

**THE  
LIGHTNING  
THIEF**  
THE PERCY JACKSON MUSICAL

**STUDY  
GUIDE**

# THE LIGHTNING THIEF STUDY GUIDE

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## **DEAR DEMIGODS (and their official Satyr protectors),**

Welcome to Camp Half-Blood! In case you didn't watch the orientation film (no one ever watches the orientation film) we're here to fill you in on everything you need to know to have the best chance at surviving your summer.

Inside this guide you'll find an introduction to some of our most famous campers, more information about how Camp Half-Blood was created, and an exploration of some themes and issues your fellow half-bloods face in the show.

Don't get eaten by monsters, and have a great quest!

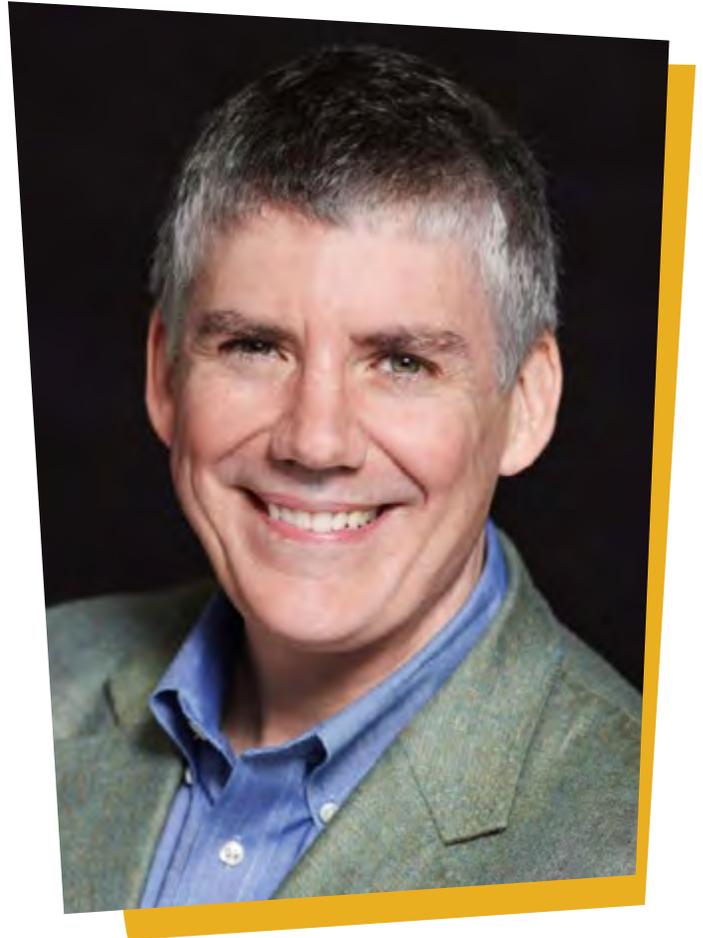
## **CHIRON & MR. D**



## ORIGIN OF THE PERCY JACKSON SERIES

The Percy Jackson books began when author Rick Riordan's son, Haley, asked for a bedtime story about the gods and heroes of Greek mythology. Riordan used his knowledge as a former middle school teacher to tell the stories for his son; when he ran out of source material, Riordan created new characters based on Greek mythology and his son, who'd been diagnosed with ADHD and dyslexia. In response to the encouragement from Haley, after he finished telling the story of Percy Jackson's quest to return Zeus' lightning bolt, Riordan turned the tale into the first Percy Jackson book.

Nearly fifteen years after Percy Jackson and the Lightning Thief was first published, the Percy Jackson series recently celebrated 500 weeks on the New York Times bestseller list. Rick Riordan's books have been translated into forty-two languages worldwide, with over 175 million copies sold.



## SPOTLIGHT ADHD/DYSLEXIA

### DYSLEXIA

A learning disability that affects the areas of the brain in charge of processing language. This often makes reading challenging, as it can cause difficulty with deciphering the relationship between words and speech sounds. In the Percy Jackson series, this is one of the key identifiers for confirming someone is a demigod, as dyslexia is the result of half-bloods' brains being hardwired for Ancient Greek.

### ADHD

ADHD stands for Attention Deficit Hyperactivity Disorder, and it's another important marker for identifying a demigod; the struggles with paying attention and controlling their impulses are actually the signs of a demigod's natural battle skills and reflexes.



# CAST OF CHARACTERS

## PERCY JACKSON

Son of the sea god, Poseidon. Percy is a good kid with ADHD and dyslexia, who can't seem to stop getting into trouble, and just wants to find a place where he can belong. That opportunity comes from the most unexpected place when Percy is given a quest from the gods to find and return Zeus' lightning bolt, save his mom from the Underworld, and prevent a war between the gods.

## MR. BRUNNER/CHIRON

Percy's kind, but stern, Latin teacher. He expects the best out of his students, especially Percy. Also happens to be a centaur.

## GROVER UNDERWOOD

Percy's best friend. Unbeknownst to Percy before he goes to Camp Half-Blood, Grover is also a satyr—a child of Pan and protector of demigods.

## SALLY JACKSON

Percy's hard-working mom. Sally's raised Percy on her own, and would do anything to protect her son.

## MR. D

Also known as Dionysus, the god of theatre and wine, and the grouchy director of Camp Half-Blood.

## ANNABETH CHASE

The daughter of Athena. Smart, feisty, and eager to prove herself to her mom, Annabeth is skeptical of Percy at first, but becomes one of his best friends through the trials they face on Percy's quest.

## LUKE CASTELLAN

Son of Hermes and one of Percy's first friends at camp. He helps Percy come to terms with finding out that he's a demigod and provides advice when the gods give Percy his quest.

## CLARISSE LA RUE

The daughter of Ares. Competitive and tough-as-nails, she's known for her prickly demeanor and battle skills in capture the flag.

## POSEIDON

Percy's dad, the sea god Poseidon. Bit of a beach bum.

## HADES

Poseidon's brother, the god of the Underworld.

## ARES

The god of war.

## CHARON

The ferryman to the Underworld.

## KRONOS

Father of the Olympians, his children trapped him in Tartarus after losing against them in a war.



## ACT ONE

- **Prologue/The Day I Got Expelled**  
(Percy, Mr. Brunner, Mrs. Dodds, Grover, Company)
- **Strong**  
(Sally & Percy)
- **The Minotaur/The Weirdest Dream**  
(Percy, Sally, Grover & Company)
- **Another Terrible Day**  
(Mr. D)
- **Their Sign**  
(Chiron, Percy & Luke)
- **Put You in Your Place**  
(Clarisse, Annabeth, Percy & Company)
- **The Campfire Song**  
(Luke, Annabeth, Percy, Grover, Katie, Silena, & Chiron)
- **The Oracle**  
(Oracle, Ensemble)
- **Good Kid**  
(Percy & Company)
- **Killer Quest!**  
(Percy, Grover, Annabeth, & Company)

# MUSICAL NUMBERS

## ACT TWO

- **Lost**  
(Percy, Annabeth, & Grover)
- **My Grand Plan**  
(Annabeth)
- **Drive**  
(Grover, Annabeth, Percy, Ares, & Company)
- **The Weirdest Dream (Reprise)**  
(Percy, Kronos, Luke)
- **The Tree on the Hill**  
(Grover, Thalia, Annabeth, Luke, Percy, & Company)
- **D.O.A.**  
(Charon & Company)
- **Son of Poseidon**  
(Percy, Ares, Annabeth, Grover, Sally, & Company)
- **The Last Day of Summer**  
(Percy, Luke, & Company)
- **Bring on the Monsters**  
(Percy, Annabeth, Grover, Clarisse, Chiron, Silena, & Luke)



## DIRECTOR'S NOTE

When I first read Rick Riordan's great novel my imagination went crazy, he tapped into something so joyful in my brain, and I wanted to try to capture some of that essence in the stage adaptation. The challenge with adaptation is that it can make something too concrete, visuals can fill in too much information robbing the viewer of their own ideas about the material. So we set out to create a world where language with the aid of some visuals, from the book and from the environment we created, combine to establish a vocabulary where spectacle is built with the help of the audience's imagination. If Percy looks up and sees a sky full of stars aligning to make a trident, then we believe it. If we say rolls of toilet paper are a tidal wave, then it is so. This helps to make the audience a participant in the play, rather than being fed information. The layout of the space references traditional ancient Greek theater scenery, called Skene, a two-story edifice with entrances. We based the visual landscape of the show around Greek architecture being restored; we see pillars tagged with graffiti, scaffolding surrounding, buckets of paint and tools. This mirrors what Rick Riordan is doing in his novels, he's taking the classic stories of the Greek gods and building on top of them to tell them in a very modern way, he's giving something ancient a raucous refurbish.

**STEPHEN BRACKETT**  
DIRECTOR

## CREATING CHARACTER & ESTABLISHING TONE

The tone of the books, with its perfect balance of humor and heart, really moved me. I loved tapping into the feelings of frustration in our young heroes by using rock music. Each character had their own unique voice and I try to mirror that with the instrumentation: Annabeth (my favorite) is super smart so I use keyboard sounds that feel like a computer; Grover is lovable and earthy so I use acoustic guitar; Percy is a jumble of explosive emotions so I use electric guitar. I use musical and lyrical themes or "motifs" that unify major ideas or characters. When these motifs come back, they hold more emotional weight—like Luke's "Good Kid" reprise. I also try to keep the lyrics in the vernacular of each character. The structure of pop/rock music lends itself to the style of storytelling we're trying to achieve. I can condense large expositional moments with a recurring verse/chorus. Every song has an important "hook," a musical and lyrical idea. A hook is like a thesis sentence in an essay—everything in a song or sequence must support the hook. Having a clear hook was very helpful in large moments like "Son of Poseidon" with multiple locations and action. The hook takes on different meanings as Percy claims his identity, forgives his dad, and uses his powers, which all unite this large sequence. For the last moment of the song, I combine the musical motifs of "Strong" from Percy's mom and "Poseidon's theme" from his dad. In "Bring on the Monsters" you'll hear many of the musical ideas of other songs all swirling around Percy, as he's learned valuable lessons and is ready to face the real world.

**ROB ROKICKI**  
COMPOSER



## ADAPTING A BELOVED BESTSELLER

Adapting a book for the stage means you're thinking about it as both a writer and a reader. You're asking why the original author made the choices they did: Why do events happen in this order? What do the characters want in this scene? By figuring out how the original story works, you learn how to translate it into a new medium without losing what makes it special.

In the case of *The Lightning Thief*, I also had the benefit of seeing what not to do. Like many fans of the book series, I'd been disappointed by the movie adaptations. Not only did they change the plot, they failed to capture the books' unique tone, which blends weighty ideas of self-discovery and sacrifice with a breezy, self-aware sense of humor. (To see what I mean, just read the book's chapter titles – they're hilarious!) Rick Riordan recognizes that Greek mythology can be very serious, but it can also be very silly and very strange.

I've written several book adaptations, including *Be More Chill* and *Lemony Snicket's A Series of Unfortunate Events*, and I always start from the perspective of being a fan. What HAS to be in this adaptation, or it wouldn't feel like the book that I love? When I first read *The Lightning Thief*, I remember wanting more than anything to go to Camp Half-Blood with Percy and Grover and Annabeth. I remember feeling moved by Percy's relationship with his mother,

Sally. And I remember being shocked by the reveal of the lightning thief's true identity (no spoilers here). For a writer of adaptations, there's nothing more fun than getting to bring all your favorite moments and characters to life, for people to experience in a new way.

Of course, the book version of *The Lightning Thief* is 416 pages – and it's the first in a five-book series, with two more series and numerous supplementary books that follow it. That's literally thousands of pages written about Percy Jackson! Our musical adaptation is just over two hours, which means there's a lot of detail that's impossible to include. We tried whenever possible to use the actual dialogue from the book (my favorite being Annabeth's line, "You drool when you sleep".) Other times, we had to condense or combine events in order to make them fit within the time frame of a two-hour musical. For example, the song "Drive" squashes many miles, many chapters, and many monsters into one big (epic!) road trip musical montage.

Still, all of the detail and world-building from the books helped us make sure that the world you see on stage feels as real as the one you can read about. And whenever I got stuck, or had a question about what a character might say or do in a particular situation, I could always go to my bookshelf and pull down my well-worn, well-loved copy of *The Lightning Thief*. I knew it would tell me everything I needed to know.

**JOE TRACZ**  
BOOK WRITER



## COSTUMING 52 CHARACTERS

**SYDNEY MARESCA**  
COSTUME DESIGNER

Setting out to design the costumes for *The Lightning Thief*, the first thing I did was read the book, and the second thing I did was read the book again. Rick Riordan gives us a great foundation for the costumes in his novels, full rich character descriptions and costume details. We wanted to try to include as many details from the book as possible in the costumes for the show: Poseidon in a Hawaiian shirt, Echidna in all denim, Ares on his motorcycle. If the Greek Gods and Monsters are walking among us, they must have figured out how to blend in. In our musical, like in the books, the gods are dressed like everyday people with some magical touches.

When you look at kids hanging out in real life, almost everyone is in some version of jeans and a t-shirt. Rather than having everyone in Camp Half-Blood t-shirts, which might make it hard for the audience to track which character is which, we decided to give each of the kids their own unique look. (Though if you watch closely, there is one camper in a Camp Half-Blood tee—she’s interning in Mr. D’s office.) We wanted to make careful, specific choices while still making sure they each felt like real kids.

Percy is in jeans, a green windbreaker, and a t-shirt with a glowing blue stripe that feels almost like lighting or a beam of sunlight seen from underwater. He’s dressed in the murky colors of the ocean on a clear day.



Pictured (left to right): Jorrel Javier, Chris McCarrell (top), Kristin Stokes, and James Hayden Rodriguez. Photo Credit: © Jeremy Daniel



# THE LIGHTNING THIEF STUDY GUIDE

Orange is an important color at Camp Half-Blood, so we have Annabeth in an orange and white, striped t-shirt. She adds a tough, suede motorcycle jacket for questing—to keep her warm on chilly nights and because she’s a little bit of a cool girl.

Grover keeps his hippie-ish vibe in a tie-dyed t-shirt with a thermal underneath. He reveals his furry goat legs when he is at camp, but when he’s out in the world he wears oversized jeans and orthopedic sneakers (to disguise his hooves).

We wanted Luke to feel a little older than the other kids, and a little more complicated. He’s their counselor and he’s already been on his own quest. Our Luke is a little bit edgy in black jeans and an asymmetrical t-shirt with rusty red splatters that evoke flames or maybe even blood. His high-tops have golden-yellow details, connecting him to his dad, Hermes.

Many of our actors play dozens of characters and each one needs to feel distinct and instantly recognizable. The costumes have been specially rigged to get on and off quickly. Sometimes an actor will have only seconds to transform into their next god or monster. With all the quick changes and character swapping, the back stage choreography of the dressers and performers is almost as exciting to watch as the show on stage.



## DUELING WITH DEMIGODS

**ROD KINTER**  
FIGHT DIRECTOR

When I started to prepare to stage the fights in *The Lightning Thief*, and after talking with director Stephen Brackett, my first thoughts had to be the overall concept of all the fighting in the show and what the stakes were for each fight. After that, I approached how each character would fight. And then I began to tie the two together.



Pictured: Chris McCarrell and James Hayden Rodriguez (bottom); Sarah Beth Pfeifer and Jorrel Javier (top) Photo Credit: © Jeremy Daniel

### SPOTLIGHT ON

## SWORDS

The swords were custom made for the show by Nathan DeCoux of Gotham Armory. In designing Riptide (Percy's sword) we felt that it would be cool for the hilt (handle portion of the sword) to resemble a trident. The style of the sword is also based on a Greek sword called a Xiphos.

### THE FIRST FURY

This fight is a series of surprises, starting with Ms Dodds becoming a Fury and then a pen turning into a sword; Percy acts on instinct rather than skill to defeat the Fury.

### THE MINOTAUR

This sets up one of the most important events of the story, the death of Percy's mom. In talking with Stephen, we wanted it to be scary and have an emotional impact.



# THE LIGHTNING THIEF STUDY GUIDE

## ● CAPTURE THE FLAG

This is the sequence that took the most rehearsal and time to build. I wanted a combination of weapons that were dangerous looking and cartoonish, i.e. Clarisse fighting with a pair of Kopis (Greek inverted curved swords) compared with Silena fighting with a giant “Donkey Kong” hammer. With that fight I also wanted to use choreography that combined danger with the sense of the kids playing a game. In putting together this sequence I worked closely with Rob Rokicki to create a rhythmic battle section in which the percussion of band and the percussive sound of the weapons connecting play off each other.



Pictured: James Hayden Rodriguez, Sarah Beth Pfeifer, and the company. Photo Credit: © Jeremy Daniel

## ● THE BATTLE WITH ARES

The Battle with Ares: Percy, Annabeth and Grover fight with Ares. Although this is primarily a fight between Percy and Ares, Stephen and I felt it was important to show all three of our heroes helping to defeat Ares. By this point in the show, Percy is now a sword fighter and holds his own against the God of War and in the end uses his godly power to control the waves.

## ● CHOPPING OFF MEDUSA'S HEAD

This was truly a collaborative effort between Choreographer, Fight Director and Director. You'll have to see the show to see what we came up with.

## ● ANNABETH & PERCY

Annabeth is a brave and skilled fighter—I wanted all her dagger work to be quick and smooth. I also felt it was important to show that she was key in the improvement that Percy gains throughout the show in his fighting skills.



# DRESSING HALF-BLOODS & GREEK GODS & MONSTERS OH MY!

## SPOTLIGHT ON **BILLY HIPKINS** DRESSER FOR RYAN KNOWLES & CHRIS MCCARRELL

Hello, I'm Billy Hipkins and I have the pleasure of dressing Ryan Knowles, who plays 9 different characters in 'The Lightning Thief'. Ryan and I hit it off from the day we met, probably because we've both been in show business for a long time and have a lot in common. Though this is Ryan's first Broadway show, this is the 24th Broadway show that I have done wardrobe work on.

When we dressers come in 90 minutes before the show starts, we check in with our supervisor Kelly Saxon to see if anyone is out of the show that night. If so, I have to get the understudy costumes to the dressing room, stage left, and stage right and move Ryan's costumes (or Chris McCarrell's one costume, I dress him too and since he never changes that's pretty simple) out of the way. Then I check to see if any of my costumes were brought down for repairs and collect them and any pieces that were laundered (we have double versions of a lot of things, mainly shirts, so no one has to wear sweaty costumes more than once). I take all of these to the place they are pre-set.

Once I've checked that I have all of my pieces in place—including shoes, hats, some jewelry and, on this show the very important golden, Hermes winged sneakers for Percy—I'll fill up Chris and Ryan's water bottles that stay on deck (and they drink A LOT of water during the show!) Then it's time to check in with the guys, see how their day was, and ask if there are any costume issues I need to know about. Then I'll let them get ready. On this show they can



Pictured: Chris McCarrell.  
Photo Credit: © Jeremy Daniel



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get dressed without help but sometimes an actor needs assistance (like when I dressed Lumiere at *Beauty and the Beast*. It's hard to dress yourself when you have candle hands).

Once the show starts I spend most of my time on stage right where Ryan has a chair with a laundry basket beside it to drop his discarded costumes in as he takes them off. Sarah Beth Pfeifer does a lot of her changes right next to us with her dresser Ashlynn Abraham.

Most of Ryan's changes aren't too quick so I can hand him his shirt, pants, etc. while we chat a bit. Often the cast sings from offstage, so we all have to be mindful of when their microphones are live and stay quiet. A lot of Ryan's show requires resetting a costume he just took off to wear again a scene later—he gets in and out of his Chiron look 3 times in Act I alone.

At intermission, I retrieve Percy's golden Hermes sneakers and bring them up to Chris' room so he can put them on and I'll set his regular sneakers in his prop backpack to put on onstage later. I also have to make sure that he's taken his prop pen/sword out of his jeans so it can go back to the prop table on deck. (When you do the same show 8 times a week and rarely leave the stage like Chris does, it's easy to forget a pen in your pocket).

Act II moves a bit faster and Ryan's changes get quicker. His last change is our quickest, but we've got it down. When you set up quick changes you choreograph them just like anything done onstage so we always do things in the same order, as in: "I hand you the shirt, while you velcro it I get behind you with your tail, while you velcro that I grab your pants, etc." I just mentioned velcro.

Velcro, snaps, and sometimes magnets make it easy to get actors in and out of costumes quickly. A dress shirt might look buttoned but those buttons have just been sewn back on with velcro under them. Another shortcut is to "puddle" things. I can scrunch down a sock to make it easier to get into or scrunch down a pair of pants so there's less leg to get through, simple ways to save time.

By the end of the show I'll throw any costumes that need laundering into a basket to go downstairs and I'll leave the deck the costumes that start out in Ryan's dressing room. I'll put them away and wait for him to come up after the curtain call. Then I just need to hang up or send to laundry what he takes off. I'll go to Chris' room next and do the same thing. I'll bring any repairs and the dirty laundry to the basement, sort it out (whites, darks, towels, etc.) with the rest of the dressers and then we call it a night.

Then we come in tomorrow and do it all again—sometimes twice!



Pictured: Chris McCarrell.  
Photo Credit: © Jeremy Daniel



# THE LIGHTNING THIEF STUDY GUIDE

## SPOTLIGHT ON **ASHLYNNE ABRAHAM** DRESSER FOR SARAH BETH PFIEFER

### **SARAH BETH'S LIGHTNING THIEF TRACK**

Sarah Beth has 19 changes in the show including Clarisse, Katie Gardner, Mrs Dodds, Camper, Reporter, Statue, Thalia, Underworld, Bianca & more...

Her Quickest Change is either out of Clarisse into Mrs Dodds during the first number, or out of Clarisse into Reporter during 'Drive'

Sarah Beth also has a lot of makeup changes during the show, so I carry around all her supplies she might need whenever she comes offstage, since most of her time offstage is spent changing clothes.



We also have a wig person on our team! Every time Sarah Beth changes clothes, she has a new wig that Elias will put on for her.



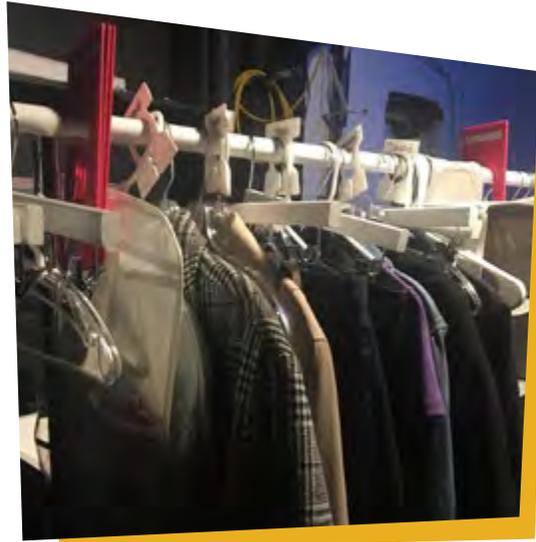
In addition to dressing the actors, a dresser's job includes making sure all your actor's clothes are in good repair, creating a laundry schedule for your clothes to make sure everything is cleaned weekly, and to make sure everything in your actor's track is running smoothly (clothes-wise) and if there is an issue with something, to act as an ambassador between the actor and the wardrobe supervisor to find a solution that works for everyone!



# THE LIGHTNING THIEF STUDY GUIDE

My favorite change: I love doing the change into Clarisse's "Put You In Your Place" gear. That look has the most pieces (and a makeup change!), so it's the most complex of all of her changes-- so it's been fun to figure out how to streamline it to be as smooth and fast as possible.

Even though many people have done this wardrobe track over the course of the life of the show, Sarah Beth and I are still finding ways every night to tweak the track to make it smoother and easier!



This is Sarah Beth's portion of the Stage Right rack! She has a lot of changes in act 2, and all of them happen over here.



There are little tags sewn into all her costumes like the one below— to tell us the outfit she wears the piece with! (Incase someone else had to do my track and they weren't familiar with the clothes)



Here is the Mrs Dodds Preset from the Top of the Show-- We set all of the clothes out on chairs like this so we can easily grab them in the choreography of the quick change.



Everyone is ready and preset for the top of Act 2!



## BUILDING A FANTASTICAL WORLD

**LEE SAVAGE**  
SCENIC DESIGNER

The set for *The Lightning Thief* has evolved (and grown in size!) since we first designed it to fit in a passenger van in 2012 but it has always been a mashup of classical Greek elements and the contemporary urban landscape. We looked at the architecture of ancient Greek theaters as well as the Acropolis and imagined these sites under construction or being rebuilt to create the world for the play. It was exciting to imagine the story taking place in an environment that could transform in imaginative and theatrical ways as opposed to creating a literal representation for each location or supernatural event we see on Percy's quest. One of my favorite examples is how we use leaf blowers and toilet paper to create Percy's control of water in the show, which was the result of searching for toilet paper pranks online with the director Stephen Brackett.

### SPOTLIGHT CREATING THE LEAF BLOWERS

The *Lightning Thief* uses 8 yard blowers in the show; 7 blowers have a 6-inch paint roller attached to the top of the air nozzle. We then take 1-ply toilet paper rolls with a cardboard center and slide them on the paint rollers in a way that allows them to catch the air from the leaf blowers. When the power is turned on; it then launches the roll in one long continuous sheet approximately 10,335 sq ft of toilet paper flying out 20-40 feet.



Pictured (left to right): Kristin Stokes, Chris McCarrell, and Jorrel Javier.  
Photo Credit: © Jeremy Daniel



# THE LIGHTNING THIEF STUDY GUIDE

The lighting design for *The Lightning Thief* transforms the set (an urban streetscape) into over 29 different locations, all through the magic of light.

Hidden in the set are 2190 LED Pixels. A pixel is a digital light source (an LED) that can change colors; the primary colors of light: Red, Blue and Green.

When gods and monsters show up to praise, scold or attack Percy Jackson, the set comes alive with digital lighting effects. Each effect and color is coded to help tell the story of who is good and who is evil. There are also foot lights that pulse and shimmer on the actors and into the audience. These are all controlled by a lighting computer console that runs 989 lighting cues.

Smoke and haze machines on stage create atmospheric effects to allow us to see the beams of light in the air. Be prepared: There is a lot of smoke in the Underworld!

In addition to the digital pixel effects, the lighting rig is 95% comprised of LED spot and wash lights. A traditional theatrical light uses approx 575 watts of energy. The digital moving lights on Percy Jackson are two times as bright, can change to hundreds of colors, move around to light the actors and flash into the audience, and use half the power—we are doing our best to be green.

I hope you can follow my lighting design and see what colors I selected to represent a Fury, a Minotaur, and Poseidon. PS. There is a lot of Green!

## LIGHTING THE GODS

**DAVID LANDER**  
LIGHTING DESIGNER



Pictured (left to right): Jorrel Javier, Chris McCarrell, Ryan Knowles (top), and Kristin Stokes . Photo Credit: © Jeremy Daniel



# THE LIGHTNING THIEF STUDY GUIDE

## A NEW CAMPER'S GUIDE TO GREEK MYTHOLOGY



### CHIRON

In the world of Percy Jackson, Chiron is a centaur (half human, half horse) who trains and guides demigods. His role in Greek mythology was similar; known for his medicinal knowledge and calm temperament, Chiron trained some of the greatest heroes of myth, including Heracles and Achilles.

Just like Rick Riordan's original Percy Jackson books, our musical pulls from many different Greek mythological sources and pairs them with contemporary characters. Percy himself is named after the Greek hero Perseus, who was the demigod son of Zeus. Although Percy Jackson's parentage is slightly different, like Perseus, he does have a fateful encounter with Medusa!

Here are some other crossover characters you might recognize from Greek mythology:



### POSEIDON

The Greek god of the sea, Poseidon was one of Kronos' three most powerful sons.



### THE ORACLE OF DELPHI

The Oracle was a famous high priestess named Pythia, who served Apollo in his temple at Delphi. In the theatre, she is most well-known for prophesying that Oedipus would kill his father and marry his mother—talk about a complicated family!



### DIONYSUS

The Greek god of theatre and wine, Dionysus had a mysterious birth (some myths say he's a son of Zeus and a mortal, others claim his parents are Zeus and Persephone, or Demeter), which gave him an outsider status in Olympus—much like Mr. D.



### THE FURIES

Just like math teachers, the Furies (the three goddesses of vengeance) were known for being strict. Ruthless observers when it came to the rules, they punished anyone who stepped outside the laws of society. So you can see why they have a constant bone to pick with the Olympians and their children.



### ATHENA

The Greek goddess of wisdom, battle strategy, and the arts. Similar to the way Annabeth assists Percy during their encounter with Medusa, Athena helped Perseus defeat Medusa by loaning her bronze shield to Perseus so he could hide from Medusa's dangerous glare.



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## ZEUS

Zeus: The Greek god of lightning and thunder, and the king of Mount Olympus. Zeus represented the pinnacle of the Greek religion; to the Greeks, Zeus was a symbol of justice.



## CHIMERA

Chimera: A Greek monster comprised of a goat's body, a lion's head, and a serpent's tail.



## HADES

The Greek god of the Underworld, and Kronos' eldest son. Along with his brothers, Zeus and Poseidon, Hades ruled over the cosmos after he and his siblings defeated their father in battle.



## SATYR

Half-human, and half-goat. Satyrs were creatures closely associated with Dionysus.



## HERMES

The Greek god of transitions and boundaries, Hermes is most well-known as the messenger god.



## CHARON

Not to be confused with Chiron. Charon was the ferryman to the Underworld; just like in the musical, Charon charged a fee to deliver the deceased from our world to the Underworld.



## ARES

The Greek god of war. The male counterpart to Athena, Ares represented all of the violence and direct aggression of war.



## CERBERUS

The three-headed dog charged with guarding the Underworld and preventing the deceased from leaving.



## DEMETER

The Greek goddess of agriculture, grain, fertility, and the harvest.



## MINOTAUR

A monster with the torso of a human, and the head, tail, and legs of a bull.



## APHRODITE

The Greek goddess of love and beauty.



## KRONOS

The youngest of the Titans, and father to several of the Olympians, including Poseidon, Zeus, and Hades.



## ACTIVITY

### BRING ON THE REAL WORLD

In the musical, Percy says that the demigods can't wait for their parents to fix things; they have to summon the courage to fight the monsters on their own. The Internet and social media have given rise to a new generation of activists on many issues and from a wide-range of ideological viewpoints. Just like Percy and his friends, young people are discovering that they have all the power they need to make the world a better place.

#### DISCUSS

As a group, discuss what "monsters" you see in the real world that you can tackle head on. Which ones feel global, and which ones are a little closer to home?

#### CREATE

In smaller groups, or as individuals, brainstorm ways that you can effect change in our world. Come up with ideas for action that require personal, daily efforts (such as carrying a reusable water bottle to reduce plastic use), as well as outlining ways someone can get involved with larger movements to support a cause they care about.

## ACTIVITY

### BRIDGING OUR WORLD WITH FANTASY

The world of Percy Jackson pulls directly from Greek Mythology to create a link between our contemporary world and the world of the Greek gods.

#### DISCUSS

How does mixing the fantastical world of the Greek gods with the real-life challenges of our world create an exciting story that raises the stakes for the characters?

#### CREATE

Choose a classic character from world myth or folklore and reimagine part of their story in our world. This activity can take the form of a short story, a piece of visual art, or even a musical theatre song!



# THE LIGHTNING THIEF STUDY GUIDE

## ACTIVITY

### CREATING CHARACTER THROUGH SONG

In a musical, composers use songs to reveal the deepest desires and truths about the characters on stage. Often a song in the first act of a musical will set up motifs and metaphors for one character, that will be explored in a new way in the second act. In *The Lightning Thief*, we see this at work through the lyrics of Percy's song "Good Kid" when they're retooled for Luke's solo in "The Last Day of Summer."

#### WRITE

Write an essay exploring how Rob Rokicki uses juxtaposed lyrics to illustrate the similarities and differences between Percy and Luke. Consider the different experiences for a reader of the lyrical text versus a listener of the song.

#### GOOD KID

I never try to do anything  
I never mean to hurt anyone

I try, I try to be a good kid  
A good kid  
A good son

But no one ever will take my side  
All I ever do is take the fall  
I swear, I swear that I'm a good kid  
Guess I'm good for nothing at all

#### THE LAST DAY OF SUMMER

I've been here since I was a kid  
I did everything they ever asked, yeah I did  
And for what?  
You know this world will never be ours  
As long as our parents rule over the stars

So I'll do anything  
I don't care if I hurt anyone  
It doesn't pay to be a good kid,  
A good kid, a good son

The gods were never on our side  
So I think it's time we watch them fall  
And soon you'll see what I did  
Soon they'll be no gods at all!

## ACTIVITY

### THE THINGS THAT MAKE YOU DIFFERENT MAKE YOU STRONG

In *The Lightning Thief*, Percy feels like an outsider because of his ADHD and dyslexia, but through the support of his mom and finding a group of people like him, he learns to embrace his differences as superpowers.

#### WRITE

Write an essay about something that makes you different that makes you strong and special.

#### CREATE

Create a character based on your unique abilities—what would your character's superpowers be?



# THE LIGHTNING THIEF STUDY GUIDE

## EDUCATIONAL STANDARDS

### BRING ON THE REAL WORLD

Framework for 21st Century Learning: Creativity and Innovation

- Use a wide range of idea creation techniques (such as brainstorming)
- Elaborate, refine, analyze, and evaluate their own ideas in order to improve and maximize creative efforts
- Act on creative ideas to make a tangible and useful contribution to the field in which the innovation will occur

### CREATING CHARACTER THROUGH SONG

Grade 6:

- CCSS.ELA-LITERACY.RL.6.1  
Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.
- CCSS.ELA-LITERACY.RL.6.2  
Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.
- CCSS.ELA-LITERACY.RL.6.4  
Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone
- CCSS.ELA-LITERACY.RL.6.5  
Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.
- CCSS.ELA-LITERACY.RL.6.6  
Explain how an author develops the point of view of the narrator or speaker in a text.
- CCSS.ELA-LITERACY.RL.6.7  
Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

Grades 9-10:

- CCSS.ELA-LITERACY.W.9-10.9 Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA-LITERACY.L.9-10.5 Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-LITERACY.RL.9-10.4 Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

Grades 11-12:

- CCSS.ELA-LITERACY.W.11-12.9  
Draw evidence from literary or informational texts to support analysis, reflection, and research.
- CCSS.ELA-LITERACY.L.11-12.5  
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- CCSS.ELA-LITERACY.RL.11-12.4 Determine the meaning

of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful.

### BRIDGING OUR WORLD WITH FANTASY

Grades 6-8:

- CCSS.ELA-LITERACY.WHST.6-8.4  
Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.
- CCSS.ELA-LITERACY.WHST.6-8.5  
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.
- CCSS.ELA-LITERACY.WHST.6-8.10  
Write routinely over extended time frames (time for reflection and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

Grade 7:

CCSS.ELA-LITERACY.RL.7.9

Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.



Pictured: Sarah Beth Pfeifer and Chris McCarrell (top); Kristin Stokes, Jorrel Javier, Ryan Knowles, Jalynn Steele, and James Hayden Rodriguez (bottom, left to right) Photo Credit: © Jeremy Daniel

