

MIDDLE SCHOOL LESSON PLAN  
50-55 minutes

**Standards:**

CDE Social Studies - 6.2.2/7.2.2/8.2.2

Analyze historical time periods and patterns of continuity and change, through multiple perspectives, within and among cultures and societies.

CDE Music - Novice 6.4.8/7.4.8/8.4.8

Connect musical ideas and works with societal, cultural and historical context to understand relationships and influences.

Identify how music has been used in different historical periods and cultural and social contexts.

**Content Objectives:**

Students will be able to investigate the historical eras individuals, groups, ideas, and themes leading up to and including the time period of SISTER ACT: The Musical [1977-1978], exploring the impact of music during the time period.

**Materials Needed:**

Recordings and lyrics of the following songs.

\* “A Change Is Gonna Come” (written and performed by Sam Cooke) [1964]

\* “Harvest For The World” (written by Ernie Isley, Marvin Isley, Chris Jasper, Rudolph Isley, O'Kelly Isley, Ronald Isley; performed by The Isley Brothers) [1976]

\* “Ain’t No Stoppin’ Us Now” (written by Jerry Cohen, Gene McFadden, and John Whitehead; performed by McFadden & Whitehead) [1979]

**Warmup** (10-15 minutes):

Separate the class into three groups. Have one group see the 1964 video, while the other two groups will watch the 1970s video (links shown below). Ask the students, working as a group, to note down on a piece of paper four or five events that they think are the most important or noteworthy. Time permitting, have one member of each group share out.

*Recollection Road: Flashback to 1964 – A Timeline of Life in America*

<https://www.youtube.com/watch?v=amtfl7g5ekM>

*Decades in US History with Morgan – 1970s*

<https://www.youtube.com/watch?v=o-z65uI8all>

**Presentation** (30 minutes):

Hand out copies of the lyrics to the groups (“A Change Is Gonna Come” for Group 1, “A Harvest For The World” for Group 2, and “Ain’t No Stoppin’ Us Now” for Group 3). Have each group listen to their group’s song (each song is between three and four minutes) and have the group follow along with the lyrics.

After listening to the songs, have each group discuss their respective questions below. After about ten minutes, select a student from each group to share out.

*Discussion questions for Group 1:* How would you describe the music of the song? How do the song lyrics speak to the time it was released (1964)? Using textual evidence [the song lyrics], discuss the impact or importance of the song and how it could have been received by people during the height of the Civil Rights Movement? How do you feel after listening to the song?

*Discussion questions for Group 2:* How would you describe the music of the song? How do the song lyrics speak to the time it was released (1976)? Using textual evidence [the song lyrics], discuss how the song can be considered a reflection of the post-Vietnam War world? How do you feel after listening to the song?

*Discussion questions for Group 3:* How would you describe the music of the song? How do the song lyrics speak to the time it was released (1979)? Using textual evidence [the song lyrics], discuss how the song can be considered a reflection of the world at that time? How do you feel after listening to the song?

[Notes: The discussion questions can be printed on a piece of paper and given to the groups to save time. Also, a teacher may choose two of the three songs to also save time.]

**Exit Ticket** (5-10 minutes):

Have each student write down an answer to the following questions. (If you are running short on time, just have the students answer the first question.)

\* How does popular music reflect the times in which it is created? (Give an example or two to illustrate your point?)

\* Opinion: Why do you think popular music reflect the times in which it is created.

## SISTER ACT: The Musical Characters

Deloris Van Cartier - An aspiring performer, trying to find both fame and a place in the world. When forced to hide in the convent, she initially refuses to embrace her new lifestyle but learns to embrace it when she works with the choir. Loud-mouthed, and sassy, but ultimately caring.

Deloris Van Cartier - Una aspirante a artista, que intenta encontrar tanto la fama como un lugar en el mundo. Cuando se ve obligada a esconderse en el convento, al principio se niega a aceptar su nuevo estilo de vida, pero aprende a aceptarlo cuando trabaja con el coro. Ruidosa y atrevida, pero en el fondo, cariñosa.

Mother Superior - The head of the convent, sarcastic and a bit stiff. Extremely protective about keeping her sisters away from the outside world, which puts her in direct opposition to Deloris and her musical teachings.

Madre Superiora - La lider del convento, sarcástica y un poco rígida. Extremadamente protectora acerca de mantener a sus hermanas alejadas del mundo exterior, lo que la pone en oposición directa a Deloris y sus enseñanzas musicales.

Sister Mary Robert - A postulant (one who hasn't yet taken the vows of being a nun), abandoned as a baby and raised at the convent. Shy and soft-spoken, but singing with Deloris lets her find her voice. Her wallflower lifestyle has made her live a shell of a life.

Hermana María Roberta - Una postulante (que aún no ha tomado los votos de ser monja), abandonada cuando era bebé y criada en el convento. Tímida y de voz suave, pero cantar con Deloris le permite encontrar su voz. Su estilo de vida introvertida la ha llevado a vivir una vida vacía.

Sister Mary Patrick - A nun of the convent. Consistently perky, enthusiastic, and easily excitable.

Hermana María Patricia - Una monja del convento. Consistentemente alegre, entusiasta y se emociona fácilmente.

Sister Mary Lazarus - A nun of the convent and the head of the choir. Rather deadpan and the least welcoming of any of the nuns, but she gets caught up in Deloris's soul music.

Hermana María Lazarus - Monja del convento y líder del coro. Bastante inexpresiva y la menos acogedora de todas las monjas, pero se ve atrapada en la música soul de Deloris.

Monsignor O'Hara - One of the heads of the convent. Constantly concerned with financial matters, though soul music surprisingly puts him in a different mood.

Monseñor O'Hara – Uno de los jefes del convento. Constantemente preocupado por asuntos financieros, aunque la música soul sorprendentemente lo pone en un estado de ánimo diferente.

Curtis - A club owner, notorious gangster, and Deloris's boyfriend. Cocky and controlling, always on the verge of violence.

Curtis - Dueño de un club, notorio gángster y novio de Deloris. Arrogante y controlador, siempre al borde de la violencia.

Eddie Southern - The desk chief at the Philadelphia police station and a high school classmate of Deloris who helps get her into hiding. Faces a lot of nerves when under pressure, causing him to sweat profusely. He still yearns for Deloris after all these years, and dreams of being her hero.

Eddie Southern – El jefe de la oficina en la comisaría de policía de Filadelfia y compañero de la escuela preparatoria de Deloris, quien la ayuda a esconderse. Se pone muy nervioso bajo presión, lo que le provoca sudoración excesiva. Él todavía anhela a Deloris después de todos estos años, y sueña con ser su héroe.

TJ - Curtis's nephew and one of his thugs. Deft and cognizant of the fact, constantly in a state of ignorant bliss.

TJ - Sobrino de Curtis y uno de sus matones. Hábil y consciente del hecho, constantemente en un estado de ignorancia feliz.

Joey - One of Curtis's thugs. Believes himself to be quite the ladies' man.

Joey - Uno de los matones de Curtis. Se cree todo un mujeriego.

Pablo - One of Curtis's thugs. A natural follower, constantly speaks in Spanish.

Pablo - Uno de los matones de Curtis. Un seguidor natural, habla constantemente en español.

Sister Mary Martin-of-Tours - A nun of the convent. Clearly in her own world, but has her moments of surprising clarity.

Hermana María Martín de Tours - Una monja del convento. Claramente en su propio mundo, pero tiene sus momentos de sorprendente claridad.

Sister Mary Theresa - A nun of the convent, the oldest of the group. Decrepit at a glance, but secretly packs a punch.

Hermana María Teresa – Una monja del convento, la mayor del grupo. Decrepita a simple vista, pero secretamente tiene mucha fuerza.

Michelle - One of Deloris's back-up singers. Lippy and always quick with a retort.

Michelle – Una de las coristas de Deloris. Es contestona y siempre rápida con alguna ironía.

Tina - One of Deloris's back-up singers. A little thick and naive.

Tina – Una de las coristas de Deloris. Un poco ingenua y algo torpe.

Ernie - One of Curtis's thugs. Initially thought to be a mindless yes-man, he turns out to be an undercover police informant.

Ernie – Uno de los matones de Curtis. Inicialmente se piensa que es un seguidor sin opinión propia, pero resulta ser un informante encubierto de la policía.

SISTER ACT: The Musical  
What is disco music?

¿Qué es la música disco?

**Disco** is a genre of dance music and a subculture that emerged in the late 1960s from the United States' urban nightlife scene. Its sound is typified by 4/4 beats, syncopated basslines, string sections, brass and horns, electric piano, synthesizers, and electric rhythm guitars.

La música **disco** es un género de música de baile y una subcultura que surgió a finales de la década de 1960 a partir de la escena nocturna urbana de los Estados Unidos. Su sonido se caracteriza por ritmos de 4/4, líneas de bajo sincopadas, secciones de cuerdas, metales y vientos, piano eléctrico, sintetizadores y rítmicas guitarras eléctricas.

Disco music as a genre started as a mixture of music from venues popular among African Americans, Latino Americans, and Italian Americans in New York City (especially Brooklyn) and Philadelphia during the late 1960s to the mid-to-late 1970s.

La música **disco** como género comenzó como una mezcla de música de lugares populares entre los afroamericanos, latinos e italoamericanos en la ciudad de Nueva York (especialmente Brooklyn) y Filadelfia durante finales de la década de 1960 hasta mediados y finales de la década de 1970.

Disco can be seen as a reaction by the 1960s counterculture to both the dominance of rock music and the stigmatization of dance music at the time. It contrasted from the seriousness, urgency, and strong messages of the Civil Rights era music of the 1960s by becoming mostly about being happy, dancing, and having fun. Even the McFadden & Whitehead song, “Ain’t No Stoppin’ Us Now”, while being a positive message song about resilience is more loose, feel-good and danceable than the civil rights anthems of the previous decade.

La música disco puede verse como una reacción de la contracultura de la década de los 1960 tanto al dominio de la música rock como a la

estigmatización de la música de baile en esa época. Contrastaba con la seriedad, la urgencia y los fuertes mensajes de la música de la era de los derechos civiles de la década de 1960 al centrarse en ser feliz, bailar y divertirse. Incluso la canción de McFadden y Whitehead, "Ain't No Stopin' Us Now", aunque es una canción de mensaje positivo sobre la resiliencia, es más suelta, agradable y bailable que los himnos de derechos civiles de la década anterior.

Several dance styles were developed during the period of 1970s disco's popularity in the United States, including "the Bump", "the Hustle", "the Soul Train Line", and "the Bus Stop".

Varios estilos de baile se desarrollaron durante el período de popularidad del disco en la década de 1970 en Estados Unidos, incluyendo "el Bump", "el Hustle", "la Soul Train Line" y "el Bus Stop".

During the 1970s, disco music was developed further, mainly by artists from the United States as well as from Europe. Well-known artists included the Bee Gees, Donna Summer, Gloria Gaynor, ABBA, Earth Wind & Fire, Van McCoy, Chic, KC and the Sunshine Band, Thelma Houston, Sister Sledge, Loleatta Holloway, Sylvester, Rick James, Barry White, and The Village People. Even established artists of the time (Diana Ross, Michael Jackson, The Jacksons, Cher, Rod Stewart, Marvin Gaye) released disco songs. Films such as *Saturday Night Fever* (1977) and *Thank God It's Friday* (1978) contributed to disco's mainstream popularity.

Durante la década de 1970, la música disco se desarrolló aún más, principalmente por artistas de los Estados Unidos y Europa. Entre los artistas más conocidos se incluyen los Bee Gees, Donna Summer, Gloria Gaynor, ABBA, Earth Wind & Fire, Van McCoy, Chic, KC and the Sunshine Band, Thelma Houston, Sister Sledge, Loleatta Holloway, Sylvester, Rick James, Barry White y The Village People. Incluso artistas establecidos de la época (Diana Ross, Michael Jackson, The Jacksons, Cher, Rod Stewart, Marvin Gaye) lanzaron canciones disco. Películas como *Saturday Night Fever* (1977) y *Thank God It's Friday* (1978) contribuyeron a la popularidad masiva de la música disco.



As disco increased in popularity, a backlash, known as “Disco sucks” emerged. This backlash came to a head with the infamous Disco Demolition Night on July 12, 1979. Disco Demolition Night was a Major League Baseball (MLB) promotion, sponsored by a local radio station, at Comiskey Park in Chicago, Illinois. At the climax of the event, a crate filled with disco records was blown up on the field between games of the doubleheader between the Chicago White Sox and the Detroit Tigers. Many had come to see the explosion rather than the games and rushed onto the field after the detonation. A riot ensued. The playing field was so damaged by the explosion and by the rioters that the White Sox were required to forfeit the second game to the Tigers.

A medida que el disco aumentaba en popularidad, surgió una reacción en contra, conocida como “Disco sucks” (La música disco apesta). Esta reacción alcanzó su punto máximo con la infame *Disco Demolition Night* (Noche de destrucción del Disco) el 12 de julio de 1979. La *Disco Demolition Night* fue una promoción de las Grandes Ligas de Béisbol (MLB), patrocinada por una estación de radio local, que se llevó a cabo en el Comiskey Park en Chicago, Illinois. En el clímax del evento, una caja llena de discos disco fue explotada en el campo entre los juegos de la doble cartelera entre Chicago White Sox y Detroit Tigers. Muchos habían acudido a ver la explosión en lugar de los juegos y corrieron al campo después de la detonación. Surgió un disturbio. El campo de juego quedó tan dañado por la explosión y por los alborotadores que los White Sox tuvieron que ceder el segundo juego a los Tigers.

As a result, the “Disco Sucks” movement continued to grow and disco sharply declined in popularity in the U.S. during the early 1980s. Disco would eventually become a key influence in the development of electronic dance music, house music, hip hop, new wave, dance-punk, and post-disco. The style has had several revivals since the 1990s, and the influence of disco remains strong across American and European pop music. A revival has been underway since the early 2010s, coming to great popularity in this current time. Modern day artists like Dua Lipa, Lizzo, Sabrina Carpenter,

Bruno Mars and Silk Sonic have continued the genre's popularity, bringing it to a whole new younger generation.

Como resultado, el movimiento "Disco Sucks" continuó creciendo y la popularidad de la música disco disminuyó drásticamente en los EE. UU. a principios de la década de 1980. Con el tiempo, la música disco se convertiría en una influencia clave en el desarrollo de la música electrónica de baile, la música house, el hip hop, la new wave, el dance-punk y el post-disco. El estilo ha tenido varios renacimientos desde la década de 1990, y la influencia del disco sigue siendo fuerte en la música pop estadounidense y europea. Un renacimiento ha estado en marcha desde principios de la década de 2010, llegando a gran popularidad en este tiempo actual. Artistas modernos como Dua Lipa, Lizzo, Sabrina Carpenter, Bruno Mars y Silk Sonic han continuado la popularidad del género, llevándolo a una nueva generación más joven.

SISTER ACT: The Musical  
PHILADELPHIA, 1977

Sister Act: El Musical

Filadelfia, 1977

The first scene of *Sister Act: The Musical* takes place on New Year's Eve 1977 in Philadelphia, Pennsylvania, USA.

La primera escena de *Sister Act: El Musical* tiene lugar en la víspera de Año Nuevo de 1977 en Filadelfia, Pensilvania, Estados Unidos

Philadelphia (or Philly for short) was and is a hotspot for music— to the point where the kind of music coming out of that city was known as **Philly Soul**. Philly Soul is a genre of music originating in the late 1960s and characterized as soul music with funk instruments and string and horn arrangements.

Filadelfia (o Philly, en inglés abreviado) fue y es un punto de acceso para la música, hasta el punto de que el tipo de música que salía de esa ciudad se conocía como **Philly Soul**. Philly Soul es un género musical que se originó a finales de la década de 1960 y se caracteriza por ser música soul con instrumentos funk y arreglos de cuerdas y metales.

Songwriters and producers that helped shape the sound included Kenny Gamble and Leon Huff; Thom Bell and Linda Creed; Norman Harris; Gene McFadden & John Whitehead. Singers and acts from the genre include Harold Melvin & The Blue Notes, Teddy Pendergrass, The Stylistics, MFSB (Mother-Father-Sister-Brother), Lou Rawls, Archie Bell and The Drells, First Choice, Jean Carne, Major Harris, The Three Degrees, Jerry Butler, Phyllis Hyman, and Patti Labelle. The song “TSOP (The Sound of Philadelphia)” by MFSB featuring The Three Degrees was the theme song to the musical television program “Soul Train” (1971-2016).

Los compositores y productores que ayudaron a dar forma al sonido incluyeron a Kenny Gamble y Leon Huff; Thom Bell y Linda Creed; Norman Harris; Gene McFadden y John Whitehead. Los cantantes y

artistas del género incluyen a Harold Melvin & The Blue Notes, Teddy Pendergrass, The Stylistics, MFSB (Madre-Padre-Hermana-Hermano), Lou Rawls, Archie Bell and The Drells, First Choice, Jean Carne, Major Harris, The Three Degrees, Jerry Butler, Phyllis Hyman y Patti Labelle. La canción "TSOP (The Sound of Philadelphia)" de MFSB con The Three Degrees fue el tema principal del programa de televisión musical "Soul Train" (1971-2016).

The genre of Philly soul laid the groundwork for the emergence of **disco** later in the 1970s by fusing the R&B rhythm sections of the 1960s with the pop vocal tradition and featuring a more pronounced jazz influence in its melodic structures and arrangements.

El género de Philly soul sentó las bases para la aparición de la disco más tarde en la década de 1970, fusionando las secciones rítmicas R&B de los años 1960 con la tradición vocal pop y presentando una influencia más pronunciada del jazz en sus estructuras melódicas y arreglos.

At the time of the first scene of *SISTER ACT: The Musical*, the popularity of disco is at its highest. The hit movie *Saturday Night Fever* had just been released two weeks before, and its soundtrack was well its on way to becoming the best-selling album ever (its record was broken by Michael Jackson's *Thriller* a few years later).

En el momento de la primera escena de *SISTER ACT: El Musical*, la popularidad del disco estaba en su punto más alto. La exitosa película *Saturday Night Fever* se había estrenado apenas dos semanas antes, y su banda sonora estaba en camino de convertirse en el álbum más vendido de todos los tiempos (su récord fue superado por *Thriller* de Michael Jackson unos años después).

Philadelphia at this time, like a lot of major urban centers in the U.S., faced economic hardship, a rise in crime and racial tensions. Philly is a very

harsh, gritty place at this time, which strongly contrasts with Deloris' hopes and dreams of being a successful singer.

Filadelfia en ese momento, al igual que muchas grandes ciudades urbanas en los EE. UU., enfrentaba dificultades económicas, un aumento en la delincuencia y tensiones raciales. Filadelfia es un lugar muy duro y sombrío en ese momento, lo que contrasta fuertemente con las esperanzas y sueños de Deloris de convertirse en una cantante exitosa.

SISTER ACT: The Musical  
Creators

SISTER ACT: El Musical  
Creadores

**Bill and Cheri Steinkellner** wrote the book for *Sister Act: The Musical*. As screenwriters and producers, they are known for their work on the TV series “Cheers” (which won them four Emmy Awards, two Golden Globes, The Peoples Choice, BAFTA, Writers Guild Award, Parents Choice and TV-Land Legend Awards), “The Jeffersons”, “The Facts of Life”, “Family Ties” and “Who's The Boss”. They also created the acclaimed Disney animated Saturday morning TV series “Teacher s Pet”, and its film adaptation. With Alan Menken, and Glenn Slater, they received a 2011 Tony nomination for *Sister Act*; Cheri has also written *Princesses* (with Bill, David Zippel and Matthew Wilder); and book and lyrics for *Mosaic* (with Georgia Stitt), and *Jailbirds on Broadway* (with Bill and Jeff Rizzo).

**Bill y Cheri Steinkellner** escribieron el libro para *Sister Act: El Musical*. Como guionistas y productores, son conocidos por su trabajo en la serie de televisión "Cheers" (que les valió cuatro premios Emmy, dos Globos de Oro, The Peoples Choice, BAFTA, Writers Guild Award, Parents Choice y TV-Land Legend Awards), "The Jeffersons", "The Facts of Life", "Family Ties" y "Who's The Boss". También crearon la aclamada serie de televisión animada de Disney los sábados por la mañana "Teacher's Pet", y su adaptación cinematográfica. Con Alan Menken y Glenn Slater, recibieron una nominación al Tony en 2011 por *Sister Act*; Cheri también ha escrito *Princesses* (con Bill, David Zippel y Matthew Wilder); y libreto y letras para *Mosaic* (con Georgia Stitt), y *Jailbirds on Broadway* (con Bill y Jeff Rizzo).

**Alan Menken** wrote the music for *Sister Act: The Musical*. Over his career as a composer and conductor, he has received numerous accolades including winning eight Academy Awards, a Tony Award, eleven Grammy Awards, seven Golden Globe Awards, and a Daytime Emmy Award. He is one of 21 recipients to have won the competitive EGOT (Emmy, a Grammy, an Oscar and a Tony). He is best known for his scores and songs for films produced by Walt Disney Animation Studios, including *The Little*

*Mermaid, Beauty and the Beast, Aladdin, and Pocahontas*, which won him two Academy Awards for each film. He also composed the scores and songs for *Little Shop of Horrors, Newsies, The Hunchback of Notre Dame, Hercules, Home on the Range, Enchanted, Tangled, Disenchanted, and Spellbound*, among others. He is also known for his work in musical theater for Broadway, winning the Tony Award for Best Original Score for *Newsies*. He was Tony-nominated for *Beauty and the Beast, The Little Mermaid, Sister Act*, and *Aladdin*. His other stage hits include *A Christmas Carol, Leap of Faith*, and *A Bronx Tale*. Menken has collaborated with lyricists such as Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Glenn Slater, Benj Pasek and Justin Paul, and Lin-Manuel Miranda.

**Alan Menken** escribió la música para *Sister Act: El Musical*. A lo largo de su carrera como compositor y director de orquesta, ha recibido numerosos reconocimientos, entre ellos ocho Premios de la Academia, un Premio Tony, once Premios Grammy, siete Globos de Oro y un Premio Daytime Emmy. Es uno de los 21 ganadores que han alcanzado el competitivo EGOT (Emmy, Grammy, Oscar y Tony). Es mejor conocido por sus partituras y canciones para películas producidas por Walt Disney Animation Studios, incluyendo *La Sirenita, La Bella y la Bestia, Aladdin y Pocahontas*, que le valieron dos Premios de la Academia por cada película. También compuso las partituras y canciones de *Little Shop of Horrors, Newsies, El Jorobado de Notre Dame, Hércules, Home on the Range, Encantada, Enredados, Desencantada y Spellbound*, entre otros. También es conocido por su trabajo en teatro musical para Broadway, ganando el Premio Tony a la Mejor Banda Sonora Original para *Newsies*. Fue nominado al Tony por *La Bella y la Bestia, La Sirenita, Sister Act y Aladdin*. Sus otros éxitos teatrales incluyen *A Christmas Carol, Leap of Faith y A Bronx Tale*. Menken ha colaborado con letristas como Howard Ashman, Tim Rice, Stephen Schwartz, David Zippel, Glenn Slater, Benj Pasek y Justin Paul, y Lin-Manuel Miranda.

**Glenn Slater** wrote the lyrics for *Sister Act: The Musical*. He co-created Disney's worldwide smash *Tangled* (Grammy winner, Oscar and Golden Globe nominee), as well as the Broadway and international hit musicals *Sister Act* (Tony nominee - Best Score) and *The Little Mermaid* (Tony

nominee - Best Score, Grammy nominee - Best Cast Album), and, most recently *School of Rock*. With longtime collaborator Alan Menken, he was executive producer and lyricist for the ABC-TV musical comedy series "Galavant", and has also written songs for the Disney animated film *Home On The Range* and the Broadway musical *Leap of Faith* (Tony nominee - Best Musical). In the West End, Glenn provided both book and lyrics for Andrew Lloyd Webber's *Love Never Dies* (Olivier nominee - Best Musical), the sequel to *Phantom of the Opera*. He is the recipient of the prestigious Kleban Award for Lyrics, the ASCAP/Richard Rogers New Horizons Award, and the Jonathan Larson Award.

**Glenn Slater** escribió las letras de *Sister Act: El Musical*. Co-creó el éxito mundial de Disney *Enredados* (ganador de un Grammy, nominado al Oscar y al Globo de Oro), así como los éxitos teatrales de Broadway e internacionales *Sister Act* (nominado al Tony - Mejor Banda Sonora) y *La Sirenita* (nominado al Tony - Mejor Banda Sonora, nominado al Grammy - Mejor Álbum del Reparto), y más recientemente *School of Rock*. Junto con su colaborador de largo tiempo Alan Menken, fue productor ejecutivo y letrista de la serie de comedia musical de ABC-TV *Galavant*, y también ha escrito canciones para la película animada de Disney *Home On The Range* y el musical de Broadway *Leap of Faith* (nominado al Tony - Mejor Musical). En el West End, Glenn Slater proporcionó tanto el libreto como las letras para *Love Never Dies* de Andrew Lloyd Webber (nominado al Olivier - Mejor Musical), la secuela de *El Fantasma de la Ópera*. Es receptor del prestigioso Kleban Award por Letras, el ASCAP/Richard Rogers New Horizons Award y el Jonathan Larson Award.

**Douglas Carter Beane** wrote additional material for *Sister Act: The Musical*. A playwright and screenwriter, he has been nominated for five Tony Awards and won two Drama Desk Awards. His plays are essentially works with sophisticated, "drawing room" humor but just as often farce, particularly his work in musical theater. His works include the screenplay of *To Wong Foo, Thanks for Everything! Julie Newmar*, and several plays including *The Country Club* and *The Little Dog Laughed*, which was nominated for the Tony Award for Best Play and *As Bees in Honey Drown*, which ran off-Broadway at New York's Lucille Lortel Theatre. Other works



include the book for *Xanadu*, a stage musical adaptation of the 1980 film of the same name (for which he won the Drama Desk Award and was nominated for a Tony Award), the book for *Lysistrata Jones*, the book for a reworked adaptation of Rodgers and Hammerstein's *Cinderella*, and the play *The Nance*. He has also revised the libretto for the Metropolitan Opera's production of the operetta *Die Fledermaus* which was performed in 2013- 2014.

**Douglas Carter Beane** escribió material adicional para *Sister Act: El Musical*. Como dramaturgo y guionista, ha sido nominado a cinco premios Tony y ha ganado dos Drama Desk Awards. Sus obras son esencialmente trabajos con un humor sofisticado de tipo "salón", pero con frecuencia también son farsas, especialmente en su trabajo en teatro musical. Sus obras incluyen el guion de *To Wong Foo, Thanks for Everything! Julie Newmar*, y varias obras de teatro como *The Country Club* y *The Little Dog Laughed*, que fue nominada al Premio Tony como Mejor Obra y *As Bees in Honey Drown*, que se presentó en el teatro Lucille Lortel de Nueva York fuera de Broadway. Otras obras incluyen el libreto de *Xanadu*, una adaptación musical de la película de 1980 del mismo nombre (por la cual ganó el Drama Desk Award y fue nominado al Premio Tony), el libreto de *Lysistrata Jones*, el libreto de una adaptación reestructurada de *Cenicienta* de Rodgers y Hammerstein, y la obra *The Nance*. También ha revisado el libreto para la producción de la Metropolitan Opera de la opereta *Die Fledermaus*, que se presentó en 2013-2014.

*SISTER ACT: The Musical* is based on the motion picture *Sister Act*, written by Joseph Howard and directed by Emile Ardolino.

*SISTER ACT: El Musical* está basado en la película *Sister Act*, escrita por Joseph Howard y dirigida por Emile Ardolino.