member of each team will walk quickly to the bucket of water, fill up their sponge with water and then return to wring the water out into their team's glass before passing the sponge onto the next teammate in line. The first team to fill their glass with water wins!
- During the race "Team Optimistic" must cheer their teammates on using positive phrases such as: "You can do it," "We believe in you," "You're doing great!"
- "Team Pessimistic" is not allowed to cheer on their teammates and can only use negative phrases such as: "You need to do better," "We're going to lose," or "You're moving too slow."
- Next empty the glasses and have the two teams repeat the race, only this time they should switch whether they are Optimistic or Pessimistic.
- After the race finishes ask the students to reflect on the following questions:
    - What was it like to be on Team Optimistic? Team Pessimistic?
    - What did it feel like to be on a team that was cheering for you? Or not?
    - Do you think being optimistic or pessimistic had any affect on the outcome of the race? What about the experience of the race?
    - Which experience was more fun?
    - How can having an Optimistic outlook help you overcome challenges?



## Main Event

**What would SpongeBob do?** *This activity introduces the main characters of* **SPONGEBOB SQUAREPANTS the Broadway Musical** *while providing an opportunity for students to imagine responding to scenarios from different points of view.*

- Divide the class into groups of three and give each group a list of the following character descriptions (*Handout on p.* 31-32):
    - SpongeBob SquarePants: An optimistic, happy-go-lucky and extremely determined Sea Sponge; he will often stop at nothing to accomplish a task.

      Patrick Star: A pleasant but extremely lazy and dimwitted starfish; has a short memory span and easily gives up when the going gets tough.
    - Sandy Cheeks: An Intelligent, inventive, and egotistical squirrel; is very competitive and gets upset when things don't go her way.
    - Eugene H. Krabs: A money-obsessed, selfish and greedy Crab; willing to go to great lengths to get what he wants even at the expense of others.
    - Squidward Tentacles: A pessimistic, arrogant, and bad tempered Octopus; has a generally negative outlook on life and always assumes the worst.
    - Sheldon Plankton: An insecure, bitter, and hate-filled plankton; a criminal mastermind desperate to prove himself.
- Next assign each group one or more of the following scenarios and ask them to imagine how each character would respond:
    - Oh no! You've been fired from your job. After putting in job applications at several other places, you do not receive any calls for interviews.
    - When auditioning for the School Musical, another student accidentally bumps into you during the dance audition and makes you fall. Now that student has been cast and you haven't.
    - After signing up for driving school, you realize it is much more difficult than you thought it would be. You fail your driving test on the first try.
    - You try out for the varsity sports team, but you don't make the cut. Instead the coach invites you to join the no-cut junior varsity team.
    - You have been nominated for Class President, but the student running against you is more popular and wins every year.
    - You are applying to your dream school, but the guidance counselor tells you that your grades aren't going to be high enough to get accepted there.
- Ask students to record their responses on the handout.
- After each group has filled out their responses for each character, instruct them to read their scenario and responses in a random order out loud to the rest of the class, but not to reveal the character for which the response was written. Allow the class to guess the character for each response and give the group 1 point for each correct guess. The group with the most correct guesses wins!
- Ask the class to reflect on the following questions:
    - Which characters would you consider to have been most "successful" in these scenarios and why? Least successful?
    - Is there anything that surprised you about the other groups' responses?
    - How do you think you would respond in these situations? Would your response be similar to any of the characters?
    - What role does having a positive outlook have in helping you to achieve your goals?

## Keep it Going

**Letter to Myself...** *This optional extension allows the participants to apply the principles of positivity to a scenario from their own lives.*

- Ask students to reflect on a time in their lives when they missed an opportunity to maintain an optimistic attitude. Instruct them to write a letter to themselves in that moment with words of encouragement and suggestions of how they could have approached the situation with a positive attitude.
- Have students share their letters with a partner and offer each other feedback.

## Wrap it up

*This final concluding activity gives students something to consider using their critical thinking skills as they look forward to viewing the musical,* **SPONGEBOB SQUAREPANTS**.

- Explain to the students that the premise of the musical is that a volcano is threatening to erupt and wipe out the town of Bikini Bottom.
- As a class, can you imagine how each of the characters will respond to this situation? Record the responses, so that after the show you can see if your predictions were correct!

## Extension Activities:

*These optional assignments allow students the opportunity to further explore the power of positivity either as homework or as self-guided research during class time.*

- **Power of One:** Research a real-world example of a person in history who made a positive impact on the world using the power of optimism. Write a 1-2 page response summarizing this person's story and explaining how optimism played a role in shaping his or her life.
- **#HashtagChallenge:** Create a hashtag that encourages others to keep a positive attitude. Vote on the best hashtag as a class.
- **Pass it On:** As a class, begin a "positivity campaign" around the school. Students should come up with creative ways to spread positivity throughout the school, at home, and on social media.



# TOOLS FOR TEACHERS

**Assessment Strategies:**

1. During small group time, teacher will observe each group and note which groups engaged in thoughtful discussion; which students effectively participated as well as collaborated with their group members.
2. Teacher will observe students' participation in large group discussion and note which students demonstrate understanding of the vocabulary as well as the concepts being discussed.
3. Teacher will collect the written responses from each of the students to be assessed for student's ability to articulate connections between the in-class activity and student's own personal research.

**National Learning Standards:**

- Common Core State Standards CCSS.ELA-LITERACY.W.6-8.4

  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

- Common Core State Standards CCSS.ELA-LITERACY.W.8.5

  With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on how well purpose and audience have been addressed.

- Common Core State Standards (CCSS).ELA-LITERACY.WHST.6-8.7
  Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.

  - The National Standards for Arts Education Theater - Standard 1.8

  Develop a character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.

  - The National Standards for Arts Education Theater - Standard 4.9
    Shape character choices using given circumstances in a drama/theatre work.

  - The National Standards for Arts Education Theater - Standard 6.8

  Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre and other art forms

# FOR TEACHERS: Post-Show Lesson

***A 60-min. lesson designed to provide participants with an opportunity to reflect on the themes and events of* SPONGEBOB SQUAREPANTS *after viewing the musical.***

Suitable for 6-12th grade students

## Materials Needed:

- 8 pieces of poster paper
- Markers

## Get it started:

**Model SEA-tizins!** *The warm-up activity gets students to brainstorm the qualities of a good citizen in a fun and interactive "Alphabet Relay."*

*Teacher Tip:* To prepare for this warm-up activity write the question, "What are the qualities of a good citizen?" at the top of two pieces of poster paper. Then write the letters A-Z in large letters vertically down the side of the paper, leaving room to write after each letter. Now you're ready to play!

- Divide the class into 2 teams.
- Ask each of the teams to stand in a single file line facing one of the A-Z poster papers.
- Give the first team member in line a marker and explain that when the racebegins they will walk quickly to the poster and write one word starting with the letter A, as an answer to the prompt question, "What are the qualities of a good citizen?". That player will then go to the back of the line, and the next player on their team will go to the poster, write an answer that starts with B, and so on until all the letters have been completed
- The team members must write the answers in alpha order (A-Z).
- The goal is to be the first team to complete reponses for all 26 letters (in alphabetical order).
- Tell students to cheer on their teams, and that if they finish first, they should cheer on the opposing team!
- After the relay, each team will select a team member to share their answers with the class.
- Remember to applaud each team's hard work!
- After the relay, reflect on the following questions:
    - What qualities stood out to you?
    - What qualities surprised you?
    - What qualities did you see repeated?
    - What qualities were left off the lists?
    - Do you feel that these lists are representative of good citizenship in times of peace? Crisis?
    - What qualities might change in times of crisis?
    - Can you identify any of these qualities in the characters of SPONGEBOB SQUAREPANTS during their time of crisis?
    - Did those qualities empower the characters or cause them more problems?



## Main Event

***Mayday! Mayday! Bikini Bottom in Distress!*** *This 'Role on the Wall' activity offers students the opportunity to explore and reflect on the actions and reactions of the characters in* **SPONGEBOB SQUAREPANTS** *during a time of crisis.*

- Divide the class into 6 groups and assign each group one of the following characters:
    - SpongeBob
    - Sandy
    - Patrick
    - Mr. Krabs
    - Mayor
    - The Sardines
- Give each group 1 large piece of poster paper and a marker.
- Explain that each group must draw a large outline of their character on the paper.
- On the INSIDE of the outline, the group will write all of that character's inner reactions, feelings, thoughts, fears, etc. during the time of crisis in Bikini Bottom.
- Allow the group to brainstorm these inner feelings for 5-10 minutes, then move on to the next step below.
- On the OUTSIDE of the outline, the group will write the outer responses and actions that characters take during the time of crisis in Bikini Bottom.
- After all groups have completed their characters, hang them up in the classroom.
- Allow the class to go on a "Gallery Walk" to view each other's characters.
- After the "Gallery Walk," gather together as a class and reflect on the following questions:
    - Did you see any character's actions or reactions that surprised you?
    - Did you see any characters actions or reactions that seemed to be in conflict with one another?
    - Did you see any characters who may have felt one way inside, but acted very differently on the outside?
    - Which characters did you see whose actions and reactions were consistent?
    - Which characters did you see who went to extreme measures during the time of crisis? What drove those characters to do that?
    - Why do you think people take extreme measures during times of crisis?
    - Do extreme measures help or hurt their community?
    - Did any of the characters overcome their inner thoughts, feelings, and make brave choices? How did those choices affect the community?
    - How did the community come together during their time of crisis?

## Keep it Going

**Coulda, Shoulda, Woulda....** *This optional extension activity gives the students an opportunity to explore the choices that the characters from* **SPONGEBOB SQUAREPANTS** *made as well as alternative choices the characters could have made during their time of crisis in Bikini Bottom.*

- Explain to the students that they will create 2 tableaux to explore alternative choices their character from **SPONGEBOB SQUAREPANTS** could have made during their time of crisis.
- A tableau is a frozen picture created by actors using their bodies that captures a moment in time. All students should participate!
- In their character groups from the "Role on the Wall" activity, ask students to create 2 tableaux based on their character:
    - A tableau illustrating how their character DID react to the news of the possible volcano eruption in Bikini Bottom
    - A tableau illustrating how their character COULD have reacted to the news of the possible volcano eruption in Bikini Bottom.
        - Encourage students to think about making a choice that will benefit the community of Bikini Bottom in their second "could have" tableau!
- Students will share their tableaux and reflect on the following question:

  How did the choice in the second tableau contribute to the community during a time of crisis?

## Wrap it up

*In this final partner activity, students explore, collaborate, and dialogue about their own actions and reactions during a time of crisis.*

- Ask students to find a new partner and sit together in their own space.
- Ask the students to think of a time when they faced a challenge.
    - How did they respond?
    - How did they feel?
    - What actions did they take?
    - Did those actions help or harm them?
    - Did those actions help or harm their community?
    - How can we make better choices for ourselves and our communities during challenging times?
- In pairs, ask students to think silently (on their own) about these questions for 1-2 minutes.
- After 1-2 minutes, ask the pairs to discuss their answers, sharing with each other as much as they are comfortable sharing for 2-3 minutes.
- Ask the students to join another pairing and share together any discoveries, "a-ha" moments, strategies, or thoughts.



## Extension Activities

- **Hot Seat:** Students will interview each other as a character from **SPONGEBOB SQUAREPANTS** the musical. In pairs, or as a class, conduct interviews with the citizens of Bikini Bottom on the day the news of the volcano broke!
    - Choose one student to play Perch Perkins from Bikini Bottom News to act as the interviewer, and one student to play another character from **SPONGEBOB SQUAREPANTS** to act as the interviewee.
    - Students can write interview questions on slips of paper or the students can improvise interview questions.
    - Each character takes a turn in the interview seat!
- **Write-On!:** Imagine YOU are in charge of your community. Maybe you are class president, Mayor of your town, or even the President of the United States, and your community is in a time of crisis. Write a speech to your community to encourage and empower them!
- **Agent of Change:** Brainstorm ways you can get involved in your community and start to BE the change you want to see in your world!

# TOOLS FOR TEACHERS

**Assessment Strategies:**

1. The teacher will observe participation in group activities, noting which groups and students participated fully throughout the activity.
2. The teacher will observe students' collaboration skills during small and large group activities, noting if they made active and thoughtful contributions to the group.
3. The teacher will observe for understanding of plot, themes, and characters from "**SPONGEBOB SQUAREPANTS: The Broadway Musica**l."
4. The teacher will assess the students' created posters.
5. The teacher will observe participation in the reflection discussions.

**National Learning Standards:**

- Common Core State Standards CCSS.ELA-LITERACY.W.6-8.4

  Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- Common Core State Standards (CCSS).ELA-LITERACY.WHST.6-8.7
  Conduct short research projects to answer a question (including a self-generated question), drawing on several sources and generating additional related, focused questions that allow for multiple avenues of exploration.
- Common Core State Standards CCSS.ELA-LITERACY.WHST.6-8.9
  Draw evidence from informational texts to support analysis, reflection, and research.
- The National Standards for Arts Education Theater - Standard 1.8
  Develop a character by articulating the character's inner thoughts, objectives, and motivations in a drama/theatre work.
- The National Standards for Arts Education Theater - Standard 4.9
  Shape character choices using given circumstances in a drama/theatre work.
- The National Standards for Arts Education Theater - Standard 6.8
  Comparing, connecting, and incorporating art forms by analyzing methods of presentation and audience response for theatre and other art forms.

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**Group Name(s):**_____

# WHAT WOULD SPONGEBOB DO?

*For the following scenarios, imagine how each of the characters below would respond:*

1. Oh no! You've been fired from your job. After putting in job applications at several other places, you do not receive any calls for interviews.
2. When auditioning for the school musical, another student accidentally bumps into you during the dance audition and makes you fall. Now that student has been cast and you haven't.
3. After signing up for driving school, you realize it is much more difficult than you thought it would be. You fail your driving test on the first try.
4. You try out for the varsity sports team, but you don't make the cut. Instead the coach invites you to join the no-cut junior varsity team.
5. You have been nominated for Class President, but the student running against you is more popular and wins every year.
6. You are applying to your dream school, but the guidance counselor tells you that your grades aren't going to be high enough to get accepted there.

## SPONGEBOB SQUAREPANTS:

An optimistic, happy-go-lucky and extremely determined sea sponge; he will often stop at nothing to accomplish a task.

## PATRICK STAR:

A pleasant but extremely lazy and dimwitted starfish; has a short memory span and easily gives up when the going gets tough.

## SANDY CHEEKS:

An Intelligent, inventive, and egotistical squirrel; is very competitive and gets upset when things don't go her way.



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## SQUIDWARD TENTACLES:

A pessimistic, arrogant, and bad tempered octopus; has a generally negative outlook on life and always assumes the worst.

## EUGENE H. KRABS:

A money-obsessed, selfish and greedy crab; willing to go to great lengths to get what he wants even at the expense of others.

## SHELDON PLANKTON:

An insecure, bitter, and hate-filled plankton; A criminal mastermind desperate to prove himself.

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SOUTHGATE
EDUCATION

## What We Do – "We Educate Audiences."

Southgate Education (SGE) provides educational services to audiences of all ages through pre- and post-show educational resources such as show guides for Broadway and national touring productions. Created by experienced educators and theater professionals, SGE show guides offer background information on specific productions and focus on pertinent topics for discussion. Each guide provides interactive activities for students and practical lessons for teachers that are curriculum-based and age-appropriate. SGE guides are organized in modules that can be used independently or interdependently according to interest, academic level, and time availability.

## Southgate Education

- Enhances audience appreciation of the live theater experience.
- Engages, entertains, and enlightens all audience members using specific elements of the theater and the associated show.
- Introduces all audience members to relevant cultural and historical themes that support and supplement the world of the musical or play.
- Provides instructional activities that creatively bring show-specific themes to life and inspire advanced learning.
- Provides teachers with curriculum compliant lessons that are relevant, accessible, and aligned to national and/or state learning standards.

## Who We Are

Listed below are the industry professionals responsible for the concept and content of the *SPONGEBOB SQUAREPANTS* show guide.

**ROD CHRISTENSEN** is the Executive Director at TADA! Youth Theater in New York City. Since 2008, he has worked on a variety of educational guides for Broadway productions including: *Miss Saigon, Les Misérables, Kinky Boots, Lysistrata Jones, Tuck Everlasting, Billy Elliot, Driving Miss Daisy,* and *Million Dollar Quartet*. Prior to living in New York City, Rod spent eight seasons at Canada's prestigious Shaw Festival Theater (the second largest repertory theater company in North America). As Senior Manager, Education at The Shaw, he developed numerous arts education programs and theatre-related workshops for school groups and adult audiences. Other positions have included: Program Director at One on One NYC/LA (a studio for professional actors seeking to build their careers); elementary/high school teacher (music and drama); department head of a creative arts program for adults with developmental disabilities; and performer with the international, educational outreach program Up With People! Rod holds a Master of Education in integrated studies (curriculum, administration, and teaching), a Bachelor of Music in Education, and a diploma in business management and leadership skills.

**MARY-CORINNE MILLER** has been a contributing writer and editor for a number of Southgate Education show guides including: *Miss Saigon, Les Misérables, Million Dollar Quartet, Lysistrata Jones,* and *Kinky Boots*. Corinne has previously served as the Director of Education at Barrington Stage Company in Pittsfield MA, the Assistant Director of Education at TADA! Youth Theater in NYC as well as the Artistic and Executive Director of Saratoga Stages, a children's theater company, which she founded in 2004. Corinne has also worked as a Director and Teaching Artist at various schools and theater organizations throughout the Northeast including: the Children's Theater Company in NYC, John Robert Powers School, and Greenfield Elementary School. Corinne earned her Master's degree in Educational Theater from New York University and holds a Bachelor's in Theater from Skidmore College.

**EG ENGLE** is currently pursuing a Master's degree in Educational Theatre from City College New York. Originally from Columbia, South Carolina. EG served as the Drama Director at Heathwood Hall Episcopal School, Education Director at Trustus Theatre, and Education Committee Chair of the Trustus Theatre Board of Directors in Columbia, SC. Additionally, EG is an active educator and director of children's theatre in both the educational and community settings, directing over 20 shows for students from 5-18 years old. Favorite directing credits include: *Into the Woods, Jr., Seussical, Hairspray, Jr., The Wizard of Oz, The Little Mermaid, Camp Rock*, and *Rogers and Hammerstein's Cinderella*. Favorite acting credits include: The System (Suzy) at La Mama, E.T.C. New York, Fusions (Company) at World Stage Design, Cardiff Wales with UniArts Productions, Cat on a Hot Tin Roof (Maggie) with Workshop Theatre, Collected Stories (Lisa) with Trustus Theatre, reasons to be pretty (Steph) with Trustus Theatre. EG holds a Bachelor of Arts in Theatre from the University of South Carolina.

**DUNCAN STEWART** is a Casting Director/Partner at Stewart/Whitley. BROADWAY/NY: *The Great Comet, A Clockwork Orange, As You Like It, Elf the Musical, On The Town, Pippin, Chicago The Musical, La Cage Aux Folles, The Radio City Christmas Spectacular, Carnegie Hall West Side Story, The Band Wagon, Stuffed, Curvy Widow, Pageant*; WEST END/UK: *Thriller Live, Menier Chocolate Factory;* TV: *Freaky Friday* (Disney Channel); TOURS: *Finding Neverland, The Bodyguard, Dirty Dancing, The Sound of Music, Elf the Musical, Into The Woods, Once, Shrek, Flashdance, Anything Goes, Bullets Over Broadway, The Duck Commander Musical, We Will Rock You*; UPCOMING: LA Philharmonic *Bernstein's Mass, Hadestown,* Stephen Schwartz' *The Prince of Egypt,* Maltby & Shire's *Waterfall, August Rush,* Andrew Lippa's *The Man in the Ceiling,* John Denver's *Back Home Again, Chasing Rainbows*; REGIONAL: American Repertory Theater, The Alley Theatre, Carnegie Hall, Bay Street Theater, Theatre Under the Stars (TUTS), Hollywood Bowl, The Goodspeed, The Ahmanson, Seattle's 5th Avenue, Asolo Rep, TheatreWorks, Philadelphia Theatre Company, For The Record productions, and the Broadway-branded shows on Royal Caribbean Cruise Lines. Prior to forming Stewart/Whitley, Duncan was the in-house Director of Casting for National Artists Management Company (NAMCO) on various Broadway/West End productions. This year he celebrates 10 years as the Casting Director of *Chicago*. Previous to this he worked with Alaine Alldaffer (Head of Casting) on numerous productions at Playwrights Horizons. Duncan has been a TV guest judge and panelist for ABC's Emmy-winning, "Extreme Weight Loss" and Broadway TV's "Next Broadway Star" and is often booked as a guest lecturer and seminar/workshop leader for numerous colleges, studios and universities in the US, Canada and UK. Mr. Stewart is an Artios Award winner and proud member of the Casting Society of America (CSA).