

A 16 BAR CUT:  
THE HISTORY OF AMERICAN MUSICAL THEATRE

*An Original Script and Monograph Document*

by

PATRICK JOHN MORAN  
B.A. Greensboro College, 2003

A thesis submitted in partial fulfillment of the requirements  
for the degree of Master of Fine Arts  
in the Department of Theatre  
in the College of Arts and Humanities  
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## ABSTRACT

A final thesis for my Master of Fine Arts degree should encompass every aspect of the past few years spent in the class room. Therefore, as a perfect capstone to my degree, I have decided to conceive, write, and perform a new musical with my classmate Rockford Sansom entitled The History of Musical Theatre: A 16 Bar Cut.

The History of Musical Theatre: A 16 Bar Cut will be a two-man musical that will capsule all of musical theatre history in a single evening. Starting with the Greeks and finishing in the present, the show will comedically inform the audience, while paying homage to, the astonishing art form called musical theatre, using several outrageous conventions such as a game show, spoof, mimicry, and most importantly, drag. The show will also pose the question to everyone: with all the great literature already created, where is musical theatre headed, and who is going to bring us there?

Writing A 16 Bar Cut will test the training I have received and my mastery of musical theatre as an art form. The show will demonstrate my understanding and passion for several components used by authors and actors alike to create a musical. Being that the show is a capsule of all musical theatre, A 16 Bar Cut will show my true mastery of the history and literature of musical theatre. I will be forced to hone my skills of the collaborative process at a new level, as never having to truly execute them with such intensity before.

The challenges that lay ahead will be seen not only in the performance aspect, but also in the creation of A 16 Bar Cut. Since musical theatre has an immense range in genre and style, the ability to technically master these styles and genres will prove to challenge me as a performer, as well as a writer. In the performance, there will be three main challenges: vocal qualities, dance techniques, and my acting craft. The vocal styles used in A 16 Bar Cut will test my capabilities

as a singer to meet the demands needed to convey the original material used as it was initially intended. As a dancer, the specific movements and “signatures” of the many choreographers will challenge me to understand and be able to re-create these “specifics” for an audience. The character building will test me as an actor, starting with one through-lined character—a heightened half-brained juvenile form of myself—along with building approximately fifty auxiliary characters throughout the show.

As a writer, there are two major challenges that I foresee. The first challenge is the arc of the show—needing to keep a steady through-line that will let the audience understand what is happening and follow the history. The second obstacle is making sure the audience understands the show. I may be finishing an M.F.A. in Musical Theatre, but not everyone will be. In fact, some audience members may not know anything about musical theatre. This challenge arises trying to make the show funny to everyone, not just musical theatre dorks.

The Research and Analysis portion of my monograph document will follow the course of action laid out in the M.F.A. Thesis Guidelines. The (A) Research section will include the biographical information pertaining to the composers and lyricists involved in the selected materials. Librettists of specific book shows that we choose to utilize as it pertains to our show will also be included in this section. I will also include a brief subsection of each composer, lyricist, and librettist’s significance to musical theatre history. The (B) Structural Analysis section will discuss the structure and dramatic organization of how we choose to create A 16 Bar Cut. The (C) Analysis of the Role section will reveal how we employ the stock characters/comedic duo of the straight man and funny man (i.e., Laurel & Hardy and Abbot & Costello). All other components outlined in the M.F.A. Thesis Guidelines will be included in my document.

For my family:

Daniel, Donna, Donald, Jonathan, Kathleen, Michael, and my newest brother, Rockford.

## ACKNOWLEDGMENTS

Over the past three years, I have run into challenges, predicaments, and more joy than I could wish. It has been one test after another all leading me to grow and mature, and somehow succeed. It was these people who pushed me and helped me get through it all and taught me to laugh at the funny, the hurt, and the enjoyment. They say this will eventually heel the pain of debt I like to call, grad school.

To my Mother and Father: You two have always been there for me. Never once have you let me down. Whenever something was wrong, you were there to help me through, cheer me up, and teach me what was right. I have learned the most from you and will forever be proud to say I am your son. I thank you for your constant love and support.

To my Siblings: Donald, Jonathan, Kathleen, and Michael –I wish you all the best and hope you will all enjoy this, even though only one of you will understand it. Ah-ha-ha!

To Abby: You have been my best friend since the third grade. We have been through great times, hard times, fights, and laughter, but through it all, you have always been there for me. I do not know how I could ever thank you for keeping my in check. I could not wish for a better friend who knows that when someone trips, you laugh first and check-in later.

To Mr. Bulas: For your camera expertise and giving us some fantastic photos to include in our thesis. Photos provided by Ken Bulas.

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Rockford Sansom – for being my friend. Thank you for venturing into this project with me and taking the wheel when things got rough. Thanks for being there and for understanding me.

To Justin Fischer: Thank you for your amazing talents and friendship. Rockford and I could not have done this without your amazing help. You are truly a genius.

To the Staff at the Orlando Rep: For giving two guys with an idea and no money a chance to premiere their work of art.

To Dave and James – For helping us bring this show to life. For your expertise and treating us like actual people every step of the way.

To my Professors:

John Bell – Thank you for accepting me into your program. It took sometime, but this is exactly where I needed to be and where I was able to grow in a safe environment. Thank you for always challenging me and agreeing to chair my committee. We both knew it was going to be a challenge and it's finally done. And finally, thank you for being my friend.

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# TABLE OF CONTENTS

<b>LIST OF FIGURES</b> .....	<b>XV</b>
<b>LIST OF TABLES</b> .....	<b>XVI</b>
<b>INTRODUCTION</b> .....	<b>1</b>
<b>A 16 BAR CUT: THE HISTORY OF AMERICAN MUSICAL THEATRE</b> .....	<b>3</b>
ACT ONE .....	7
<i>Pre Show</i> .....	7
<i>Opening: “It’s Greek To Me, Me, Me”</i> .....	9
<i>Scene One: “Cirque du Sucker”</i> .....	13
<i>Scene Two: “Vaude-strelsy”</i> .....	17
<i>Scene Three: “The Operetta Opus”</i> .....	22
<i>Scene Four: “Ol’ Man Zeigfeld”</i> .....	29
<i>Scene Five: “The Golden Up-Tempo”</i> .....	36
<i>Scene Six: “The Dynamic Duo”</i> .....	41
ACT TWO.....	54
<i>“Entr’acting”</i> .....	54
<i>Scene Seven: “My Fair Laddie”</i> .....	55
<i>Scene Eight: “70s, Dancer, 70s”</i> .....	62
<i>Scene Nine: “The Eighties are a Drag”</i> .....	67
<i>Scene Ten: “Ninety Million Tenors”</i> .....	76
<i>Scene Eleven: “Revivals 2000”</i> .....	81
<i>Curtain Call</i> .....	88
<b>RESEARCH GLOSSARY</b> .....	<b>89</b>
INTRODUCTION .....	89
ARLEN, HAROLD (COMPOSER/LYRICIST) .....	89
BENNETT, MICHAEL (CHOREOGRAPHER/DIRECTOR) .....	90

BERLIN, IRVING (COMPOSER/LYRICIST) .....	92
BERNSTEIN, LEONARD (COMPOSER/LYRICIST).....	93
BOCK, JERRY (COMPOSER/LYRICIST) .....	94
BOUBLIL, ALAIN (COMPOSER/LIBRETTIST/LYRICIST) .....	95
CHAMPION, GOWER (CHOREOGRAPHER/DIRECTOR) .....	97
COHAN, GEORGE M. (COMPOSER/LIBRETTIST/LYRICIST) .....	98
COLEMAN, CY (COMPOSER/LYRICIST) .....	99
COWARD, NOEL (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST).....	100
DANTE, NICHOLAS (LIBRETTIST).....	101
DESYLVA, B.G. (COMPOSER/LIBRETTIST/LYRICIST).....	102
DONALDSON, WALTER (COMPOSER/LYRICIST) .....	104
DUBLIN, AL (COMPOSER/LYRICIST) .....	105
EBB, FRED (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST) .....	106
FIELDS, DOROTHY (COMPOSER/LIBRETTIST/LYRICIST).....	107
FOSSE, BOB (CHOREOGRAPHER/DIRECTOR/LIBRETTIST).....	108
FRIML, RUDOLF (COMPOSER/LIBRETTIST).....	109
GERSHWIN, GEORGE (COMPOSER/LIBRETTIST/LYRICIST) .....	110
GERSHWIN, IRA (COMPOSER/LIBRETTIST/LYRICIST) .....	112
GILBERT, WILLIAM S. (LYRICIST/LIBRETTIST).....	113
HAMLISCH, MARVIN (COMPOSER).....	115
HAMMERSTEIN II, OSCAR (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST) .....	116
HARBACH, OTTO (COMPOSER /LIBRETTIST/LYRICIST) .....	118
HARBURG, E.Y. (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST) .....	119
HARNICK, SHELDON (COMPOSER/LIBRETTIST/LYRICIST).....	121
HART, LORENZ (COMPOSER/LIBRETTIST/LYRICIST).....	122
HERBERT, VICTOR (COMPOSER/LIBRETTIST/LYRICIST).....	124
HEYWARD, DUBOSE (LIBRETTIST/LYRICIST) .....	125
HILLARD, BOB (COMPOSER/LYRICIST) .....	127

KAHN, GUS (COMPOSER/LYRICIST).....	128
KANDER, JOHN (COMPOSER).....	129
KERN, JEROME (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST).....	130
KIDD, MICHAEL (CHOREOGRAPHER/DIRECTOR).....	132
KIRKWOOD, JAMES (LIBRETTIST).....	133
KLEBAN, EDWARD (COMPOSER/LYRICIST).....	134
KNIGHTON, NAN (LIBRETTIST/LYRICIST).....	135
KOEHLER, TED (COMPOSER/LYRICIST).....	136
KRETZMER, HERBERT (LYRICIST).....	137
LANE, BURTON (COMPOSER/LYRICIST).....	138
LARSON, JONATHAN (COMPOSER/LIBRETTIST/LYRICIST).....	139
LEHAR, FRANZ (COMPOSER).....	140
LEIBER, JERRY (COMPOSER/LYRICIST).....	142
LERNER, ALAN JAY (DIRECTOR /LIBRETTIST/LYRICIST).....	143
LOESSER, FRANK (COMPOSER/LIBRETTIST/LYRICIST).....	144
LOEWE, FREDRICK (COMPOSER).....	146
MACDERMOT, GALT (COMPOSER).....	147
McHUGH, JIMMY (COMPOSER/LYRICIST).....	149
NUNN, TREVOR (DIRECTOR/LYRICIST).....	150
PORTER, COLE (COMPOSER/LYRICIST).....	151
RADO, JAMES (LIBRETTIST/LYRICIST).....	153
RAGNI, GEROME (LIBRETTIST/LYRICIST).....	154
RICE, TIM (LIBRETTIST/LYRICIST).....	156
ROBBINS, JEROME (CHOREOGRAPHER/DIRECTOR/LIBRETTIST).....	157
ROBIN, LEO (LYRICIST).....	159
RODGERS, RICHARD (COMPOSER/LIBRETTIST/LYRICIST).....	161
ROME, HAROLD (COMPOSER/LIBRETTIST/LYRICIST).....	164
ROSS, ADRIAN (LYRICIST).....	165

SCHONBERG, CLAUDE-MICHEL (COMPOSER/LIBRETTIST/LYRICIST) .....	166
SIGMAN, CARL (COMPOSER/LYRICIST) .....	168
SONDHEIM, STEPHEN (COMPOSER/LIBRETTIST/LYRICIST) .....	169
STOLLER, MIKE (COMPOSER/LYRICIST) .....	171
STYNE, JULE (COMPOSER/DIRECTOR/LIBRETTIST/LYRICIST) .....	172
SULLIVAN, ARTHUR (COMPOSER) .....	174
WARREN, DIANE (COMPOSER/LYRICIST) .....	176
WARREN, HARRY (COMPOSER) .....	177
WEBBER, ANDREW LLOYD (COMPOSER/LIBRETTIST) .....	179
WILDHORN, FRANK (COMPOSER/LIBRETTIST).....	180
WILLIAMS, BERT (COMPOSER/LYRICIST) .....	182
WILSON, MEREDITH (COMPOSER/LIBRETTIST/LYRICIST).....	183
YOUNG, RIDA JOHNSON (COMPOSER/LIBRETTIST/LYRICIST) .....	184
<b>STRUCTURAL ANALYSIS.....</b>	<b>186</b>
INTRODUCTION .....	186
STYLE.....	186
SCENE CONVENTIONS.....	187
HISTORICAL ARC.....	195
STRUCTURAL ARC .....	199
ADDITIONAL NOTES ON STRUCTURE .....	202
POINT OF VIEW .....	205
ACCESSIBILITY .....	206
CONCLUSION .....	207
<b>ROLE ANALYSIS.....</b>	<b>208</b>
INTRODUCTION .....	208
PLAYWRIGHT.....	208
PRODUCER.....	212

ACTOR.....	217
CONCLUSION .....	219
<b>PRODUCTION &amp; PERFORMANCE JOURNALS.....</b>	<b>220</b>
PRODUCTION JOURNAL: FALL 2005.....	220
PRODUCTION JOURNAL: SPRING 2006 .....	258
PERFORMANCE JOURNAL: SPRING 2006 .....	294
<b>EVALUATION .....</b>	<b>297</b>
THESIS PROJECT ASSESSMENT #1 .....	297
THESIS PROJECT ASSESSMENT #2.....	298
THESIS PROJECT ASSESSMENT #3.....	299
<b>CONCLUSION .....</b>	<b>300</b>
<b>APPENDIX A: FIRST SCRIPT OUTLINE.....</b>	<b>302</b>
<b>APPENDIX B: FIRST VERSION OF “THE THEATRE TODAY” .....</b>	<b>306</b>
<b>APPENDIX C: FINALE VERSION OF “THE THEATRE TODAY”.....</b>	<b>310</b>
<b>APPENDIX D: FIRST VERSION OF “WHY CAN’T THE BROADWAY ACTORS LEARN TO SING?”</b>	<b>314</b>
<b>APPENDIX E: FINAL VERSION OF “WHY CAN’T THE BROADWAY ACTORS LEARN TO SING?”</b>	<b>317</b>
.....	
<b>APPENDIX F: PRODUCTION BUDGET.....</b>	<b>320</b>
<b>APPENDIX G: COSTUME &amp; PROP LIST.....</b>	<b>322</b>
<b>APPENDIX H: PRESS RELEASE .....</b>	<b>326</b>
<b>APPENDIX I: POSTER.....</b>	<b>328</b>
<b>APPENDIX J: PLAYBILL.....</b>	<b>330</b>
<b>APPENDIX K: FAVORITE PRODUCTION PHOTOS .....</b>	<b>333</b>
<b>APPENDIX L: SONGS REFERENCED IN THE SCRIPT .....</b>	<b>344</b>

**REFERENCES .....355**

## LIST OF FIGURES

FIGURE 1: RISING ACTION AND PACING .....	202
FIGURE 2: FIRST VERSION OF "THE THEATRE TODAY" .....	309
FIGURE 3: FINAL VERSION OF "THE THEATRE TODAY" .....	313
FIGURE 4: FIRST VERSION OF "WHY CAN'T THE BROADWAY ACTORS LEARN TO SING?" .....	316
FIGURE 5: FINAL VERSION OF "WHY CAN'T THE BROADWAY ACTORS LEARN TO SING?" .....	319
FIGURE 6: PRESS RELEASE .....	327
FIGURE 7: POSTER .....	329
FIGURE 8: PLAYBILL.....	332
FIGURE 9: THE ORLANDO REPERTORY THEATRE .....	334
FIGURE 10: A COLLAGE OF ACT I.....	335
FIGURE 11: A COLLAGE OF ACT II .....	336
FIGURE 12: THE GREEKS .....	337
FIGURE 13: PATRICK AS THE MERRY WIDOW .....	338
FIGURE 14: ENTR'ACTING.....	339
FIGURE 15: THE INFAMOUS BOTTLE DANCE .....	340
FIGURE 16: PATRICK AS DIANA MORALES FROM A CHORUS LINE.....	341
FIGURE 17: ROCKFORD WITH STEPHEN SONDHEIM .....	342
FIGURE 18: THE REVIVAL .....	343

## LIST OF TABLES

TABLE 1: PRODUCTION COSTS .....	321
TABLE 2: COSTUME PLOT.....	323
TABLE 3: PROP/SET LIST .....	325

## INTRODUCTION

The culmination of my three years in grad school has lead up to my thesis project, which will be the completion of my Masters of Fine Arts degree at the University of Central Florida. This project is an original two man musical entitled A 16 Bar Cut: The History of American Musical Theatre. This thesis is not just authorship of the play, but also a performance and a process. I have collaborated with my colleague Rockford Sansom in writing a humorous look at the history of American musical theatre ranging from the Greeks to the present. I perform my role on May 5<sup>th</sup> and 6<sup>th</sup> 2006, at the Orlando Repertory Theatre in Orlando, Florida. I have also composed a monograph document that supports my process.

Since the entire process and monograph document are contingent upon the original musical that Rockford and I have created, I have included the script as the first chapter of my thesis. The script is presented under the formatting guidelines of Music Theatre International – the largest musical theatre royalties company. The following chapter is entitled “Research Glossary,” starting the formal monograph document, and follows the Modern Language Association’s formatting style. This is a formatted glossary of all composers, lyricists, librettists, and choreographers whose original work has been referenced in the script. Each entry consists of two paragraphs – personal information and their contribution to musical theatre.

The following chapters relate to the process of creation and performance. The “Structure Analysis” details the entire framework of the script and how/why certain areas were covered or chosen by Rockford and myself. The “Role Analysis” enters into the world of the many roles both Rockford and I have played; not only as an actor in the performance, but also the creation as author and producer. The “Production & Performance Journal” is a daily entry of the entire process from conception to closing night that supports the two prior chapters. I have also

included an “Evaluation” chapter where the chair of my committee, John C. Bell, will write his assessment. The last chapter is the “Conclusion” where I will write my assessment of the entire process and it’s relevance to the last three years and beyond.

When dealing with the creation of a new piece, there are several other components that both Rockford and I thought important enough to put in this document, but not in the formal monograph document. Therefore, I have added appendixes that round out the work that has been completed for this thesis project. Each appendix is appropriately titled and self explanatory.

**A 16 BAR CUT:  
THE HISTORY OF AMERICAN MUSICAL THEATRE**

An Original Musical  
with three original songs

by

Patrick John Moran  
&  
Rockford Sansom

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A 16 BAR CUT: THE HISTORY OF AMERICAN MUSICAL THEATRE

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Written permission is required for live performance of any sort. This includes readings, cuttings, scenes, and excerpts.

ORIGINAL CAST

Rocky.....	Rockford Sansom
Patrick.....	Patrick John Moran
Justin.....	Justin Fischer
Voiceover.....	Christopher Layton

ORIGINAL CREATIVE TEAM

Direction, Staging, Choreography, Musical Direction, Set Design, Costume Design, Make Up Design, Wig Design, Musical Arrangements, Dramaturgy, Dialect Coaching, Production Management, Technical Direction, Casting, Accounting, Legal Services, Personal Training, Child Wrangling, & Backstage Catering.....	Patrick John Moran & Rockford Sansom
Additional Arrangements & Musical Supervision.....	Justin Fischer
Sound Design.....	James Cleveland
Light Design.....	Dave Upton

A 16 BAR CUT: THE HISTORY OF AMERICAN MUSICAL THEATRE had its first public performance on 5 May 2006 at the Orlando Repertory Theatre in Orlando, FL. This performance was a final thesis project used to complete the Master of Fine Arts degree in Musical Theatre at the University of Central Florida Conservatory Theatre. John C. Bell served as thesis committee chair.

## ABOUT THE AUTHORS

**PATRICK JOHN MORAN** is a native from the good-old state of New Jersey. He received his B.A. in Theatre Performance from Greensboro College and his M.F.A. in Musical Theatre Performance from University of Central Florida. His favorite roles include Finch in *How to Succeed...* (Greensboro College), Al, et al in *Working* and Man 4 in *You're Gonna Love Tomorrow* (UCF/Seaside Music Theater), Nicely-Nicely in *Guys and Dolls* and Roger in *Grease* (Shenandoah Music Theatre), Linus in *You're a Good Man Charlie Brown* (Galveston Island Outdoor Musicals), Leopard/Crocodile in *Just So* and Pierre/LaTour in the Regional Premiere of *Under the Bridge* (Orlando Repertory Theatre). Patrick would like to thank his family and friends for all the support and opportunities he has received. He would also like to thank anyone who is willing to financially support him over the next few years.

**ROCKFORD SANSOM** is originally from the Pensacola, Florida. His favorite credits include Man 1 in *My Way: A Tribute to Frank Sinatra*, Salerio in *The Merchant of Venice*, Snout in *A Midsummer Night's Dream* (Oklahoma Shakespeare Festival), Rhino in *Just So*, Jacques in the Regional Premiere of *Under the Bridge* (Orlando Repertory Theatre), Humpty Dumpty, et al in *Alice in Wonderland*, Serge in *Art (2Strange Little Girls)*, Mother Ginger in *The Nutcracker* (Ballet Pensacola), Man 1 in *You're Gonna Love Tomorrow*, and Mike, et al in *Working* (UCF/Seaside Music Theatre). He has an MFA in Musical Theatre from the University of Central Florida, a BFA in Acting and a BA in English Literature from the University of West Florida, and has studied at the Yale School of Drama. He would like to thank his family, his friends, and his crazy-redneck-hillbilly-extended family for providing so much comic material.

## CAST

Rocky.....a pretentious scholar & baritone  
Patrick.....a thickly veiled scholar & tenor  
Justin.....a patient accompanist  
Voiceover.....a god, a boxing announcer, & Zach from *A Chorus Line*

## PLACE

Shortly after the turn of the 21<sup>st</sup> century

## NOTES FROM THE AUTHORS

Throughout the script, we use our own fun and festive names, Patrick and Rocky, and our friend Justin uses his own very nice name as well. However, each cast member should use his own real name when performing the show—no matter how much you may like our names. We have also included several topical references in the script. Their humor will eventually dwindle over time, so we encourage each new production to change these references and keep the script as up-to-date as possible.

*A 16 Bar Cut* is a joyous romp. In our show, all the rules are broken. Talk to the audience. Sit in an old man's lap. Pull people on stage. If the audience talks, talk back. The entire evening should appear thrown together. Resist the temptation to over design; you will lose some of the inherent playfulness. Because of the quick changes, the costumes should be poorly made pieces and bad wigs. The acting is big and fast, but it should not be at the expense of truth. Understanding vocal, dance, and acting styles is a definite necessity. Above all, be silly and love musical theatre.

*Act One*

*Pre Show*

(The house lights go down as if the opening announcement is about to begin. PATRICK and ROCKY do not realize that the microphone is on.)

ROCKY

Look at that guy.

PATRICK

Where?

ROCKY

Third row, fourth seat. He doesn't even know we're talking about him.

PATRICK

Oh, look at the girl in the pink top. Fifth row center.

ROCKY

Wow...(ROCKY and PATRICK continue with a pre show improvisation. Eventually they get told that the microphone is on.) What?

PATRICK

Welcome everyone to tonight's production of *A 16 Bar Cut: The History of American Musical Theatre*. We ask that you please turn off all cell phones, pagers, beepers, wrist watch alarms,

ROCKY

personal digital assistants, laptops, ipods,

PATRICK

pace makers,

ROCKY

C Bs,

PATRICK

walkie-talkies,

ROCKY

fuzz busters,

PATRICK

and babies.

## ROCKY

Please unwrap any candy that you would like to give to the performers. And at the end of the show, don't be afraid to throw wads of money at the poor starving actors. If you like the show, please tell your friends. Or better yet, drag them here yourself. Now please sit back, relax, and enjoy *A 16 Bar Cut: The History of American Musical Theatre*.

(Segue)

Opening: "It's Greek To Me, Me, Me"

(The curtain opens on an eerie stage with PATRICK and ROCKY in black robes with Greco-Roman masks. They chant unintelligible, spooky sounds.)

VOICEOVER

(Recorded) In Ancient Greece, thespians offered song and dance as a form of worship to the god Dionysus. With an omniscient chorus chanting to the sounds of Grecian instruments, the theatrical titans, Aristophanes, Euripides, and Sophocles, first told their stories. But what is the true lineage of the art form known as musical theatre? How have the scholars...

ROCKY

Will you listen to him?

PATRICK

He's makin' our show sound like some Greek tragedy!

ROCKY

Lighten up, dude.

PATRICK

The best part of musical theatre is all the glitz, glamour, and production numbers. (To ROCKY) Let's spectacle this show up.

ROCKY

We'll take it from here.

VOICEOVER

You go girls!

BOTH

OPEN UP THE CURTAIN

(The traveler opens to reveal a gaudy and poorly made set as PATRICK and ROCKY strip off their robes to reveal wonderfully colorful costumes with their names bedazzled in jewels on the back. They grab hats and canes.)

COMEDY TONIGHT!

ROCKY

SOMETHING FAMILIAR,

PATRICK

SOMETHING PECULIAR,

BOTH

SOMETHING FOR EVERYONE,  
A COMEDY TONIGHT!

PATRICK

SOMETHING APPEALING,

ROCKY

SOMETHING APPALLING,

BOTH

SOMETHING FOR EVERYONE,  
A COMEDY TONIGHT!  
NOTHING WITH GODS, NOTHING WITH FATE.  
WEIGHTY AFFAIRS WILL JUST HAVE TO WAIT.

ROCKY

NOTHING THAT'S FORMAL,

PATRICK

NOTHING THAT'S NORMAL,

BOTH

NOTHING PRETENTIOUS OR POLITE:  
TRAGEDY TOMORROW, COMEDY TONIGHT!

PATRICK

Welcome to our show everyone. I'm Patrick.

ROCKY

And I'm Rocky, and we are both scholars as well as lovers...

PATRICK

...but not that way...

ROCKY

...of musical theatre. We've been performing and studying musical theatre for years, and we thought "Why keep this all this show tune knowledge to ourselves?"

PATRICK

(In pain) The songs never stop! (He exits.)

ROCKY

So we decided to write a show about it.

PATRICK

(PATRICK pokes his head out.) And make you sit through it.

EMCEE (ROCKY)

WILLKOMMEN! BEINVENUE!  
WELCOME!  
FREMDER, ÉTRANGER, STRANGER,  
GLUEKLICH ZU SEHEN.  
JE SUIS ENCHANTÉ.  
HAPPY TO SEE YOU,  
BLEIBE, RESTE, STAY.  
WILLKOMMEN! BEINVENUE!  
WELCOME!  
IM CABARET, AU CABARET, TO CABARET!

(PATRICK has entered with a chair.)

Meine Damen und Herren, Mesdames et Messieurs, Ladies and Gentlemen! You are about to see *A 16 Bar Cut: The History of American Musical Theatre*. In our show the costumes are fabulous, the show tunes are fabulous, even the chorus girls are fabulous.

(ROCKY looks at PATRICK who is thrusting his pelvis like a *Cabaret* girl.)

PATRICK

I'm Frtizy.

ROCKY

See, I told you the chorus girls were fabulous. Tonight, we will explore every era, genre, and style of musical theatre, even the major players.

PATRICK

In one evening.

ROCKY

No, Fritzy, bad! (PATRICK exits with the chair and ROCKY'S cane.) I have also taken the liberty of setting out a time line for us to use as we explore musical theatre history. We started with the Greeks, and we will end...

PATRICK

(As an aside to ROCKY.) Wait, wait. I don't like that phrase.

ROCKY

What phrase? (The music stops.)

PATRICK

Time line. It's got no heart, no soul, no flair!

ROCKY

Okay Mr. Flair, what do you want to call it?

PATRICK

We'll call it our "chorus line."

(Both PATRICK and ROCKY hit a famous *Chorus Line* pose on the chorus line.)

Justin, the big finish.

OH, I'M NO ONE'S WIFE, BUT

OH I LOVE MY LIFE

AND ALL THAT JAZZ.

BOTH

That Jazz.

(PATRICK exits with ROCKY'S costume.)

(Segue)

Scene One: "Cirque du Sucker"

ROCKY

(At the beginning of the chorus line) So, let's start at the very beginning of musical theatre—a very good place to start. (He laughs at his own cleverness.) The Greeks and Romans. After the Greeks created the chanting Greek chorus, the Romans essentially stole the idea for their shows.

PATRICK

I'm bored. I wanna sing again.

ROCKY

We can't sing again until we get to the circus in the mid 19<sup>th</sup> century; it's the first spectacle.

PATRICK

But I wanna sing now!

ROCKY

Not yet.

PATRICK

But what really happened between the Greeks and the circus?

ROCKY

The Renaissance.

PATRICK

Like I said, what really happened between the Greeks and the circus?

ROCKY

You know, you could probably learn a few things from these early times in history.

PATRICK

What is there to learn? We have the Greeks chanting to music, the Romans stealing the idea, Shakespeare adding in some dance with naughty songs, and then we have the circus.

ROCKY

Ah, but you forgot about op...

PATRICK

And opera? I don't have a pole big enough to stick up my ass to talk about opera.

ROCKY

Fair enough –let's move onto circus.

PATRICK

Hurray! I'll go grab the poodles and the hoops of fire!

ROCKY

Patrick, the circus wasn't all silliness. It was a legitimate kind of theatre...sort of...with animals.

PATRICK

Rocky, the circus was pure entertainment. It was exactly like it is today. It only existed to sucker people out of their money.

ROCKY

(Trying to find some legitimacy.) There's a ringmaster who's a grand entertainer and showman.

PATRICK

Rocky, you're thinking too much. P.T. Barnum said it best himself.

THERE IS A SUCKER BORN EV'RY MINUTE,

ROCKY

Patrick!

PATRICK

EACH TIME THAT SECOND HAND SWEEPS TO THE TOP  
LIKE DANDELIONS UP THEY POP,  
THEIR EARS SO BIG, THEIR EYES SO WIDE,

(PATRICK kicks ROCKY in the butt. ROCKY gets an idea and exits.)

AND THOUGH I FEED 'EM BONAFIED BALONEY,  
WITH NO TRUTH IN IT,  
WHY YOU CAN BET I FIND SOME RUBE TO BUY MY CORN,  
'CAUSE THERE'S A SURE AS SHOOTIN' SUCKER BORN A MINUTE,  
AND I'M REFERRIN' TO THE MINUTE YOU WAS BORN.

ROCKY

(ROCKY enters with a barker's hat.)

The circus was full of great attractions. Not only were there lions and tigers and bears...

PATRICK

Oh my!

ROCKY

There were acrobats, singers, dancers, and of course, the novelties. (ROCKY becomes a carnival barker) Come one and all and see the amazing, the fantastical, and the unimaginable.

(PATRICK approaches)

That'll be one dollar.

(PATRICK hands ROCKY a dollar and exits as if entering the carnival museum.)

QUITE A LOTTA ROMAN TERRA COTTA,  
LIVIN' LAVA FROM THE FLANKS OF ETNA,  
STATUARY, RIDE OF DROMEDARY,  
SEE THE TEMPLE TUMBLE AND THE RED SEA PART.  
MACNAMARA'S BAND, THE FATTEST LADY IN THE LAND,  
A PICKLED PREHISTORIC HAND, A STRAINED OF POCHANTAS' HAIR,  
CROW SIOUX WHO'RE GOIN' TO BE SHOWIN' YOU SOME ROWIN'  
THROUGH A MODEL OF THE RAPIDS ON THE DELAWARE!

ARMADILLAS, CLEVER CATAPILLIARS,  
REPRODUCTION OF THE CYCLOP'S RET'NA,  
CRYSTAL BLOWIN', AUTOMATIC SEWIN',  
VENUS ON A SHELL AND OTHER WORKS OF ART.  
EDUCATED FLEAS, A TRIBE OF ABORIGINES,  
TWO LADIES JOINED ACROSS THE KNEES,  
THE MONA LISA MADE OF ICE,  
HOT-TEN-TOTS, WE'VE GOTTEN IN FORGOTTEN SPOTS,  
A COTTON GIN,  
A NIGHT WITH LOT IN SODOM, BETTER SEE THAT TWICE!  
ONE IGUANA, SNAKES AND OTHER FAUNA,  
GOT NO BEARDED LADY, BUT WE'RE GET'NA.  
WHEN YOU DUCK OUT, TAKE ANOTHER BUCK OUT,  
RUN AROUND THE BLOCK AND SEE A,  
RUN AROUND THE BLOCK AND SEE A,  
RUN AROUND THE BLOCK AND SEE A NEW SHOW START!

(PATRICK enters.)

Well, what did ya' think?

PATRICK

What the hell did I just pay for?

ROCKY

THERE IS A  
SUCKER  
BORN EV'RY  
MINUTE,  
EACH TIME THAT SECOND  
HAND SWEEPS TO THE TOP  
LIKE DANDELIONS  
UP THEY POP,  
THEIR EARS SO BIG,  
THEIR EYES SO WIDE,  
AND THOUGH I FEED 'EM  
BALONY,  
WITH NO TRUTH

PATRICK

QUITE A LOTTA  
ROMAN TERRA COTTA,  
LIVIN' LOVA FROM  
THE FLANKS OF ETNA,  
STATUARY,  
RIDE A DROMEDARY,  
SEE THE TEMPLE TUMBLE  
AND THE RED SEA PART.  
ARMADILLAS,  
CLEVER CATERPILLARS,  
REPRODUCTIONS OF THE CYCLOP'S  
RET'NA, CRYSTAL BLOWIN',  
AUTOMATIC SEWIN',

IN IT,  
WHY YOU CAN BET  
I'LL FIND SOME RUBE  
TO BUY MY  
CORN,  
'CAUSE THERE'S A SURE  
AS SHOOTIN'  
SUCKER BORN A  
MINUTE,  
AND I'M REFERRIN'  
TO THE  
MINUTE YOU WAS  
BORN.

VENUS ON A SHELL AND OTHER  
WORKS OF ART.  
ONE IGUANNA,  
SNAKES AND OTHER FAUNA,  
GOT NO BEADED LADY,  
BUT WE'RE GET'NA,  
WHEN YOU DUCK OUT,  
TAKE ANOTHER BUCK OUT,  
RUN AROUND THE BLOCK AND SEE A,  
RUN AROUND THE BLOCK AND SEE A,  
RUN AROUND THE BLOCK AND SEE A  
NEW SHOW  
START.

(Segue)

Scene Two: “Vaude-strelsy”

PATRICK

Second verse, same as the first! A little bit louder and a little bit worse!

(He sings without accompaniment)

QUITE A LOT OF ROMAN TERRA COTTA...

ROCKY

No! We’ve got to move on. Go check the chorus line to see what’s next.

PATRICK

Why do I have to do it?

ROCKY

Because you’re farther. (He exits with his hat.)

PATRICK

Fine. (He crosses to the chorus line.) Next is Vaudeville.

ROCKY

Oh, Vaudeville. This is when musical theatre really starts getting interesting.

PATRICK

Ooooo. Is this when we do *Bombay Dreams*?

ROCKY

No, and don’t ever speak of that show again.

PATRICK

Well, wasn’t Vaudeville just like circus but with people?

ROCKY

Technically, Vaudeville is a transition from circus to what we think of as musical theatre today. But instead of telling one story, Vaudeville was an evening of multiple acts with different songs and skits. It would open with a dumb act...

PATRICK

Wait. Wait. Why don’t we do Vaudeville instead of talking about Vaudeville?

ROCKY

What do you mean “do Vaudeville?”

PATRICK

(Musical Fanfare) Ladies and gentlemen. Thank you for coming to our Vaudeville show. While you’re finding your seats, we have for you tonight the opening of our show—the Dumb Act.

(PATRICK points to ROCKY.)

ROCKY  
What?

PATRICK  
There you have it folks, the Dumb Act.

ROCKY  
I don't want to be the Dumb Act! That's the worst insult in Vaudeville.

PATRICK  
Take it as a hint. We move onto the Singing Sister or Dancing Brother Act.

ROCKY  
Oh, I get it.

PATRICK  
A five, six, seven, eight

(Acting like a Singing Sister Act, ROCKY sings in falsetto while PATRICK dances a jig.)

ROCKY  
INKA DINKA DOO  
A DINKA DEE, A DINKA DOO  
OH, WHAT A TUNE FOR CROONING

PATRICK  
Following that great act, we have some acting greats in a short comedy sketch.

ROCKY  
Thank you. I learned from the best.

PATRICK  
Really, who'd you learn from?

ROCKY  
Well, I'm not gonna give you her name, but I'll tell ya' she was a knock out.

PATRICK  
A knock out, wow! I wish I could find a girl like that.

ROCKY  
Why, you lookin' for a girl in particular?

PATRICK

Nope, just lookin' for any girl who's not particular.

ROCKY

Well, the best way to solve your women trouble is to find a place of worship.

PATRICK

A place of worship, huh? You gotta place of worship?

ROCKY

Yep, she lives two blocks that way.

PATRICK

The next Vaudeville act was the Eccentric Act.

(PATRICK dances like Elaine Bennice from *Seinfeld* to “Inka Dinka Doo.”)

ROCKY

Was that really necessary?

PATRICK

I'm sorry if some of us are more talented than others.

ROCKY

Keep going.

PATRICK

Next is the special spot reserved for either an up-and-coming star or a falling star—usually a falling star that's two weeks away from an over-dose.

ROCKY

And I see we have our falling star in the front row. (ROCKY picks out a man in the front row.)

Ladies and Gentlemen, Bea Arthur. Stand up and give us a wave Bea.

(The audience member waves.)

PATRICK

Thanks so much for coming out today, Bea. Be sure to call us from the home. The next part of a Vaudeville show is very important—a brief intermission.

(PATRICK and ROCKY turn up stage and immediately turn down stage.)

The opening of Act Two is the Big Act—usually involving the most money possible. And tonight we have emptied our pockets for this lavish spectacle. Justin.

(JUSTIN crosses center stage and blows into a party-favor kazoo. He bows and crosses back to the piano.)

ROCKY

Thank you, Justin.

PATRICK

We move on to the Star Spot.

ROCKY

Oh, this is where all the greats performed: Sophie Tucker, George Burns, Al Jolson

PATRICK

Fanny Brice, Eddie Cantor, and the great George M. Cohan.

BOTH

GIVE MY REGARDS TO BROADWAY  
REMEMBER ME IN HAROLD SQUARE

Done!

PATRICK

And now the end of our Vaudeville evening—the Dog Billing. Take it away Rocky.

ROCKY

But the Dog Billing was for the boring acts that actually encouraged people to leave.

PATRICK

Again, take the hint.

ROCKY

Why I oughta!

PATRICK

Thank you!

BOTH

Thank you so much. Thank for coming to the Vaudeville show. (They bow.)

ROCKY

Interestingly, Minstrelsy came of age the same time Vaudeville was popular.

PATRICK

Minstrelsy? What's that?

ROCKY

I'm glad you asked; it's essentially the black version of Vaudeville.

PATRICK

Oh, right. (He exits.)

ROCKY

At this time in history, black performers weren't allowed to share the stage with white performers. So black performers started their own form of theatre called Minstrelsy. Unfortunately, white performers invaded Minstrelsy and would put on black make up called blackface and act like happy plantation slaves.

(PATRICK enters with a table full of make up and plays around with it, while he hums an old plantation tune.)

It's really quite disgusting, but Minstrelsy is important to theatre history because its music and dance advanced the form. The music of Stephen Foster and the invention of the cakewalk dance were theatre staples of the day. Now I just want to add a disclaimer. Black face is not an accepted form of entertainment anymore; it's actually illegal now. Patrick, what in God's name are you doing?

PATRICK

I'm making black face.

ROCKY

You're what!?

PATRICK

I have my walk around in like five minutes.

ROCKY

Patrick, you cannot put on black face and perform a walk around!

PATRICK

Why you gotta bring a brother down?

ROCKY

You're a piece of work. (He takes the table and starts to walk off stage.) I'm going to pretend this never happened. Now go over to the chorus line and see what's next. (He exits.)

PATRICK

Why do I have to do everything? Let's see what's next, what's next? Rocky, I'm confused. All the different types of theatre are overlapping at this point in history. What comes next?

(Segue)

Scene Three: "The Operetta Opus"

(ROCKY enters with a cape and top hat in full operetta glory.)

ROCKY

AH! SWEET MYSTERY OF LIFE,  
AT LAST I'VE FOUND THEE,  
AH! I KNOW AT LAST THE SECRET OF IT ALL;  
ALL THE LONGING, SEEKING, STRIVING,  
WAITING, YEARNING,  
THE BURNING HOPES, THE JOY AND IDLE TEARS THAT FALL!

(PATRICK howls like a dog.)

I am singing.

PATRICK

Is that what that sound is?

ROCKY

I am demonstrating the next movement in Musical Theatre history...Operetta—a theatrical production that has the same grandeur of opera, but it's lighter, more popular, and has a sense of humor.

PATRICK

Boring.

ROCKY

It is NOT boring.

PATRICK

Operetta is for old people who attend matinees. You know, the people who were alive when it was written.

ROCKY

You are not worthy of operetta. Please, exit my stage!

(PATRICK exits. ROCKY, as if not already, becomes very pretentious and somewhat manic.)

Ladies and gentlemen, (PATRICK howls again.) Ladies and gentlemen, operetta is one of the highest and grandest art forms that is still practiced today. Although operetta was most popular in the late 19<sup>th</sup> century, contemporary composers cannot hold a candle to it. The music is lush and expansive; the lyrics are sublime yet witty, and the characters... (ROCKY takes a very dramatic pause. The kind you only see in operetta.) ...as an actor, I have yet to find characters as layered and challenging as I have found in operetta. It is an art form that I hold near and dear to my heart.

PATRICK

(Off-stage) Boring!!!!

ROCKY

Shut-Up!! Anyway, I consider myself somewhat of an ambassador for operetta, and as a treat, I would like to sing for you the entire first act of Franz Lehar's operetta *The Merry Widow*. I, of course, will be performing all the roles. Justin, if you please.

(PATRICK enters wearing a famous yet badly made *Merry Widow* hat and an overly large *Merry Widow* gown.)

PATRICK

VILIA, O VILIA!  
THE WITCH OF THE WOOD!  
WOULD I NOT DIE FOR YOU,  
DEAR, IF I COULD!  
"VILIA, O VILIA, MY LOVE AND MY BRIDE!"  
SOFTLY AND SADLY HE SIGH'D,  
SADLY HE SIGH'D VILIA.

ROCKY

Patrick, operetta is my genre.

PATRICK

Well excuse me for trying to keep these people awake. (To audience.) Do you like my hat? It's a *Merry Widow* hat, all the rage in the early 1900s.

ROCKY

Exit the stage and return that boat cover of a costume to the *Titanic* set.  
(He refers to PATRICK'S "dress.")

PATRICK

Fine. (To the audience.) Enjoy your nap folks. (He exits)

ROCKY

Why don't we skip the *Merry Widow*; it's ruined for me. We'll move on to the two most famous men associated with operetta—Sir Arthur Seymour Sullivan and Sir William S. Gilbert. The "S" stands for Schwenk. (ROCKY giggles.) Anyway...

(PATRICK is heard off-stage and comes running on dressed as a Native American.)

PATRICK

I AM CALLING YOU-OO-OO-OO-OO-OO!  
WILL YOU ANSWER TOO-OO-OO-OO-OO-OO?

ROCKY

Now what are you doing?

PATRICK

Well, I was trying to entertain everyone with Rudolf Friml's the "Indian Love Call" from the operetta *Rose-Marie*.

ROCKY

We've moved on to G&S. Try to keep up. (PATRICK starts to exit.) Hey Tiger Lily, Kathy Rigby just called, there's another revival.

PATRICK

Funny. (He exits.)

ROCKY

I apologize for the interruption; it's so hard to find good help these days. When discussing Gilbert and Sullivan, there are a few things that always pop into mind. The mixture of the lovers' heavenly arias, the witty comic patter songs, and the fantastical stories that all merge together to form a sublime yet accessible evening of theatre. (ROCKY gets too excited for words.) OH MY I have a glorious idea. I will perform for you one of the infamous patter songs from *The Pirates of Penzance*. But first, I must get my silly hat. You cannot do a patter song without a silly hat. G&S loved silly hats! Excuse me.

(ROCKY exits. PATRICK enters dressed for *The Mikado*.)

PATRICK

THREE LITTLE MAIDS FROM SCHOOL ARE WE  
PERT AS A SCHOOL GIRL WELL CAN BE  
FILLED TO THE BRIM WITH GIRLISH GLEE  
THREE LITTLE MAIDS FROM SCHOOL

ROCKY

(ROCKY enters dressed for *The Pirates of Penzance*)

Woh, woh, woh. What are you doing?

PATRICK

Well obviously I'm dressed up to talk about Gilbert and Sullivan and their contribution to operetta. I'm Yum-Yum from *The Mikado*. She's the lead.

ROCKY

Well you thought wrong, Connie Chung.

PATRICK

I'm sorry; you're dressed as a pirate. Who is living in the magical world of pretend?

ROCKY

(Like a pirate) Aaarrrrgh-right. We can both do it.

Ha Ha! PATRICK

But we're singing my song! ROCKY

Dooh! PATRICK

Justin, you need a silly hat!  
(JUSTIN puts on a sailor hat from *H.M.S. Pinafore* and starts to play.)

(Verse I)

ROCKY  
WE KNOW THE VERY MODEL OF A MAJOR OPERRETICAL;  
THERE'S ARIAS AND PATTERN SONGS AND PLOTS THAT ARE DRAMATICAL.

PATRICK  
WE KNOW WHO WROTE THIS SONG AND WE WILL QUOTE THEM QUITE  
HISTORICAL;  
IT'S GILBERT AND ITS SULLIVAN; WE'LL LIST THEIR SHOWS IN ORDICAL.

ROCKY  
WE'LL LIST THEM FIRST TO LAST OR LAST TO FIRST OR ALPHABETICAL.

PATRICK  
WE HOPE WE'RE NOT CONFUSING; IT'S ALL VERY THEORETICAL.

ROCKY  
WITH GILBERT AND WITH SULLIVAN, WE'RE TEEMING WITH A LOT  
O'NEWS.

PATRICK  
WE TRUST THIS INFORMATION DOESN'T MAKE YOU WANT TO TAKE A  
SNOOZE.

BOTH  
WE TRUST THIS INFORMATION DOESN'T MAKE YOU WANT TO TAKE A  
SNOOZE.  
WE TRUST THIS INFORMATION DOESN'T MAKE YOU WANT TO TAKE A  
SNOOZE.  
WE TRUST THIS INFORMATION DOESN'T MAKE YOU WANT TO TAKE A  
SNOOZE.

ROCKY

WE'RE VERY GOOD WITH STYLE, AND WE LOVE TO PUT ON SILLY HATS.

PATRICK  
SIR GILBERT AND SIR SULLIVAN WERE ALSO VERY FOND OF THAT.

ROCKY  
WITH ARIAS AND PATTEN SONGS AND PLOTS THAT ARE DRAMATICAL,

PATRICK  
WE KNOW THE VERY MODEL OF A MAJOR OPERETTICAL!

BOTH  
WITH ARIAS AND PATTEN SONGS AND PLOTS THAT ARE DRAMATICAL,  
WE KNOW THE VERY MODEL OF A MAJOR OPERETTICAL!

(Verse 2)

ROCKY  
A RUNNING PLOT IN OPERETTA IS THE QUIRKY PARADOX;  
THE TENOR ALWAYS GETS THE GIRL

PATRICK  
BECAUSE HE HAS A REAL THICK...

Patrick!

(The music stops.)

PATRICK  
Sock. I was going to say, "sock." It's an old adage that tenors wear thick socks for good luck. I'm wearing one right now. (PATRICK pulls up both of his pant legs to reveal thick socks.)  
Continue.

ROCKY  
WHEN SINGING OPERETTA YOU WILL FIND THE SCORE IS STRENUOUS.

PATRICK  
THE SONGS GO ON FOREVER, NEVER ENDING; THEY'RE CONTINUOUS.

ROCKY  
LIKE SULLIVAN WE STOLE THIS MUSIC STYLE FROM THE VIENNESE,

PATRICK  
AND GILBERT WE JUST COPIED ALL THE ENDINGS FROM HIS RHYMING  
SCHEME.

ROCKY

NOW FINALLY WE'RE CLOSING IN ON WHAT THIS SONG IS REALLY FOR;

PATRICK

A LIST OF SHOWS THAT STARTS WITH THAT INFERNAL NONSENSE  
PINAFORE.

BOTH

A LIST OF SHOWS THAT STARTS WITH THAT INFERNAL NONSENSE  
PINAFORE.

A LIST OF SHOWS THAT STARTS WITH THAT INFERNAL NONSENSE  
PINAFORE.

A LIST OF SHOWS THAT STARTS WITH THAT INFERNAL NONSENSE  
PINAFORE.

PATRICK

AS YOU CAN TELL OUR CLEVERNESS AND RHYMING SKILLS ARE NOT THE  
NORM,

ROCKY

THIS HELPS US WHEN WE OVER-ACT THE OPERETTAS WE PERFORM.

PATRICK

WITH ARIAS AND PATER SONGS AND PLOTS THAT ARE DRAMATICAL,

ROCKY

WE KNOW THE VERY MODEL OF A MAJOR OPERRETICAL!

BOTH

WITH ARIAS AND PATER SONGS AND PLOTS THAT ARE DRAMATICAL,  
WE KNOW THE VERY MODEL OF A MAJOR OPERRETICAL!

ROCKY

Are you ready to begin the list?

PATRICK

After you.

(Verse 3)

ROCKY

THERE'S PINAFORE AND PENZANCE, THEN THERE'S PRINCESS IDA, TO  
BEGIN;

THEN IOANTHE, RUDDIGORE, FORGETTING THOSE WOULD BE A SIN.

PATRICK

TO GRAND DUKE AND THE GONDILERS WE FEEL ABLIGED TO TIP OUR  
HAT,  
HAVE PATIENCE WITH THE SORCERER; IT'S EARLY G & S, AT THAT.

ROCKY

UTOPIA AND YOEMAN OF THE GUARD ARE GOOD TO SOME DEGREE,  
BUT TRI'AL BY JURY'S SHORT, AND THEREFORE LIKED BY ALL THE  
BOURGEOISIE.

PATRICK

AND THAT'S THE CATALOGUE OF SHOWS THAT YOU WILL FIND ON THEIR  
MARQUEE;  
OF G AND S'S BRILLIANCE, THERE IS NOTHING LEFT HERE TO DECREE.

BOTH

OF G AND S'S BRILLIANCE, THERE IS NOTHING LEFT HERE TO DECREE.  
OF G AND S'S BRILLIANCE, THERE IS NOTHING LEFT HERE TO DECREE.  
OF G AND S'S BRILLIANCE, THERE IS NOTHING LEFT HERE TO DECREE.

ROCKY

AND NOW THE WORLD OF G AND S IS NO LONGER A MYSTERY,

PATRICK

SO OPERETTA IS THE KIND OF SHOW THAT YOU WILL GO TO SEE.

BOTH

WITH ARIAS AND PATER SONGS AND PLOTS THAT ARE DRAMATICAL,  
YOU KNOW THE VERY MODEL OF A MAJOR OPERRETICAL!

WITH ARIAS AND PATER SONGS AND PLOTS THAT ARE DRAMATICAL,  
YOU KNOW THE VERY MODEL OF A MAJOR OPERRETICAL!

(PATRICK takes off robe and wig and hands them to ROCKY. He exits.)

(Segue)

Scene Four: "Ol' Man Zeigfeld"

PATRICK

Following Operetta, we move to... (PATIRCK looks at the chorus line) Turn of the Century?  
(PATRICK shouts off-stage) We're already at the end of the show?

ROCKY

(Off-stage) The turn of the Twentieth Century.

PATRICK

Huh?

(PATRICK starts looking around. He wonders off-stage and drops off his costume.)

ROCKY

The 1900s, dumb-ass!

PATRICK

Where are you?

ROCKY

Stage left.

PATRICK

Oh, the 1900s. Okay. The early 1900s were a time where everything from Vaudeville, revue, Minstrelsy, and operetta was put together and placed into one grand evening of entertainment under the name of the *George White Scandals*.

ROCKY

(Enters in a huff.) You mean the *Follies*.

PATRICK

What?

ROCKY

*The Ziegfeld Follies*.

PATRICK

Come again?

ROCKY

Florence Ziegfeld?

PATRICK

Huh?

Flo? ROCKY

Who? PATRICK

Lots of girls in sequence and peacock feathers? ROCKY

Oh, yeah but it's called *The George White Scandals*. PATRICK

Patrick, *The Ziegfeld Follies* was the greatest Variety show in the early Twentieth Century. ROCKY

No Rocky, *The George White Scandals* was the greatest Variety show in the early Twentieth Century. PATRICK

*Follies*. ROCKY

*Scandals*. PATRICK

*Follies!* ROCKY

*Scandals!* PATRICK

(*West Side Story* "Prologue #1.")

VOICEOVER

(Recorded) In tonight's rumble, stage left, the great theatrical titanic Florence Ziegfeld of *The Ziegfeld Follies*. And stage right, the hoofing bellboy George White of *The George White Scandals*.

(*West Side Story* "Prologue #2.")

FLO (ROCKY)

I, Flo Ziegfeld, opened my first *Follies* production in the summer of 1907 with a total cost of \$13,000. The show proved to be so popular that it sparked an ongoing run of *Follies'* shows. Beat that, whitey!

(*West Side Story* "Prologue #3.")

GEORGE (PATRICK)

I, George White, started out in *The Ziegfeld Follies of 1911*. In 1915, I was seen as a hooper with a featured spot. And in case you didn't know, Flo, a hooper is a tap dancer who can go all night long. (GEORGE starts a tap step.)

(*West Side Story* "Prologue #4.")

FLO

Throughout the *Follies*, I had amazing collaborators—the best that money could buy: choreography by Julian Mitchell, sets by Joseph Urban, and music by Irving Berlin, Jerome Kern, Rudolph Friml, and Victor Herbert. It's so good to have money!

GEORGE

Well, throughout the *Scandals*, I had even better collaborators: Erte, costumes; Joseph Urban, sets; and the music of Gershwin, Howard, DeSylva, and Brown. Money may be good, but shows are better with people who have talent.

(*West Side Story* "Prologue #5." GEORGE exits.)

FLO

In *The Follies of 1919*, the great Irving Berlin wrote a song that would become the unofficial Ziegfeld anthem, "A Pretty Girl is Like a Melody."

(FLO sings, "A Pretty Girl is Like a Melody" as PATRICK crosses dressed as a *Follies*' girl)

A PRETTY GIRL IS LIKE A MELODY  
BY MORNING, NIGHT AND NOON.  
SHE WILL LEAVE YOU AND THEN COME BACK AGAIN.  
A PRETTY GIRL IS JUST LIKE A PRETTY TUNE.

(*West Side Story* "Prologue #6." GEORGE enters as FLO exits.)

GEORGE

In *The Scandals of 1922*, George Gershwin wrote the hit song to close Act One, "I'll Build a Stairway to Paradise."

(GEORGE sings "I'll Build a Stairway to Paradise" as ROCKY crosses dressed as a *Scandals*' girl.)

I'LL BUILD A STAIRWAY TO PARADISE,  
WITH A NEW STEP EV'RY DAY!  
I'M GOING TO GET THERE AT ANY PRICE;  
STAND ASIDE; I'M ON MY WAY!  
I'VE GOT THE BLUES,  
AND UP ABOVE IT'S SO FAIR.

SHOES, GO ON AND CARRY ME THERE!  
I'LL BUILD A STARWAY TO PARADISE,  
WITH A NEW STEP EV'RY DAY!

(*West Side Story* "Prologue #7." FLO enters.)

FLO

*The Follies* were full of the stars of the day: Fanny Brice, Sophie Tucker, and Bert Williams.

GEORGE

The *Scandals* had stars of the stage and screen: Ann Miller, the Three Stooges, and the great Ethel Merman.

FLO

Ha, Merman.

GEORGE

Excuse me?

BOTH

Sing Off!

VOICEOVER

And now, a sing off between Bert Williams and Ethel Merman.

BERT WILLIAMS (ROCKY)  
WHEN LIFE SEEMS FULL OF CLOUDS AND RAIN,  
AND I AM FILLED WITH NAUGHT BUT PAIN,  
WHO SOOTHES MY THUMPING, BUMPING BRAIN?  
NOBODY! (BERT exits.)

ETHEL MERMAN (PATRICK)  
(ETHEL enters.)  
LIFE IS JUST A BOWL OF CHERRIES,  
SO LIVE AND LAUGH AT IT ALL.  
(ETHEL gives a triumphant "humph" and exits, while ROCKY enters.)

ROCKY  
Patrick, this is ridiculous. Ziegfeld produced the *Follies* until his death in 1931.

(PATRICK enters.)

PATRICK  
HA! The *Scandals* lasted until 1939, sucker!

ROCKY  
But the *Follies* continued about 30 years after Flo's death.  
PATRICK

Damn it! You win again...this time!

(*West Side Story* “Prologue #8.”)

ROCKY

And if all that weren't good enough, Flo produced one of the greatest musicals of all time

PATRICK

*Carrie*?

ROCKY

No, Patrick. *Show Boat*.

PATRICK

*Show Boat*? (He gets it.) Oh, the show boat, right.

ROCKY

It's the first show that took the drama and gritty reality of a non-musical play and put it into a musical.

PATRICK

Oh, wow.

ROCKY

The characters deal with gambling, alcoholism, and addiction, and they fully address the issue of racial inequality.

PATRICK

Oh, I must have missed that last part.

ROCKY

Patrick, don't you know anything about *Show Boat*?

PATRICK

Ha! Oh course I do. The show boat has been made into several movie versions over the years—some even critically acclaimed.

ROCKY

That's right, Patrick.

PATRICK

Told ya' (He exits.)

ROCKY

There are many songs from *Show Boat* that have become standards in musical theatre literature. But one song has become an anthem to a people and a time. Justin, if you please.

OL' MAN RIVER  
DAT OL' MAN RIVER,  
HE MUST KNOW SUMP'IN,  
BUT DON'T SAY NOTH'IN,  
BUT OL' MAN RIVER,  
HE JES' KEEP ROLLIN' A...

(PATRICK walks on during the song and sets a chair down center stage. He exits and re-enters with a sailor hat, a life vest, a periscope, and a cup of water. He stands on the chair.)

PATRICK

Iceberg, right ahead!

ROCKY

Patrick!

(PATRICK throws the water in ROCKY'S face.)

PATRICK

The ship is sinking! Women and children first!

ROCKY

What the hell are you doing!

PATRICK

I'm reenacting the most pinnacle scene from the show boat.

ROCKY

*Show Boat* never hit an iceberg.

PATRICK

The Titanic most certainly did hit an iceberg.

ROCKY

We are not doing *Titanic*.

PATRICK

Yes, we are. The show about the boat—*Titanic*.

ROCKY

I'm going to go towel off. Why don't you look at the chorus line, get a clue, and move on to the next scene.

(ROCKY exits. PATRICK sings a "Mi, Mi, Mi." ROCKY shouts from off-stage.)

And don't finish my song!

(PATRICK looks at JUSTIN and motions for him to continue.)

JUSTIN

HE JUST KEEPS ROLLIN' A LONG.

(ROCKY enters, and PATRICK points at JUSTIN.)

ROCKY

Too many divas, not enough spotlights. Let's move on.

(Segue)

Scene Five: "The Golden Up-Tempo"

(PATRICK looks at the chorus line.)

PATRICK

Oh, I like this one. (To audience) We're now up to the twenties, thirties, and forties—what we choose to call the Golden Age of Musical Theatre.

ROCKY

Actually, where the Golden Age starts and stops is very debatable; the lines of theatre history are very blurry.

(PATRICK turns up stage and speaks to ROCKY as an aside.)

PATRICK

I know that but did you look at this audience? They're not readers. You've got to tell them everything: where everything begins and ends. Otherwise, it's just a big ball of confusion.

ROCKY

Patrick

PATRICK

And then they start charging the stage, demanding their money back.

ROCKY

Patrick

PATRICK

But I've already spent their money on (inhale, inhale) and a little glug, glug, if you know what I mean.

ROCKY

Patrick, just because you turn up stage doesn't mean that the audience can't hear you.

PATRICK

Oh...well this is awkward.

ROCKY

(To the audience) You'll have to forgive him folks; he rode the short bus.

PATRICK

Wait a minute, I know all about the Golden Age.

ROCKY

Well please enlighten us, oh wise one.

PATRICK

Thank you. The Golden Age is the age of the musical comedy. Boy gets girl. Boy loses girl. And boy gets girl back with a big song and dance happy ending. And if you look at the world at that time, America needed to be distracted and entertained. There was the depression, World War II, and prohibition.

ROCKY

Oh, and that was the worst one of all.

PATRICK

Amen.

ROCKY

Because we all know that a little bit liquor gets you through a lot of theatre. Hell, I'm drunk right now.

PATRICK

Anyway, there was still operetta, Variety, and spectacle in the Golden Age. But nothing was more popular or more beloved than the songs from the good-old-fashioned musical comedy and the people who created them: George Gershwin, Noel Coward, Irving Berlin,

ROCKY

Rodgers and Hart, Jerome Kern, and Cole Porter

BOTH

ANOTHER OP'NIN', ANOTHER SHOW  
IN PHILLY, BOSTON OR BALTIMO'E  
A CHANCE FOR STAGE FOLKS TO SAY "HELLO"  
ANOTHER OP'NIN' OF ANOTHER...  
...KISS ON THE HAND MAY BE QUITE CONTINENTAL  
BUT DIAMONDS ARE A GIRL'S BEST...  
...FRIENDSHIP, FRIENDSHIP  
JUST THE PERFECT BLENSHIP.  
WHEN OTHER FRIENDSHIPS HAVE BEEN FORGOT  
OURS WILL STILL BE...

PATRICK

...'SWONDERFUL! 'SMARVELOUS!  
YOU SHOULD CARE FOR...

ROCKY

...MY FUNNY VALENTINE,  
SWEET COMIC VALENTINE,  
YOU MAKE ME SMILE WITH MY...

PATRICK

...HEART BELONGS TO DADDY,  
DA DA DA DA DA, DA DA DA...  
...FASCINATING RHYTHM  
YOU'VE GOT ME ON THE GO!  
FASCINATING RHYTHM I'M...

ROCKY

...BEWITCHED, BOTHERED AND BEWILDERED AM...  
...I GET NO KICK FROM CHAMPAGNE,  
MERE ALCOHOL DOESN'T THRILL ME AT ALL,  
SO TELL ME WHY SHOULD IT BE TRUE  
THAT I GET A KICK OUT OF...

PATRICK

...SUMMER TIME AN' THE LIVIN' IS...  
...HAVING A HEAT WAVE  
A TROPICAL...  
...SOUTH AMERICA! BABALOU,  
BABALOU, AY YAY, BA BA...  
...BONGO, BONGO, BONGO,  
I DON'T WANT TO LEAVE THE CONGO,  
OH, NO, NO, NO, NO, NO...

ROCKY

...NIGHT AND DAY YOU ARE THE ONE,  
ONLY YOU BENEATH THE MOON AND UNDER THE...

PATRICK

...SUN IN THE MORNING AND THE MOON AT NIGHT...

ROCKY

...TEN CENTS A DANCE,  
THAT'S WHAT THEY PAY ME,  
TOUGH GUYS WHO TEAR MY...

PATRICK

...COAT, AND GET YOUR HAT  
LEAVE YOUR WORRY ON THE DOORSTEP  
JUST DIRECT YOUR FEET  
TO THE SUNNY SIDE OF THE...  
...GO HOME, GO HOME,  
GO HOME WITH BONNIE JEAN  
GO HOME, GO HOME,  
I'LL GO HOME WITH BONNIE...

ROCKY

...JOHNNY COULD ONLY SING ONE NOTE AND THE NOTE HE SANG WAS THIS...

...I (PATRICK harmonizes with ROCKY)

BOTH

I LOVE A PARADE,  
A HANDFUL OF VETS, A LINE OF CADETS OR ANY BRIGADE, FOR...

PATRICK

...I GOT RHYTHM,

ROCKY

I GOT MUSIC,

PATRICK

I GOT MY GAL  
WHO COULD ASK FOR ANYTHING MORE,  
WHO COULD ASK FOR...

ROCKY

...THAT OLD DEVIL MOON  
THAT YOU STOLE FROM THE SKIES. IT'S THAT...

PATRICK

...ANYTHING YOU CAN DO, I CAN DO BETTER.  
I CAN DO ANYTHING BETTER THAN...  
...YOU'RE THE TOP!  
YOU'RE THE COLISEUM  
YOU'RE...

ROCKY

(ROCKY plays to a cute girl or little-old-lady in the front row.)

...ANOTHER BRIDE ANOTHER JUNE  
ANOTHER SUNNY HONEYMOON  
ANOTHER SEASON, ANOTHER REASON FOR MAKIN' ...

PATRICK

...SOMEONE TO WATCH OVER ME.  
I'M A LITTLE LAMB WHO'S LOST IN THE WOOD.  
I KNOW I COULD...  
...BE...  
...ALWAYS TRUE TO YOU, DARLIN' IN MY FASION,  
ALWAYS TRUE TO YOU, DARLIN' IN MY...  
(ROCKY sings to JUSTIN)

ROCKY

...PLAY, ORCHESTRA, PLAY,  
PLAY SOMETHING LIGHT AND SWEET AND...  
...NICE WORK IF YOU CAN GET IT,  
AND IF YOU GET IT, WON'T YOU TELL ME...

BOTH

...THERE'S NO BUS'NESS LIKE SHOW BUSINESS  
LIKE NO BUS'NESS I KNOW

ROCKY

EV'RYTHING ABOUT IT IS APPEALING.

PATRICK

EV'RYTHING THE TRAFFIC WILL ALLOW

BOTH

NOWHERE COULD YOU GET THAT HAPPY FEELING,  
WHEN YOU ARE STEALING THAT EXTRA BOW  
THERE'S NO PEOPLE LIKE SHOW PEOPLE  
THEY SMILE WHEN THEY ARE LOW

ROCKY

YESTERDAY THEY TOLD YOU YOU WOULD NOT GO FAR

PATRICK

THAT NIGHT YOU OPEN AND THERE YOU ARE

BOTH

NEXT DAY ON YOUR DRESSING ROOM THEY'VE HUNG A STAR  
LET'S GO ON WITH THE SHOW.

(Segue)

Scene Six: “The Dynamic Duo”

ROCKY

We now hit 1943 and another show that really advances musical theatre to a new level. Even though *Show Boat* had raised the standard, as you saw in the ‘20s and ‘30s, there was still a lot of fluff.

PATRICK

Like the Beach Boys’ musical *Good Vibrations*?

ROCKY

Kind of, but not yet. We move to a new team of writers—a team that re-envisioned musical character, structure, and emotional depth. A team that in their second try scored critical and commercial success unparalleled even to this day.

PATRICK

That’s right.

ROCKY

Since then they have worked with each other on numerous projects— each one surpassing the next. And they have both become a part of the American lexicon.

PATRICK

God, I love them. It’s Captain and Tenille.

ROCKY

It’s not Captain and Tenille. It’s Sonny and Cher.

PATRICK

(He does a Cher impression and sings without accompaniment.)

IF I COULD TURN BACK TIME

ROCKY

It’s Rodgers and Hammerstein II.

PATRICK

Woh, woh woh! Rodgers and Hammerstein is complete fluff. I mean, you’ve got singing sailors, harmonizing children, *Oklahoma!*

ROCKY

Okay, *Oklahoma!* may be kind of happy...

PATRICK

You mean gay?

ROCKY

(Blank Stare) It's art. It developed musical theatre unlike any show before it. It's the first time we see choreography advance the plot.

PATRICK

Okay.

ROCKY

And like *Showboat*, the music and lyrics reveal character.

PATRICK

All right.

ROCKY

There's also blatant sexuality...

PATRICK

Sex is good.

ROCKY

...dealing with Laurie's coming of age and Jud's attempted rape.

PATRICK

Oh, that's a bit much.

ROCKY

So in order to pay homage to this most important piece of work, Patrick and I have decided to explore these themes and ideas of *Oklahoma!* by performing the entire musical in our own condensed version entitled: *Oma*

PATRICK

(Whispered) *Exclamation Point.*

ROCKY

Justin, the overture.

(They both hurriedly exit and get into costume. AUNT ELLER (ROCKY) enters and sits in a chair churning butter. CURLY (PATRICK) enters singing.)

CURLY (PATRICK)

OH WHAT A BEAUTIFUL MORNING  
OH WHAT A BEAUTIFUL DAY  
I GOT A BEAUTIFUL FEELING  
EVERYTHING GOING MY WAY

Hey Aunt Eller.

AUNT ELLER (ROCKY)

Hey Curly.

CURLY

Is Laurie goin' to the box social?

AUNT ELLER

Yeah, but not with you. She hates you and your little surrey with the fringe on top.

CURLY

Aunt Eller, is that a sexual joke?

AUNT ELLER

(She churns butter.)

Maybe?

CURLY

Are you coming on to me?

AUNT ELLER

(She churns faster.)

Maybe?

CURLY

Well tell Laurie I hate her too. (He does an arabesque and exits.)

AUNT ELLER

Tell her yourself. Wait, wait, who's there? Why, Will Parker, where have you been? (She exits.)

(WILL PARKER (PATRICK) enters Shuffling off to Buffalo)

WILL PARKER (PATRICK)

EVERYTHING'S UP TO DATE IN KANSAS CITY

THEY'VE GONE ABOUT AS FAR AS THEY CAN GO. (Exits)

(Off-stage) Ado Annie? Where are you?

ADO ANNIE (ROCKY)

I love boys! I love boys!

I'M JUST A GIRL WHO CAN'T SAY NO.

I'M IN A TERRIBLE FIX

(PATRICK crows like a rooster off stage.)

I hear a cock. I gotta go. (She exits.)

(WILL PARKER enters Shuffling off to Buffalo.)

WILL PARKER

Ado Annie. Wait. I can't turn stop. (He exits Shuffling off to Buffalo.)

LAURIE (ROCKY)

(She enters balletically.)

MANY A NEW DAY WILL MEET MY EYE.

MANY A NEW DAY WILL FIND ME.

CURLY

(He enters.) Laurie? What are you doing here?

LAURIE

Curly, if we are seen together, "People Will Say We're in Love."

CURLY

Well, then go to the box social with me.

LAURIE

I can't. I promised Jud I would go with him to spite you.

CURLY

Well, I guess I need to talk with Jud.

LAURIE

Well, I guess you do. (She exits.)

CURLY

Jud! Jud? Where are you?

ROCKY

(Off stage) I'm coming. I'm coming. (JUD (ROCKY) enters.)

CURLY

Jud.

JUD (ROCKY)

Curly.

CURLY

Jud. I come to ask you to not go with Laurie to the box social.

JUD

Well, let's have a shooting contest over her.

CURLY

Sounds fair.

JUD

See those dirty nude pictures over there?

CURLY

(He looks and reacts in slight horror.) What in tarnation? Is that even possible? Is that a man?

JUD

There's nothing wrong with being curious!

CURLY

Don't I know it.

(Slight light laughter. Awkward pause. The next few lines overlap.)

CURLY

So Laurie...

JUD

The girl, right. If you take her, something bad will happen.

CURLY

Yeah, right (He exits.)

JUD

(Shouting so CURLY can hear.) No really.

CURLY

(Off-stage) Nuh-huh

JUD

Yuh-huh. I sing a ballad about it. (Exits in a huff)

ALI HAKIM (PATRICK)

(He enters.) Peoples. Peoples! I strange Middle Eastern man, but not really sure how ended up in Oklahoma. Come buy things. Come buy things. (LAURIE enters) Laurie. Oh how good to see you. Here I have gift. Take this elixir. Will help you dance through your inner-most thoughts. Thank you, come again. Hey Ado Annie, I got something for ya'! (ALI HAKIM crows as he exits.)

LAURIE

(She looks at the bottle) "An Egyptian Elixir - Out of My Dreams" and into my heart. (She holds the bottle up to her heart.)

Humm, I wonder...

(She sniffs the bottle and passes out off stage harder than a drunken frat girl who is ready to give it up)

(PATRICK enters as DREAM BALLET LAURIE and wears a sign that says "Dream Ballet Laurie." She runs around with silly choreography to the music of "Many a New Day." She exits.)

(Dead pause. ROCKY pokes his head on stage.)

ROCKY

Is it over? Onto Act II.

(WILL PARKER and ADO ANNIE enter.)

WILL PARKER

OH THE FARMER AND THE COWMAN SHOULD BE FRIENDS

ADO ANNIE

OH THE FARMER AND THE COWMAN SHOULD BE FRIENDS

BOTH

End of song!

ADO ANNIE

Well, well, well, Will.

WILL PARKER

Ado, where were you?

ADO ANNIE

I was hungry, so I had some Arabian Sausage.

WILL PARKER

Why can't you just have a cornhusk from home?

ADO ANNIE

Oh, Will.

WILL PARKER

Don't "Oh, Will" me. With me it's all or nothing.' No other man.

ADO ANNIE

What?

WILL PARKER

You heard me, No couscous in the cornfield.

ADO ANNIE

No, I won't have it. (She exits.)

WILL PARKER

Ado. Ado, come back.

ADO ANNIE

No.

WILL PARKER

Come back.

ADO ANNIE

No.

WILL PARKER

Ado I'm hungry; make me a sandwich. (Pause) Ado? Ado? (He huffs and exits Shuffling off to Buffalo.)

(JUD enters. He carries a blow-up Laurie doll for which he provides the voice and movement. They trot along as if in a surrey.)

JUD

Hello Laurie.

LAURIE (JUD)

Hello Jud.

JUD

You look very very pretty tonight, Laurie.

LAURIE (JUD)

Thank you, Jud.

JUD

Laurie, there's something I've always wanted to say to you.

(JUD drops his voice like Barry White as PATRICK dressed for CURLY jumps on stage and sings 1970's porn music.)

Baby, you've always been the one for me. So, why don't I pull this surrey over, and you and I can do it horsy style?

(He starts to molest blow-up Laurie.)

LAURIE (JUD)

No. Please. Don't.

JUD

Baby, you know you want to jockey with Jud; it's all good.

(Blow-up Laurie slaps JUD and knocks him down.)

LAURIE (JUD)

No means no.

(CURLY enters and picks up blow-up Laurie.)

CURLY

Laurie, are you okay? Is he hurting you?

LAURIE (CURLY)

Yes, save me.

CURLY

Laurie, let's go get married!

LAURIE (CURLY)

Okay. (CURLY starts to exit.)

JUD

No, Laurie's mine!

(They move in super slow motion. JUD goes to stab CURLY, but JUD trips and falls on his knife.)

CURLY

Oh, that'll leave a mark.

LAURIE (CURLY)

Did you just kill Jud?

CURLY

No, he fell on his own knife, (He puts his hand out and up as if he were in court.) I swear, your honor.

(A joyful celebration takes place as PATRICK and ROCKY each take turns dancing with blow-up Laurie. They both enter the audience during the song.)

BOTH

Everybody now

(The audience sings along.)

OKLAHOMA!  
WHERE THE WINDS COME SWEEPIN' DOWN THE PLAIN  
WHERE THE WAVIN' WHEAT  
CAN SURE SMELL SWEET  
WHEN THE WIND COMES RIGHT BEHIND THE RAIN

OKLAHOMA!  
EVERY NIGHT MY HONEY LAMB AND I  
SIT ALONE AND TALK  
AND WATCH A HAWK  
MAKING LAZY CIRCLES IN THE SKY

PATRICK

(SKYYYYYYYYYY)

BOTH

WE KNOW WE BELONG TO THE LAND  
AND THE LAND WE BELONG TO IS GRAND  
AND WHEN WE SAY "YEOW"  
A YIPPY YIPPY YEAH YEOW  
WELL ALL BE SAYIN'  
YOUR DOIN' FINE OKLAHOMA,  
OKLAHOMA, O-K-L-A-H-O-M-A,  
OKLAHOMA! YEAOW!

ROCKY

You know, I really don't think these people are paying attention to anything we've said about Rodgers and Hammerstein II.

PATRICK

I know. (He picks a person from the audience.) Sir, I did not hear you singing!  
(PATRICK and ROCKY playfully pick on audience member.)

ROCKY

Well, there's only one way you can tell if they've been paying attention.

PATRICK

A pop quiz?

ROCKY

No, a pop game show!

PATRICK

Now it's time for...

BOTH

R - AND - H

(Game Show music plays. PATRICK exits while ROCKY moves center stage.  
Note: the follow sequence uses extensive improvisation.)

BILLY (ROCKY)

Thank you, Thank you so much. I'm your host Billy Bigalow. (He shakes hands with audience members.) It's so nice to meet me. Thank you.

(PATRICK enters with ROCKY'S sports coat, which is stuffed with game-question note cards. PATRICK continues to set up the stage for the game show; he sets up two stools and two cowbells. Once PATRICK has finished setting up, he exits.)

BILLY

In order to play R and H, I'll first need two lucky volunteers from the audience.  
(BILLY brings up the two "lucky volunteers.")

(To a contestant) Well, thanks so much for coming up. Tell everyone your name.  
(The audience member gives his/her name.)

I'm sorry, you're on stage, so you must project; we're too cheap to give you a mike.  
(The audience member repeats his/her name.)

Not as easy as it looks, is it? And what's your name.  
(The second audience member gives his/her name.)

Wow, we are not deaf. Calm it down. Before we begin, let me introduce my under worked and overpaid score keeper- Vanna VonTrapp.  
(PATRICK enters dressed as a cheap Jersey girl with big hair.)

How are you tonight, Vanna?

VANNA (PATRICK)

(In a thick Jersey dialect) AAwweesome!

BILLY

You look lovely tonight.

VANNA

Thank you, Billy.

BILLY

It's time to play, R - AND - H. The only game show that has more show tunes than a gay piano bar. Player One, your buzzer will be a cowbell from *Oklahoma!*

(VANNA presents Player One with a cowbell.)

And Player Two, your buzzer will be this Asian cowbell from *The King and I*.

(VANNA presents Player Two with an identical cowbell.)

Each of you takes your place behind your buzzers, and I will ask you questions dealing with Rodgers and Hammerstein II. There are two types of questions: music questions, where you will have to sing and finish the lyrics; and book questions, where we will test your knowledge on the R&H canon.

BILLY

Vanna, will you help me demonstrate with some sample questions?

VANNA

AAwweesome!

BILLY

Okay. Here is the sample book question for you to answer: The musical *Oklahoma!* is set in what current US state? Vanna?

VANNA

*Oklahoma!*

BILLY

Very good. (VANNA'S breasts bounce in delight.) That correct answer would earn you one point. Now, for the music question. Vanna will sing the first part of the lyric, and I will have to sing back the rest of the lyric. Here is the sample question:

(All of the game show questions are performed without accompaniment.)

VANNA

OOOOOOOOOK...

BILLY

LAHOMA.

You see? Fun, isn't it? Now let's get started. Vanna, are you ready?

VANNA

AAwweesome!

BILLY

Cowbells ready? The first question is a music question:

VANNA

DO A DEER...

(Answer: A FEMALE DEER)

BILLY

This is a book question: This 1945 musical by R&H had a controversial plot dealing with wife beating and suicide, and starred John Raitt in his Broadway debut.

(Answer: *Carousel*)

This question is a music question, Vanna?

VANNA

I ENJOY BEING...

(Answer: A GIRL)

BILLY

Next is a book question: Based on the novel *The King of Siam*, this show was written in 1951 for the actress Gertrude Lawrence.

(Answer: *The King and I*)

The next question is another book question: Name the only R&H musical that was originally written for TV, then transported to the stage.

(Answer: *Cinderella*)

And finally the last music question, Vanna?

VANNA

I GONNA WASH THAT MAN

(Answer: RIGHT OUT OF MY HAIR)

BILLY

Very good folks, but we have one more question for you before we can determine the winner. Here is the final question that's worth ten points: This 1947 R&H musical was the first show that Agnes DeMille choreographed and directed, and flopped. The hits songs from the show are "A Fellow Needs a Girl," "Allegro," "So Far," and "The Gentleman is a Dope.

(Answer: *Allegro*)

(Back up question in case of tie or if no one gets the final question.)

BILLY

(To the winner) Congratulations! You've won R and H! Vanna, tell them what s/he's won.

VANNA

For your expert knowledge of Rodgers and Hammerstein, you've won a signed eight by ten of Carol Channing!

BILLY

(To the loser) Thank you so much for playing. Even though you've lost, we've decided to let you stay and watch the rest of the show. Now sit down.

ROCKY

Ladies and Gentlemen, we'll be taking a quick five-minute break, so that I can pee, Patrick can learn his lines for Act II, and so you can openly mock the guy who just lost. See you in a minute.

(PATRICK and ROCKY blow a kiss to the audience a la *Love Connection*. The act closes with a reprise of the game show music.)

**End of Act I**

**-Intermission-**

## *Act Two*

### *“Entr’acting”*

PATRICK

Hello, everyone? Hi. We do have to apologize to all of you. We had all these great concessions set out for all of you, but, um, Barbara Cook stopped by before the show. I can honestly say that I have never seen someone double fist a gallon of ice cream and two cakes. So, ok. Enjoy the entr’acte performed by our great accompanist, Justin Fischer.

(During the speech, ROCKY brings out a table of percussion toys and takes his place behind the table. Justin starts playing the Entr’acte. PATRICK takes his place behind the table next to ROCKY. ROCKY plays a Variety of instruments, performs them wonderfully. PATRICK only has a triangle. PATRICK goes to play his triangle, but he can’t seem to get it to work. At the end of the Entr’acte, PATRICK takes the table of toys off stage as ROCKY starts Act II.)

(Segue)

Scene Seven: "My Fair Laddie"

ROCKY

Welcome back, suckers. I see on the chorus line that we've reached the 1960s, which makes it the perfect time for the drug experimentation portion of our show. You'll each find a bong underneath your seat...

PATRICK

(PATRICK comes running on.)

NO, no, ROCKY. I think we're at the 1950s.

ROCKY

(ROCKY laughs while pleasantly trying to hide PATRICK'S rude interruption.)

Well, it looks like somebody started their drug experimentation during the intermission.

PATRICK

(Laughs – a quick change) Ha, ha – NO! You're skipping the 1950s!

ROCKY

Well, nothing really happened in the 50s that's worth mentioning.

PATRICK

Oh contraire, ma'friend. The 1950s marked an extraordinarily significant evolution in musical theatre style. At the beginning of the 1950s, Broadway was in the classic musical theatre sound. Broadway songs were the popular radio tunes of the day, and singers were still heavily rooted in operetta and the Golden Age. Yet by the mid 50s, the popular radio music started departing from what we know as musical theatre to make way for people such as Elvis Presley, The Four Seasons, and of course, The Beatles. Interestingly by the end of the 1960s, popular radio music had infused its way back onto Broadway and singers began belting and, for lack of a better term, (done with air quotes) "rocking out." This new rock sound would eventually pave the way for Pop Opera that would later dominate the last half of the twentieth century.

ROCKY

Patrick, that was really well spoken.

PATRICK

Well, I take the grand art of musical theatre very seriously, Rocky.

ROCKY

You smoked up a little during the intermission, didn't you?

PATRICK

I did not inhale! (PATRICK does his signature high-pitched absurd laugh.)

ROCKY

Pull it together, Cheech. We need to move on.  
(ROCKY exits.)

PATRICK

Well, my theory about the 50s-60s musical evolution gives me an idea. LIGHTS!  
(PATRICK enters into the pool of light.)

It's a story about a young classical tenor caught in the waves of musical theatre change. With the help of a stuffy old English bachelor, the young tenor must make a complete musical transformation and learn a new way singing and how to keep up with times. In an old Pygmalion story, I like to call *My Fair Laddie*. (As PATRICK exits, ROCKY enters in a smoking jacket.)

HIGGINS (ROCKY)

“The Theatre Today” (An original song)

THE THEATRE TODAY, IS SWAMPED THEY SAY,  
WITH SINGERS BY THE SCORE.  
BUT I FEEL DROWNED IN OPERA SOUND  
FROM THAT GOLDEN AGE OF YORE.

BERSTEIN IS BELABORED,  
THERE'S TOO MUCH CLASSIC TOUCH.  
HERMAN WRITES ONE TUNEFUL SONG  
THAT REPRISES WAY TOO MUCH, THAT REPRISES TOO MUCH.  
AND WITH LERNER AND LOEWE, YOU NEVER KNOW  
THE CRAP THAT THEY'LL CONSTRUCT

BUT NOW WE'RE IN A NEW AGE  
THERE'S LOESSER, STYNE AND STROUSE.  
WITH THEIR BELTING SONGS, I NO LONGER LONG  
FOR THAT ONE-HIT WILSON LOUSE.

THE THEATRE TODAY, MUST CHANGE THEY SAY  
THERE MUST BE DIFFERENT STYLE.  
IF ACTORS DON'T FOLLOW, THIS CHANGE OF TOMORROW,  
'GUESS I'LL BE HERE FOR A WHILE.

ELIZO (PATRICK)

(Classically sung)

JUS' COME TO ME, BEND TO ME, KISS ME GOOD DAY!  
GIE ME YOUR LIPS AN' DON'T TAKE THEM AWAY.

HIGGINS

(HIGGINS crosses to where the voice is coming from.)

Oh, my bloody God, who is making that ancient, awful noise?

ELIZO

(Like Eliza Doolittle. Off stage.) Aaaaa-oooo (He enters and speaks like an American)  
Be careful, it's a bar full of vicious queens in there.

HIGGINS

Oh, yes. I see. Do you do this for a living?

ELIZO

Sing? Oh, yeah.

HIGGINS

Is that what you call that dreadful sound?

ELIZO

Lay off, buddy. This voice has gotten me tons of work.

HIGGINS

Singing ensemble in the Hoboken Community Theatre's Production of *The Mikado*?

ELIZO

Hey, I was amazing at my solo line.

HIGGINS

I'm Harold Higgins, musical theatre scholar and the best vocal coach on Broadway. (Hands ELIZO his card) Why don't you come to my private studio, and we'll make that voice better than Barbara.

ELIZO

Barbara Cook?

HIGGINS

Streisand. You need a lot of work. (ELIZO exits during the song)

“Why Can't the Broadway Actors Learn to Sing” (An original song)

WHY CAN'T THE BROADWAY ACTORS LEARN TO SING  
WITH R&H, AND G&S THERE SONGS HAVE NO REAL PING.  
WE'RE IN THE TIME WHERE BELTING IS THE NEW AND LATEST THING  
OH WHY CAN'T THE BROADWAY ACTORS LEARN TO SING

YES I WILL TAKE THIS LITTLE LAD BENEATH MY WING  
I'LL TEACH HIM ALL I KNOW AND HE WILL RISE AS KING  
FROM BELTING HIGH TO GROWLING LOW WITH LOTS OF FORWARD RING  
OH I'LL TEACH THAT BOY TO SING, SING, SING

(Lights come up on the piano where ELIZO is standing.)

All right, ELIZO, let's have Justin play through your repertoire. Off you go.

ELIZO  
GOOD NIGHT, MY SOMEONE

HIGGINS  
NEXT!

ELIZO  
THE RAIN IN SPAIN...

HIGGINS  
Oh, God not that show.

ELIZO  
IF I WAS A RICH MAN  
YA DA DE DA DE DA DE DA  
DE DA DE DA DE DA DE

HIGGINS  
(Spoken over ELIZO'S singing) What is that sound you are making? Please, Please I beg of you, make it stop! I see that I have my work cut out for me. Let's start with some basic exercises. Let's try an arpeggio on "YA."

(ELIZO sings a few arpeggios)

Now, I am going to put these marbles in your mouth while you sing. These will help you.  
(He places in two marbles in ELIZO's mouth. HIGGINS continues to place two marbles in after every arpeggio.)

ELIZO  
Mr. Higgins, what exactly does this do for me?

HIGGINS  
Rule number one: do not ask me what something does; just let it happen. Rule number two: it's all about me. Now, let's try to break you of that noise you call classical singing. (ELIZO spits the marbles into HIGGINS'S hand.) Let's try another song.

ELIZO  
ROSEMARY

HIGGINS  
God no. Again.

ELIZO  
ROSEMARY

HIGGINS  
Try to force out the sound. From the ass.

ELIZO

(This time, ELIZO sings with a straight tone.)

ROSEMARY

HIGGINS

Sing that again!

ELIZO

(Repeats the straight tone.)

ROSEMARY

HIGGINS

I think he's got it? I think he's got it! Here try this.

ELIZO

MOMMA'S TALKIN' LOUD  
MOMMA'S DOIN' FINE  
MOMMA'S GETTING' HOT,  
MOMMA'S GOIN' STRONG,

HIGGINS

Yes he's got it now,  
Yes he's got the stuff,  
Yes he's belting high,

ELIZO

MOMMA'S LETTIN' LOOSE,  
MOMMA'S GOT THE STUFF,  
MOMMA'S LETTIN GO,  
MOMMA, MOMMA, MOMMA

(ELIZO goes into a dream like trance directed at HIGGINS)

HIGGINS

I am not your mother; now keep going!

ELIZO

MOMMA'S GOT THE STUFF  
MOMMA'S GOT TO MOVE  
MOMMA'S GOT TO GO,

HIGGINS

To an audition! It's time to have your first try out. Now go make daddy proud.

(HIGGINS exits. ELIZO turns to face the audience and crosses to center stage.)

ELIZO

Hello, I'm Elizo Do-a-lot. I'll be singing a song by Kander and Ebb.

(He faces front and sings in a poor and overtly classical style.)

LIFE IS A CABARET OLD CHUM

AUDITIONER (ROCKY)

(Off-stage) NEXT!

(ELIZO bursts into tears and runs off-stage. HIGGINS appears.)

HIGGINS

Well, it seems like you disappointed me, just like Ann Reinking did. But don't worry; I think that *you've* actually got talent. We've got one week until the final audition of the 1968 season. It's for a new show about peace, love, and gratuitous nudity on stage.

ELIZO

Well, why don't you just audition?

HIGGINS

Oh, to feel the breeze on my under carriage again. (HIGGINS swivels his hips.) But no, it's your chance. Now let's try this new belting exercise I have been working on. Support from the diaphragm, and hit the notes on an octave. Like this: a-A-a. (Octave jumps)

ELIZO

a-A-a. a-A-a. a-A-a.

HIGGINS

(Interjected into the vocal exercises.) Good. Keep going. Just keep your confidence. Yes, yes. Now let's try this new piece from the show that will make you a star! (To the audience) It's the sixties now everyone; bongs at the ready.

ELIZO

WHEN THE MOON IS IN THE SEVENTH HOUSE  
AND JUPITER ALIGNS WITH MARS

HIGGINS

(A la *Phantom of the Opera*) Sing!

ELIZO

THE PEACE WILL GUIDE THE PLANETS

HIGGINS

Sing!

ELIZO

AND LOVE WILL STEER THE STARS

HIGGINS

Sing my Angel of music!

BOTH

THIS IS THE DAWNING OF THE AGE OF AQUARIUS  
AGE OF AQUARIUS, AGE OF AQUARUS,  
AQUARIUS, AQUARIUS.

(During the song, they both strip off their clothes and throw them off stage.)

(Segue)

Scene Eight: “70s, Dancer, 70s”

PATRICK

Where are we on the chorus line now, Rocky?

ROCKY

We just finished the 60s, where do you think we are? (PATRICK starts to do math in his head.)  
We're in the 70s.

PATRICK

I would have gotten there...eventually.

ROCKY

The 1970s was a peak for influential choreographers who were also taking on the role of director. Following in the footsteps of Jerome Robbins, this was a time when shows truly told their story through dance.

PATRICK

So we're doing dance now?

ROCKY

Yes, Patrick, we're doing dance now.

PATRICK

WARM UP!!!

(PATRICK starts doing silly stretches throughout the following dialogue.)

ROCKY

The major choreographers were Bob Fosse, Gower Champion, Michael Kidd, Michael Bennett

PATRICK

Paula Abdul

ROCKY

(ROCKY ignores him.) And the great Jerome Robbins, who peaked earlier than the others, but he set the bar. They all created their own individual dance style to add to musical theatre, which we will now perform for you in our own eclectic celebration of American musical theatre dance.

PATRICK

Don't forget to stretch your fingers. You know. (He strikes a disco pose a la John Travolta.) We are in the seventies.

ROCKY

Forget about disco.

(PATRICK exists to get the bowlers.)

THERE'S GOTTA BE SOMETHING BETTER THAN THIS,  
(ROCKY makes the John Travolta pose.)  
THERE'S GOTTA BE SOMETHING BETTER TO DO.  
AND WHEN I FIND ME SOMETHING BETTER TO DO,  
I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT, AND DO IT!

ROCKY

(Vamped introduction to "All That Jazz")

We begin with Bob Fosse, a choreographer-director who, by the mid seventies, had already made quite a name for himself. With shows like *Pippin*, *Sweet Charity*, and *Chicago*, he created his own new style. Everything is different: toes in, knees bent, contorted bodies, very dark and very sexy.

(Transitions to "Hot Honey Rag")

BOTH

(Whispered during musical punctuation in "Hot Honey Rag") Fosse, Bowler,

ROCKY

This hurts.

(Transitions to "Big Spender." During "Big Spender," they both run off either side of the stage. During the second vamp, both enter dragging chairs and speaking sexy dance terms (e.g., "Hey baby, why don't you pas de bourree with me?" "Why don't you and I have an isolated contraction?")

BOTH

THE MINUTE YOU WALKED IN THE JOINT  
I COULD TELL YOU WERE A MAN OF DISTINCTION  
A REAL BIG SPENDER  
GOOD LOOKIN', SO REFINED  
SAY WOULDN'T YOU LIKE TO KNOW WHAT'S GOIN' ON IN MY MIND?  
SO LET ME GET RIGHT TO THE POINT  
I DON'T POP MY CORK FOR EVERY GUY I SEE  
HEY BIG SPENDER, SPEND A LITTLE TIME WITH (Music cuts out)

Fosse.

(ROCKY exits with chairs and puts two bandanas in his pockets.)

PATRICK

I don't know if I like Fosse. His dance style makes me feel dirty and violated.

THERE'S GOTTA BE SOME LIFE CLEANER THAN THIS,  
THERE'S GOTTA BE SOME GOOD REASON TO LIVE.  
AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE,  
I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT, AND LIVE IT!

You know what's nice and clean, boys and girls? Ballroom dance. And do you know that Gower Champion was a ballroom dance champion? But what he will always be remembered for is the wholesome tap-dancing show *42<sup>nd</sup> Street*, where a chorus girl learns to whore herself out for the lead role in a Broadway musical.

(Transitions to "42<sup>nd</sup> Street")

COME AND MEET  
THOSE DANCING FEET,  
ON THE AVENUE I'M TAKING YOU TO,  
FORTY-SECOND STREET.

(ROCKY flaps out, and they both come together for the dance break)

BOTH

HEAR THE BEAT  
THOSE DANCING FEET,  
IT'S THE SONG I LOVE THE MELODY OF,  
ON THE AVENUE I'M TAKING YOU TO,  
FORTY- (tap break)  
SECOND STREET.

(PATRICK taps off to get fuzzy dice and puts two bandanas in his pockets.)

ROCKY

God, I hate tap.

AND WHEN I FIND ME SOMETHING BETTER TO DO,  
I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT, AND DO IT!

ROCKY

I like Michael Kidd, athletic and aggressive. Straight from the ballet world, he makes men look like men and women look like strong feminine men. He's known for the movies *Hello Dolly!* and *Seven Brides for Seven Brothers*, and the stage version on *Guys and Dolls*.

(Transitions to "The Crapshooters Ballet." PATRICK enters with giant rear-view mirror dice.)

And don't forget about that obscure musical favorite, *Can-Can*.

(Transitions to a quick *Can-Can* number. They pull out the bandanas and use them as a skirt.)

PATRICK

Why do we always end up like women?

ROCKY

Don't even get me started. (He exits with the bandanas.)

PATRICK

THERE'S GOTTA BE SOME RESPECTABLE TRADE,  
THERE'S GOTTA BE SOMETHING EASY TO LEARN.  
AND IF I FIND ME SOMETHING A HALFWIT CAN LEARN,  
I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT, AND LEARN IT!

Patricia Birch.

ROCKY

Who?

PATRICK

She choreographed the stage version of *Grease* as well as the movie version of *Grease* and *Grease 2*. (Awkward pause)

BOTH

THERE'S GOTTA BE SOMETHING BETTER THAN THIS,

ROCKY

And now the great granddaddy of them all, Jerome Robbins. Another one from the world of ballet, he took what Agnes de Mille started with *Oklahoma!* and made dance as crucial to telling the story as the book and score. He is known for his hit shows: *On the Town*, *West Side Story*, and *Fiddler on the Roof*, ("Cool" begins.) along with his extreme temper, (He begins to channel Jerome Robbins.) which is not his fault because those brain-dead dancers should get the choreography right. He was freakin' genius.

PATRICK

Woh, woh. Just play it cool, boy.

REAL COOL

(Transitions to the "Cool" dance break. After the dance, PATRICK exits to get the *Fiddler* hats.)

ROCKY

And now for our Jewish friends...our own version of the infamous "Bottle Dance" from *Fiddler on the Roof*

(PATRICK enters with two baseball caps with a Diet Coke can and a milk jug glued to the top of them. They both attempt the bottle dance and fail miserably. )

PATRICK

Screw it.

BOTH

THERE'S GOTTA BE SOMETHING EASY TO LEARN.  
AND IF I FIND ME SOMETHING A HALFWIT CAN LEARN,

I'M GONNA GET UP, I'M GONNA GET OUT,  
I'M GONNA GET UP, GET OUT, AND LEARN IT!  
(ROCKY exits with the hats.)

PATRICK

Michael Bennett, arguably the foremost director/choreographer of the 1970s. He started as a chorus boy and quickly rose to choreographer to such influential shows as *Company*, *Follies*, *Dreamgirls*, and the most famous dance show of all, *A Chorus Line*.

VOICEOVER

(Recorded) Patrick Moran, please step on the line.

PATRICK

Uhhh, okay.

VOICEOVER

Tell me what you know about *A Chorus Line*.

PATRICK

Well, conceived, directed, and choreographed by Michael Bennett. In it's time was the longest running show on Broadway. It's the story of a bunch of dancers who want to be in the chorus of a new Broadway show who are asked a lot of random questions by a voice in the darkness...kinda like... now.

VOICEOVER

Do you know the opening number?

(ROCKY enters with two gold top hats. PATRICK'S headband is hidden in his hat.)

BOTH

Yeah...

VOICEOVER

A 5, 6, 7, 8...

(Transitions to the opening of *A Chorus Line*)

ROCKY

Hold it; I need to go change. My dance belt hurts.

BOTH

AND WHEN I FIND ME SOME KIND OF LIFE I CAN LIVE,  
I'M GONNA GET UP, (ROCKY does a Fosse pose.)  
I'M GONNA GET OUT, (PATRICK does a Robbins pose.)  
I'M GONNA GET UP, GET OUT, AND LIVE IT!

(Segue)

Scene Nine: "The Eighties are a Drag"

ROCKY

(Awkward pause) Patrick, it's your line.

PATRICK

(Talking through his teeth) No, its not; it's yours.

ROCKY

We're at the eighties.

PATRICK

So?

(PATRICK is standing at the eighties on the chorus line.)

ROCKY

You're standing on the eighties.

PATRICK

Look Rocky, why don't we move on to the eighties. (He hands ROCKY his hat.)

ROCKY

Okay?

VOICEOVER

Diana Morales. Please step on the chorus line.

(ROCKY motions to PATRICK to step forward. ROCKY exits with the gold hats.)

DIANA (PATRICK)

(To the voiceover) Hold on a second.

(PATRICK pulls the leg warmers he is already wearing out and pulls them over his pants. He then puts on a headband and hits the DIANA MORALES pose.)

Okay, I'm ready.

VOICEOVER

Tell me about your first audition.

DIANA

Well, in early '79, this composer from London was opening a new show in New York. Some Webber guy.

VOICE OF WEBBER (ROCKY)

(Off stage) You mean Andrew Lloyd Webber?

DIANA

Yeah that guy. A little weird if you ask me: stick-like, stuffy, bad teeth. You know—like any old English guy. But this new show takes place in South America, very Latin. And I'm Puerto Rican, so I figure I'm perfect. No one knows the difference anyway. So I get called back. My first Broadway audition, and I get called back. So they have me sing from the show.

STAND BACK BUENOS AIRES

BECAUSE YOU OUGHT TO KNOW WHAT'CHA GONNA GET IN ME

JUST A LITTLE TOUCH OF STAR QUALITY (Starts into a small dance break.)

VOICE OF WEBBER

That's great. That's good. Let's move on to the big ballad.

DIANA

Okay.

DON'T CRY FOR ME ARGENTINA

VOICE OF WEBBER

Now raise your arms.

DIANA

THE TRUTH IS I NEVER LEFT YOU

VOICE OF WEBBER

Palms in and cup them.

DIANA

ALL THROUGH MY WILD DAYS

VOICE OF WEBBER

Create a "U" with them.

DIANA

MY MAD EXISTENCE

VOICE OF WEBBER

Now slightly pulse them.

DIANA

I KEPT MY PROMISE

VOICE OF WEBBER

Good.

DIANA

DON'T KEEP YOUR DISTANCE

I'm sorry, what's going on?

VOICE OF WEBBER

EVITA, EVITA.  
JESUS CHRIST SUPERSTAR.

DIANA

What was that?

VOICE OF WEBBER

Oh, I apologize. My musicals all sound the same. Anyway, thank you but the role has been filled.

DIANA

Filled? I go through all that and (In a British dialect) “the role has been filled?” I later find out that the role went to some bitch with a big nose named Patti Lupone. Anyway, my next audition was with the same composer. And after the last audition, I was a little frightened because this time, he wanted to have a personal meeting with me. I was informed that he was interested in me for his new show that was opening, a children’s show of some sort.

VOICE OF WEBBER

It’s not a children’s show. It’s based on a book by a very well-respected British-American scholar.

DIANA

Well, what is this great work about?

VOICE OF WEBBER

The setting is an abandoned pre-apocalyptic junkyard. The time is the past, present, and future. The characters are playful, agile, sensual, omniscient, talking cats...

DIANA

What?

VOICE OF WEBBER

They run, they jump, they leap, they dance, they sing...  
(Enter ANDREW LLOYD WEBBER (ROCKY) in a cat costume.)

MEMORY  
ALL ALONE IN THE MOONLIGHT (Meow)

DIANA

Hold on. Are you sure this isn’t a children’s show?

WEBBER

You know, you’re really not right for it. (He exits.)

DIANA

Not right for it? What do you mean not right for? I can sing. I can dance. I can (purr sound).

WEBBER

(Off stage) You're too, ethnic.

DIANA

Too ethnic? Too ethnic? It's fuckin' *Cats*.

CONNIE (ROCKY)

(CONNIE (ROCKY) enters on her knees.)

You lilly wanna talk about ethnic? I show you ethnic. I Connie Wong. I be cast in two shows, both by London team, Schonee and Bebe. (Tries again) Schonshoe and Booby.

DIANA

It's pronounced Schonberg and Boublil.

CONNIE

Get a green card and then we talk Miss "Too ethnic for *Cats*." Anyway, as I saying, I cast in two shows, both by those two guys. Dis first one had great title. *Les Miserables*! It 'bout French War wit some blockbuster music. I play Eponine. The daughter of an inn keeper man and his wife who take on a ward named Cosette who is the daughter of a prostitute that only sings one number in act one and dies after befriending a man pretending to be a mayor who is actually a runaway prisoner who was wrongfully imprisoned for stealing a loaf of bread. But I come on at the end of act one and sing my big eighties power ballad, (sings the title line "On My Own" without accompaniment) but I'm not because I secretly have the hots for a guy name Marius who has the hots for the aforementioned ward Cosette because she's a soprano and I only an alto with a mezzo belt.

DIANA

Wrap it up, Wonton.

CONNIE

(Suddenly dramatic) So there I am at the barricade (Goes into an obscene death.) Running to meet my beloved and then...BANG, BANG, BANG! I'm shot!

(She begins to crawl toward DIANA.)

DON'T YOU FRET

MOUSIER MARIUS

I DON'T FEEL ANY PAIN

A LITTLE FALL OF RAIN

CAN HARDLY HURT ME NOW

YOU'RE HERE, THAT'S ALL I NEED TO KNOW

DIANA

Does fried rice come with that performance?

CONNIE

Dis next show by same composer team, I lilly get to show I a true dramatic actress. It called *Miss Saigon*. Not only I die in dis, but I do it wit grace, beauty, and my own gun!

DIANA

Please do not bore us with another complicated, ever-going plot.

CONNIE

Fine. Moment to prepare. (CONNIE prepares.) Vietnam, War, Strippers, American, Love, Forbidden, Sucky-Sucky, Five Dollar, Gun, Child, Helicopter, Helicopter, Helicopter, Only reason people see show, Helicopter, Helicopter, Re-uniting, Marriage, Gun, Death. (CONNIE finishes and dies.) A tank you, a tank you, Beat dat Jackie Chan, A tank you.

DIANA

That was spectacular and how-you-say, non-equity. Definitely not good enough for this new composer I auditioned for. He's really hot right now.

CONNIE

Hey, what he need dat I don't got?

DIANA

(*Sunday* chord) Light (*Sunday* chord), Color (*Sunday* chord), Order (*Sunday* chord), Pretension (*Sunday* chord), Un-necessary A-tonal Harmony.

CONNIE

I stick wit my suicides. (She exits.)

DIANA

(With reverence) Stephen Sondheim. Behind all that ridiculously difficult music is a true master of genre. There're just so many ingénue roles that I think I would be perfect for.

JUSTIN

Like what?

DIANA

You talk? I didn't know you talked.

JUSTIN

What roles are you "perfect for?" (He puts up air quotes.)  
(DIANA whispers something wonderful in JUSTIN'S ear.)

JUSTIN

(He's not quite sure.) Really?

DIANA

Just do it. (She exits.)

JUSTIN

A farce. The role of Philia in the Ancient Roman musical *A Funny Thing Happened on the Way to the Forum*.

PHILIA (DIANA)

(She enters; she is lovely.)

LOVELY, WHAT I AM IS LOVELY  
LOVELY IS THE ONE THING I CAN DO  
WINSOME, ALL I AM IS WINSOME  
RADIANT AS IN SOME DREAM COME TRUE

MILES GLORIOSUS (ROCKY)

(He enters to a fanfare)

I am Miles Gloriosus, the over bearing, dominant masculine character that some critics say is Sondheim's lost father figure, who has come to claim the weak female character for my own.  
BRING ME MY BRIDE!

DIANA

(To JUSTIN) Go on to the next show. (She exits.)

MILES GLORIOSUS

BRING ME MY BRIDE! (He chases after her.)

JUSTIN

A Fairytale. The role of Cinderella in five Grimm stories that lead everyone...*Into the Woods*.

CINDERELLA (DIANA)

(She enters sweeping the floor.)

I WISH  
MORE LIFE

RAPUNZEL'S PRINCE (ROCKY)

(He enters with a cape and a crown and stands beside JUSTIN.)

I WISH

CINDERELLA

MORE THAN ANYTHING  
MORE THAN THE MOON  
I WISH

RAPUNZEL'S PRINCE

(In rhythm.) I wish the music was easier. Oh, Rapunzel...

CINDERELLA

I'm Cinderella.

RAPUNZEL'S PRINCE

Rapunzel, come here to your over bearing, dominant masculine character that some critics say is Sondheim's lost father figure, who has claimed the weak female character for my own.

CINDERELLA

I'm Cinderella. (She exits.)

RUPUNZEL'S PRINCE

Oh, you bitches all the same. (He exits.)

DIANA

(To JUSTIN. Off-stage.) The next show please.

JUSTIN

A comedy of manners. The title, *A Little Night Music*. The role of Ann...Ann? The young beautiful one?

DIANA

(Off-stage) I'm an ingénue!

JUSTIN

(Gets an idea.) The aging actress Desiree.

DIANA

(Off-stage) WHAT!!!

JUSTIN

Tonight, the role of Desiree will be performed by...a Ms. Glynis Johns.

(DIANA enters as GLYNIS JOHNS portraying DESIREE. She uses a stool for a walker.)

DESIREE

ISN'T IT RICH?  
ISN'T IT QUEER?  
LOSING MY TIMING THIS LATE  
IN MY CAREER  
WHERE ARE THE CLOWNS?  
THERE OUGHT TO BE CLOWNS.  
DON'T BOTHER, THEY'RE HERE

CARL MAGNUS (ROCKY)

(He enters wearing a cape.)  
Desiree? Desiree.

DESIREE

Oh Carl Magnus, another over bearing, dominant masculine character that some critics say is Sondheim's lost father figure, who has come to claim the weak female character for his own, you caught me while I was emoting.

CARL MAGNUS

THE WOMAN IS MINE! (He exits.)

JUSTIN

The war epic *Passion*. The haggard, sickly, pale role of Fosca.

DIANA

(She enters.) Hold on, chico. I want to be a Sondheim beauty like Johanna from *Sweeney Todd*, or one of the girlfriends in *Company*, or Dot in *Sunday in the Park with George*, not this ugly old alto shit.

STEPHEN SONDHEIM (ROCKY)

(Off-stage) BUM BUM BUM BUM BUM BUM BUM BUM  
BUM BUM BUM BUM BUM BUM

DIANA

What the hell was that? Who's there?

(Enter SOCK PUPPET STEPHEN SONDHEIM on ROCKY'S hand.)

STEPHEN SONDHEIM

BUM BUM BUM BUM BUM BUM BUM BUM  
BUM BUM BUM BUM BUM BUM

DIANA

Oh my God, it's Stephen Sondheim. I've been studying and reading all about you.

STEPHEN SONDHEIM

"I do not read to think. I do not read to learn."

DIANA

Of course you don't. You're amazing. You're use of complex characterization, score sophistication, integration, and understanding of genre blows that British shit out of the water.

STEPHEN SONDHEIM

"What's hard is simple. What's natural comes hard."

DIANA

No really. What's your secret to becoming such a demi-god of musical theatre?

STEPHEN SONDHEIM

Hit it!

I'M JUST A BROADWAY BABY  
WALKING OFF MY TIRED FEET  
POUNING FORTY-SECOND STREET  
TO BE IN A SHOW (SOCK PUPPET STEVE dances.)

DIANA

This is amazing. (SONDHEIM starts to leave.) Hey, where are you going?

STEPHEN SONDHEIM

“Barcelona.”

DIANA

Wow, I'm actually talking to the ghost of Stephen Sondheim.

STEPHEN SONDHEIM

Dead? I'm not dead.

DIANA

Have you seen *Bounce*?

STEPHEN SONDHEIM

No one did. But...

I'M STILL HERE!

DIANA

I think you're the greatest!

(She grabs SOCK PUPPET STEVE.)

STEPHEN SONDHEIM

I'M STILL HERE!

DIANA

I wanna have all your gay babies!

(She hugs SOCK PUPPET STEVE.)

STEPHEN SONDHEIM

I'M STILL HERE!

DIANA

I just wanna be in all your shows...

(Still hugging SOCK PUPPET STEVE, she looks out to the audience.)

I WISH

(ROCKY exits. PATRICK takes off his headband.)

(Segue)

Scene Ten: "Ninety Million Tenors"

PATRICK

Hey Rocky, next is the 90s, right?

VOICEOVER

What else would follow the 80s?

PATRICK

Well, you don't have to get snippy.

(Blackout)

Hey, you big jerk turn on the lights.

(ROCKY enters during the blackout with PATRICK'S shirt.)

VOICEOVER

Alright, why don't we move onto someone else on the chorus line? Now, is there someone here who has something they would like to share? Anything at all? Maybe something about the business? Something that doesn't sit right with them?

AL (ROCKY)

I do.

KRIS (PATRICK)

No, don't. Don't bring too much attention to us.

AL

Oh, shut up!

(Lights come up on ROCKY and PATRICK as a gay couple. ROCKY as a leather butch and PATRICK as a queen.)

VOICEOVER

Right... Remind me of your names, please.

AL

I'm Al DeLuca.

KRIS

And I'm Kris Urich. But DeLuca's my married name.

VOICEOVER

Oh, congrats Al.

AL

Thanks. (They look at each other lovingly.)

VOICEOVER

Now, back to your...umm

AL

My bone?

KRIS

Oh, Al. (KRIS giggles in embarrassment.)

VOICEOVER

What was that?

AL

My bone to pick with the business.

VOICEOVER

Oh!?! Yeah.

AL

Well, everything today is so, well...

KRIS

Gay nineties pop sounding, right hun? All these Broadway singers try to imitate what they hear on the radio. The belting divas, the wailing tenors. I mean I'm a tenor myself, but why should I have to compete that?

AL

Why are you complaining? You're a freak-of-a-tenor. It's the baritones that are suffering. Everything is being written for this pop belt. There aren't any of the old shows where the baritones ruled the romantic leads. Now it's "How high can you sing?" "Can you riff up to a high D?" "If we cut off your balls can you hit the note?" Forget it. It's the revivals that save me. And even those are starting to over populate this town. There's no new baritone material.

"Tenor Envy" (An original song)

A BRAND NEW WAVE OF BROADWAY SHOWS  
IS QUICKLY DRAWING NEAR.  
I HOPE THIS YEAR WILL BE THE YEAR  
WHEN I CALL BROADWAY MY CAREER.

I WANT THE MULTITUDES TO CHEER.  
I WANT MY SONGS TO BRING FORTH TEARS.  
I WANT NO SINGER AS MY PEER.  
I WANT THE CRITICS UP MY REAR.  
BUT ALL MY HOPES SOON DISAPPEAR  
'CAUSE ONLY HIGH NOTES ARE REVERED.

TENORS  
I HATE THEM.  
TELL ME GOD,  
WHY DID YOU CREATE THEM?  
NOW TO ENTER CATTLE CALLS  
WE MEN MUST CUT OFF OUR OWN BALLS.  
OH TENORS, OH TENORS,  
I HATE THEM!

(Written in the style of *Smokey Joe's Café*)  
WELL I AUDITIONED FOR A SHOW  
A NEW REVUE CALLED *SMOKEY JOE'S*  
AND I WAS HANDED A NEW DITTY FROM THE SCORE.  
BUT THEN THE GUY BEFORE ME SANG  
AND HE CREATED SUCH A BANG  
I KNEW BETWEEN US THERE WAS GONNA BE A WAR!  
(They are at an audition. JUSTIN plunks the first note.)

KRIS  
("Keep On Rollin'" from *Smokey Joe's Café*)  
GONNA BYE ME A TICKET,  
AND RIDE ON THAT B AND O.  
GONNA BUY ME A TICKET,  
AND RIDE ON THAT B AND O.  
(KRIS exits with great pride.)

AL  
OH TENORS, OH TEN... (AL is so overcome with anger he stops.)

(Written in the style of a Frank Wildhorn ballad)  
I WENT TO BROADWAY  
AND SAW A NEW SHOW.  
THE LATEST FRANK WILDHORN  
I THOUGHT IT WOULD BLOW.  
THE MALE LEAD CAME ON THE STAGE  
AND STARTED REAL LOW  
I THOUGHT A BARITONE AT LAST.  
BUT THEN THERE CAME A BLAST.  
(KRIS enters, sings, and exits in one swoop.)

KRIS  
("Into the Fire" from *The Scarlet Pimpernel*)  
YES, IT'S HIGHER AND HIGHER  
AND INTO THE FIRE WE GO  
INTO FIRE!

ONWORD, HO!

(KRIS exits and retrieves the upcoming microphones.)

AL

WHY ARE ALL THE NEW SHOWS MADE FOR TENORS?  
PLEASE TELL ME WHY AM I RESIGNED TO SIT AND WAIT?

While tenors steal all the freakin' glory!

WHY CAN'T WE PLEASE RETURN THINGS TO THE WAY THEY WERE:  
THE BARITONES WERE KINGS OF THE STAGE  
AND SINGING LOW WAS THE LATEST RAGE  
WE RULED THE TIME CALLED THE GOLDEN AGE

KRIS

AND NOW YOU'RE ALL DEAD BECAUSE OF OLD AGE.

AL

Shut up!

(KRIS enters. AL and KRIS are wearing *Rent* microphones; they are in pools of light.)

BOTH

BEEP! Talk!

AL

(Written to sound like the phone recitative from *Rent*)

WELL IT'S FINALLY HERE  
A SHOW IN THE NINETIES  
WITH A BARITONE LEAD

KRIS

Remind them how long you had to wait for this role.

AL

IT'S BEEN SINCE *LES MIS*  
SINCE I HAD A GOOD ROLE

KRIS

Well, I have a good role too.

AL

GOD BLESS JONATHAN LARSON  
AND HIS NEW SHOW *RENT*

KRIS

He writes for tenors too.

AL

A BARITONE  
NO MORE CHORUS THIS TIME

KRIS

AND WE GET PAID  
(A light special appears and AL walks into it. KRIS exits to get a stool.)

AL

(“I’ll Cover You” from *Rent*)  
OPEN YOUR DOOR.  
I’LL BE YOUR TENANT.  
DON’T GOT MUCH BAGGAGE TO LAY AT YOUR FEET.  
BUT SWEET KISSES I’VE GOT TO SPARE.  
I’LL BE THERE, AND I’LL COVER YOU.

(As AL sings, he hears a voice harmonizing above him. He is first confused and then angry.)

BOTH

I THINK THEY MEANT IT  
WHEN THEY SAID YOU CAN’T BUY LOVE.  
NOW I KNOW YOU CAN RENT IT.

(Lights come up to reveal KRIS. He wears a white cape and stands on a stool like an angel in all his glory.)

A NEW LEASE, YOU ARE MY LOVE  
ON LIFE  
BE MY LIFE.

(AL turns upstage to see KRIS riff like no other.)

KRIS

(“Seasons of Love” from *Rent*)  
SEASONS OF LOVE. SEASONS OF LOVE.

(PATRICK loses control and starts riffing like mad. ROCKY screams at him and turns back to face the audience.)

ROCKY

Patrick!

OH TENORS, OH TENORS

PATRICK

OH TENORS (Harmonizing above him)

ROCKY

I HATE THEM

(Segue)

Scene Eleven: "Revivals 2000"

ROCKY

Well Patrick, we finally did it; we are at the end of our chorus line.

PATRICK

Awesome! What exciting new trends are there at the start of the 21<sup>st</sup> century?

ROCKY

Well, there really aren't any?

PATRICK

What? That's ridiculous. I've been waiting almost two hours for this.

ROCKY

There's the invention of what I call the "radio pop revue."

PATRICK

A radio pop revue? It sounds like something from Disney?

ROCKY

You're not too far off. It's a full length musical based on the music of a particular artist or group. The good ones are Billy Joel's *Movin' Out* and ABBA's *Mamma Mia*. The bad ones are all the others.

PATRICK

Well, that's not really new, if it's just a jukebox with a contrived plot.

ROCKY

True. There's been a whole bunch of revivals.

PATRICK

Revivals can be inventive. A revival means that the show can be re-imagined and still speak to today's society.

ROCKY

Yes, but in the past five years there have been more revivals than the entire decade of the nineties.

PATRICK

So are you saying that revivals are the big trend now?

ROCKY

All the great shows get revivals. (PATRICK and ROCKY exchange a knowing look.)  
Ladies and Gentlemen, as the climax of this evening...

PATRICK

Ha ha, you said climax.

ROCKY

We present to you the revival of this very show . . . in less than two minutes.

PATRICK

On your mark, get set, REVIVE!

(PATRICK and ROCKY embark on a feverishly-paced revival of the entire show.)

VOICEOVER

(JUSTIN plays the opening chord.)

In ancient Greece...

PATRICK

Greek Tragedy?

BOTH

COMEDY TONIGHT

ROCKY

Circus!

PATRICK

THERE IS A SUCKER

ROCKY

GOT A LOTTA ROMAN TERRA COTTA

PATRICK

Vaudeville!

ROCKY

You lookin' for any girl in particular?

PATRICK

No, I'm just lookin' for a girl who's not particular.

ROCKY

No Black face!

PATRICK

Black Power!

Operetta! ROCKY

BOTH  
WITH ARIAS AND PATTERN SONG AND PLOTS THAT ARE DRAMATICAL  
I KNOW THE VERY MODEL OF A MAJOR OPERETTICAL!

Turn of the Century! PATRICK

Follies ROCKY

Scandals PATRICK

Follies ROCKY

Scandals PATRICK  
(*West Side Story* “Prologue #1.”)

Golden Age! ROCKY

BOTH  
ANOTHER OP’NIN OF ANOTHER SHOW...  
THERE’S NO BUSINESS LIKE SHOW BUSINESS...

R & H! PATRICK

O-K-L-A-H-O-M-A, OKLAHOMA! YEOW! BOTH

You won! ROCKY

You lost! PATRICK

Intermission! ROCKY  
(In a gigantic pause, PATRICK and ROCKY wander around the stage and meet  
upstage for a conversation.)

Where did all the refreshments go?  
ROCKY

Is that Barbara Cook?  
(Back to the feverish pace)  
PATRICK

(JUSTIN plays a quick ending to the Entr'acte.)

Fifties and Sixties!  
ROCKY

COME TO ME, BEND TO ME  
PATRICK

Belt It!  
ROCKY

AQUARIUS  
PATRICK

Seventies!  
(They strike a pose with each of the following choreographers.)  
PATRICK

Fosse  
ROCKY

Champion  
PATRICK

Kidd  
ROCKY

Robbins  
PATRICK

Birch?  
ROCKY

Bennett  
PATRICK

(JUSTIN plays the beginning of the "Opening" to *A Chorus Line*. They dance.)

ROCKY

Eighties!

PATRICK

(Strikes the DIANA MORALES pose) Too ethic for *Cats* my ass!

ROCKY

(Gets on his knees) Connie Wong. Me love you long time.

BOTH

BUM-BUM-BUM-BUM-BUM-BUM-BUM

BUM-BUM-BUM-BUM-BUM-BUM-BUM

Gay babies!

PATRICK

Nineties!

ROCKY

(In a made up melody)

I SING LOW

PATRICK

(In a made up melody)

I SING HIGH

(PATRICK and ROCKY look at each other and snap.)

BOTH

Bitch!

ROCKY

2000!

PATRICK

On you mark, get set, REVIVE!

BOTH

Ta-Da!

PATRICK

Let's revive it again. "In Ancient Greece..."

ROCKY

Patrick, you can't just keep reviving the same show.

PATRICK

Why not? Everyone else does.

ROCKY

Go get two stools, I have an idea.

(PATRICK gets two stools and puts them in the light)

Justin, some musical underscoring. May I have two pools of light? (They both sit.)

I know we've mocked musical theatre...

PATRICK

...destroyed it as an art form, really.

ROCKY

But we do love and respect musical theatre. And this evening makes us wonder where musical theatre is going.

PATRICK

With all the revivals and radio pop revues that come along, is there any more true art? Any more original ideas? Is anyone writing anything new?

ROCKY

LET THERE BE ONE MORE BEAUTIFUL SONG IN THE COSMOS  
LET THERE BE ONE MORE PERFECTLY RAVISHING TUNE  
LET THERE BE WORDS THAT SIMPLY SAY  
THE WAY I FEEL TODAY

PATRICK

THREE QUARTERS CHURCH  
ONE QUARTER A SALON  
LET THERE BE ONE HUGE LAUGH BEFORE IT'S OVER  
AND MAYBE ONE HIGH NOTE TO CRACK THE DOME  
LET THERE BE ONE MORE BEAUTIFUL SONG THIS LOVELY EVENING...

ROCKY

We ask you, the audience. You, the young composers, lyricists, playwrights, and theatre artists.

PATRICK

And yes, even you boyfriends who were dragged to this show by those young composers, lyricists, playwrights, and theatre artists.

ROCKY

What's the next chapter of American musical theatre?

PATRICK

Who's going to write our Tony Award winning roles?

ROCKY  
I THINK I'LL PUT MY TONY IN THE FOYER  
NAH THAT IS MUCH TOO PUSHY

PATRICK  
WE'LL HAVE A DEN  
AND THANK YOU MR. GLICKEN HOUSE

ROCKY  
FOR THE HELP WITH ADVERBS

BOTH  
AND HERE WE GO AGAIN  
LET THERE BE ONE HUGE LAUGH BEFORE IT'S OVER  
AND MAY THE LONG HIGH NOTE BE HEARD IN ROME  
LET THERE BE ONE MORE BEAUTIFUL SONG THIS LOVELY EVENING

ROCKY  
AND THEN WE'LL ALL

PATRICK  
GO HOME

BOTH  
AND THEN WE'LL ALL GO HOME.

ROCKY  
Remember boys and girls, you are the future. You hold the key changes. It's up to you.

PATRICK  
IT'S UP TO YOU

BOTH  
NEW YORK,  
NEW YORK!

(They both stand and do a kick-line. The lights go down on the kick-line. The lights come back up, and they are still doing the kick-line. The lights fade. The lights come up one last time, and they are still doing the kick-line yet again. Blackout)

(Segue)

Curtain Call

(They both bow to amazingly loud applause)

BOTH

SO LONG, FAREWELL  
AUF WIEDERSEHN, GOOD NIGHT,  
WE HATE TO GO AND LEAVE THIS PRETTY SIGHT.

SO LONG, FAREWELL  
AUF WIEDERSEHN, GOOD NIGHT,

PATRICK

I LEAVE AND HEAVE A SIGH AND SAY GOODBYE  
GOODBYE (He exits.)

ROCKY

THE SUN HAS GONE TO BED AND SO MUST I

(PATRICK returns, picks ROCKY up, and starts to carry him off stage)

BOTH

SO LONG, FAREWELL, AUF WIEDERSEHN GOODBYE,  
GOODBYE,  
GOODBYE,  
GOODBYE,

Everybody!

AUDIENCE

GOODBYE.

**Das Ende. La Fin. The End.**

## RESEARCH GLOSSARY

### *Introduction*

When compiling research for our show, A 16 Bar Cut, Rockford and I both realized that we had retained a lot of the actual knowledge needed to construct the show from previous years in class. We did not have to seek many outside materials. The few exceptions came when we needed exact dates, lyrics, names, or specific jokes. We also used the research to find the choreographer's, composer's, director's, librettist's, and lyricist's names and information when using their original works. This research section is a compilation of all the previously mentioned people, in glossary form, whose original works (songs, librettos, lyrics, choreography) we use in our show.

### *Arlen, Harold (Composer/Lyricist)*

Harold Arlen (born Hyman Arluck) was born on February 15, 1905 in Buffalo, New York. His musical upbringing started when he was seven, singing in the choir at his father's synagogue and later playing piano at local clubs in his early teens. When he turned fifteen, he organized his own orchestral band called The Snappy Trio. He then joined the Yankee Six, which quickly grew into a full-sized dance orchestra called the Buffalodians. Arlen played piano, violin, and was an arranger for the new group. Arnold Johnson, a well-known orchestra leader, was impressed with Arlen and hired him for his own orchestra which was to appear in the George White Scandals of 1928. Vincent Youmans, a prominent composer, heard Arlen singing and hired him to be in his musical Great Day! (1929), but after the out of town try-out, his role was cut. He was filling in for the rehearsal accompanist when he was urged to take a short "pick-up" phrase he had created to his friend Harry Warren, who worked for Remick's

publishing. Warren introduced Arlen to Ted Koehler and together, with that little phrase, they wrote the song “Get Happy.”

Arlen and Koehler wrote several hits for the Cotton Club Revues. In 1937, “Yip” Harburg invited Arlen to write music for his new musical Hooray for What! (1937) beginning a fine relationship between the two men. Arlen, following most of the composers at this time, went to Hollywood to work in movies. He wrote music for several mainstream movies: Let’s Fall in Love (1933) with the hit title song, Here Comes the Waves (1944) featuring the song “Accentuate the Positive”, the movie musical A Star is Born (1954), Summer Stock (1950) starring Gene Kelly and Judy Garland, and the movie he is most known for, The Wizard of Oz (1939) featuring the Academy Award winning song “Over the Rainbow.” While in California, Arlen and Harburg started writing a show called Bloomer Girl (1944) set during the Civil War. In 1946 Arlen collaborated with another man with whom he would be forever linked commercially, Johnny Mercer. The two men collaborated on their first project; a show entitled St. Louis Woman (1946) starring Pearl Bailey in her Broadway debut. Arlen returned to New York and subsequently wrote House of Flowers (1954), Jamaica (1957) with Harburg, and Saratoga (1959) with Mercer. Harold Arlen, best known for his “blues and rhythm songs” and his “sentimental ballads of unrequited love,” or torch songs, died of Parkinson’s on April 23, 1986 in New York, New York.

### ***Bennett, Michael (Choreographer/Director)***

Michael Bennett (born Michael DiFiglia) was born on April 8, 1943 in Buffalo, New York. As a young boy, Bennett attended dance lessons and even worked on a few choreographic projects. When he arrived to New York, Bennett was hired as a chorus dancer for several shows on Broadway: Subways are for Sleeping (1961), Here’s Love (1963), and Bajour (1964). It

wasn't until the year 1966 that Bennett would make his mark with his choreographic debut on two short-lived shows, A Joyful Noise (1966) and Henry Sweet Henry (1967). Bennett was starting to be noticed and was hired to choreograph a new Burt Bacharach musical, Promises, Promises (1968) which featured the energetic "Turkey Lurkey Time." The next year, Bennett was hired to work on the show Coco (1969) starring Katharine Hepburn.

In 1970, Bennett was approached by producer Harold Prince to choreograph a new piece by composer/lyricist Stephen Sondheim. The show was Company (1970) and featured Donna McKechnie dancing the "Tick Tock." In 1971 he teamed up again with the pair to choreograph Sondheim's Follies (1971) and this time earned a co-directorial credit and also won a Tony Award for Best Choreography and Direction. Bennett was then hired for the musical Seesaw (1973) as a "doctor" to help with the show while it was still out on the road. Even though the musical had no less than four choreographers, Bennett was given a solo Tony Award for Best Choreography. By this point in time, Bennett had already finished formulating an idea for a new musical about dancers. He got a group of established Broadway dancers together and started talking about stories of their beginnings, different auditions, and the business in general. He combined the stories with songs and created one of the biggest Broadway sensations ever. The show was entitled A Chorus Line (1975) and that year the show won the Tony Award for Best Director (Bennett), Choreography (Bennett and Bob Avian). It also won Best Musical and the Pulitzer Prize for Drama along with several other awards and nominations. A Chorus Line became one of the most successful and longest-running shows in Broadway history (later surpassed by the Andrew Lloyd Webber musical Cats (1981). His next credit was the short-lived musical Ballroom (1979) with Bob Avian. Once again the show won the Tony Award for Choreography. Success came again when Bennett worked on the show Dreamgirls (1981)

another show-business musical. He hired signed to work on the show Scandals, but abandoned the project while still in workshops. Next he was scheduled to direct the musical Chess (1986) to open in London but he never made it through the casting. On July 2, 1987 Michael Bennett died of AIDS. He was forty-four years old.

### ***Berlin, Irving (Composer/Lyricist)***

Irving Berlin (born Isreal Baline) was born the youngest of eight children on May 11, 1888 in Tyumen, Siberia. At the age of two, Berlin and his family came to the United States to escape the anti-Semitic raids of the Cossacks. The Berlins settled on the Lower East Side of Manhattan. In 1904, six years after Berlin's father had died, Berlin left home to earn a living as a singer in the Bowery. He discovered an abandoned upright piano in the backroom of a saloon and would return nightly to plunk out different melodies. Though he was never formally trained, and could only play in the key of F, Berlin secured a job as a song-plugger for Harry von Tilzer. Not too long after, Berlin became a singing waiter and published his first song as a lyricist – “Marie from Sunny Italy” – with “Nick” Nicholson as composer. From here, Berlin started writing both music and lyrics for the songs “Dorando” and “Sadie Salome, Go Home” which earned him a job in Tin Pan Alley. In 1911, Berlin was elected to membership at the Friar's Club, an exclusive theatrical club, where he appeared in a show with his idol, George M. Cohan. At the age of twenty-three Berlin wrote the song “Alexander's Ragtime Band.” With that single song, he became the most successful songwriter in the United States. Later that year Berlin was married to Dorothy Goetz. She died soon after of typhoid fever, prompting Berlin to write his first true ballad, “When I Lost You.”

In 1914 Berlin wrote his first full score for the musical Watch Your Step. He created three new musicals over the next three years and, in 1918, he was commissioned to write the

music for Yip, Yip, Yaphank (1918). It featuring his song “Oh How I Hate To Get Up In The Morning.” In 1919 he wrote what would become the anthem of the Ziegfeld Follies (1919), “A Pretty Girl is Like a Melody.” Berlin wrote the music for The Cocoanuts (1925) starring the Marx Brothers; As Thousands Cheer (1933) starring Ethel Waters singing the song “Supper Time”; This is the Army (1942); and his biggest hit, Annie Get Your Gun (1946), starring Ethel Merman. Originally the show was to be written by Jerome Kern and Dorothy Fields; but upon Kern’s death, the music and lyrics were handed to Berlin leaving Fields to write the book. Berlin enjoyed three more successes on Broadway with Miss Liberty (1949), Call Me Madam (1950) starring Ethel Merman, and Mr. President (1962). Irving Berlin died on September 22, 1989 in New York, New York.

### ***Bernstein, Leonard (Composer/Lyricist)***

Leonard Bernstein was born on August 25, 1918 in Lawrence, Massachusetts. At the age of ten, his interest in music began when his aunt gave the family an upright piano. Bernstein attended Harvard University to study music, where he met Dimitri Mitropoulos, who was so impressed with his talent, he urged him to become a conductor. After graduating from Harvard, Bernstein studied under Fritz Reiner at the Curtis Institute of Music in Philadelphia, Pennsylvania. In 1940, Bernstein was hired at the Tanglewood Summer Music Festival, where he would return for two more years. At the age of twenty-five, Bernstein was hired as assistant to Arthur Rodzinski, who was at the time the musical director of the New York Philharmonic. In the fall of 1943, Bruno Walter, a guest conductor, was taken ill, and, with Rodzinski out of town, Bernstein took the podium, resulting in a front page story in the New York Times.

After Bernstein’s new-found success, he composed the music for the ballet entitled Fancy Free (1944) choreographed by Jerome Robbins. The ballet proved to be so popular that it was

quickly expanded into what is now known as On the Town (1944), with lyrics by Betty Comden and Adolph Green and directed by George Abbott. Eight years later, at the request of Comden and Green, Bernstein was brought to compose a new show. Together, in five weeks, they composed their second score together for Wonderful Town (1952) starring Rosalind Russell. In 1956, Bernstein turned Voltaire's Candide into a lavish opera by the same title featuring the song "Glitter and Be Gay" and filling the score with an assortment of musical rhythms – tango, mazurka, waltz, gavotte, and schottische. Bernstein's other shows are Peter Pan (1950), Trouble in Tahiti (1955), and his pinnacle work West Side Story (1957). A musical version of Shakespeare's *Romeo and Juliet*, West Side Story began in early 1949 under the title East Side Story, about an Italian Catholic boy and a Jewish girl on the Lower East Side of Manhattan. Six years later (because of other commitments) Arthur Laurents (libretto), Stephen Sondheim (lyrics), Jerome Robbins (choreographer/director) and Bernstein (music) came back together to write the newly-titled West Side Story this time featuring a native born boy and a Puerto Rican girl. This was his most infamous and most criticized show. Leonard Bernstein died on October 14, 1990 in New York, New York.

### ***Bock, Jerry (Composer/Lyricist)***

Jerrold Lewis Bock was born November 23, 1928 in New Haven, Connecticut. When he was still a child, his family moved to Flushing, New York where he studied piano with local teachers. While still in high school, Bock wrote the words and music for a "war bond musical" called My Dreams. When attending the University of Wisconsin, he wrote Big as Life, which toured to surrounding cities. After his graduation, Bock got a job writing for Max Liebman's television revues and spent his summers at Tamiment, an adult summer camp in the Poconos. Bock collaborated with Larry Holofcener, writing lyrics for three songs in the Broadway revue,

Catch a Star (1955). Bock met Sheldon Harnick after completing the songs for Mr. Wonderful (1956) with Holofcener. Bock (music) and Harnick (lyrics) were teamed up together to write the music for The Body Beautiful (1958) where George Abbott, impressed with their work, hired them for a show about the New York Mayor, Fiorello H. LaGuardia, called Fiorello!(1959). Fiorello! was so well received, it not only spawned a second musical from the same creative team, Tenderloin (1960), but it also won the Pulitzer Prize for Drama in 1959. In 1963, Bock and Harnick were hired to write the score to She Loves Me (1963), a musical version of Ernst Lubitsch's film The Shop Around the Corner (1940). Joe Masteroff was hired to write a full-length play based on the movie, and then Bock and Harnick would decide where the songs were to be placed.

Before work on She Loves Me began, Bock and Harnick had started laying the ground for what would be the most pivotal show in their canon. Based on the novel by Sholom Aleichem, Bock, Harnick, Joseph Stein (libretto) and Jerome Robbins (choreographer/director) decided to adapt the short story entitled Tevye's Daughters for the musical Fiddler on the Roof (1964). In 1963, Bock and Harnick collaborated for the first time with director Mike Nichols on a musical involving three short stories entitled The Apple Tree (1966). The final collaboration between Bock and Harnick was their show The Rothschilds (1970). The partnership desolved when Harnick was focusing on other projects, while Bock was concentrating on the music as well as the lyrics. Bock's music can also be heard in Never Too Late (1962), Baker Street (1965), and Generation (1965). Jerry Bock currently resides in New York City.

### ***Boublil, Alain (Composer/Librettist/Lyricist)***

Alain Boublil was born on March 5, 1941 in Tunis, the capital of Tunisia, in France. As an employee of Europe One radio, he soon becoming a songwriter and music publisher. Then

Boublil started working with Claude-Michel Schönberg on a musical that was made into a two-disc recording about the French Revolution entitled La Revolution Francaise (1973). The musical was categorized as a “Rock Opera,” and following the stage debut of Jesus Christ Superstar (1971), Boublil and Schönberg decided to do the same. Their musical premiered at the Palais des Sports. The two men began a second musical recording that centered around a smaller battle after the French Revolution, entitled Les Misérables(1980), this time adding Jean-Marc Natel to assist with the story and lyrics. The show was given some small revisions and was picked up by Cameron Mackintosh. It proved to be so popular that five years later it made its Broadway debut and has since toured the world.

With the success of Les Misérables, Boublil took some time to collaborate with the musical pop group, Abba, to write a fairy-tale piece entitled Abacadabra(1983). He then wrote two more pieces in the same vein that only made it to recordings – La Fusée de Noe and Les Chevaliers des Étoiles, both with composer Jean-Pierre Bourtayre. Boublil did, however, reunite with Schönberg for yet another musical. Cameron Mackintosh was the producer from the outset. It was a musical based on Madame Butterfly but updated and set during the Vietnam War. The musical was called Miss Saigon (1989) and Richard Maltby, Jr. assisted with lyrics and libretto. The show proved to be not as popular as Les Misérables reported to have a “clumsy libretto and cold lyrics,” (Ganzel pg. 222). The show still had a Broadway debut and then ran for years. The two men collaborated again on the show Martin Guerre (1996), which quickly closed and reopened in 1998 after some re-tooling, but still failed. The show was said to be “handicapped” (Ganzel pg. 222) by the libretto and have several production problems. Martin Guerre was set to come to Broadway but was stopped during its out of town tryout in Los Angeles in 2000. The

two men are currently working on a show entitled The Pirate Queen (2006), a musical about the Irish pirate Grace O'Malley set to open in the Fall of 2006.

### ***Champion, Gower (Choreographer/Director)***

Gower Champion was born on June 22, 1920 in Geneva, Illinois. As he started growing up, Champion became very interested in ballroom dancing. He soon found Jeanne Turner as a partner and was dancing his way into nightclub acts and Broadway revues. He was then called to serve in World War II and was forced to leave Turner behind. Upon his return, he found a new dance partner named Majorie Bell. They later married and form the duo of Marge and Gower Champion. The two appeared on screen in Show Boat (1951), Mr. Music (1950), Jupiter's Darling (1955), Give a Girl a Break (1953), Lovely to Look At (1952), and Three for a Show (1955). Champion soon began a career as a choreographer and director with Broadway revues Small Wonder (1948), Lend an Ear (1948), and his first book musical, Make a Wish (1951).

Champion's next project was for the musical Bye, Bye Birdie (1960). The show won the Tony Award for Direction and Choreography and starred Chita Rivera. He was then assigned to work on the musical adaptation of the film Lili (1953) with Michael Stewart, entitled Carnival (1961). It was with the next collaboration that Champion and Stewart found success. They musicalized Thornton Wilder's The Matchmaker (1939) with composer Jerry Herman to create Hello, Dolly! (1964), again winning the Tony for Best Direction and Choreography. His next few shows proved his diversity as a director/choreographer but were never as successful as Hello, Dolly! – I Do! I Do! (1966), starring Mary Martin and Robert Preston; The Happy Time (1968), starring Robert Goulet; Prettybelle (1971), which closed out of town; Sugar (1972), the musical version of the film Some Like it Hot (1959); Irene (1973); Mack and Mabel (1974); Rockabye Hamlet (1976); The Act (1977); and A Broadway Musical (1978). In 1980, Champion

worked on his final show. It was a stage adaptation of the Busby Berkley movie musical 42<sup>nd</sup> Street (1980). 42<sup>nd</sup> Street won much acclaim, including the Tony Award for Best Direction and Choreography; however, Champion was not there to receive them. Gower Champion died on August 25, 1980, the opening night of 42<sup>nd</sup> Street.

### ***Cohan, George M. (Composer/Librettist/Lyricist)***

George Michael Cohan was born on July 3, 1878 in Providence, Rhode Island. Son of Jeremiah (Jerry) and Helen (stage name Nellie) who were famous performers, he first appeared as an infant in one of his father's skits, "The Two Dans." At the age of eight, he was playing the violin in the pit; at age nine, he starred as "Peck's Bad Boy"; and soon after he started writing new material for the family act: The Four Cohans (Jerry, Nellie, George, and his sister Josephine). At age sixteen George published his first song – "Why Did Nellie Leave Her Home?" Even though George could play only the black keys on a piano and created most of his songs using four chords, his motto to writing was "Speed! Speed! And lots of it!" While he had assumed the position of writing new material, he also took on the job of manager for The Four Cohans earning them \$1,000 a week and, after a year of touring, their own Broadway show, which was to be written by George based on his skit of the same title, The Governor's Son (1901).

Cohan formed a partnership with Sam Harris, a producer, and started striking gold on Broadway. In 1904 Cohan wrote Little Johnny Jones (1904), which featured the songs "Yankee Doodle Dandy" and "Give My Regards to Broadway"; Forty-Five Minutes from Broadway (1906); George Washington, Jr. (1906), featuring the song "You're a Grand Old Flag"; Fifty Miles From Boston (1908), featuring the song "H-A-R-R-I-G-A-N"; and The Little Millionaire (1911), marking the final performances of Jerry and Nellie Cohan. In the mid-1910s, George

Cohan also jumped on the bandwagon for revues with Hello, Broadway! (A Musical Crazy Quilt Patched and Threaded Together with Words and Music by George M. Cohan) (1914) followed by two editions of The Cohan Revue (1916 and 1918). While still writing music (like the well known song “Over There”) he started taking on the role of “play doctor” – someone who is hired to come in and fix a production’s problems. Cohan never joined Actor’s Equity Association because of his loyalties to producing. Therefore, when he performed, he had to receive special permission. Two of his most memorable performances were as Nat Miller in Eugene O’Neill’s Ah Wilderness!(1934), and President Franklin D. Roosevelt in Rodgers and Hart’s I’d Rather Be Right (1937), which was Cohan’s only appearance in a musical that he had not written. George M. Cohan died on November 5, 1942 at the age of sixty-four in New York.

### ***Coleman, Cy (Composer/Lyricist)***

Cy Coleman (born Seymour Kaufman) was born June 14, 1929 in Bronx, New York. Coleman started playing the piano at age four while his parents arranged for him to get a piano scholarship. At the age of six, he was giving piano recitals at Steinway Hall and Town Hall. Coleman continued to study under Rudolph Gruen and attended the New York College of Music while still attending classes at the High School of Music and Art. Coleman’s first writing partner was Joe McCarthy (son of lyricist Joe McCarthy of Irene, Kid Boots, and Rio Rita). In 1953, the two had much success with the song “Tin Pan Alley.” In 1957, Coleman met Carolyn Leigh and the two enjoyed instant success with hits like “A Moment of Madness” and “Witchcraft.” Coleman and Leigh were successful on Broadway with Wildcat (1960) starring Lucille Ball and Little Me (1962) with libretto by Neil Simon and starring Sid Caesar in seven different roles.

After only two Broadway shows, Coleman and Leigh dissolved the partnership. Coleman next collaborated with Dorothy Fields on a new show with Neil Simon (librettist), Bob Fosse

(choreographer/director) and starring Gwen Verdon. The show was Sweet Charity (1966), and featured the songs “There’s Gotta Be Something Better than This” and “Big Spender.” Seven years later the two collaborated again with Seesaw (1973), directed by Michael Stewart and featuring Tommy Tune. Coleman teamed up with Stewart again on I Love My Wife (1974), a show about wife swapping, and Barnum (1980), about P.T. Barnum. Coleman’s collaborations with Betty Comden and Adolph Green produced On the Twentieth Century (1978), starring John Cullman and Madeline Kahn, and The Will Rogers Follies (1991), directed and choreographed by Tommy Tune. In 1989, Coleman collaborated with David Zippel for the show City of Angels (1989), about 1940s Hollywood, and completed his last show, The Life (1997). Cy Coleman died on November 18, 2004.

### ***Coward, Noel (Composer/Director/Librettist/Lyricist)***

Sir Noel Peirce Coward (‘Peirce’ is the correct spelling) was born December 16, 1899 in Teddinton, Middlesex, England. In 1911, Coward first performed in the West End and was featured in several productions with Sir Charles Hawtrey, a comedian whom Coward idolized and to whom he apprenticed himself, learning comic acting and playwriting. Coward found his voice in his writing when he was drafted to serve WWI. In 1920, Coward starred in his own first full-length play, I’ll Leave it to Me (1920), followed by several other shows of his own: The Vortex (1924), Hay Fever (1925), and Easy Virtue (1926). In the 1930s, Coward’s plays became extremely popular with the public as well as critics – his operetta Bittersweet (1929), Private Lives (1930) and Tonight at 8:30 (1936) starring with good friend Gertrude Lawrence, and a black comedy Design for Living (1932). When WWII began, Coward took time off from writing to perform for the troops. Coward was criticized for “living the high life” while the country was in turmoil.

In the 1940s, Coward wrote three of his best plays: The Happy Breed (1939), a social commentary; Present Laughter (1939), a semi-autobiographical comedy-drama; and the black comedy Blithe Spirit (1941), whose box office records for a comedy on the West End were not broken until 1970. In the 1950s his plays' suffered a sharp decline in popularity, but he still managed to maintain a high social profile with a few moderately successful plays, an acclaimed solo act in Las Vegas, and by starring in television specials and films. Coward soon left the UK for tax reasons and settled in Jamaica. The 1960s saw a huge revival of Coward's popularity as a writer as well as a new play entitled Waiting in the Wings (1960). By the late '60s memory loss and arthritis caused him to retire from the business. He was knighted in 1970 having completed several memorable appearances, written a chronicle of plays and becoming a prolific songwriter. Noel Coward died of natural causes in 1973 while still in Jamaica. Coward never stated whether or not he was homosexual but always said, "There is a woman in Paddington Square who wants to marry me, and I don't want to disappoint her" (wikipedia.com Coward).

### ***Dante, Nicholas (Librettist)***

Nicholas Dante (born Conrado Morales) was born in 1942 in New York, New York. Dante early career was as a dancer in New York City. He eventually was seen in the choruses of Applause (1970), I'm Solomon (1968), Ambassador (1972), and Smith (1973), and also appeared on television and in night clubs. In the early 1970s choreographer Michael Bennett asked Dante to join in the making of a new musical about dancers auditioning for the chorus. Once all the gathered dancers had told their stories (Dante included), Bennett, Dante and James Kirkwood condensed and combined stories to make a ninety-minute musical with the most memorable characters based on their real life stories.

Dante's own story was one that came to life on stage. The story is told by the character Paul and is about growing up poor in New York City and feeling "scorned and lonely" because he realized he was a homosexual. It is the most touching and pivotal monologue in the show. As Dante says, "It's the first thing I ever wrote." Dante continued to write an un-produced screenplay entitled Fake Lady, based on the monologue used for Paul; the book for a touring musical in the early 1980s called Jolson Tonight; and an unfinished play entitled A Suite Letting Go. Nicholas Dante died of AIDS on May 21, 1991 in New York, New York.

### ***DeSylva, B.G. (Composer/Librettist/Lyricist)***

Buddy Gard DeSylva (born George Gard DeSylva) was born on January 27, 1895 in New York, New York. Shortly after his birth, his parent's moved to California, where he was raised. As a child he always enjoyed writing silly verses, and it wasn't until he was in college at The University of Southern California that he started writing song lyrics. Upon hearing his work, Al Jolson took kindly to him and asked that he write a few songs for his new show. The result was his first hit with composer Gus Kahn, "I'll Say She Does," which was placed into Jolson's Broadway show Sinbad (1918). DeSylva took the title of his first hit and used it as a title for his first venture at an original musical. He was adapting Avery Hopwood's Our Little Wife, and re-titled it I'll Say She Does (1919); the show was later revamped and re-titled Dodo (1920) but still failed before it reached Broadway.

Following his first flop, DeSylva took a job as a music publisher at Remicks but he was soon asked to help with lyrics for George Gerswhin's musical debut, La La Lucille (1919). He was next asked to supply lyrics for Jerome Kern's Zip Goes A Million (1919), which had a quick closing; although one song, "Look for the Silver Lining," was taken and used for Kern's next musical, Sally (1920). DeSylva wrote two more songs for Al Jolson to use in Bombo (1921) –

“April Showers” with music by Louis Silvers, and “California, Here I Come” with music by Joseph Meyer. In 1922, DeSylva started working throughout the United States. Victor Herbert sought his assistance with the lyrics to his new show Orange Blossoms (1922). He adapted Kalman’s hit Die Bajadere and renamed it The Yankee Princess (1922), and contributed songs to several versions of the George White Scandals (1922 – 1926 and 1928) which featured the songs “Stairway to Paradise” and “Somebody Loves Me.” DeSylva then collaborated with composer Lewis Gansler on two new book shows entitled Captian Jinks (1925) and Queen High (1926). DeSylva collaborated with lyricist Lew Brown and composer Ray Henderson for two editions of the George White Scandals (1925 and 1926) which featured the songs “The Birth of the Blues,” “Lucky Day,” “The Girl Is You and the Boy Is Me” and “Black Bottom.” The trio continued to collaborate on the book show Good News (1927), and scored their first major hit together. The three wrote Manhattan Mary (1927) as a vehicle for Ed Wynn, Hold Everything! (1928), a boxing musical that catapulted Bert Lahr to stardom; Follow Thru (1929), a golf musical featuring the song “Button Up Your Over Coat”; and Flying High (1930), an aeronautical musical. The three ventured to the silver screen with The Singing Fool (1928) starring Al Jolson and featuring the song “Sonny Boy” and Sunny Side of the Street (1929) featuring the title song “Sunny Side of the Street” and “If I Had a Talking Picture of You.” Upon completion of this film, DeSylva split from the trio and began producing films and musical stage shows. He collaborated with Laurence Schwab, who had produced Follow Thru and Good News, and together they co-produced Take a Chance (1932), DuBarry Was a Lady (1939) and Panama Hattie (1940) by Cole Porter, and Irving Berlin’s Louisiana Purchase (1940). In 1941 - 1944, DeSylva was hired as the Executive Producer for Paramount Pictures. In 1944, he founded the

Capital Records Company with Johnny Mercer and Glenn Wallichs in 1942. B.G. DeSylva died on July 11, 1950 in Hollywood, California.

### ***Donaldson, Walter (Composer/Lyricist)***

Walter Donaldson was born on February 15, 1893 in Brooklyn, New York. When he was still in school, he wrote songs for the school productions and, upon graduation, he began a career in a brokerage firm. It wasn't until, at the age of eighteen, he took a job as a pianist at a music publishing house and had his first songs published – “Back Home in Tennessee” and “I’ve Got the Sweetest Girl in Maryland.” After completing his service for the United States Army in World War I, he was hired as a songwriter for the Irving Berlin Music Company. He left in 1928 to open his own publishing company. Over the next nine years Donaldson wrote “My Mammy” and “How Ya Gonna Keep ‘Em Down on the Farm?” with Sam Lewis and Joe Young; “Carolina in the Morning,” “My Ohio Home,” “My Baby,” and “I Wonder Where My Baby Is Tonight” with Gus Kahn; “Roamin’ to Wyomin” and “Let It Rain Let It Pour” with Cliff Friend; and “Sam, the Old Accordion Man” and “My Blue Heaven with George Whiting.

Donaldson worked with many prolific lyricists – Gus Kahn, Johnny Mercer, and Buddy DeSylva – along with writing his own lyrics. He was a success on Broadway with his song “My Mammy,” written for Al Jolson in the show Sinbad (1918). In 1926, he collaborated with Joseph Mayer for the musical Sweetheart Time (1926). That show closed shortly after it opened along with a solo attempt at writing that never arrived. In 1928, he wrote the score to the show Whoopee (1928) with lyrics by Gus Kahn and starring Eddie Cantor and Ruth Etting. The musical was then adapted as a movie by the same title, that gave Bubsy Berkely his choreographic film debut in 1930. Donaldson moved to Hollywood in the ‘30s and worked on several pictures: Kid Millions (1934), The Great Ziegfeld (1936), Panama Hattie (1942) and

Follow the Boys (1944). Walter Donaldson retired from the business in 1943 and died in 1947 while living in Santa Monica, California.

### ***Dublin, Al (Composer/Lyricist)***

Albert Dublin was born on June 10, 1891 in Zurich, Switzerland. His parents, originally from Russia, moved to Philadelphia, Pennsylvania when Al was two years old. His father, a doctor, and his mother, a science teacher, never wanted Al to study music, but nothing was going to stop him. At the age of fourteen, he would sneak out of school and go into New York to catch a Broadway show and then stop by Tin Pan Alley to see if he could sell any music to the Vaudeville stars. Dublin chose to attend Perkiomen Seminary for high school, which was unusual since he was Jewish. He became captain of the football team and a star in track and basketball, but he was expelled a few days before graduation because of his love of girls, late nights, and alcohol. He did manage to get enrolled in medical school, but, was expelled from there as well in 1911. Dublin worked for the Witmark Music Publishing Company as a staff writer for several years before writing his first hit with Rennie Carmack, “Twas Only an Irishman’s Dream.” After composing his first song, he became a singing waiter until he enlisted in World War I.

Upon his return, he resumed writing songs like “Halfway to Heaven” with J. Russell Robinson and “A Cup of Coffee, a Sandwich and You” with Joseph Mayer. In 1926 he started writing to promote the silent films and soon was hired for talking pictures. He started working with composer Joseph Burke to write “Tiptoe Through the Tulips,” “Painting the Clouds with Sunshine,” and “The Kiss Waltz.” But it wasn’t until the early 1930s that Dublin would team up with Harry Warren to write the score to the movie musical 42<sup>nd</sup> Street (1935) featuring the songs “42<sup>nd</sup> Street,” “We’re in the Money,” “Shuffle Off to Buffalo,” and the 1935 Academy Award

winner “Lullaby of Broadway.” In 1939, Dublin collaborated with Jimmy McHugh on the song “South American Way”; Will Grosz on the song “Along the Santa Fe Trail”; and Duke Ellington on the song “I Never Felt This Way Before.” The only strike against Dublin was he enjoyed food, drinking and drug use. He managed to put on three hundred pounds onto a five foot nine frame. Al Dublin died on February 11, 1945 of barbiturate poisoning and pneumonia.

### ***Ebb, Fred (Composer/Director/Librettist/Lyricist)***

Fred Ebb was born on April 8, 1932 in New York, New York. He attended New York University and Columbia University. Upon his graduation, he started writing nightclub acts with Paul Klein. The two men wrote the hit novelty song “Close the Door (they’re coming in the window)” and contributed songs to the revues Putting It in writing, From A to Z (1960) and Vintage 60 (1960), featuring the song “Dublin Town.” The two also contributed music to the play Morning Sun (1963), for which Ebb also adapted the libretto along with the lyrics. In 1962, Ebb was introduced to John Kander by their mutual publisher Tommy Valando. Their first song together was entitled “My Coloring Book” and followed by “I Don’t Care Much.” Their first full score, Flora, the Red Menace (1965), gave Liza Minnelli her first starring role. Harold Prince, who worked with the two on Flora, hired them to write songs for a new show entitled Cabaret (1966). It was adapted from the play I Am a Camera (1951) by John von Druten, which is based on Christopher Isherwood’s book The Berlin Stories.

The two men continued their partnership to create five musicals in the next decade including: The Happy Time (1968), featuring the song “I Don’t Remember You”; Zorba (1968); Seventy, Girls, Seventy (1971); Chicago (1975), with Bob Fosse (director/choreographer) and starring Gwen Verdon, Chita Rivera, and Jerry Orbach; and The Act (1977), which was another star vehicle for Liza Minnelli and directed by Martin Scorsese (who was replaced by Gower

Champion). In the 1980s they wrote Woman of the Year (1981), based on the film of the same name and starring Lauren Bacall; and The Rink (1984), book by Terrance McNally, starring Liza Minnelli and Chita Rivera, and featuring the song “Colored Lights.” In 1993, Kander and Ebb opened Kiss of the Spider Woman – the Musical (1993), collaborating again with Terrance McNally (librettist), Harold Prince (director) and starring Chita Rivera. Kander and Ebb’s last Broadway show was about a dance contest called Steel Pier (1997). Kander and Ebb were collaborating again on a new musical that had a few readings in New York, entitled Curtains. Fred Ebb died on September 11, 2004 while still working with Kander on the show Curtains in New York City.

### ***Fields, Dorothy (Composer/Librettist/Lyricist)***

Dorothy Fields was born in July 15, 1905 in Allenhurst, New Jersey. Dorothy’s father, Lew M. Fields, was part of the famous comedy duo Weber and Fields. In 1923, Dorothy graduated from the Benjamin Franklin School for Girls in New York City. She found work as a teacher and a lab assistant while contributing verses to several magazines. In 1926, Fields met composer J. Fred Coots who, in turn, introduced her to Jimmy McHugh, a song-plugger at the time. McHugh got Fields a job as a lyricist at Mills Music, Inc. where she was paid fifty dollars for each lyric she completed. She was billed as the sole lyricist for the Harlem Cotton Club (1927) and worked with McHugh on the International Revue (1930), featuring the song “On the Sunny Side of the Street.” From 1930 to 1939 Fields worked in Hollywood on a number of movie musicals: Love in the Rough (1930) with McHugh; Roberta (1935) with Jerome Kern; and Swing Time (1936) again with Kern but this time winning the Academy Award for Best Song with “The Way You Look Tonight.” On July 15, 1939, Fields married David Eli Lahan and returned to New York City.

When she returned to New York, she worked on the books for three Cole Porter shows – Let's Face It (1941), Something For the Boys (1943), and Mexican Hayride (1944). In 1946, Fields wanted to write a musical about the life of sharp-shooter Annie Oakley. She approached Oscar Hammerstein, who in turn, hired Jerome Kern to write the music with Fields contributing lyrics. After Kern's death, Irving Berlin was hired for the music and lyrics, while Dorothy and her brother Herbert were reassigned to writing the book. Dorothy wrote lyrics for A Tree Grows in Brooklyn (1950) with Arthur Schwartz, two films with Harold Arlen – Mr. Imperial (1951) and That Farmer Takes A Wife (1953) – By the Beautiful Sea (1954) again with Schwartz, Redhead (1959) with Albert Hague, and Sweet Charity (1965) with Cy Coleman. In 1971, Fields was the first woman to be inducted into the Songwriters Hall of Fame. Dorothy Fields died on March 28, 1974 at her home in New York City

### ***Fosse, Bob (Choreographer/Director/Librettist)***

Robert Louis Fosse was born on June 23, 1927 in Chicago, Illinois. As a teenager, Fosse began his career by going into burlesque houses and tap dancing as part of the Riff Brothers after the adult shows had ended. He soon made his way into the lower Vaudeville houses as a tap dancer and was then hired for the touring production of the revues Call Me Mister (1946) and Dance Me A Song (1950). In 1952, Fosse was noticed when he was hired as the understudy to Gene Kelly as Joey in the musical Pal Joey (1952). He was then featured in the movie version of the musical Kiss Me, Kate (1953), where he danced a duet with Carol Haney that he choreographed, and the movie musical My Sister Eileen (1955). In 1954, Fosse was given his first Broadway choreographic credit. The musical was The Pajama Game (1954), which featured the dance number "Steam Heat" and won him his first Tony Award. Damn Yankees (1955) followed, featuring Gwen Verdon dancing "Who's Got the Pain?" and "Whatever Lola Wants,"

for this production Fosse a second consecutive Tony Award for Best Choreography. For the musical Bells are Ringing (1956), he shared choreographic credit with Jerome Robbins and during New Girl in Town (1957) Fosse swore he would only work as director/choreographer.

In 1958, he was hired as director/choreographer for the new murder-mystery musical entitled Redhead (1958), starring his current wife, Gwen Verdon, and winning him his third Tony Award. Fosse made one last appearance on stage in two productions of Pal Joey at the City Center before returning behind the footlights to choreograph How to Succeed in Business Without Really Trying (1961); Little Me (1962), winning his fourth Tony; the ill-fated Frank Loesser musical Pleasures and Palaces (1965); Sweet Charity (1966), a show conceived and made for Gwen Verdon and winning a fifth Tony; Pippin (1972), for which he won his first Tony Award for Direction and a sixth for Choreography; and Chicago (1975), for which he was billed as director, choreographer, and co-librettist and starring Chita Rivera and Gwen Verdon. He then put together a dance revue entitled Dancin' (1978) and a pasticcio entitled Big Deal (1986). In Hollywood, Fosse directed three movies – Sweet Charity (1968) starring Shirley MacLaine; Cabaret (1972) starring Liza Minelli, Joel Grey and winning him an Oscar; and the autobiographical film All that Jazz (1979). Bob Fosse died on September 23, 1987 in Washington, D.C. In 1999, the musical Fosse: A Celebration in Song and Dance (1999) won the Tony Award for Best Musical.

### ***Friml, Rudolf (Composer/Librettist)***

Rudolf Friml was born on December 7, 1879 in Prague (at the time, part of the Austro-Hungarian Empire). After demonstrating much musical talent as a child, he gained acceptance into the Prague Conservatory, where he studied music composition under Antonin Dvorak. Upon graduation he took a position as an accompanist to the violinist Jan Kubelik. Friml toured

with Kubelik twice. Upon the end of the second tour in the United States, Friml chose to stay in the country. In 1912, Arthur Hammerstein hired Friml to write the score for opera dive Emma Trentini, after Herbert refused to work with her. A month later, Friml finished his first theatrical success, The Firefly (1912), and followed it with three more successful operettas: High Jinks (1913), Katinka (1915), and You're in Love (1917).

In 1924, Friml wrote his first successful musical comedy, Rose-Marie (1924), with lyrics by Oscar Hammerstein II, and featuring the song "Indian Love Call." After the success of Rose-Marie, Friml wrote The Vagabond King (1925) with P.G. Wodehouse and Clifford Grey, The Three Musketeers (1928), and contributed to the Ziegfeld Follies (1921 and 1923). Friml was always criticized for being "old-fashioned," and accused of having "Old World sentiments found in his works" (wikipedia Friml). In 1934, Friml wrote his final operetta, Music Hath Charms (1934). Rudolph Friml died in 1972 in Los Angeles.

### ***Gershwin, George (Composer/Librettist/Lyricist)***

George Gershwin (born Jacob Gershwin) was born September 26, 1898 in Brooklyn, New York. George's mother wanted Ira, George's older brother, to take piano lessons. Yet when she bought the piano, George showed a better aptitude for music and began lessons with Charles Hambitzer and music theory with Edward Kilenyi. At the age of fifteen, George left high school to become the youngest pianist at Remick's Publishing Company in Tin Pan Alley. Trying to emulate his idols – Jerome Kern and Irving Berlin – Gershwin quit his job at Remick's and became a rehearsal pianist. Hearing of an opening for the new Kern and Victor Herbert show, Gershwin applied for and got the job. However, the show closed shortly after George was hired. George and Ira decided to try to write together and created their first professional song, "The Real American Folk Song." George then wrote "Swanee" with Irving Caesar. Upon

hearing that song, George White approached Gershwin and asked him to write for his Scandals. Gershwin wrote several editions of the George White Scandals (1920-1922 and 1924) premiering “I’ll Build a Stairway to Paradise” (1922) and his twenty-minute “jazz opera” called Blue Monday about the infidelity among Negroes.

In 1924, Gershwin’s career as a composer took off. He composed “Rhapsody in Blue” and performed the piece himself with Paul Whiteman’s “Palais Royal Orchestra.” George and Ira were then commissioned to write seven Broadway musicals for the inauguration of the new producing firm between Alex Aarons and Vinton Freedley. The seven shows were: Lady Be Good (1924), featuring the song “Fascinating Rhythm”; Tip-Toes (1925); Oh, Kay! (1926), starring Gertrude Lawrence in her American premiere; Funny Face (1927); Treasure Girl (1928); Girl Crazy (1930), featuring the debut of Ethel Zimmerman (later changed to Merman) singing “I Got Rhythm”; and Pardon My English (1933), which ended the partnership between Aarons and Freedley. In 1930, the two Gershwins wrote Strike Up The Band (1930), followed by their Pulitzer Prize winner for Drama, Of Thee I Sing (1932). The judges for the Pulitzer Prize refused to include George’s name because technically he had not helped with the actual story. In 1933, the Gershwins wrote a sequel to “Sing” called Let ‘Em Eat Cake (1933). It failed at the box office, but was reviewed as George’s best work to date.

George had longed to write a show based on DuBose Heyward’s short novel entitled Porgy. George and Heyward finally had the opportunity to collaborate in 1933. Heyward wrote better in the South, so he stayed in Charleston, South Carolina. George had to stay in New York to fulfill a radio contract. The two men mailed each other their work, starting with the scenes and lyrics. Ira soon joined the collaboration to help as a “general liaison man.” George then scored the show, taking eleven months to finish and an additional nine to orchestrate. The show

was titled Porgy and Bess (1935) so as to not get it confused with the play by the same title of the novel. This was to be one of George's greatest achievements in the theatre. His work ranged from revues to musical comedies to satirical comic operas to an "American Folk Opera" (Porgy and Bess). This was quite a beginning for the young man, but on July 11, 1937, George Gershwin died of a brain tumor at the age of thirty-eight in Hollywood, California. He was the first songwriter to begin his career in Tin Pan Alley and be accepted with "equal honors" as a composer of concert music and operas.

### ***Gershwin, Ira (Composer/Librettist/Lyricist)***

Ira Gershwin (born Israel Gershowitz) was born on December 6, 1896 in Brooklyn, New York. Ira was a prominent player for several school newspapers and magazines from grammar school through college. When his younger brother, George, started working in Tin Pan Alley, Ira, still unsure of his calling, worked as a cashier for his father. In 1921, Alex Aarons commissioned Ira and Vincent Youmans to write music and lyrics for Two Little Girls in Blue (1921). From this one show, Ira was able to enter the world of lyric writing. Three years later, Ira started working with younger brother George, and was hired to write Lady, Be Good! (1924) for the new producing firm of Alex Aarons and Vinton Freedley. Lady proved to be their first Broadway success. Ira and George wrote six more shows for this new firm: Tip-Toes (1925); Oh, Kay! (1926), starring Gertrude Lawrence in her American premiere; Funny Face (1927); Treasure Girl (1928); Girl Crazy (1930), featuring the debut of Ethel Zimmerman (later changed to Merman) singing "I Got Rhythm"; and Pardon My English (1933), which ended the partnership between Aarons and Freedley.

In 1930, the Gershwins wrote Strike Up The Band (1930) followed by their Pulitzer Prize winner for Drama, Of Thee I Sing (1932). In 1933, the Gershwins wrote a sequel to "Sing"

called Let 'Em Eat Cake (1933) that failed at the box office. Later that same year, George started work on a new show with DuBose Heyward, based on his novel entitled Porgy. Ira became the “general liaison man” for the two men since Heyward liked writing in the South and George was contracted in New York. The show was later titled Porgy and Bess (1935) as not to get confused with the play by the same title of the novel, Porgy. In 1937, George suddenly died, leaving Ira with no collaborator. It was some three years before Ira wrote anything with anyone else. Over the next fourteen years, Ira wrote with Jerome Kern, Kurt Weill, and Harold Arlen. Ira wrote the lyrics for several film scores and a few Broadway scores. On August 15, 1983, Ira Gershwin died.

### ***Gilbert, William S. (Lyricist/Librettist)***

Sir William Schwenk Gilbert was born on November 18, 1836 in London, England. As a child, Gilbert had quite a dramatic life. He was kidnapped at the age of two by Italian brigands and was a ransomed release. He began schooling by taking training as an artillery officer and being tutored in military science. Gilbert joined the militia upon completion of his studies, and stayed for twenty years. Upon an aunt's death, Gilbert received a hefty inheritance and began studying law. Yet while studying law, he was contributing comic verses to magazines under the pseudonym “Bab.” All his verses were later combined into a book entitled The Bab Ballad (1869). In his twenties, Gilbert abandoned law and started writing for the theatre. His first show was the play Hush a Bye (1866). Gilbert gained much success with several burlesque shows: Dulcamara (1866), based on Donizetti's L'Elisir d'amoure; La Vivandiere (1867), based on Donizetti's La Fille du Regiment; The Pretty Druidess (1869); and The Princess (1870), based on the Tennyson's poem of the same title. In 1890, Gilbert wrote another set of plays The Palace of Truth (1870), Pygmalion and Galatea (1871), and The Wicked World (1873), the last two of

which are based on whimsical and supernatural notions. Gilbert later wrote the musical comedies No Cards (1869) with Thomas German Reed, Ages Ago (1869) with Frederic Clay, Our Island Home (1870) with German Reed, A Sensational Novel (1871) with German Reed, and Happy Arcadia (1872) with Clay; and soon his first full-length musical play The Gentleman in Black (1870) with composer Frederick Clay. Gilbert was then commissioned to write a Christmas show for the Gaiety Theatre. He was paired with composer Arthur Sullivan to write “a grotesque opera” entitled Thespis (1871). The two men were teamed up again to write a short one-act curtain raiser entitled Trial by Jury (1875). When Gilbert was commissioned to write another full-length comic opera, he turned to Frederick Clay and they wrote Princess Toto (1876), but it had little success.

In 1877, Richard D’Oyly commissioned Gilbert to write a new show and asked that he again collaborate with Sullivan. Gilbert and Sullivan collaborated for their next show The Sorcerer (1877) which was the beginning of the “Savoy Operas” that Gilbert and Sullivan would create. The two collaborated on several shows with D’Oyly at the helm: HMS Pinafore (1878), The Pirates of Penzance (1879), Patience (1881), Iolanthe (1882) and Princess Ida (1884) which was a remake of Gilbert’s The Princess (1870). By this point the team had earned critical acclaim for every show they wrote, but tempers were beginning to flare between them and D’Oyly. One reason for contention was that in 1883 Sullivan was knighted by Queen Victoria but Gilbert was not. They managed to keep working together and continued to write The Mikado (1885), Ruddigore (1887), The Yeomen of the Guard (1888) and The Gondoliers (1889), which was the show that terminated their collaboration. However, Gilbert did not stop writing. He collaborated with Alfred Cellier for The Mountainbanks (1892) and George Grossmith on Haste to the Wedding (1892) a musical version of Un Chapeau de paille d’Italie. Gilbert and

Sullivan came together to try to recreate what they had accomplished earlier. The two wrote Utopia (Limited) (1893) and The Grand Duke (1896) before they ended partnership for good. These last two shows never achieved the acclaim that their first eleven did. Gilbert wrote the libretto and lyrics for the opera His Excellency (1894) with Osmond Carr, a play entitled The Fairies Dilemma (1904) and he attempted to musicalize his play The Wicked World into Fallen Faires (1909) with Edward German, but the show failed before they could find a producer. William S. Gilbert was knighted by Edward VII in 1907 before his death in 1911 at the age of seventy-four.

### ***Hamlisch, Marvin (Composer)***

Marvin Hamlisch was born on June 2, 1944 in New York City. His father, being an accordionist and bandleader, recognized Marvin's musical talents. He started appearing at age five mimicking songs from the radio on the piano. At the age of seven, Marvin was the youngest person ever to enter into The Juilliard School. Hamlisch graduated from both Juilliard and Queens College, where he received a Bachelor of Arts degree. His first hit came when he was twenty-one years old. The song was "Sunshine, Lollipops, and Rainbows" and was performed by Lesley Gore. Marvin wrote his first film score for The Swimmer (1965), and followed with the film Take the Money and Run (1969) directed by Woody Allen.

Marvin reached his creative pinnacle in the 1970s. It was at this time that Marvin wrote the score to the film The Sting (1973), in which he created adaptations of Scott Joplin's ragtime music, which included the theme song for the movie, "The Entertainer." In 1974, he wrote the score to The Way We Were (1974), and won two Academy Awards and two Grammy's for "The Way We Were." He followed these movie scores with his most famous Broadway score – A Chorus Line (1975) – for which he won the Tony Award and Pulitzer Prize for Drama. He next

co-wrote the song “Nobody Does It Better” with his then-wife, Carol Bayer-Sager, which was nominated for an Oscar in 1977. In the 1980s, he divorced Bayer-Sager, and had two failed shows. The first was a London production of Jean (1983), which never reached the United States, as well as the Broadway production of Smile (1986), which featured the song “Disneyland.” He wrote forty movie scores that included Ordinary People (1980) and Sophie’s Choice (1982). He received an Academy Award nomination for the film version of A Chorus Line (1985), an Emmy nomination for his work on the television show Brooklyn Bridge (1991-93), a Tony nomination for The Goodbye Girl (1993) and Sweet Smell of Success (2002), and he won two more Emmy Awards for his work on a Barbara Streisand special. Marvin Hamlisch currently lives in New York City with his wife, Terre Blair, and holds the position of Principal Pops Conductor with the Pittsburgh Symphony Orchestra and the National Symphony Orchestra in Washington, D.C.

### ***Hammerstein II, Oscar (Composer/Director/Librettist/Lyricist)***

Oscar Greeley Clendenning Hammerstein was born on July 12, 1895 in New York City. Oscar chose to add “II” in order to drop his dreaded middle names, and since there was already an Oscar in the family. Oscar II’s father was the manager of the Victoria Theatre, which was originally a Vaudeville house, and which he owned. Oscar II’s parents thought he would be happy as a lawyer and having nothing to do with the theatre. So they sent him to Columbia University, where he eventually entered the law school. Oscar’s first contribution to the theatre was additional material in the Columbia Variety Show of 1916, The Peace Pirates. There he also met Lorenz Hart and Richard Rodgers. While still at Columbia, Rodgers and Hart were a composer/lyricist team, but Hammerstein II also collaborated with Rodgers on a song entitled “There’s Always Room for One More”. After his first taste of the theatre, Oscar left Columbia

and received his first theatrical job from his uncle, Arthur Hammerstein, as a stage manager for three Rudolf Friml shows. In 1919, Oscar wrote his first play entitled The Light (1919), which was produced for four performances in New Haven. He went on to write the book and lyrics for his first musical, Always You (1920), with composer Herbert Stothart. Oscar proved his talent as librettist and lyricist and was guided by his uncle to work with Otto Harbach in order to study and learn more about the art of writing. Together the two wrote book and lyrics for four of the biggest musicals in the 1920s: Wildflower (1923), Rose-Marie (1926), Sunny (1925), and The Desert Song (1925). Oscar collaborated with Jerome Kern as the sole librettist and lyricist of four more shows: Show Boat (1927), Sweet Adeline (1929), Music in the Air (1932), and Very Warm for May (1939).

In late 1941, Richard Rodgers, who had had a long time partnership with Lornez Hart, approached Oscar with the idea of teaming up to write, if the time ever came when Hart could not continue. When Rodgers brought the idea of a musical based on Lynn Rigg's book Green Grow the Lilacs to Hart, the latter said "no," and Rodgers turned to Hammerstein II. The two struck a great partnership while writing their first show together. On March 31, 1943, Oklahoma! opened and held the greatest number of continuous performances achieved by a Broadway musical until My Fair Lady (1956). Among the many things that make this show so important to musical theatre history are: 1) it begins with a sole woman churning butter as a man sings off-stage "Oh, What A Beautiful Morning" instead of the traditional song-and-dance opening number; 2) it took forty minutes before we had dancing girls appear; 3) the second act has only three new songs; the rest are all reprises; 4) the music and the plot are all interweaved, making the songs and story inseparable; and 5) the dance moves the plot along by heightening the drama. Directly following Oklahoma!, the team of Rodgers and Hammerstein II (R&H)

split. While Rodgers returned writing with Hart, Hammerstein II started adapting George Bizet's Carmen Jones (1943). After Hart's death in late 1943, Rodgers and Hammerstein II teamed up again for a second show. This show was a musical based on the play Liliom (1921) by Ferenc Molnar. The show was called Carousel (1945), and, like Oklahoma!, its dialogue was synchronized over the music keeping the songs and story inseparable. For two years after Carousel opened, Rodgers and Hammerstein II's two musicals were playing directly across the street from each other. For the next fourteen years, Rodgers and Hammerstein II would produce a new musical almost every other year: Allegro (1947), Agnes de Mille's directorial debut; South Pacific (1949), featuring songs "Some Enchanted Evening," "There is Nothing Like A Dame," and "Younger Than Springtime" and becoming the second musical to be awarded the Pulitzer Prize; The King and I (1951), starring Gertrude Lawrence, who approached R&H to write the show; Me and Juliet (1953), consisting of Hammerstein II's first original libretto since Allegro; Pipe Dream (1955), a musical version of John Steinbeck's book Sweet Thursday; Flower Drum Song (1958), featuring songs "I Enjoy Being a Girl" and "Love, Look Away;" and The Sound of Music (1959), based on the German film entitled The Trapp Family Singers. On August 23, 1960, during filming of the movie of The Sound of Music (1965), Oscar Hammerstein II died of cancer, thereby, terminating the most successful partnership in musical theatre history.

### ***Harbach, Otto (Composer /Librettist/Lyricist)***

Otto Abels Harbach (born Otto Abels Hauerbach) was born on August 18, 1873 in Salt Lake City, Utah. As a child he showed no interest in writing lyrics. He attended the Salt Lake Collegiate Institute and later transferred to Knox College in Galesburg, Illinois and graduated in 1895. He returned to school to obtain a masters degree in English from Whitman College in Walla Walla, Washington. He then attended Columbia University where he was an English

professor from 1895 through 1901. In 1902, he became a newspaper reporter for a year and then worked for various advertising agencies until 1910. While working at one of the advertising agencies, he met composer Karl Hoschna, and the two collaborated on songs for Vaudeville and minstrel acts.

Achieving mild success with Hoschna, Harbach moved on to work with several composers on several productions: The Firefly (1912) with Rudolph Friml, High Jinks (1913) with Friml, The Cat and the Fiddle (1931) with Jeroeme Kern, Roberta (1933) with Kern, Rose-Marie (1926) with Friml and Oscar Hammerstein II, No, No, Nanette (1925) with Vincent Youmans, Irving Ceaser and Hammerstein II, Sunny (1925) with Kern and Hammerstein II, and The Desert Song (1926) with Sigmund Romberg, Frank Mandel and Hammerstein II, as well as writing several farce and comedic plays. In 1914, Harbach became a founding member of the American Society for Authors, Composers, and Publishers (ASCAP) as well as a director (1920-1963), vice president (1936-1940) and president (1950-1953). Many of Harbach's shows were later adapted into movie musicals, but Harbach never moved to Hollywood. Otto Abels Harbach died on January 24, 1963 in New York City.

### ***Harburg, E.Y. (Composer/Director/Librettist/Lyricist)***

E. Y. "Yip" Harburg (born Isidore Hochberg) was born on April 8, 1896 on the Lower East Side of New York City. His name was changed as a child to Edgar Yipsel Harburg, and he took on the nickname, Yip. He attended the Townsend Harris High School, where he met Ira Gershwin. The two became friends after realizing they both shared a fondness for Gilbert and Sullivan. They worked on the high school paper together and later attended the City College (later becoming part of the City University of New York). After his graduation, Yip spent three years in Uruguay where he worked as a journalist and avoided involvement with World War I.

Upon his return to The States, following the end of the war, he started writing verses for the local newspaper and became the co-owner of Consolidated Electrical Appliance Company, which went bankrupt following the stock market crash of 1929. Ira Gershwin convinced Yip that he should start writing lyrics for songs, and introduced him to Jay Gorney, with whom he collaborated on songs for the Broadway review, Earl Carroll's Sketchbook (1929). The two continued to write for several reviews including The Ziegfeld Follies (1931 and 1934), The Garrick Gaieties (1930) and Americana (1932), featuring the song "Brother, Can You Spare A Dime?," which became the anthem of the Great Depression.

Harburg and Gorney were offered a contract at the Paramount Studios in Hollywood, where Harburg began collaborating with several well-known composers, including Harold Arlen, Jerome Kern, Jule Style, Vernon Duke, and Burton Lane. His claim to fame in Hollywood was in writing the lyrics to the movie musical The Wizard of Oz (1939) with Harold Arlen, featuring the song "Over the Rainbow." During the movie production, Yip was known to write the song set-ups and even contribute to the script. Ernie Harburg, Yip's biographer, stated that "...he also wrote the part where they give out the heart, the brains, and the nerve, because he was the final script editor...and gave the thing a coherence and unity which made it a work of art. But he doesn't get credit for that" (wikipedia.com Harburg) In the 1940s, Harburg continued to write Broadway shows including: Bloomer Girl (1944) with Harold Arlen and Finian's Rainbow (1947) with Burton Lane. From 1951 to 1962, Harburg was blacklisted and was no longer able to work in Hollywood. He did continue to write for Broadway, including the show Jamaica (1957) with Harold Arlen. E.Y. Harburg died on March 5, 1981.

## *Harnick, Sheldon (Composer/Librettist/Lyricist)*

Sheldon Harnick was born on April 30, 1924 in Chicago, Illinois. At an early age, Harnick was learning piano and violin, and also made up verses about the family's celebrations. After serving in the United States Army during World War II, he attended Northwestern University, where he contributed music and lyrics to the undergraduate's show Waa-Mu. Following his education at Northwestern, Harnick worked as a violinist for dance orchestras in the Chicago area. He soon abandoned that and moved to the New York City in 1950. There, he met with E. Y. "Yip" Harburg, who told Harnick he needed to find himself a composer with whom to collaborate. Enter Jerry Bock. Bock and Harnick first collaborated on a show called The Beautiful Body (1958), directed by George Abbott. Impressed with their work, Abbott hired them for a musical about the New York City Mayor, Fiorello H. LaGuardia, entitled Fiorello! (1959). Fiorello! was so well received, it not only spawned a second musical from the same creative team, Tenderloin (1960), but it also won the Pulitzer Prize for Drama in 1959. In 1963, Bock and Harnick were hired to write the score to She Loves Me (1963), a musical version of Ernst Lubitsch's film The Shop Around the Corner (1940). Joe Masteroff was hired to write a full-length play based on the movie, and then Bock and Harnick would decide where the songs were to be placed.

Before work on She Loves Me began, Bock and Harnick had begun laying the ground work for what would be the most pivotal show in their canon. Based on the novel by Sholom Aleichem, Bock, Harnick, Joseph Stein (libretto) and Jerome Robbins (choreographer/director) decided to adapt the story entitled Tevye's Daughters for the musical Fiddler on the Roof (1964). In 1963, Bock and Harnick collaborated for the first time with director Mike Nichols on a musical involving three short stories entitled The Apple Tree (1966). The final collaboration

between Bock and Harnick was their show The Rothchilds (1970). The partnership ended as Harnick focused on other projects, while Bock began concentrating on the music as well as the lyrics. Harnick fashioned the lyrics for Jack Beeson's Captain Jinks of the Horse Marines, a new version of Franz Lehar's The Merry Widow, and the short-lived Broadway musical Rex (1976) with Richard Rodgers. In 1993, Harnick contributed additional lyrics for Cyrano – the Musical (1993). Sheldon Harnick currently lives in New York City.

### ***Hart, Lorenz (Composer/Librettist/Lyricist)***

Lorenz Hart was born on May 2, 1895 in New York City. As a young child he was an avid reader of both classic literature and classical theatre. He attended Columbia University, where he was very active with the Columbia Variety Shows, and met Oscar Hammerstein II. Before entering Columbia, Hart worked for the Shubert Brothers as a play translator with Philip Leavitt, a friend who knew of a composer whom he thought would work well with Hart. In 1911, Hart was introduced to Richard Rodgers and the two had an instant rapport. In 1912, the two had their first song sung in the Broadway musical A Lovely Romeo (1919). The song, "Any Old Place with You," and was added by Lew Fields, a famous comedian and producer. Rodgers and Hart were by now both attending Columbia, where they collaborated to write their first score for a show entitled Fly With Me. It was going to be used for the Columbian Variety Show. Lew Fields was in the audience and later bought twelve songs from the duo for his new show Poor Little Ritz Girl (1920). Rodgers and Hart kept writing for the Variety shows, even after Rodgers left Columbia to attend the Institute of Musical Art (now The Julliard School of Music). In 1924, Herbert Fields, Richard Rodgers, and Lorenz Hart collaborated to write The Melody Man (1924) for Lew Fields. The three continued to write musical book shows under the penname of

Herbert Richard Lorenz and even writing for the Garrick Gaieties (1925) featuring the song “Manhattan.”

Between 1925 and 1926, the three men collaborated on three Broadway shows: Dearest Enemy (1925), written in an operetta style; The Girl Friend (1926); and Peggy Ann (1926), based on Marie Dressler’s musical Tillie’s Nightmare (1910). In 1921, Herbert Fields, Rodgers, and Hart took a Mark Twain story, and six years later were able to find a producer for the musical A Connecticut Yankee in King Arthur’s Court (1927), featuring the song “Thou Swell” and starring Vivienne Segal. In 1928, Rodgers and Hart wrote three more Broadway Shows: She’s My Baby (1928), which was a quick flop; Present Arms (1928), featuring “You Took Advantage of Me”; and Chee-Chee (1928), which lasted for only 31 performances. Rodgers and Hart continued to write several shows: Spring is Here (1929), featuring “With a Song in My Heart”; Heads Up (1929), featuring young dancer Ray Bolger; Simple Simon (1930), featuring Ruth Etting signing “Ten Cents a Dance”; and America’s Sweethearts (1931), which is the last original musical comedy by Fields, Rodgers, and Hart before Rodgers and Hart moved to Hollywood for the next three and a half years. Upon their return to Broadway, they wrote Jumbo (1935); On Your Toes (1936), with the memorable dance sequence “Slaughter on Tenth Avenue” by George Balanchine; Babes in Arms (1937); with the songs “My Funny Valentine” and “Johnny One Note”; I’d Rather Be Right (1937), featuring George M. Cohan as President Franklin D. Roosevelt; I Married an Angel (1938); The Boys from Syracuse (1938), based on Shakespeare’s Comedy of Errors; Too Many Girls (1939); Pal Joey (1940), starring Gene Kelly; Higher and Higher (1940); and By Jupiter (1942).

Hart started disappearing for weeks at a time, and, when he returned, he usually smelled of alcohol. Rodgers was approached with the idea of making a musical based on Lynn Rigg’s

book Green Grow the Lilacs. Hart said he was not interested, but Rodgers was, and so he turned to Oscar Hammerstein II. Rodgers and Hart collaborated for the last time on the 1943 production of A Connecticut Yankee... Hart paced in the back of the theatre throughout opening night. Hart was nowhere to be found after the final curtain came down. A few days later he was discovered unconscious in a hotel room. He was rushed to the hospital suffering from acute pneumonia – he never regained consciousness. On November 22, 1943, during an air-raid-drill blackout, Lorenz Hart died at the age of 48 in New York.

### ***Herbert, Victor (Composer/Librettist/Lyricist)***

Victor August Herbert was born on February 1, 1859 in Dublin, Ireland. Growing up, Victor displayed his musical talents by playing the cello. He later receive training at the Stuttgart Conservatory in Europe, where he became an outstanding cello player. After his years at the conservatory, Herbert was accpeted to play in Johann Strauss’s orchestra in Vienna. In 1886, Herbert and his wife immigrated to the United States, where they both joined The Metropolitan Opera – he as the principal cellist, and she as a soprano singing the title role in the American premier of Verdi’s Aida (1869). Herbert left the Met and became musical director for Koster & Bills (1887) and for Locke’s American Opera Company (1887). Six years later in 1892, Herbert became the conductor of the 22<sup>nd</sup> Regimental Band of the New York National Guard, succeeding Patrick Gilmore. The next year, he also took over Gilmore’s civilian band upon Gilmore’s death. Herbert’s first compositions were heard in Charles Hoyt’s play The Midnight Bell, extended lyric work for The Captive, and his first full score La Vivandiere, which was a comic opera that was quickly rejected. It was Herbert’s second score entitled Prince Ananias (1894) which was produced by the Boston Ideal Opera Company. As a result, they became Herbert’s most frequent producers of his original work. His next work was The Wizard

of the Nile (1895), a comic opera that scored him much success and his first show on Broadway. He then wrote the scores of The Gold Bug (1896), Peg Woffington (1897), and scored his next success with The Serenade (1897), a romantic comic opera, and The Fortune Teller (1898).

Herbert had now established himself in New York and took a four year break (1898-1902) from composing to conduct the Pittsburgh Symphony Orchestra and Chicago's Grand Opera House. Herbert scored again on stage with Babes in Toyland (1903), a fairy-tale spectacle. He continued to write shows like Babette (1903), a comic opera; It Happened In Nordland (1904), a musical comedy; Miss Dolly Dollars (1905), another fairytale piece; Wonderland (1905); Mlle Modiste (1905); and The Red Mill (1906), which brought Herbert much success. Herbert continued to compose, but had little success that matched his prior shows. He wrote an array of shows of other genres, from a classy burlesque entitled Lohengrin, to a low comedy called The Tattooed Man (1907), the farce Too Near Home (1907) and a children's show based on the comic strip Little Nero (1908). In 1910, he gained worldwide recognition with Naughty Marietta (1910). Herbert continued on composing the musical comedies When Sweet Sixteen (1910), Angel Face (1919) and The Only Girl (1914); the operas The Duchess (1911), The Enchantress (1911), The Lady of the Slipper (1912); the Irish Opera Eileen (1917); the operetta Sweethearts (1913) and The Velvet Lady (1919); and the Ziegfeld Revues The Century Girl (1916) and Miss 1917 (1917) with lyrics by B.G. DeSylva. The last musical produced in Herbert's lifetime was Orange Blossoms (1922). Victor Herbert died on May 2, 1924 in New York, New York at the age of sixty-five.

### ***Heyward, DuBose (Librettist/Lyricist)***

Edwin DuBose Heyward was born on August 31, 1885 in Charleston, South Carolina. While growing up, Heyward was introduced to and immersed in the Gullah culture, since his

mother was a performer and an interpreter of Gullah life through folklore and song. He attended school, and, upon his graduation, became an insurance and real-estate investor with a strong passion for literature. During his work as an investor, Heyward became financially independent and decided to pursue a career in writing. He was a man who was absolutely absorbed in his Charleston heritage and decided to write about the South. He began writing poetry: “Skylines and Horizons” (1924), “Carolina Chansons” (1922), and Jasbo Brown and Selected Poems (1931). His first novel was set in a place called Catfish Row and provided an accurate portrayal of the everyday Black Southerner. The book was titled Porgy (1925) and brought much acclaim to Heyward. Critics dubbed him as the “authority on Southern literature” and said that Porgy was the “first major southern novel to portray blacks without condescension” (wikipedia.com Heyward). Porgy became a number one best seller in 1926.

Following his great success with Porgy, Heyward and his wife, Dorothy, decided to transform the novel in a play by the same title. Heyward was approached by George Gershwin to take the book and make it into a musical opera. Heyward agreed and went wrote the entire libretto and most of the lyrics for the arias. Heyward and Gershwin had an interesting working relationship. Heyward liked writing in the South, so he stayed in Charleston. Gershwin had a radio contract that he could not break, so he had to stay in New York. The two would write independently, then wire or mail each other the scenes and lyrics, using Ira Gershwin as a “general liaison” whenever help was needed. The opera was titled Porgy and Bess (1935) so as not to confuse the public with the play. It became one of Gershwin’s greatest pieces. Heyward wrote several other novels including Mamba’s Daughters (1929), again taking place on Catfish Row; Angel (1926); Peter Ashley (1932); and Star-Spangled Virgin (1939). He wrote the screenplay for Eugene O’Neill’s The Emperor Jones (1933), the play Brass Ankle (1931) and a

children's book titled The Country Bunny and the Little Gold Shoes (1939). He was also the co-founder of the Poetry Society of South Carolina, the first regional poetry circle in America.

DuBose Heyward died on June 16, 1940 in Tryon, North Carolina.

### ***Hilliard, Bob (Composer/Lyricist)***

Robert Hilliard was born on January 28, 1918 in New York, New York. He attended the public schools in New York and never expressed any interest or had any contact with the world of theatre. However, upon his completion of education, Hilliard started working as a lyricist in Tin Pan Alley, where he wrote popular tunes and worked with a Variety of collaborators. From the 1930s to the 1950s, Hilliard wrote hits like "Civilization," "Bong, Bongo, Bongo," "Red Silk Stockings and Green Perfume," "Chocolate Whiskey and Vanilla Gin," "Dearie," "Every Street's a Boulevard in Old New York," "In the Wee Small Hours of the Morning," "Sailor Boys Have Talked to Me in English," "Shanghi," "Seven Little Girls," "My Little Corner of the World," "Everyday's a Holiday," "Au Revoir," "Imagination is a Magic Dream," "Stay with Happy People," "How Do You Speak to an Angel?" and "Don't You Believe It."

Hilliard also wrote two Broadway shows. The first was titled Angels in the Wings (1947) with Carl Sigman, and the second was titled Hazel Flagg (1953) with Jule Styne and Ben Hecht. However, Hilliard is probably best remembered for his lyrics to the Disney animated movie musical, Alice in Wonderland (1951). Hilliard's songs have been recorded throughout the years by Eddie Calvert, Louis Armstrong, The Drifters, Mel Torme, Frankie Valli and the Four Seasons, Elvis Prestley, Barry Manilow, Shirley Horn, Dinah Washington, Carly Simon, Percy Faith, Rudy and the Romantics, Luther Vandross, Patsy Cline, Doris Day, Keely Smith, Chris Botti, Frank Sinatra and Chuck Jackson. He has also collaborated with Mort Garson, Sammy

Mysels, Sammy Fain, Burt Bacharach, Milton Delugg, Lee Pockriss, and Dick Sanford. Bob Hilliard died on February 1, 1971 in Hollywood, California.

### ***Kahn, Gus (Composer/Lyricist)***

Gus Kahn (born Gustav Gerson Kahn) was born on November 6, 1886 in Koblenz, Germany. When he was four, Kahn's family immigrated to the United States and settled in Chicago, Illinois. Upon his graduation from the local high school, Kahn began to work as a clerk in a mail order business. In 1906, at the age of twenty, Kahn started writing special material for Vaudeville, including his first published song "My Dreamy China Lady." Kahn's first Broadway show as an adaptation of the German light opera Fruhling im Herbst (1920). Kahn wrote his next three and final Broadway musicals, Kitty Kisses (1926) with composer Con Conrad, Whoopee! (1928) with composer Walter Donaldson, and Ziegfeld's Show Girl (1929) with George and Ira Gershwin. Kahn's songs were also featured in several Broadway revues throughout the 1910s and 1920s: Bombo, Sinbad (1918), The Passing Show(s) of 1916 and 1922, A World of Pleasures, and the London revue Houp-La. Kahn's songs "Ain't We Got Fun," written with Raymond Egan, and "It Had to be You," written with Isham Jones, appeared in the pasticcio musical A Day In Hollywood, A Night in the Ukraine (1980).

Immediately following Show Girl, Kahn abandoned Broadway and moved to Hollywood to write for film. He began by adding new material to already-existing scores. He added the song "While My Lady Sleeps" to The Chocolate Soldier (1941), "Tonight Will Teach Me to Forget" to the film The Merry Widow (1934), "Just for You" and "Pardon Me, Madame" to the film Rose-Marie (1936) and "My Baby Just Cares for Me" to Whoopee (1930). Kahn's songs have been used in numerous films. He collaborated with Walter Donaldson ("Yes Sir, That's My Baby" and "My Blackbirds Are Blue Now"), Egan Whiting ("Some Sunday Morning"),

Percy Wenrich (“The Shores of Minnetonka”), Isham Jones (“I’ll See You In My Dreams”), Neil Moret (“Chloe”), Vincent Youmans (“Flying Down To Rio” and “Carioca” for the movie Flying Down to Rio [1933]), Victor Schertzinger (“One Night of Love”) and Walter Jurmann (“San Francisco”). Gus Kahn died on October 8, 1941 in Beverly Hills, California.

### ***Kander, John (Composer)***

John Kander was born on March 18, 1927 in Kansas City, Missouri. He studied music at Oberlin College and Columbia University, where he received a master’s degree in 1953. Over the next nine years, Kander worked as a conductor and a rehearsal pianist for several summer theatres and eventually was hired to create the dance arrangements for the Broadway shows Gypsy (1959) and Irma La Douce (1960). In 1962, Kander worked on songs for the show A Family Affair with James and William Goldman. That same year, Kander was introduced to Fred Ebb by their mutual publisher, Tommy Valando. Their first song together was entitled “My Coloring Book” followed by “I Don’t Care Much.” Their first full score was for the show Flora, the Red Menace (1965) with Liza Minnelli in her first starring role. Harold Prince, who worked with the two on Flora, hired them to write songs for a new show entitled Cabaret (1966), based on the play I Am A Camera (1951) by John von Druten, which is based on Christopher Isherwood’s book The Berlin Stories.

The two men continued their partnership to create five musicals in the next decade including: The Happy Time (1968), featuring the song “I Don’t Remember You”; Zorba (1968); Seventy, Girls, Seventy (1971); Chicago (1975), with Bob Fosse (director/choreographer) and starring Gwen Verdon, Chita Rivera, and Jerry Orbach; and The Act (1977), which was another star vehicle for Liza Minnelli and directed by Martin Scorsese (who was replaced by Gower Champion). The 1980s brought them Woman of the Year (1981), based on the film of the same

name and starring Lauren Bacall, and The Rink (1984), book by Terrance McNally, starring Liza Minnelli and Chita Rivera, and featuring the song “Colored Lights.” In 1993, Kander and Ebb opened Kiss of the Spider Woman – the Musical (1993) collaborating again with Terrance McNally (librettist), Harold Prince (director) and starring Chita Rivera. Kander and Ebb’s last Broadway show was about a dance contest called Steel Pier (1997). Kander and Ebb were collaborating again for a new musical entitled Curtains that had a few readings in New York, until Fred Ebb’s death in September of 2004. John Kander is currently residing in New York and is getting ready to premiere Curtains at the Ahmanson Theatre in Los Angeles.

### ***Kern, Jerome (Composer/Director/Librettist/Lyricist)***

Jerome David Kern was born on January 27, 1885 in New York, New York. Kern displayed his early musical talents when he started taking lessons from his mother Fanny, a piano teacher. While attending grammar school and high school in Newark, New Jersey, Kern became proficient in organ and started writing the school shows. Henry Kern, Jerome’s father, wanted him to start working for the family business after high school. On his first work order the young and naive Kern was sent to buy two pianos in New York and returned with two hundred. His father finally realized his son was no businessman and let him out of the family business and sent him to music school. For one year he studied at the New York College of Music and then ventured to London to study theory and composition and managed to secure a few writing jobs for various producers. In 1904, Kern returned home to New York City to work as a song-plugger for the Lyceum Publishing Company, who had published his first piece of music before college, “At the Casino.” He was also hired to “doctor” the score of the English show Mr. Wix of Wickham (1904) which was created for the most famous female impersonator of the day, Julian Eltinge. Kern followed this with his first hit song, “How’d You Like To Spoon With Me?”

as well as his first full score The Red Petticoat (1910) based on Rita Johnson's play Next! Kern was co-composer of The King of Cadonia (1910) and La Belle Patee (1911), featuring Broadway star Al Jolson.

In 1915, Kern got the chance of a lifetime. F. Ray Comstock was having trouble finding suitable material for his 299-seat Princess Theatre. Elizabeth Marbury, a friend of Comstock's, suggested the writing team of Kern and Bolton. For the next few years, Kern and Bolton delivered hit shows that abided by Comstock's rules: 1) the shows must have modern stories that are both comic and believable; 2) the cast must be limited to thirty people; 3) there must be eleven pieces in the orchestra; and 4) there can be only two sets in each show. Nobody Home (1915) was the first "Princess Show" written with "interpolated songs"; followed by Very Good Eddie (1915); Have a Heart (1917), which was the first of four musicals with Kern as composer, P.G. Wodehouse as lyricist, and Bolton as librettist; continuing with Oh, Boy! (1917), Leave it to Jane (1917), and Oh, Lady! Lady! (1918). Four more "Princess Shows" followed but were all unsuccessful. In 1920 Kern wrote a show entitled Sally (1920) with Clifford Grey as lyricist, starring Marylin Miller and produced by Florence Ziegfeld. Kern then worked with the team of Otto Harbach and Oscar Hammerstein II on Sunny (1925) and again with Hammerstein II on Show Boat (1927). The libretto to Show Boat was based on the novel by Edna Ferber who, at first, was not too excited about having her book musicalized. But after Florence Ziegfeld saying he would produce the show and build a new theatre to premiere it in, Ferber agreed to Kern's wish. The show opened on December 27, 1927 to much success and, although it was not known at the time, it laid the foundation for shows like Porgy and Bess and South Pacific. Kern continued to write Sweet Adeline (1929), The Cat and the Fiddle (1931) with Otto Harbach, Music in the Air (1932) with Oscar Hammerstein II and Roberta (1933), featuring the song

“Smoke Gets In Your Eyes” and starring Bob Hope. In 1934, Kern moved to California and started composing for movies. He returned to New York only two more times; first for a collaboration with Oscar Hammerstein II called Very Warm for May (1939), and the second for a revival of Show Boat in 1945. While in New York, he started preparing a score for a new show about sharp-shooter Annie Oakley. Jerome Kern died of a fatal heart attack on November 11, 1945 while still in New York.

### ***Kidd, Michael (Choreographer/Director)***

Michael Kidd (born Milton Greenwald) was born on August 12, 1919 in New York, New York. As a child, Kidd started taking dance lessons, and specialized in ballet. As he grew older, he started gaining recognition as a ballet soloist for companies like Ballet Caravan, Eugene Loring Dancers and also danced with Ballet Theatre from 1942-1947, creating a principal role in Jerome Robbins’s Fancy Free (1944). Kidd made his Broadway choreographic debut with the musical Finian’s Rainbow (1947) which earned him his first Tony Award. He went on to choreograph the musicals Hold It! (1948), Love Life (1948), and Arms and the Girl (1950). It was his next two shows for which he would be remembered; Guys and Dolls (1950), won him a second Tony Award, and Can-Can (1953), featuring the Montmartre dances and the Garden of Eden Ballet, earned him his third Tony Award.

In the same year as Can-Can, Kidd went to Hollywood to choreograph for the movies. In his first trip to the west coast, Kidd worked on The Band Wagon (1953) and the movie version of Seven Brides for Seven Brothers (1954). He would later return to choreograph Star! (1968); Hello, Dolly! (1969), directed by Gene Kelly and starring Barbara Streisand; the movie version of Guys and Dolls (1955); and Where’s Charley? (1952). Back on Broadway, Kidd was working on the musical L’il Abner (1956), where he was both director and producer and doubled as

director/choreographer for Destry Rides Again (1959), Wildcat (1960) starring Lucille Ball, and the short-lived Subways are for Sleeping (1961). He later worked on the shows Here's Love (1963), Ben Franklin in Paris (1964), Skyscraper (1965), The Rothschilds (1970), Cyrano (1973), the revival of Good News (1974) and the revival of The Music Man (1980). In 1993, Kidd came out of retirement to work on the show The Goodbye Girl (1993) and worked with good friend Julie Andrews on the television production of On Golden Pond (2001). Michael Kidd is known for his physically athletic routines that make men look masculine and women look strong yet feminine. Michael Kidd currently resides in New York City.

### ***Kirkwood, James (Librettist)***

James Kirkwood was born on August 22, 1924 in Hollywood, California. Kirkwood was born into a performing family. His father, also named James, won his fame as an actor in silent films and his mother was actress Lila Lee. Following in their footsteps, Kirkwood chose to be an actor. He moved to New York where he started appearing in shows like Junior Miss (1941), Small Wonder (1948) and Welcome Darlings (1948). He later returned to Hollywood where he was seen on the movies Oh God, Book II (1980) and Mommie Dearest (1981). Kirkwood, never afraid of trying something new, turned to writing for which he would receive the fame he had been looking for.

In the early 1970s, a choreographer/director was working out an idea for a new musical. It was to be based on the lives and stories of actual Broadway dancers, or “gypsies,” as they are called. The trials, the tribulations, the victories, the discoveries, were all to come out in the open during an audition for a chorus of three men and three women. The choreographer/director was Michael Bennett and the musical was A Chorus Line (1975). Bennett hired Kirkwood and Nicholas Dante to help form the book, Marvin Hamlisch to write the music, and Edward Kleban

to write the lyrics. The show won critical acclaim and much success for its team of writers. Kirkwood was awarded a Tony Award and the Pulitzer Prize for Drama for A Chorus Line. Kirkwood continued to write and perform following the success of A Chorus Line, but nothing would bring him back to that level of fame. He went on to write several plays entitled Unhealthy to be Unpleasant (1965), Legends (1986); and books entitled There Must be a Pony (1960), Good Times/Bad Times (1968), P.S. Your Cat is Dead (1972) and Hit Me with a Rainbow (1980). James Kirkwood died of AIDS on April 22, 1989 in New York, New York.

### ***Kleban, Edward (Composer/Lyricist)***

Edward Kleban was born in 1939 in New York, New York. He was educated in the fine arts at the High School of Music and Art in New York City, and graduated from Columbia University. While attending Columbia, Kleban wrote the musical for the Variety Show of 1960 with the book by Terrance McNally. Upon his graduation from Columbia, Kleban was hired as a record producer for Columbia Records. Even while working for Columbia, Kleban never stopped writing. It wasn't until 1980 that Kleban was given the opportunity to premiere one of his musicals. Gallery, for which he wrote music and lyrics, opened at the Public Theatre for a workshop.

In the early 1970s, before Kleban was given the chance to write a piece on his own he was hired by a choreographer-director to help with the creation of a new musical based on stories of current Broadway dancers, or as they are called, "gypsies." The show dealt with the trials, the tribulations, the victories, and the discoveries of these dancers. All this personal information was to be exposed during an audition for a chorus of three men and three women. The choreographer/director was Michael Bennett and the musical was A Chorus Line (1975). Bennett hired James Kirkwood and Nicholas Dante to help form the book, Marvin Hamlisch to

write the music, and Kleban to write the lyrics. Kleban worked very closely with Hamlish to infuse the prosody of the music with the lyrics. The show won critical acclaim and much success for its team of writers. Kleban won a Tony Award, a Pulitzer Prize for Drama, a Drama Desk, and an Obie Award for his work on A Chorus Line. Kleban then wrote a musical called Scandals, which was the last Bennett show and was never fully finished. He was also a member of Lehman Engel's BMI Musical Theatre Workshops, where, in the 1980s, he started teaching workshops on songwriting. Edward Kleban died of cancer of the mouth in 1987 in New York City. In 2001, a musical was produced, based on Kleban's life, entitled A Class Act (2001). It contained all songs with music and lyrics by Kleban from past shows and trunk songs.

### ***Knighton, Nan (Librettist/Lyricist)***

Nan Knighton attended Harvard University and Sarah Lawrence College, where she received a B.A. degree. She continued her education at Boston University, where she received her M.A. and studied with John Barth (novelist) and Anne Sexton (poet). Knighton is best known for her work as a lyricist. She has formed a successful team with Frank Wildhorn, writing several librettos and lyrics for his work. Her first collaboration with Wildhorn was 1997 on the musical adaptation of The Scarlet Pimpernel (1997). The show closed shortly after it opened, then retooled and reopened. Two national tours of "Pimpernel" toured across the country. She next wrote the libretto for the stage adaptation of Saturday Night Fever (1999) and is currently working with Wildhorn on a second collaboration entitled Camille Claudel (2006) for which she wrote the book and the lyrics.

Over the years, Knighton collaborated with Jonathan Larson, Lindsey Nassif and Howard Marren on several projects. She has also written an original musical entitled Snapshots, with music by Howard Marren, and which will receive a staged reading at the Manhattan Theatre

Club. She has had a sold-out cabaret entitled Nan Knighton at Eighty Eight's and Storybook: The Songs of Nan Knighton in which several accomplished New York performers sang her works. Nan Knighton currently lives in New York where she is a judge for both The Kleban Foundation Award and The Young Playwrights Festival.

### ***Koehler, Ted (Composer/Lyricist)***

Ted Koehler was born on July 14, 1894 in Washington, D.C. As a young man, Koehler was attracted to the music business when he was working as a photo engraver. He soon left the photo world to try his luck at music. He was immediately hired to play the piano in a silent film house and soon left for New York to write for Vaudeville and Broadway. While working in Manhattan, he scored songs into several of the biggest revues of the day including 9:15 Revue (1931), Earl Carroll Vanities (1930 and 1932), Americana (1932), Cotton Club Parade (1931), and Say When (1934).

In the early Thirties, Koehler moved to Hollywood, where he wrote several songs with Broadway composers for the movies. He worked with Duke Ellington, Burton Lane, Ray Henderson, Jimmy McHugh, Sammy Fain, Jay Gorney, Harry Warren, and Harold Arlen on songs like "Stormy Weather," "Get Happy," "Between the Devil and the Deep Blue Sea," "I've Got the World on a String," "Let's Fall in Love," "Tess's Torch Song," "I Can't Face the Music," "Animal Crackers in My Soup," and "Lovely Lady." His songs were featured in many of the popular films of the day: Manhattan Parade (1932), Summer Stock (1950), Let's Fall in Love (1933), The King and the Chorus Girl (1937), Springtime in the Rockies (1937), Happy Go Lucky (1936), Up in Arms (1944) and the Earl Carroll Sketchbook (1946). Ted Koehler died on January 17, 1973 in Santa Monica, California.

### ***Kretzmer, Herbert (Lyricist)***

Herbert Kretzmer was born on October 5, 1925 in Kroonstad, Orange Free State, South Africa. Kretzmer attended Kroonstad High School and continued his education at the Rhodes University in Grahamstown. After his graduation, he could not decide whether to be a journalist or a songwriter, so he pursued both. He began writing for cinema reels and documentary films before his family moved to Europe following World War II. They lived in Paris, and then, in 1954, settling in London. He was hired as a featured writer at the Daily Sketch in London and soon became a prolific writer for the Sunday Dispatch, also in London. He was given the title of drama critic at the Daily Express in London, which he held for eighteen years. He also began writing television criticism for the Daily Mail, which won him a Philips Industrial Award for Critic of the Year.

While achieving his fame in newspaper writing, he was also hired in the 1960s to regularly contribute songs to the satirical television series That Was The Week That Was (1962). His most famous songs were “Goodness Gracious Me” performed by Peter Sellers and Sophia Loren, “Yesterday When I Was Young,” which won him an ASCAP Award, and the song “She” which won him a gold record. Kretzmer also started writing for the stage. He wrote the book and lyrics for Our Man Crichton (1964) for the Shaftesbury Theatre and wrote the lyrics for The Four Musketeers for the Drury Lane Theatre. He was also asked to supply the lyrics for Anthony Newley’s film Can Heironymous Merkin Ever Forget Mercy Humppe and Find True Happiness? (1969). In 1980, he was approached by producer Cameron Mackintosh to translate original French lyrics into English for a show entitled Les Misérables (1987) in order to premiere it on the West End and then on Broadway. The show received phenomenal success and won Kretzmer a Tony Award and a Grammy Award.

### *Lane, Burton (Composer/Lyricist)*

Burton Lane was born on February 2, 1912 in New York, New York. Lane started studying music at a young age and entered directly into the music business before finishing high school. After dropping out at the age of fifteen, Lane was hired by Remick's Music Company. At the age of seventeen, he was given the opportunity to play his own songs for the Gershwin brothers, who offered valuable encouragement. At the age of eighteen, he composed the song "Heigh-Ho, The Gang's All Here" and was introduced by Ira Gershwin to E. Y. ("Yip") Harburg, with whom he would soon team up.

In the 1930s, Lane wrote for four different musical revues. With Howard Dietz he wrote two songs for the show Three's a Crowd (1930), and with Harold Adamson he wrote one song for The Third Little Show (1931) and the entire score for the ninth edition of the Earl Carroll Vanities (1931). In 1933, Lane and Adamson teamed up again to write the song "Everything I Have is Yours" for the movie Dancing Lady (1933) and discovered an unknown eleven year-old girl named Frances Gumm, who would then become better known as Judy Garland. Lane continued to write film scores with a few hits on Broadway. In 1940, Lane worked with Yip Harburg to write his first Broadway score for the show Hold onto Your Hats (1940) starring Al Jolson. In 1944, Lane wrote music for the Broadway revue Laughing Room Only (1944) with Al Dublin, but Dublin became ill and passed away before finishing the project. Lane had to then supply lyrics to his melodies, yet he still credited Dublin for the ideas. Lane went back to work with Yip Harburg in 1946 to write what would become their best score yet. They wrote Finian's Rainbow (1946), which contained eight songs which all becoming pop standards. He collaborated with Alan Jay Lerner for the movie Royal Wedding (1951) featuring the Oscar nominated song "Too Late Now" and the Broadway shows Carmelina (1980) which was a flop,

and On A Clear Day You Can See Forever (1963) winning the Grammy for Best Original Cast Album. Lane served three terms on the Board of Directors for the American Society of Composers, Authors, and Publishers (ASCAP). Burton Lane died on January 5, 1997 in New York at the age of eighty-five.

### ***Larson, Jonathan (Composer/Librettist/Lyricist)***

Jonathan Larson was born on February 4, 1960 in White Plains, New York. Growing up, Larson and his friend Matt O'Grady both showed great love for music and theatre. The two entered singing competitions around the area, and, when they got to high school, they were both involved with theatre. Matt played an important part in Larson's life and inspired the characters of Angel in Rent (1996) and Michael in tick...tick...BOOM! (2001). Larson attended Aldephi University in Long Island, New York. While studying at the university, Larson wrote his first show, entitled sacrimoralimmorality, with friend David Armstrong (The show was later renamed Saved for a brief run on 42<sup>nd</sup> Street.). He later wrote two other shows upon his completion of school – Suburbia (1982) based on Orwell's Book 1984, and a rock monologue first called 30/90 because he would be turning thirty in the year 1990, but later changed to Boho Days, and finally tick...tick...BOOM!. ...BOOM! was an autobiographical show with the characters based on real friends, with the lead character, Jonathan, based on himself. As writing these shows was not earning him any money, he turned to writing music for J. P. Morgan Saves the Nation and some of the most popular children's shows – Sesame Street, Lamb Chops Play a-long, the children's book cassettes of An American Tail and Land Before Time as well as a children's video Away We Go!

It wasn't until 1994 that he got a chance to workshop one of his shows he had been working on for years. It was an updated version of Puccini's opera La Bohème (1895). The

show was called Rent (1996), and took all the characters from La Bohème and put them in New York City where the disease was AIDS instead of consumption. In his show ...BOOM! he talks about Stephen Sondheim coming to see his workshop and giving him many useful and encouraging notes about the piece (He pays homage to Sondheim by taking the latter's song "Sunday" from Sunday in the Park with George (1984), staying close to the original melody and lyrics, and turning it from a "manifesto about art into a waiter's lament.") (wikipedia.com Larson). He talks about how hard he worked on this piece and how he was so excited to watch it grow into getting an off-Broadway showing. However, Larson would not live to see his show open off-Broadway. Rent had its first staged reading at the New York Theatre Workshop in 1993, a three-month studio production in 1994, first opened off-Broadway on January 26, 1996 and made a quick leap to Broadway, opening on April 29, 1996. The show won four Tony Awards (including Best Score, Best Book, and Best Musical) and the Pulitzer Prize for Drama, along with several other awards. Jonathan Larson died on January 25, 1996, the day before the show's first preview. At three o'clock a.m. he awoke to make a cup of tea and died of an aortic aneurysm. After his death, his father had found his musical tick...tick...BOOM!, as was produced for an off-Broadway run. His show Suburbia, is being produced at Playwright's Horizons.

### ***Lehar, Franz (Composer)***

Franz Lehar was born on April 30, 1870 in Komaron, Hungary (now Slovakia). Lehar was the eldest son of an Austro-Hungarian army bandmaster. Though the family was constantly moving, there was always an influence of music. At the age of fifteen, Lehar was admitted into the Prague Conservatoire of Music, where he studied violin and composition. His teachers there told him to put down the violin and write music. Upon graduation, he joined his father's

orchestra where played he violin, and soon, at the age of twenty, he stepped behind the podium to become the youngest bandmaster for the Austro-Hungarian orchestra. While conducting the 110-piece orchestra, Lehar met naval officer Felix Falzari, with whom he collaborated on his first opera Kukuschka (1898), a rather unsuccessful opera. In January of 1902, Lehar was stationed in Vienna and given the chance to compose the “Name Waltz” for Princess Metternich’s “Gold and Silver” Ball. His recognition from this piece was overwhelming. Lehar left the army and took the post of Kapellmeister at the Theater an der Wien, where he wrote Wiener Frauen (1902) an operetta for the Christmas season. At the same time, Lehar was writing the operetta Der Rastelbinder (1902) for the Carltheater, the chief rival of Wien. Lehar resigned from Theater an der Wien and became an independent full-time composer.

Three years later, Lehar’s operetta Die lustige Witwe (1905), also known as The Merry Widow (1905), and enjoyed success through Europe, Great Britain, and America. From this one show, Lehar was now quite rich and quite successful. He continued to write three more successful operettas – The Count of Luxembourg (1912), Gypsy Love (1910), and Eva (1911). In 1922, he met a young operatic tenor named Richard Tauber in the Vienna production of Frasquita (1922). The sound of Tauber’s voice made Lehar want to write shows for this him. He ended up writing six operettas for Tauber – Paganini (1925), The Czarevitch (1926), Frederica (1928), The Land of Smiles (1929), Schön ist die Welt (1931) and Giuditta (1934). In 1935, Lehar decided to start his own publishing house in order to control the rights for all his works. On February 15 1935, he incorporated Glocken Verlag in Vienna and continued with publishing for the next thirteen years. Franz Lehar died on October 24, 1948 in Bad Ischl.

### *Leiber, Jerry (Composer/Lyricist)*

Jerry Leiber was born on April 25, 1933 in Baltimore, Maryland. As a young child he did not have any musical influence, but he always had a love of music. In 1950, when he was only seventeen, he met Mike Stoller while both were getting ready to attend Los Angeles City College. They became friends, and, soon after, writing partners when they discovered their mutual love for boogie-woogie and rhythm and blues. The two formed a partnership that would last about fifty-years and created numerous top Forty Hits. In 1950, they wrote the song “Real Ugly Woman,” which was recorded by Jimmy Witherspoon, and gave them their first commercial success. In 1952, they wrote “Hard Times” for Charles Brown and “Kansas City” for Little Willie Littlefield, which became a number one single for Wilbert Harrison in 1959. In 1953, they wrote the song “Hound Dog” for Big Mama Thornton, which was recorded by Elvis in 1956, and sent him to the status of the “King of Rock and Roll,” making Leiber and Stoller the men behind his magic. Elvis went on to record more than twenty songs by the team.

Though several of the teams’ songs were recorded by Elvis, he wasn’t their only client. They had hundreds of artists and groups recorded every song the two men wrote: Ben E. King – “Stand by Me,” “Spanish Harlem,” and “I (Who Have Nothing)”; The Drifters – “On Broadway,” “Fools Fall in Love,” “There Goes My Baby,” “Dance With Me” and “Drip Drop”; The Clovers – “Love Potion #9”; The Coasters – “Yakety Yak,” “Charlie Brown,” and “Poison Ivy”; Chuck Jackson – “I Keep Forgettin’”; and Dion DiMucci – “Ruby Baby.”

In 1953, the team formed Spark Records to produce their own music. Atlantic Records had taken notice of the two men and offered them their first independent production contract in 1955. They were very happy with their contract until 1960, when they decided to leave Atlantic and, again start their own production called Red Bird Records, and produced the Shangri-Las

singing “Leader of the Pack” and the Dixie Cups singing “Chapel of Love”. Their best known song from this period is the gender-bending song “Is That All There Is,” sung by Miss Peggy Lee in 1969. The two had accumulated inductions into the Songwriter’s Hall of Fame in 1985, the Record Producer’s Hall of Fame in 1986, the Rock and Roll Hall of Fame in 1987. “Hound Dog” was admitted into the Grammy Hall of Fame in 1988 and the team won a Grammy for “Is That All There Is” (sung by Peggy Lee) and for the Original Cast Album of the Broadway show Smokey Joe’s Café (1995). In 1991, the pair was honored with the prestigious ASCAP Founder’s Award. As of 2000, the two had been collaborating for fifty years and have had their songs continuously recorded by performers like The Beatles, The Rolling Stones, The Beach Boys, Little Richard, Buddy Holly, Fats Domino, The Everly Brothers, Johnny Mathis, Muddy Waters, Jimi Hendrix, Barbara Streisand, Tom Jones, Edith Piaf, Bobby Darin, Otis Redding, Aretha Franklin, Luther Vandross and B.B. King to name a few.

### ***Lerner, Alan Jay (Director /Librettist/Lyricist)***

Alan Jay Lerner was born on August 31, 1918 in New York City, the son of a founder of a women’s specialty shop, The Lerner Shops. At age eight he had already made up his mind to be a theatrical writer. As a child, he started taking piano lessons and soon was studying at The Juilliard School of Music. He later attended Harvard University, where he would take part in the Hasty Pudding shows and also writing the songs “Chance to Dream” for So Proudly We Hail (1938) and “From Me to You” for Fair Enough (1939). Upon his graduation, he accepted a job as a radio-script writer and produced over five hundred scripts in only two years.

Lerner met Frederick Loewe when the latter approached him about some of his sketches and clever verses he had contributed to “The Lambs Gambol” as part of the Lambs Theatrical Club. Together, the two men wrote Life of the Party (1942) in two weeks. They continued the

partnership with What's Up (1943), The Day Before Spring (1945), and Brigadoon (1947), based on the works of Sir James M. Barrie with a Scottish setting. In 1948, Loewe wrote Love Life (1948) with Kurt Weill and then wrote Paint Your Wagon (1951) with Lerner. In 1952, Lerner decided he wanted to take a piece of literature that had already had a commercial success and have it musicalized. Gabriel Pascal, a movie producer, was looking for someone to musicalize George Bernard Shaw's Pygmalion (1914). The Lerner, Loewe, and Pascal came together and created the musical My Fair Lady (1956) starring Rex Harrison and Julie Andrews. Lerner and Loewe followed this with the movie musical Gigi (1958) and stage musical Camelot (1960) based on the legendary King Arthur and starring Richard Burton, Robert Goulet, and Julie Andrews. In 1962, Lerner and Loewe dissolved their collaborative relationship due to temperamental differences. In 1973, they came back together to write four new songs for the stage version of their movie musical Gigi (1973) which only lasted three months. Upon the termination of their relationship, Lerner continued to write with several other composers – with Burton Lane he wrote On A Clear Day You Can See Forever (1965) and Carmelina (1979), with André Previn he wrote Coco (1969) based on the life of Coco Chanel and starring Katherine Hepburn, and with Leonard Bernstein he wrote 1600 Pennsylvania Avenue (1976).

### ***Loesser, Frank (Composer/Librettist/Lyricist)***

Frank Henry Loesser was born on June 29, 1910 in New York City. Loesser became interested in music at a very young age. His father being a piano teacher and his older brother was growing up to be a concert pianist. Loesser started writing music at the age of six with a song called “The May Party.” When he reached his early teens, he would teach himself how to play (in spite of the fact that his father was a piano teacher). After flunking out of the City College of New York, Loesser took on several odd jobs in order to make ends meet. In 1931, he

published his first song “In Love with a Memory of You” with a melody by William Schuman. Loesser then got a job singing and playing piano at a nightclub called the Back Drop. Loesser was discovered singing original music by Irving Actmun and himself, and they earned a contract with Universal Pictures to write music for movies and later joined Paramount. While at Paramount Loesser collaborated with many of the day’s great composers and lyricists, among them Burton Lane, Jimmy McHugh, Jule Styne, and Arthur Schwartz. When Loesser was enlisted in the Army for World War II, he wrote his first song with music and lyrics, “Praise the Lord and Pass the Ammunition.”

After the war, Loesser returned to Hollywood where he met up with Cy Feuer and got the rights to Brandon Thomas’ farce Charley’s Aunt (1893) as a vehicle for Ray Bolger. The musical version was titled Where’s Charley? (1948) and featured the song “Once In Love With Amy.” Loesser followed this up with a second show based on short stories by Damon Runyon, mainly focusing primarily on the story entitled “The Idyll Of Miss Sarah Brown.” The musical was called Guys and Dolls (1950) with Abe Burrows supplying the book and Michael Kidd the choreography. Loesser took on a challenge when a friend suggested he write a musical based on Sidney Howard’s They Know What They Wanted. Four years later, Loesser completed The Most Happy Fella (1956) in which he wrote music, lyrics, and book. It became the first successful “Broadway opera” since Porgy and Bess (1935). Loesser’s last two musicals were Greenwillow (1960), starring Anthony Perkins in his first musical appearance, and How to Succeed in Business Without Really Trying (1961), which won the 1961 Pulitzer Prize for Drama, the fourth musical to win this honor. Loesser is also known for furthering the careers of Jerry Ross and Richard Adler, who wrote The Pajama Game (1954) together, and Meredith

Willson, who wrote The Music Man (1957). On July 28, 1969, Frank Loesser died at the age of fifty-nine.

### ***Loewe, Fredrick (Composer)***

Frederick (Fritz) Loewe was born on June 10, 1904 in Berlin, Germany. At the age of seven, Loewe, with a father who was a well-known Viennese tenor, would plunk out melodies on the piano. While still in Berlin, Loewe studied music under Eugene d'Albert, Emil Nikolaus von Reznicek, and Ferruccio Busoni, who was Kurt Weill's teacher. At age thirteen Loewe was the youngest piano soloist in the Berlin Symphony and at fifteen writing the song "Katrina," which became one of the biggest songs throughout Europe. In 1924, Loewe moved to New York where, where the English language proved to be difficult. In spite of the language, Loewe continued to move forward in his career. He started out as a piano player in a Greenwich Village club, but wound up taking odd jobs like a cow puncher, a gold prospector, a pianist on a transporting ship, and finally landing in the Lambs Club, a famous theatrical club, where he met Dennis King. King took Loewe's song "Love Tiptoeed Through My Heart" and put it in the show Petticoat Fever (1935). In 1935, Loewe formed a partnership with Earle Crooker to create two original musicals Salute to Spring (1935) and Great Lady (1937), featuring Jerome Robbins as a dancer. However, the successes of these two shows were not enough, and Loewe returned to piano at a restaurant.

In 1942, Loewe met Alan Jay Lerner at the Lambs club when he was asked to update some of his songs he wrote with Crooker for a new show. Together, the two men wrote Life of the Party (1942) in two weeks. They followed this up with What's Up (1943), The Day Before Spring (1945), and Brigadoon (1947), based on the works of Sir James M. Barrie with a Scottish setting. In 1948, Loewe wrote Love Life (1948) with Kurt Weill before returning to write Paint

Your Wagon (1951) with Lerner. In 1952, Lerner decided he wanted to take a piece of literature that had already had a commercial success and have it musicalized. Gabriel Pascal, a movie producer, was looking for someone to musicalize George Bernard Shaw's Pygmalion (1914). The three came together and created the musical My Fair Lady (1956), starring Rex Harrison and Julie Andrews. Lerner and Loewe followed this with the movie musical Gigi (1958) and stage musical Camelot (1960) based on the legendary King Arthur and starring Richard Burton, Robert Goulet, and Julie Andrews. In 1962, Lerner and Loewe dissolved their collaborative relationship due to temperamental differences. In 1973, they came back together to write four new songs for the stage version of their movie musical Gigi (1973) which only lasted three months. Frederick Loewe died on February 14, 1988 in Palm Springs, CA.

### ***MacDermot, Galt (Composer)***

Arthur Terence Galt (Galt) MacDermot was born on December 18, 1928 in Montreal, Canada. When he was a child, his family moved around Canada and finally settled in Toronto and he attended the Upper Canada College, where his father was the principal. He received a B.A. in English from Bishop's University in 1950 and continued his education earning a Bachelor of Music at the University of Cape Town in South Africa, when his father became the Canadian high commissioner to South Africa. While attending the University of Cape Town and studying organ and composition, the urban drums of the African music began to influence his writings. In 1954, Galt returned to Montreal where he accepted jobs as a piano player in a jazz club and as the organist-choirmaster at Westmount Baptist Church, where he remained until 1961. During his work at the church, he collaborated with James de B. Domville and Harry Garber on the score for McGill University's Red and White Revue: My Fur Lady (1957). He had also written a piece entitled "African Waltz" while still at Cape Town. This piece of music

was starting to become popular and earned Galt a Grammy Award for Best Jazz and Best Instrumental composition in 1961.

After making a quick trip to London, Galt moved to New York City and played in various R&B and studio groups. In 1967, Galt collaborated with James Rado and Gerome Ragni to write the score for the musical Hair (1967), which became a rock-musical international success and introducing the anthem song “Aquarius,” Hair won no major awards. It was not until Galt worked with John Guare and Mel Shapiro attempted a second musical when someone suggested they add a rock score to a new adaptation of William Shakespeare’s Two Gentlemen of Verona. The new musical retained Shakespeare’s original title, Two Gentlemen of Verona (1971) and won them critical acclaim, but not as much as Hair. Galt continued to write two other scores for Shakespeare shows including Hamlet and Troilus and Cressida (an opera entitled Cressida with country-western musical influences). Galt also wrote scores for films – Cotton Comes to Harlem (1970), Woman is Sweeter (1975), Rhinoceros (1974), and The Hopeless Romantic (1970); ballet scores – La Novela, A Private Circus, Salome, and The Referee (or A Pre-Rock Dance Suite); orchestral work – Incident at Turtle Rock; an Anglican Liturgy – The Mass in F and Take This Bread; chamber music – Wind Quartet and Ghetto Suite (with text taken from Black children in New York); along with several other musicals – Sun, Blondie, Corporation, and The Legend of Joan of Arc. His next success was with the musical The Human Comedy (1983) and The Special (1985) with Montreal writer Mike Gutwilling. Galt has performed several of his works including The Thomas Hardy Songs at Weill Hall, Carnegie Hall to sold-out crowds. He has also contributed music to the revue Time and the Wind (1995).

### *McHugh, Jimmy (Composer/Lyricist)*

James Frances McHugh was born on July 10, 1894 in Boston, Massachusetts. As his father ran the family plumbing business, McHugh's mother gave him his first piano lessons. He attended St. John's Preparatory School and later Holy Cross College where he studied music. After graduation, McHugh started working for the family business until he got a job as the rehearsal accompanist for the Boston Opera House, and soon after, as a song-plugger at the Boston office of Irving Berlin's publishing company. In 1921, McHugh moved to New York City, where he worked as a song writer for the Cotton Club Revues. In 1924, he scored his first hit with "When My Sugar Walks Down the Street" with lyrics by Gene Austin, and "I Can't Believe That You're In Love With Me" with lyrics by Clarence Gaskell. In 1927, McHugh met Dorothy Fields, with whom he started to collaborate on the song "I Can't Give You Anything But Love, Baby" for the revue Blackbirds of 1928. They went on to write for The Vanderbilt Revue (1930), Lew Leslie's International Revue (1930) featuring the song "On the Sunny Side of the Street", and the Chicago Revue Clowns in Clover (1932).

The two then moved to Hollywood to try writing for films. They worked on the films Singin' the Blues (1931), Dinner at Eight (1933), Clowns in Clover (1933) and Every Night at Eight (1935) featuring the songs "I Feel a Song Comin' On" and "I'm in the Mood for Love." Years following, Fields started working with Jerome Kern, and McHugh started working with lyricist Harold Adamson. Together with Adamson, McHugh wrote the song for the films Top of the Town (1937), You're a Sweetheart (1937), featuring the song of the same title, and then with Frank Loesser he wrote Buck Benny Rides Again (1940), featuring the song "Say It (Over and Over Again)." During World War II, McHugh and Adamson teamed up again to write "Coming In On a Wing and a Prayer," which won the two a Presidential Certificate of Merit, and the score

for the film A Date with Judy (1948), featuring the song “It’s A Most Unusual Day.” McHugh later founded the Jimmy McHugh Polio Foundation, which was later named the Jimmy McHugh Charities. He was also on the Board of Directors for the Beverly Hills Chamber of Commerce, serving as President from 1950-1952, and from 1960 until 1969 served as the Director of ASCAP. Jimmy McHugh died on May 22, 1969 in Beverly Hills, California.

### ***Nunn, Trevor (Director/Lyricist)***

Trevor Robert Nunn was born on January 14, 1940 in Ipswich, England. Nunn began his theatrical career as a director with a musical version of Around the World in 80 Days at the Belgrade Theatre in Coventry. In 1964, he was asked to join the Royal Shakespeare Company (RSC) and was appointed as Artistic Director in 1968. He held the position of artistic director until 1986. While he was employed by the RSC he tried his hand at musical theatre with a production of The Comedy of Errors (1976) that was full of musical numbers with choreography by Gillian Lynne.

Nunn was asked to direct his first original musical on the West End in 1980. The show was a new musical by composer Andrew Lloyd Webber, based on T.S. Eliot’s children’s book, Old Possum’s Book of Practical Cats (1939). The musical was entitled Cats (1980), giving Nunn supplied additional lyrics for the hit song “Memory.” Nunn was soon hired for three more Webber shows. The first was the roller-skating extravaganza entitled Starlight Express (1984), followed by Aspects of Love (1989), and the third entitled Sunset Boulevard (1993). In all three cases, the shows moved from London theatres to enjoy a significant Broadway run. Nunn joined with Cats producer Cameron Mackintosh to produce and direct an English adaptation of the French musical Les Misérables (1985). In 1986, Nunn was hired to direct Tim Rice and Abba’s musical Chess (1986) when original director Michael Bennett had died. This show enjoyed

considerable success in the West End but was revamped for the Broadway run and did not fare as well. This same year, 1986, Nunn left the Royal Shakespeare Company to become a free-lance director. He directed the movies Hedda (1975) and Lady Jane (1986), a short-lived revival of Stephen Schwartz's The Baker's Wife (1989) and revivals of Rodgers and Hammerstein II's Oklahoma! and Candide, starring John Caird.

### ***Porter, Cole (Composer/Lyricist)***

Cole Porter was born on June 9, 1891 in Peru, Indiana. By the age of ten, Porter had already composed two songs, one of which, "The Bobolink Waltz," his mother had published in Chicago. Porter's grandfather, C.O. Cole, made a deal with Porter that if he was to become a lawyer, he would receive a hefty inheritance. Porter was sent to the Worcester Academy in Massachusetts and then to Yale. At the age of nineteen, the Remick Publishing Company published Porter's song "Bridget." He then wrote the immortal college songs "Bingo Eli Yale" and the "Yale Bulldog Song." Porter left Yale to enter the Harvard School of Law. The Dean of the college suggested to Porter's grandfather that Porter be put into the Harvard School of Music. The Elder Cole gave the okay, and Porter began studying music. In 1916, when he was twenty-three, Porter's first Broadway show, See America First (1916), opened. Porter opted to take a short trip to war-ravaged France. Upon his trip back to ask his Grandfather for more money to marry Linda Lee Thomas, he ran into Raymond Hitchcock, a popular comedian and producer. Hitchcock asked Porter if he would write some music for the third edition of Hitchy-Koo Revue (1919). Porter agreed and had his first hit with "An Old-Fashioned Garden." When his grandfather denied him more money, he took his royalty checks from "Garden" and returned to Paris to marry Linda Lee Thomas. While in Paris, Porter attended the Schola Cantorum, where

he had the opportunity to study harmony and counterpoint under Vincent d'Indy. In 1923, Porter's grandfather died and left him a total of one million dollars.

In 1924, Porter wrote the score for John Murray Anderson's Greenwich Village Follies of 1924, featuring the song "I'm in Love Again." E. Ray Goetz wanted Porter to write for a new show so badly that he traveled to Paris and approached Porter on the beach to write eight new songs for the new show. Porter obliged and wrote "Let's Misbehave," which was soon replaced by "Let's Do It," for the musical Paris (1928). From this point forward, Porter started to write new shows regularly, starting with Fifty Million Frenchmen (1929), written again with Goetz; Wake Up and Dream! (1929), with not all the songs written by Porter; The New Yorkers (1930), featuring the song "Love For Sale"; and The Gay Divorce (1932), starring Fred Astaire singing "Night and Day." In 1934, Vinton Freedley (of Aarons and Freedley who had produced the Princess Shows by the Gershwin brothers) started to conceptualize a new musical. He had P.G. Wodehouse and Guy Bolton write the show about a shipwreck. Two months before the opening of this show, there was a real shipwreck off the coast of New Jersey and they needed a new book. With Wodehouse and Bolton out of the country, Porter was brought in and Anything Goes (1934) was created. Porter then wrote Jubilee (1935), featuring the song "Begin the Beguine," and Red, Hot and Blue! (1936), featuring the song "It's De-Lovely."

In the summer of 1937, Porter was thrown from a horse with the horse landing on his legs. He ended up having thirty-one operations over the next twenty years. Even so, after the accident, Porter kept writing shows like You Never Know (1938); Leave it to Me! (1938), starring Mary Martin; DuBarry was a Lady (1939), featuring the song "Friendship"; Panama Hattie (1940); Let's Face It! (1941); Something for the Boys (1943); and Mexican Hayride (1944). In 1948, Porter started working with Sam and Bella Spewack on a musical adaptation of

Shakespeare's Taming of the Shrew entitled Kiss Me, Kate (1948) featuring the songs "Another Op'nin', Another Show," "Always True To You in My Fashion," "Wunderbar," "Why Can't You Behave," and "I Hate Men." Porter finished his canon with Out of this World (1950), Can-Can (1953) featuring Gwen Verdon, and Silk Stockings (1955). Cole Porter died during surgery for a kidney stone on October 15, 1964 in Santa Monica, California.

### ***Rado, James (Librettist/Lyricist)***

James Rado (born James Radomski, Rado being his stage name) was born in 1932 in Washington, D.C. Rado began his career as an actor around the area appearing in several children's plays throughout the years. In early 1960, Rado moved to New York City to try his hand in the "Big Apple." He started to appear in minor roles on Broadway, and was given the opportunity to originate the role of Richard the Lionhearted in The Lion in Winter (1966) by William Goldman, also starring Robert Preston and Rosemary Harris. He was cast, along with his friend Gerome Ragni, in an off-Broadway show entitled Hang Your Head and Die (1964), about anti-capital punishment. The show was closed by the government after one performance. Rado and Ragni were both then cast in the show The Knack (1964), Rado as Tolan and Ragni as Tom, which took the two men to Chicago. While working on the show Knack, the two tried to remember everything from Hang Your Head and Die in order to revive it. While in Chicago, they collaborated with the Siegel-Schwall Blues band to help write the show, but Rado and Ragni had to leave before finishing the project.

Upon their return from Chicago, Rado noticed how the world had made a slight shift and was full of people called "hippies." Rado started to get an idea for a new musical which he started writing with Ragni. The two wrote lyrics for thirteen songs and a full first draft of the show they called Hair (1967). They took their show to producer Nat Shapiro who teamed them

up with Galt MacDermot to write the music. Joseph Papp picked up the show and produced the show in 1967 at the Public Theatre with Ragni as Berger, Rado as Claude, and MacDermot as a phony cop. At the same time, Rado was hired in a starring role in the musical Hallelujah Baby (1967) playing opposite Leslie Uggums, but he turned it down to continue through with Hair. Michael Butler saw the show and bought the rights to produce it on Broadway with director Tom O'Horgan, Ragni and Rado in their same roles, and MacDermot as musical director. Hair had a quick off-Broadway run and then moved to Broadway in April of 1968. Rado and Ragni continued to play the roles of Claude and Berger all over the country, and, while in the Los Angeles production, made a few changes, including the addition of a nude scene. Since the phenomenon that was Hair, Rado has been involved as a writer and a composer for both movies and the stage. He also remains involved via the interest of the musical Hair and still commands the reins to all productions around the world. The official Hair website includes all current productions and reminds us all of what the show means to its creators.

### ***Ragni, Gerome (Librettist/Lyricist)***

Gerome Bernard Ragni was born on September 11, 1942 in Pittsburgh, Pennsylvania (although some say he was born in Canada). Ragni, one of ten children, found a niche in art when, at the age of five, he was always drawing pictures all over the walls of his home. Upon looking at the pictures, his parents truly believed he was a genius. He attended Georgetown University and the Catholic University of America where he began studying drama with Philip Burton. Ragni started acting and soon found his way to New York, where he was in the play War, and on Broadway in the production of Hamlet (1964), starring Richard Burton. He was also in the film version of this production. He was cast, along with friend James Rado, in an off-Broadway show entitled Hang Your Head and Die (1964) about anti-capital punishment. The

show was closed by the government after one performance. Rado and Ragni were both then cast in the show The Knack (1964), Ragni as Tom and Rado as Tolan , which would take the two men to Chicago.

While working on the show Knack, the two tried to remember everything from Hang You Head and Die in order to revive it. While in Chicago, they collaborated with the Siegel-Schwall Blues band to help write the show, but Rado and Ragni had to leave before finishing the project. In 1966, Ragni was starring in Viet Rock (1966) and working with Rado on a show about hippies and their environments. The two wrote lyrics for thirteen songs and a full first draft of the show they called Hair (1968). They took their show to producer Nat Shapiro, who teamed them up with Galt MacDermot to write the music. Joseph Papp picked up the show and produced the show in 1967 at the Public Theatre with Ragni as Berger, Rado as Claude, and MacDermot as a phony cop. Michael Butler saw the show and bought the rights to produce it on Broadway with director Tom O'Horgan, Ragni and Rado in their same roles, and MacDermot as musical director. Hair had a quick off-Broadway run and then moved to Broadway in April of 1968. Rado and Ragni continued to play the roles of Claude and Berger all over the country, and, while in the Los Angeles production, made a few changes, including the addition of a nude scene. Ragni had been working on another musical entitled Dude, The Highway Life (1972) with music by MacDermot and lyrics and book by Ragni, but it failed after only sixteen performances. In 1977, Ragni and Rado collaborated with Steve Margoshes on an off-Broadway show entitled Jack Sound and His Dog Star Blowing His Final Trumpet on the Day of Doom (1977) and starred Ragni and Rado as cops who are trying to close the show. The three men collaborated with MacDermot to write a new musical called Sun (1990). While it was never produced as a performance, it was made into a three disc recording. Rado was revising a new musical Rainbow

Rainbeam Radio Roadshow: the Ghost of Vietnam (now renamed Billy Earth) as a sequel to Hair. However, Gerome Ragni died of cancer on July 10, 1991 before the completion of the sequel.

### ***Rice, Tim (Librettist/Lyricist)***

Timothy Miles Bindon Rice was born on November 10, 1944 in Amersham, United Kingdom. In the early 1970s, Rice started collaborating with composer Andrew Lloyd Webber on a new show based on Biblical events. The show was not your typical musical comedy. It was written as a cantata, which is a sung-through text with no intervening dialogue. This was not a style found very often in musical theatre since Gilbert and Sullivan's Trial by Jury (1875). The show was originally fifteen minutes long, but was expanded to what we now know as Joseph and the Amazing Technicolor Dream Coat (1968), and was the first collaboration between Webber and Rice. The show contained a mixture of popular and classical music with contemporary verse style, spoken speech-pattern, and partial lyrical and everyday language texts. The two collaborated again on another Biblical show entitled Jesus Christ Superstar (1972) subtitled "a Rock Opera" and based on the life of Jesus Christ. Their third show together was the smash hit Evita (1978), which made a West End debut, and was followed shortly by a Broadway debut starring Patti LuPone. The show was about the life of Eva Peron, the wife of Argentina's President Juan Peron. Jesus Christ Superstar and Evita became the most popular shows of the 1970s internationally. In 1986, Rice collaborated on the show Chess (1986), with music by Bjorn Ulvaeus and Benny Anderson of the famed musical group Abba. After Chess, Rice wrote an English adaptation of the French/Canadian musical Starmania for recording purposes under the title Tycoon.

It wasn't until the late 1980s/early 1990s that Rice really had major success. He was hired by the Walt Disney Corporation to write lyrics to one of their new cartoon movie musicals. The movie was based on a fairy tale about a boy named Aladdin who falls in love with a princess and, with the help of a genie, gets the opportunity to impress her and win her love. Rice collaborated with composer Alan Menken on the score to Aladdin (1992) and helped win the Academy Award for the song "A Whole New World." It wasn't until 1996 that Rice would win his second Academy Award for the song "You Must Love Me," which was added to the score for the movie version of Evita (1996), starring Madonna and Antonio Banderes. When the Disney Corporation decided to try its hand at Broadway, it was determined that the best show to produce was a stage version of their movie Beauty and the Beast (1991). The writers for the movie were Alan Menken and Howard Ashman, but Ashman had passed away before they could start the Broadway transfer. Disney hired Rice to help Menken write six new songs for the stage version of Beauty and the Beast (1994). His next Disney adventure was with Elton John for another cartoon musical entitled The Lion King (1994). This, too, would get transferred to Broadway in 1997. Additionally, in 1997, Rice, along with Alan Menken, wrote another cantata on the biblical story of King David, as an opening attraction to the Broadway Theater, the New Amsterdam Theater, where The Lion King (1997) was to play. Rice's next Broadway project was writing lyrics for Elton John's musical Aida (2000), which is a modern version of Verdi's opera by the same title.

### ***Robbins, Jerome (Choreographer/Director/Librettist)***

Jerome Robbins (born Jerome Rabinowitz) was born on October 11, 1918 in Weehauken, New Jersey. Robbins started dancing at a young age, and having the good fortune of growing up close to New York, he eventually earned a position with the New York Ballet Theatre. He

appeared in the chorus of Greek Lady (1938), Stars in Your Eyes (1939) and The Straw Hat Revue (1939). After a few seasons, Robbins was given the opportunity to premiere a ballet at the New York Ballet Theatre. The piece was titled Fancy Free (1944), and was set to music by Leonard Bernstein. This piece was transformed into a Broadway musical with Betty Comden and Adolph Green writing book and lyrics. The show was titled On the Town (1944), and started the Broadway career of one of the great choreographers of our time. Robbins continued to choreograph for shows like Billion Dollar Baby (1945), Look, Ma, I'm Dancin' (1948), Miss Liberty (1949), and Call Me Madam (1950).

In 1947, Robbins was honored with his first Tony Award for choreography in the musical parody of silent films, High Button Shoes (1947). Robbins followed this with his narrated pantomime "The Small House of Uncle Thomas" from the musical The King and I (1951), and started directing with George Abbott on the musical The Pajama Game (1954), giving the choreography to a new talent, Bob Fosse. Robbins was now working on shows as both director and choreographer. With the new title of director, he worked on Peter Pan (1954) and Bells are Ringing (1956), where he shared choreographic credit with Bob Fosse. Robbins' next moved to a new musical that he had been formulating for some time – a musical version of Shakespeare's *Romeo and Juliet*, West Side Story (1957), which was begun in early 1949 under the title East Side Story, about an Italian Catholic boy and a Jewish girl on the Lower East Side of Manhattan. Six years later, the team of Arthur Laurents (libretto), Stephen Sondheim (lyrics), Leonard Bernstein (music), and Jerome Robbins (choreographer/director) reunited together to write the newly titled West Side Story (1957), featuring a native born boy and a Puerto Rican girl. The musical highlighted the skill that Robbins had to interpolate choreography and dance, into the action of the story. Robbins directed the musical Gypsy (1959) and then began work on another

original musical for which he had a deep affection. Based on the novel by Sholom Aleichem, Jerry Bock (music), Sheldon Harnick (lyrics), Joseph Stein (libretto) and Jerome Robbins (choreographer/director) decided to adapt the story entitled Tevye's Daughters for the musical Fiddler on the Roof (1964). It won him a Tony Award for Best Direction and Choreography. Robbins co-directed the musical Funny Girl (1964) with Garson Kanin, co-directed and choreographed the movie version of the musical West Side Story (1961), and choreographed the film of the musical The King and I (1956). Over the next twenty-five years Robbins spent his time in the ballet world, until 1989, when he opened the show Jerome Robbins' Broadway (1989), an evening of choreographic clips from his previous Broadway credits. Jerome Robbins died on July 29, 1998 in New York City and is remembered for his great work and horrific attitude.

### ***Robin, Leo (Lyricist)***

Leo Robin was born on April 6, 1900 in Pittsburgh, Pennsylvania. He attended the University of Pittsburgh Law School and the Carnegie Institute of Technology's drama school. Upon completing of school, Robin worked as a publicity agent, a newspaper reporter, and even as social worker. Robin moved to New York in the early 1920s that to pursue his passion of being a playwright. When he reached New York, Robin first collaborated with composer Richard Myers on the song "Looking Around." Robin soon had songs placed into the Broadway revues By The Way (1926), Bubbling Over (1926), and Allez-ooop (1927), and was the lyricist for the shows Hit the Deck (1927) (with co-lyricist Clifford Grey), Just Fancy (1927), Judy (1927) and Hello Yourself (1928). In 1933, Robin's song "I'll Take an Option on You" was put into the Broadway revue Tattle Tales (1933); the composer for the song was Ralph Rainger. The two men formed the successful collaborating team of Robin and Rainger.

Robin and Rainger were hired by the Paramount Studios and asked to move out to Hollywood, where they would write the scores for the films She Done Him Wrong (1933), She Loves Me Not (1934), Shoot the Works (1934), The Big Broadcast of 1937 (1936), The Big Broadcast of 1939 (1938), Waikiki Wedding (1937), and Paris Honeymoon (1939). The two left Paramount and started working for Twentieth Century Fox in 1939. At Fox, the team wrote “Beyond the Blue Horizon,” “I Don’t Want to Make History, I Just Want to Make Love,” “A Rhyme for Love,” “Give Me Liberty or Give Me Love,” “With Every Breath I Take,” and “Blue Hawaii.” In 1938, they received an Academy Award for the song “Thanks for the Memory,” which became known as Bob Hope’s signature song. In 1942, Ralph Rainger died, leaving Robin to collaborate with other composers: Jerome Kern (“In Love In Vain”), Arthur Schwartz (“A Gal in Calico” and “A Rainy Night in Rio”), Harold Arlen (“Hooray for Love” and “For Every Man There’s A Woman”) and Harry Warren (“The Lady in the Tutti Frutti Hat” and “Zing a Little Zong”). Robin returned to Broadway in 1949 that with a new collaboration, composer Jule Styne. Together they wrote the score for the show Gentlemen Prefer Blondes (1949), featuring the songs “A Little Girl from Little Rock” and “Diamonds are a Girl’s Best Friend.” In 1950, Robin collaborated with Sigmund Romberg on the show The Girl in the Pink Tights (1954) but it was not completed until 1954, due to Romberg’s death during production. Robin collaborated again with Styne on the film musical My Sister Eileen (1955). His final work was the Broadway sequel to Gentlemen Prefer Blondes entitled Lorelei (Gentlemen Still Prefer Blondes) (1974). Leo Robin died of heart failure on December 29, 1984 in Woodland, California.

### ***Rodgers, Richard (Composer/Librettist/Lyricist)***

Richard Rodgers was born on June 28, 1902 in Hammels Station, Long Island. Rodgers' musical interest was encouraged at a young with his mother being a fine pianist, and his father, a doctor with a great baritone voice. The family would hold concerts full of the musical hits of the day in their New York apartment. At the age of four Rodgers, had started playing melodies on the piano, and, by age six, he was playing with both hands. Growing up in New York gave Rodgers the opportunity to see many of the Broadway shows, where he attended the Saturday matinees. And if the show was by Jerome Kern, his idol, he would return to see it more than once. During the summers, Rodgers would go to Camp Wigwam in Maine, where, at the age of fourteen, he wrote his first song, "Campfire Days." Upon returning home, he wrote a second song, "Auto Show Girl" with lyrics by David Dyrenforth. In 1917, Mortimer Rodgers, Richard's older brother, who had belonged to a social group known as the Akron Club, hired Richard to write the show titled One Minute Please (1917). The fifteen year old Rodgers was commissioned to write a second show for the club entitled Up Stage and Down (1918). Rodgers' father pushed Rodgers to publish his songs and even gave him the money to do so. During 1918, Rodgers was introduced to Lorenz Hart as a potential collaborator. The two, both accepted to Columbia University, became friends and started writing. They immediately scored their first song "Any Old Place with You," which was placed in the Broadway show, A Lovely Romeo (1919) starring Lew Fields, a famous comedian and producer. Lew hired the duo to write for his new show, Poor Little Ritz Girl (1920). Rodgers and Hart continued to write for the Columbia Variety shows, even after Rodgers left Columbia to attend the Institute of Musical Art (now The Julliard School of Music). In 1924, Herbert Fields, Richard Rodgers, and Lorenz Hart collaborated to write The Melody Man (1924) for Lew Fields. The three continued to write book musicals under

the pen name of Herbert Richard Lorenz, and even wrote for the Garrick Gaieties(1925), featuring the song “Manhattan.” Between 1925 and 1926, the three men collaborated on three Broadway shows: Dearest Enemy (1925), written in an operetta style; The Girl Friend (1926); and Peggy Ann (1926), based on Marie Dressler’s musical Tillie’s Nightmare (1910).

In 1921, Herbert Fields, Rodgers, and Hart took a Mark Twain story, and six years later were able to find a producer for the musical A Connecticut Yankee in King Arthur’s Court (1927), featuring the song “Thou Swell” and starring Vivienne Segal. In 1928, Rodgers and Hart wrote three more Broadway Shows: She’s My Baby (1928), which was a quick flop; Present Arms (1928), featuring “You Took Advantage of Me”; and Chee-Chee (1928), which lasted for only 31 performances. Rodgers and Hart continued to write several shows: Spring is Here (1929), featuring “With a Song in My Heart”; Heads Up (1929), featuring young dancer Ray Bolger; Simple Simon (1930), featuring Ruth Etting signing “Ten Cents a Dance”; and America’s Sweethearts (1931), which is the last original musical comedy by Fields, Rodgers, and Hart before Rodgers and Hart moved to Hollywood for the next three and a half years. Upon their return to Broadway, they wrote Jumbo (1935); On Your Toes (1936), with the memorable dance sequence “Slaughter on Tenth Avenue” by George Balanchine; Babes in Arms (1937); with the songs “My Funny Valentine” and “Johnny One Note”; I’d Rather Be Right (1937), featuring George M. Cohan as President Franklin D. Roosevelt; I Married an Angel (1938); The Boys from Syracuse (1938), based on Shakespeare’s Comedy of Errors; Too Many Girls (1939); Pal Joey (1940), starring Gene Kelly; Higher and Higher (1940); and By Jupiter (1942). Hart started disappearing for weeks and usually smelled of alcohol.

Rodgers was approached with the idea of making a musical based on Lynn Rigg’s book Green Grow the Lilacs. Hart was not interested, but Rodgers was, and turned to Oscar

Hammerstein II. On March 31, 1943, Oklahoma! opened and held the greatest number of continuous performances achieved by a Broadway musical until My Fair Lady (1956). Among the many things that make this show so important to musical theatre history are: 1) it begins with a sole woman churning butter as a man sings off-stage “Oh, What A Beautiful Morning” instead of the traditional song-and-dance opening number; 2) it took forty minutes before we had dancing girls appear; 3) the second act has only three new songs; the rest are all reprises; 4) the music and the plot are all interweaved, making the songs and story inseparable; and 5) the dance moves the plot along by heightening the drama. Directly following Oklahoma!, Rodgers and Hammerstein II split. Rodgers and Hart collaborated for the last time on the 1943 production of A Connecticut Yankee. Throughout opening night, Hart paced in the back of the theatre and was later, again, nowhere to be found. Hart was found unconscious in a hotel room and later died during an air-raid-drill blackout. Rodgers and Hammerstein II decided to continue their new collaboration on a musical based on the play Liliom (1921) by Ferenc Molnar. The show was called Carousel (1945), and like Oklahoma! its dialogue was synchronized over the music keeping the songs and story inseparable. For two years after Carousel opened, Rodgers and Hammerstein II’s two musicals were playing directly across the street from each other. For the next fourteen years, Rodgers and Hammerstein II would produce a new musical almost every other year: Allegro (1947), Agnes de Mille’s directorial debut; South Pacific (1949), featuring songs “Some Enchanted Evening,” “There is Nothing Like A Dame,” and “Younger Than Springtime” and becoming the second musical to be awarded the Pulitzer Prize; The King and I (1951), starring Gertrude Lawrence, who approached R&H to write the show; Me and Juliet (1953), consisting of Hammerstein II’s first original libretto since Allegro; Pipe Dream (1955), a musical version of John Steinbeck’s book Sweet Thursday; Flower Drum Song (1958), featuring

songs “I Enjoy Being a Girl” and “Love, Look Away;” and The Sound of Music (1959), based on the German film entitled The Trapp Family Singers. After Hammerstein II’s death, during production of the movie version of The Sound Of Music (1965), Rodgers continued to write with other collaborators, as well as alone. He wrote his first full solo score entitled No Strings(1962), collaborated with Martin Charnin on the scores for Two by Two (1970) and I Remember Mama (1979), collaborated with Stephen Sondheim on Do I Hear A Waltz? (1965) and collaborated with Sheldon Harnick on the short-lived musical Rex (1976). Richard Rodgers died on December 30, 1979 in New York at the age of seventy-seven.

### ***Rome, Harold (Composer/Librettist/Lyricist)***

Harold Jacob Rome was born on May 27, 1908 in Hartford, Connecticut. As a child, Rome never fully considered music as possible career. Upon graduation from high school, he worked as an architectural draftsman and then as a summer-camp officer. It wasn’t until Rome was able to contribute the song “Sing Me A Song with Social Significance” to the amateur musical revue Pins and Needles (1937) and then to the professionally produced revue Sing Out the News (1938) with the song “Franklin D Roosevelt Jones,” that he fully pursued music. At this point, the draft was calling for men and Rome was sent out. He started writing for the army revue, Stars and Stripes (1943), for which he contributed songs. The he returned home with the almost all-servicemen revue Call Me Mister (1946), with the song “South America, Take it Away,” and the book for the Broadway-bound show That’s The Ticket (1948), featuring the song “The Money Song.” That’s the Ticket closed during the out-of-town tryout.

In 1952, Rome scored his first show on Broadway, Wish You Were Here (1952) about love in summer camp and featuring a swimming pool on stage. He started turning out successful Broadway shows at a very slow pace. His next stage show was Fanny (1954), which was a

condensed version of Marcel Pagnol's marsellais trilogy. He moved onto a musical version of the movie Destry Rides Again (1959) by the same title. In 1962, he wrote his third Broadway show I Can Get It For You Wholesale (1962). It did not last as long as his last two shows. Rome started work on an American version of the French revue La Grosse Valise (1965). It was short-lived and then wrote his last Broadway book show. It was a South African-Jewish musical called The Zulu and the Zayda (1965) and was not a success. However, he was asked a few years later to write a Japanese musical production based on the celebrated novel Gone with the Wind. The show was entitled Scarlett (1970) and was so successful that Rome adapted the Japanese show into an American adaptation entitled Gone with the Wind (1972), which closed before reaching Broadway. Harold Rome died on October 23, 1994 in New York, New York.

### ***Ross, Adrian (Lyricist)***

Adrian Ross (born Arthur Reed Ropes) was born on December 23, 1859 in Lewisham, London. As a child he showed an aptitude of verse writing and a love for history. When he attended the King's College in Cambridge, he received the Chancellor's Medal for verse, and, upon graduation with a history major he became a history lecturer at Cambridge. He also edited French books for the Cambridge University Press, published a small history of Europe, was an examiner for the Indian Civil Service, and, in the early 1890s, penned a number of operettas for Joseph Williams' amateur productions that included of Faust and Gretchen, Lodging to Let, Mary and Sairey, and The Robber. In 1889, he tried his hand at writing lyrics and libretto for a burlesque entitled Faddimir (1889). This show won him much acclaim, as it did for his fellow Cambridge composer Frank Osmand Carr. The two men were then commissioned to write another burlesque show for George Edwardes under the watchful eye of comedian John Shine. The show was entitled Joan of Arc (1891), featuring the songs "Round the Town" and "Jack the

Dandy-O.” Following their success with Joan of Arc, the two were hired by Edwardes to write a cocky tale of backstage and society happenings entitled In Town (1892). The duo broke away from the burlesque style to write what would soon be known as the “Gaiety Musicals” with the show Morocco Bound (1893).

Ross worked with Edwardes Gaiety Musicals for the next twenty years writing original shows – The Shop Girl (1894), My Girl (1896) and The Circus Girl (1896) – contributed to other theatres as a lyricist – An Artist’s Model, A Greek Slave (1898) and The Geisha at Daly’s Theatre – and also worked on English adaptations of previous works –The Girl on the Train (1910), The Marriage Market (1913), The Dollar Princess (1909), The Count of Luxembourg (1911), and his most successful adaptation of Franz Lehar’s The Merry Widow (1907). Ross collaborated with Herman Darewski on a new show entitled Three Cheers (1917), with Lionel Monckton on the show Aires and Graces (1917) and contributed lyrics to the major revue Sky High at London’s Palladium. Ross always maintained a heavy work load and never turned down from an offer. He next wrote Theodore & Co (1916), based on a French play with Jerome Kern and Ivor Novello; The Boy (1917); musicalized Monsieur Beaucaire (1919), featuring the song “Philomel”; wrote the libretto and lyrics for the English version of Das Dreimaderlhaus entitled Lilac Time (1922); The Beloved Vagabond (1927), with Australian composer Dudley Glass; the English version of Lehar’s Fredfrica(1930); and the musical version of Austin Strong’s The Toymaker of Nuremberg (1930). It wasn’t until his late sixties and early seventies that he start lightening his work load. Adrian Ross died on September 10, 1933 in London, England.

### ***Schönberg, Claude-Michel (Composer/Librettist/Lyricist)***

Claude-Michel Schönberg was born on July 6, 1944 in Vannes, France. For a long time, Schönberg was a music producer at Pathe-Marconi. His first attempt at a musical was with Alain

Boublil and was about the well-publicized event of the French Revolution was called La Révolution Française (1973) titled as “a Rock Opera.” It was issued as a double disc of music and, following the model of Andrew Lloyd Webber’s Jesus Christ Superstar (1971) staging, Schönberg transferred the music to the stage with himself starring as Louis XVI at the Palais des Sports. The two men next ventured on a second musical recording centering around a smaller battle after the French Revolution entitled Les Misérables (1980), this time adding Jean-Marc Natel to help with the story and lyrics. The show was given some small revisions and was picked up by Cameron Mackintosh, proving to be so popular that five years later it made its Broadway debut and has since toured the world.

Schönberg’s next collaboration with Boublil was for another musical in the West End, with Cameron Mackintosh producing from the outset. It was a musical based on Madame Butterfly, but updated and set during the Vietnam War. The musical was called Miss Saigon (1989), and Richard Maltby, Jr. assisted with the lyrics and libretto. The show proved to be not as popular as Les Misérables reported to have a “clumsy libretto and cold lyrics,” (Ganzel pg. 222). The show still had a Broadway debut and then ran for years. The two men collaborated again on the show Martin Guerre (1996) that quickly closed and reopened in 1998 after some re-tooling, but it still failed. The show was said to be “handicapped” by the libretto and have several production problems. Martin Guerre was set to come to Broadway but was stopped during its out-of-town tryout in Los Angeles in 2000. The two men are currently working on a show entitled The Pirate Queen (2006), a musical about the Irish pirate Grace O’Malley set to open in the Fall of 2006.

### *Sigman, Carl (Composer/Lyricist)*

Carl Sigman was born on September 24, 1909 in Brooklyn, New York. As a young boy, he enjoyed a boyhood full of baseball games and piano lessons. Upon his graduation from Thomas Jefferson High School, his mother gave him an ultimatum: either become a doctor or a lawyer. Sigman chose to become a lawyer and entered into the New York University Law School. He passed the New York State Bar but never practiced law. He wrote his first song with his childhood friend, Johnny Mercer, entitled “Just Remember” which became a hit in England in 1936. However, Mercer advised Sigman to write lyrics because song-men were “a dime a dozen.” He then collaborated with Glen Miller on “Pennsylvania 6-5000.” In 1942, Sigman was drafted into the 82<sup>nd</sup> Airborne Division of the Air Force. He received a twenty-five dollar war bond for writing the 82<sup>nd</sup>’s official song “The All American Soldier.”

Upon his discharge in 1945, Sigman started collaborating with song-men Peter De Rose, Bob Hilliard, Bob Russell, Duke Ellington and Tadd Dameron on songs like “Me Heart Cries For You,” “It’s All In the Game,” “Answer Me” and “Careless Hands.” Sigman wrote “Ebb Tide,” “Shangri La,” “What Now My Love,” “That Day the Rain Comes,” “Arrivederci Roma,” “You’re My World,” “A Day in the Life of a Fool,” “Till” and “Buona Sera.” Many of his songs were recorded by Billie Holiday, Bing Crosby, Andy Williams (who recorded “Music From Across the Way”), Louis Armstrong, Mel Torme, Ella Fitzgerald, Elvis Presley (who recorded “Fool”), Tony Bennett, Johnny Mathis, and Frank Sinatra, who recorded over fifteen Sigman songs including, “The Saddest Thing of All.” Sigman’s only attempt at Broadway was with the show Angel in the Wings (1947), featuring the song “Civilization.” It gave Elaine Stritch her big break. Sigman’s most popular song is “Where Do I Begin (Love Story)” which was used as the

theme song for the movie Love Story (1970). Carl Sigman died on September 26, 2000 at the age of ninety-one.

### ***Sondheim, Stephen (Composer/Librettist/Lyricist)***

Stephen Joshua Sondheim was born on March 22, 1930 in New York, New York. Sondheim attended the George School in Newton, Pennsylvania, where he became friends with James Hammerstein, Oscar Hammerstein II's son. Oscar quickly became the fifteen year-old Sondheim's mentor for many years. Sondheim attended Williams College, where he studied music. At his graduation, Sondheim won the Hutchinson Prize, which allowed him to study for two years with Milton Babbitt. While studying with Babbitt, Sondheim made money by writing scripts for the television series Topper. In 1954, Sondheim wrote his first musical when he collaborated with Julius Epstein on the book of Saturday Night (1954). However, due to the death of the producer, the show never got the show mounted. Arthur Laurents introduced the twenty-seven year-old Sondheim to Leonard Bernstein, who hired him to collaborate on his new show West Side Story (1957). As a result of his West Side Story experience, Sondheim wanted a chance to write the music and lyrics himself, but, due to his lack of "popular experience," he was hired to write the lyrics to Jule Styne's score for the show Gypsy (1959).

In 1961, Sondheim got his opportunity and wrote the music and lyrics for A Funny Thing Happened on the Way to the Forum (1962), with book by Burt Shevelove and Larry Gelbart, and based on the characters of Roman playwright Plautus. The show featured the songs "Pretty Little Picture," "Lovely," "Everybody Ought to Have a Maid," and "Comedy Tonight," which was written in one night during the out-of-town tryout. Sondheim's next collaboration was with West Side Story friend Arthur Laurents, who wrote the book for Anyone Can Whistle (1964), featuring Angela Lansbury in her first Broadway musical. Sondheim wrote the lyrics for one

more show with composer Richard Rodgers, Do I Hear a Waltz? (1965). After completing his collaboration with Rodgers, Sondheim continued to write the music and lyrics for several critically acclaimed shows: Company (1970) – Sondheim’s first show with Harold Prince; Follies (1971) – featuring “washed-up” performers from yesteryear as old Follies girls singing “I’m Still Here,” “Broadway Baby,” and “Losing My Mind”; A Little Night Music (1973) – based on Ingmar Bergman’s film Smiles of a Summer Night (1955), featuring the song “Send in the Clowns” and a complete score in ¾ time; Pacific Overtures (1976) – an attempt to relate the story of the Westernization of Japan in 1856; Sweeney Todd, the Demon Barber of Fleet Street (1979) – a musical melodrama based on an old wife’s tale starring Len Cariou and Angela Lansbury and featuring the songs “Johanna,” “A Little Priest,” “Not While I’m Around,” and “The Worst Pies in London”; Merrily We Roll Along (1981) – based on the play by George Kauffman and Moss Hart featuring the songs “Good Thing Going” and “Old Friends”; Sunday in the Park with George (1985) – based on the painting “Sunday on the Island of La Grande Jatte” by George Seurat, winning the Pulitzer Prize for Drama, and featuring the songs “Sunday,” “Putting It Together,” and “Move On”; Into the Woods (1987), five Grimm fairytales weaved together with the songs “Giants in the Sky,” “Agony,” “On the Steps of the Palace,” and “Last Midnight”; Assassins (1990) – originally produced off-Broadway and featuring songs “Unworthy of Your Love” and “Another National Anthem”; and Passion (1994) – based on the novel Fosca by Igino Tarchetti featuring the songs “Loving You” and “No One Had Ever Loved Me”. In 1996, Sondheim collaborated with George Furth to write Getting Away with Murder (1996) a non-musical play that ran for only seventeen performances. Sondheim also contributed songs to several movies including the feature film Dick Tracy (1990), starring Warren Beatty and Madonna. In 2003, Sondheim and John Weideman produced their new musical, Bounce, at

the Chicago Goodman Theatre. The show was not well received and is currently undergoing revisions. Through the years, numerous musical revues of Sondheim's work have been produced all over the world.

### *Stoller, Mike (Composer/Lyricist)*

Mike Stoller was born on March 13, 1933 in Long Island, New York. Stoller had few influences as a child, but always knew that he wanted to be a musician. He started studying drums and played whenever he could after school. In 1950, at the age of seventeen, he met Jerry Leiber at the Los Angeles City School, where they both attended college. They became friends and, soon after, writing partners when they discovered their mutual love for boogie-woogie and rhythm and blues. The two formed a partnership that would last about fifty-years and created numerous top Forty Hits. In 1950, they wrote the song "Real Ugly Woman," which was recorded by Jimmy Witherspoon, and gave them their first commercial success. In 1952, they wrote "Hard Times" for Charles Brown and "Kansas City" for Little Willie Littlefield, which became a number one single for Wilbert Harrison in 1959. In 1953, they wrote the song "Hound Dog" for Big Mama Thornton, which was recorded by Elvis in 1956, and sent him to the status of the "King of Rock and Roll," making Leiber and Stoller the men behind his magic. Elvis went on to record more than twenty songs by the team.

Though several of the teams' songs were recorded by Elvis, he wasn't their only client. They had hundreds of artists and groups recorded every song the two men wrote: Ben E. King – "Stand by Me," "Spanish Harlem," and "I (Who Have Nothing)"; The Drifters – "On Broadway," "Fools Fall in Love," "There Goes My Baby," "Dance With Me" and "Drip Drop"; The Clovers – "Love Potion #9"; The Coasters – "Yakety Yak," "Charlie Brown," and "Poison Ivy"; Chuck Jackson – "I Keep Forgettin"; and Dion DiMucci – "Ruby Baby."

In 1953, the team formed Spark Records to produce their own music. Atlantic Records had taken notice of the two men and offered them their first independent production contract in 1955. They were very happy with their contract until 1960, when they decided to leave Atlantic and, again start their own production called Red Bird Records, and produced the Shangri-Las singing “Leader of the Pack” and the Dixie Cups singing “Chapel of Love”. Their best known song from this period is the gender-bending song “Is That All There Is,” sung by Miss Peggy Lee in 1969. The two had accumulated inductions into the Songwriter’s Hall of Fame in 1985, the Record Producer’s Hall of Fame in 1986, the Rock and Roll Hall of Fame in 1987. “Hound Dog” was admitted into the Grammy Hall of Fame in 1988 and the team won a Grammy for “Is That All There Is” (sung by Peggy Lee) and for the Original Cast Album of the Broadway show Smokey Joe’s Café (1995). In 1991, the pair was honored with the prestigious ASCAP Founder’s Award. As of 2000, the two had been collaborating for fifty years and have had their songs continuously recorded by performers like The Beatles, The Rolling Stones, The Beach Boys, Little Richard, Buddy Holly, Fats Domino, The Everly Brothers, Johnny Mathis, Muddy Waters, Jimi Hendrix, Barbara Streisand, Tom Jones, Edith Piaf, Bobby Darin, Otis Redding, Aretha Franklin, Luther Vandross and B.B. King to name a few.

### ***Styne, Jule (Composer/Director/Librettist/Lyricist)***

Jule Kerwin Styne (born Juluis Kerwin Stein) was born on December 31, 1905 in London, England. At the age of three, Styne had his stage debut when he sang a duet with the famous Scottish entertainer Sir Harry Lauder. The young Styne had already earned many stage credits before he was fifteen. When he was eight, his family moved to Chicago, Illinois; at age nine, he was a guest piano soloist with the Chicago and Detroit symphonies; and, at thirteen, he won a scholarship to the Chicago College of Music, where he was able to study piano, harmony,

composition, and theory. Styne gave up the life of a concert pianist to play for a dance band, and, in 1931, he started his own orchestra. In the mid-1930s, he abandoned the band and signed with Twentieth Century Fox as a composer and vocal coach. During his tenure at Fox, Styne wrote several hits, including “I Don’t Want To Walk Without You, Baby” with Frank Loesser and “I’ve Heard That Song Before” and “Time After Time” with Sammy Cahn. Styne and Cahn continued to collaborate on Glad to See You (1944), which never opened on Broadway and High Button Shoes (1947), featuring Jerome Robbins’ Keystone Kop Ballet. Styne had a brief collaboration with Leo Robin on the show Gentlemen Prefer Blondes (1949), starring Carol Channing singing the song “Diamonds Are A Girl’s Best Friend.”

In 1951, Styne began working with Betty Comden and Adolph Green on their first project together, Two On The Aisle (1951), a musical revue. Styne collaborated with lyricist Bob Hilliard on the failure Hazel Flagg (1953). Styne collaborated with Comden and Green on two more shows: Peter Pan (1954), choreographed by Jerome Robbins, and Bells Are Ringing (1956), starring Judy Holiday as a switchboard operator. Styne’s next success was Gypsy (1958), with lyricist Stephen Sondheim, and starring Ethel Merman as the pushy stage-mother of famous stripper Gypsy Rose Lee. The score featured the songs “Ev’rything’s Coming Up Roses,” “Rose’s Turn,” and “You Gotta Have A Gimmick.” Following Gypsy, Styne worked again with Comden and Green on the musical Do Re Mi (1960), featuring the song “Make Someone Happy”; Subways Are for Sleeping (1961) and Funny Girl (1964), about the legendary Fanny Brice and starring Barbra Streisand singing “People” and “Don’t Rain on My Parade.” Styne wrote Fade Out – Fade In (1964), featuring Carol Burnett; Hallelujah, Baby! (1967), featuring Leslie Uggams in her Broadway debut; and Look to the Lilacs (1970), with Sammy

Cahn. Styne collaborated with Bob Merrill on a musical version of the film Some Like It Hot (1959), entitled Sugar (1972). Jule Styne died on September 20, 1994 in New York City.

### ***Sullivan, Arthur (Composer)***

Sir Arthur Seymour Sullivan was born on May 13, 1842 in London, England. Sullivan was born into a musical family. His father was the bandmaster for the Royal Military College. Before the age of ten, Sullivan had already mastered all the instruments in his father's band and had even composed his own anthem. At the age of fourteen, Sullivan won the Mendelssohn Scholarship along with several other scholarships that eventually led him to study at the Chapel Royal, the Royal Academy of Music, and the Leipzig Conservatory. During his schooling and directly afterward, Sullivan composed choral works ("The Golden Legend" and "The Martyr of Antioch"), a ballet (Victoria and Merrie England) and incidental music for the stage (Macbeth, King Arthur, The Foresters, and The Tempest). Expressing a preference for lighter music, Sullivan wrote his first light opera entitled The Sapphire Necklace (1867) in his early twenties. But it wasn't until he met with amateur actor-singer Arthur Lewis, who was a member of "The Moray Minstrels," that Sullivan was asked to compose for the group. Sullivan collaborated with F.C. Burnand, who wrote lyrics, for their adaptation of Maddison Morton's farce Box and Cox (1867). The show proved to be such a success that Thomas German Reed ran the show at his Gallery Illustration. Sullivan and Burnand decided to collaborate again and wrote The Contrabandista, or The Law of the Ladrones (1867). This full-scale opera had the quality of bubbly French musical theatre, featuring the song "From Rock to Rock," and gave Sullivan his first "show-song success." After financing The Contrabandista, he realized the cost for a full-scale musical was too much, so he restaged their show Box and Cox along with his own show, No Cards (1869), written with lyricist William S. Gilbert. Sullivan was hired to write two pieces

for the Philharmonia, “In Memoriam” and “The Prodigal Son.” Sullivan was paired with William Gilbert to write a Christmas extravaganza entitled Thespis, or The Gods Grown Old (1871), featuring the ballad “Little Maid of Arcadee.”

Three years later, in 1874, Richard D’Oyly Carte hired Gilbert and Sullivan to write a dramatic cantata that was to be performed before his production of Selina Dolaro’s La Périchole. The team wrote a short piece entitled Trial by Jury (1875). Sullivan wrote a second one-act opera with text written by B.C. Stephenson entitled The Zoo (1875). It blended Sullivan’s ideas with those of composer’s Mozart, Auber, and Donizetti. In 1877, Carte hired Gilbert and Sullivan a team to write a numerous shows for his company. The first show was The Sorcerer (1877), the first of the “Savoy Operas” that Gilbert and Sullivan would create. They continued to collaborate on HMS Pinafore (1878), The Pirates of Penzance (1879), Patience (1881), Iolanthe (1882) and Princess Ida (1884), which was a reworking of Gilbert’s The Princess (1870).

By this point the team had reached critical acclaim for every show they wrote, but tempers were beginning to flare between the duo and D’Oyly. One of the reasons for contention was in 1883 when Sullivan was knighted by Queen Victoria, but not Gilbert. They managed to keep the partnership together and continued to write The Mikado (1885), Ruddigore (1887), The Yeomen of the Guard (1888) and The Gondoliers (1889), which was the show that terminated the team. Sullivan and Carte decided they wanted to write an opera which was titled Ivanhoe (1891), but it failed. Gilbert and Sullivan came together to try to recreate their past success. The two men wrote Utopia (Limited) (1893) and The Grand Duke (1896) before they terminated the relationship for good. These last two shows never reached the acclaim or success they received earlier. Sullivan alone stayed with Carte and collaborated with Pinero and J. Comyns Carr on the

show The Beauty Stone (1898), which failed, with Owen Hall on San Toy (1898), and with Basil Hood on The Rose of Persia (1899), which was a well-crafted version of Abu Hassen's "Arabian Nights Tale." Sullivan and Hood continued to write together with the Irish comic opera entitled The Emerald Isle (1901), that Sullivan did not live long enough to see. Sir Arthur Seymour Sullivan died on November 22, 1900, the result of extremely painful kidney stones.

### ***Warren, Diane (Composer/Lyricist)***

Diane Warren was born on September 7, 1956 in Van Nuys, California. As a child, Warren showed a lot of interest in music. Her parents, however, were not in agreement over her idea of actively pursuing a career in the field. Her mother said it would be too difficult for a woman, while her father felt just the opposite. Her father came home one day with a guitar for Warren at the age of ten. During her early teens, he would accompany her to Los Angeles for meetings with music publishers. He consistently gave her the support she needed. In 1983, that her persistence paid off when she secured a job working for Jack White, a producer for the singer Laura Branigan. Her first assignment was to translate some French lyrics to English and prepare them for a song. The song "Solitaire" was Warren's first hit on the Top 40. In 1986, Warren was given the opportunity to pen a song for the group DeBarge. The song was titled "Rhythm of the Night" and scored the number three spot on the Top 40.

Warren wrote songs for every major recording artist in the 1980s and 1990s. Her songs have been heard on pop, rock, r&b, and country circuits throughout the world. Some of her most famous collaborations have been with Celine Dion ("If You Asked Me To" and "Because You Loved Me"), Cher ("If I Could Turn Back Time), Exposé ("I'll Never Get Over You [Getting Over Me]"), Milli Vanilli ("Blame It On The Rain"), Toni Braxton ("Un-Break My Heart"), Aerosmith ("I Don't Want to Miss a Thing"), Ace of Base ("Don't Turn Around"), Trisha

Yearwood (“How Do I Live”), Faith Hill (“There You’ll Be”), LeAnn Rimes (“Can’t Fight the Moonlight” and “How Do I Live”) and \*NSYNC with Gloria Estefan (“Music of the Heart”). Warren has contributed songs to numerous movies including Mannequin (1987), featuring the song “Nothing’s Gonna Stop Us Now”; Moulin Rouge (2001), featuring “Rhythm of the Night”; Gone in Sixty Seconds (2000), featuring “Painted on My Heart”; and Up Close and Personal (1996), featuring “Because You Loved Me.” Warren’s music has been nominated for four Golden Globes, six Academy Awards, and nine Grammy Awards. She has been named ASCAP’s Songwriter of the Year six times, Billboard’s Songwriter of the Year four times, helped launch the VH1 “Save the Music” campaign, and started her own publishing company called Realsongs, which was named one of the top five publishing companies and the most successful female-owned company in the music business.

### ***Warren, Harry (Composer)***

Harry Warren (born Salvatore Anthony Guaragna) was born on December 24, 1893 in Brooklyn, New York. His name was changed when he entered school so people could pronounce it. Warren showed quite an aptitude for music at an early age,. He started learning how to play the drums, the accordion, and soon after, the piano. Warren never had any formal music training. The only training he received was from singing in the church choir. At the age of sixteen, Warren dropped out of high school to work for the Vitagraph movie studio in New York playing mood music for the actress Corinne Griffith. While on the set, he would also acted as the prop man, assistant director, and messenger boy in several silent films. Warren went to the Navy for a year, where he wrote his first song entitled “How Would You Like to Be a Sailor.” Warren continued to write songs, but no one would publish them because the lyrics were not thought to be good. In 1920, while he was playing at a Brooklyn saloon, Warren

impressed two publishers from the firm of Stark and Cowan and got his break. He was asked to and play his song “I Learned to Love You When I Learned My A-B-C’s” for their boss, Ruby Cowan. Cowan hired Warren as a song-plugger, not as a writer, though in 1922, Warren collaborated with Edgar Leslie to write their first hit “Rose of the Rio Grande.”

From this point forward Warren’s music was always in the limelight. From 1929 -1932, Warren was named director of ASCAP. While he was working for ASCAP, Warren wrote his first movie score for Spring is Here (1929) and his first Broadway musical Sweet and Low (1929). In 1932, Warren teamed with Al Dublin to write the score to the movie 42<sup>nd</sup> Street (1932), starring Dick Powell and Ruby Keeler. The score featured the songs “We’re in the Money,” “The Shadow Waltz” and “Lullaby of Broadway,” which won the Academy Award for Best Song. From 1932 to 1939, Warren was hired by Warner Brothers Studios and had his songs performed by performers likes of Ginger Rogers, Eddie Cantor, Ruth Etting, Helen Morgan, and Rudy Vallee. From 1940 to 1943, Warren worked at Twentieth Century Fox Studios, where he wrote for Shirley Temple, Glenn Miller, Betty Grable, Alice Faye, and Sammy Kaye. He collaborated with Leo Robin and Mack Gordon, with whom he wrote the song “Chattanooga Choo Choo,” for which they earned them the first gold record by selling 1.2 million copies of the song. From 1943 to 1952 he worked at MGM studios, where he wrote for Fred Astaire, Ginger Rogers, Mickey Rooney, Gene Kelly, Cyd Charisse, Ann Miller, Red Skelton, Howard Keel and Vivian Blaine. He also collaborated with Johnny Mercer on the song “On the Atchison, Topeka, and the Santa Fe,” which won them an Academy Award. He started writing several movie scores for the Dean Martin and Jerry Lewis movies including the song “That’s Amore” for the movie The Caddy (1953). Warren’s last Broadway show was entitled Shangri-La (1954) but closed after only twenty-three performances. Warren continued writing well into the Sixties, and

even wrote the songs for the movie Manhattan Melody (1980) when he was eighty-six years old. Harry Warren died on September 22, 1981 in Los Angeles, California.

### ***Webber, Andrew Lloyd (Composer/Librettist)***

Andrew Lloyd Webber was born on March 22, 1948 in London, England. His father William, who was the principal of the London College of Music as well as a composer and musician. Webber began writing songs in his teens. He collaborated with friend and law student Tim Rice for a fifteen-minute cantata entitled Joseph and the Amazing Technicolor Dreamcoat (1972) featuring the song “Close Every Door.” The show first played at a boys’ school and was soon expanded into a full-length show known for Webber’s blended music of popular tones and classical elements. Prior to the opening of Joseph as a full-length show, Rice and Webber wrote a “Rock Opera” entitled Jesus Christ Superstar (1971), another modern-toned cantata styled show that was first heard as a two-disc recording and was later staged. Jesus Christ Superstar featured the songs “I Don’t Know How to Love Him,” the title song, and became the longest-running show in the West End and had its Broadway debut and several revivals, and has toured internationally.

Following the success of Superstar, Webber wrote a quirky period piece entitled Jeeves (1975), that had little success. Webber collaborated with Rice to write another through-sung musical entitled Evita (1978), featuring the songs “Don’t Cry For Me Argentina,” “Oh What a Circus,” and “Another Suitcase in Another Hall.” The show was based on Argentina’s President Juan Peron’s wife, Eva, and had a Broadway debut that starred Patti LuPone. In 1981, Webber and Rice turned away from the dramatic and historical, adapted T.S. Eliot’s children’s book Old Possum’s Book of Practical Cats (1939) and wrote the musical Cats (1982), featuring the song “Memory.” This song and dance spectacle was the longest-running musical in both the West

End and on Broadway (before Les Misérables). Webber delved into spectacle with the roller-skating musical Starlight Express (1984). He then wrote a solo song-cycle titled Tell Me on a Sunday and coupled it with his cello “variations” based on a Paganini theme and called the show Song and Dance (1982). He then wrote his most successful show, The Phantom of the Opera (1986), featuring the songs “All I Ask of You,” the title song “Phantom of the Opera,” and “Music of the Night”. His next three shows – Aspects of Love (1989), featuring the title song; Sunset Boulevard (1993), based on the film of the same name with songs “With One Look” and “As If We Never Said Goodbye”; and Whistle Down the Wind (1996), again based on the film and featuring the title song – did not fare as well as his previous works. Webber revised his show Jeeves and titled the new show By Jeeves (1996), which had a limited run in the West End. In 2000, Webber and Ben Elton wrote the show The Beautiful Game (2000), whose focus is on the game football (known in America as soccer), but the show was only performed in the West End but never transferred to Broadway. Webber founded the Really Useful Company (which became the Really Useful Group) whose mission is to produce unknown plays, musicals and recordings choral of works. Webber wrote a one-act operetta with Rice entitled Cricket, a requiem mass in 1985, and film scores for Gumshoe (1971) and The Odessa File (1974). Webber currently resides in London, England.

### ***Wildhorn, Frank (Composer/Librettist)***

Frank Wildhorn has only recently begun to make a name for himself in musical theatre. In 1999, he was the first composer in twenty-two years to have three Broadway shows running simultaneously. These three shows are his most successful shows to date. The first, is Jekyll and Hyde (1990), is based on the book of the same title and features the songs “Someone Like You,” “A New Life,” and “This is the Moment.” Two different concept albums were recorded before

Wildhorn and Leslie Bricusse (lyricist) were able to mount the show on stage. It was first produced at the Alley Theatre in Houston, Texas and then moved quickly to Broadway. The second show, called The Scarlet Pimpernel (1997), with lyricist Nan Knighton, features the adult contemporary pop hit “You are My Home.” This show suffered quite a few complications in the production’s run. The show was panned by critics, so the writers closed the show, revamped it, and re-opened it for an extended run. The musical has been performed on Broadway as well as on two international tours, with shows in Canada, Mexico, Germany, Ireland, Australia, New Zealand and the United Kingdom. The third show, is entitled The Civil War (1998), and was written with Jack Murphy and Gregory Boyd. The show began as two concept albums. The first was entitled The Civil War: The Nashville Sessions and the second was a two-disc album entitled The Civil War: The Complete Work. The two albums featured current pop, rock, Broadway and country singers including The Blues Travelers, Hootie and the Blowfish, Travis Tritt, Trisha Yearwood, Linda Eder and Betty Buckley performing the show’s score.

Wildhorn has continued to write. Early in his career, during the Jekyll and Hyde period, he also contributed songs to the musical Victor/Victoria (1991), starring Julie Andrews in the title roles. He has also been consistently writing new songs for new recordings, including his ex-wife, Broadway star Linda Eder. Several other artists have also recorded his songs: Whitney Houston, Natalie Cole, Sammy Davis, Jr., Deana Carter, Johnny Mathis, Ben Vereen, Reginal Belle, The Moody Blues, Kenny Rogers, Liza Minelli, Pattie LaBelle, Amy Grant, Bryan White, John Raitt and Colm Wilkinson. He has written several new shows including Dracula the Musical (2004), which opened and closed quickly on Broadway; Camille Claudel (2003), written with Nan Knighton, and featuring the song “Gold,” which was heard at the Opening ceremonies of the 2002 Olympics; Waiting for the Moon (2005), written with Jack Murphy and based on the

lives of F. Scott and Zelda Fitzgerald; Cyrano (2006), written with Leslie Bricusse and opening in London; Vienna (2006), written with Jack Murphy and Nan Knighton and opening in Budapest, Hungary; Mary Shelley's Frankenstein (2006), with Gregory Boyd and Jack Murphy and opening in Houston, Texas; Excalibur written with Jim Steinman and Gregory Boyd and is a modern adaptation of Carmen; Alice in Wonderland, a new rock musical; and Bonnie and Clyde, written with Don Black. Currently Wildorn is a member of the Associate Artist in Musical Theatre with an endowed chair at the Alley Theatre in Houston, Texas, and is starting GlobalVision Records with associate Jeremy Roberts.

### ***Williams, Bert (Composer/Lyricist)***

Bert Austin Williams (born Egbert Austin Williams) was born on November 12, 1874 in Antigua, West Indies. As a child, Williams moved to San Francisco and starring in Minstrel Shows. He collaborated with George Walker to form the comedy team 'Williams and Walker.' The two men proved to be so popular that Victor Herbert invited them to be a part of his short-lived musical The Gold Bug (1896). From this point forward, the two started writing their own material, and toured with the sketch "Clorindy, or the Origin of the Cakewalk" with the show The Senegambian Carnival. The two men joined the managers Hurtig and Seamon, who produced The Policy Players (1899), The Sons of Ham (1901), and their most famous show, In Dahomey (1902).

After the duo finished In Dahomey, they decided to go their separate ways. Hurtig and Seamon were not pleased with their decision to split and tried to sue the duo. At the same time, they learned that the Williams and Walker were personally making \$20,000 in profits. Williams continued to use his character of an "awkward, slow-witted darkey" from In Dahomey, and used it in the show Abyssinia (1906), Bandana Land (1908) and Mr. Lode of Koal (1909). Williams

then continued to star in a decades worth of Ziegfeld Follies, most notably his 1905 performance of the song “Nobody,” which he also wrote. He appeared in the Broadway Brevities, and in his final show Under the Bamboo Tree (1922), where he collapsed during a performance in Detroit. Bert Williams died eleven days later on March 4, 1922 in Detroit, Michigan.

### ***Willson, Meredith (Composer/Librettist/Lyricist)***

Meredith Willson (born Robert Meredith Reiniger) was born on May 18, 1902 in Mason City, Iowa. Willson started out as an accomplished flutist and worked for the Sousa band from 1921-1923 and with the New York Philharmonic from 1924-1929. He then became the musical director for NBC and other radio stations and also become a songwriter, writing the tunes “May the Good Lord Bless You and Keep You” and “I See the Moon.” He composed for bands, piano, orchestra, and the films scores for The Great Dictator (1940) and The Little Foxes (1941).

He never thought about musical theatre until Frank Loesser, already well established in his career, pointed Willson in that direction. Willson’s first attempted was with the successful hit The Music Man (1957). The show proved to be both successful both in the United States, as well as on several worldwide tours. He followed The Music Man with The Unsinkable Molly Brown (1960) and Here’s Love (1963), a musical adaptation of the ever-popular Miracle on 34<sup>th</sup> Street. Both shows had substantial runs on Broadway, but neither compared to his first hit. In 1969, Willson wrote another show entitled 1491 (1969), which was produced at the San Francisco and Los Angeles Civic Light Operas, but the show never transferred to Broadway. Meredith Willson died on June 15, 1984 in Santa Monica, California.

### ***Young, Rida Johnson (Composer/Librettist/Lyricist)***

Rida Johnson Young (born Ida Louise Johnson) was born on February 28, 1866 in Baltimore, Maryland. Born to a middle class family, Young graduated from college in 1882 and quickly decided on a career in the theatre. She spent a few years as an actress, but quickly took a job in the press department at the music publisher Witmark. Her first play, Lord Byron (1900), was produced in Virginia by her soon-to-be-husband James Young. Young enjoyed an early success with her play Brown of Harvard (1906). She made her way into musical theatre with an unusual number that was interpolated into the plot of The Sultan of Sulu (1903). The song was “A Song of Yesterday” with composer A. Heindl.

With her foot now in musical theatre, she jumped in with a musical adaptation of the well-known German play Krieg im Frieden (1907). The musical, with music by Lulu Glaser, was entitled Just One of the Boys (1911), and was produced by the Shuberts. Her next show, Barry of Ballymore (1910), which was a romantic, Irish, “weepee” comedy that featured the international hit “Mother Machree.” Young continued to write out Irish-themed variations but had critical success with her first attempt at a romantic operetta with composer Victor Herbert, Naughty Marietta (1910). The show was a picturesque New Orleans tale for which Young wrote the libretto and lyrics for the songs “Ah, Sweet Mystery of Life,” “Tramp, Tramp, Tramp,” “I’m Falling in Love with Someone,” and “Neath the Southern Moon.” Young wrote The Red Petticoat (1912), based on her failed play Next; another American setting novelty entitled Lady Luxury (1914), which was short-lived; an Americanized version of the Hungarian military show Az obsitos entitled Her Soldier Boy (1916); and an American version of Wie einst im Mai entitled Maytime (1917), featuring the song “Do You Remember?” Young wrote an original libretto about Mormons and multiple marriages entitled His Little Widows (1917) but did not do

well until Firth Shepard took the libretto, added new music and titled it Lady Luck (1927). She later teamed up with Rudolf Friml on Sometime (1918), with British composer Augustus Barratt on Little Simplicity (1918) and with Victor Herbert on a musical version of the “through-the-ages” tale The Road of Yesterday into The Dream Girl (1924). Rida Johnson Young died on May 8, 1926 in Southfield Point, Connecticut.

## STRUCTURAL ANALYSIS

### *Introduction*

In August of 2005, Rockford and I were granted the opportunity to create our own show for our thesis project. We have since created A 16 Bar Cut, a show that transports the audience through all of musical theatre history. On the surface, the make-up of the show appears to be amusing, silly, and capricious. Yet when one delves into the structure and understands the way it has been constructed, it is complex and well considered. The one pit-fall we avoided was the “history lesson.” Since it is an historically based show, we wanted to keep the audience interested through comedy, costumes, music and dance and not just lecture the audience for the entire evening. The way we chose to accomplish this is through style. The cabaret style was an obvious first choice, but, in cabaret, performers use whole songs to tell stories. Our idea would not float in this style, so we turned to the recently developed “Abridged” style. Using this sub-genre of comedy and farce, mixed with the revue, we developed our foundation for the show. We created a number of novel conventions and followed the Aristotelian rise and fall of action in each scene, as well as for the overall show. We set out on an accessible journey of musical theatre that started with the Greeks and continues to present time. The focus of this section is all of the styles, conventions, arcs, and storyline created for our show, A 16 Bar Cut: The History of American Musical Theatre.

### *Style*

The concept for A 16 Bar Cut is a comedic and historical look at musical theatre. The way in which we tie together the historical aspects with the musical elements of our show is through the style known as “Abridged,” a sub-genre of comedy and farce. The “Abridged” style

was created in the early 1980s by Jess Winfield, Reed Martin, Adam Long, and Daniel Singer. The four men founded the Reduced Shakespeare Company (RSC) and wrote the well-known show, The Complete Works of Shakespeare Abridged. In this style, a famous canon of work is reduced, and parody and spoof are added. Through the convention of poorly-made and thrown-together costumes and props, the “Abridged” shows have a sense of impromptu that makes no apologies; improvisation, audience participation, and direct address (breaking the fourth wall) are all necessities. The RSC has continued their success of the “Abridged” style with shows about Western civilization, American History, the Bible, Christmas, Hollywood, and several others. Rockford and I have modeled our show after this style, with one significant change.

In A 16 Bar Cut, Rockford and I are educating as well as entertaining. Many people study Shakespeare’s canon throughout the education of Western Literature, and as such Shakespeare Abridged is very popular and accessible. Musical theatre, however, is not a form of theatre that is readily studied by all, and, therefore, our show cannot live as a simple parody. In order to make our show accessible to all, we needed to give the audience the information needed in order to understand the humor as we have presented it. However, as with any parody or spoof, the more one knows about the chosen topic, the funnier the show will be.

### ***Scene Conventions***

The story told in our show is the historical timeline, or “chorus line,” of musical theatre. Within each scene, Rockford and I use the “Abridged” style to create different conventions to help tell the story in each scene. Each convention cleverly takes a piece of musical theatre or musical theatre structure (e.g., the opening number, the entr’acte, and the curtain call, etc.), and spoofs it, creating a heightened sense of comedy. Examining each scene’s structure will help understand the conventions and their purpose.

The “Pre-Show” was created to welcome the audience into the world of the play and usually consisting of music that will set the tone and time period for what is about to happen. We have chose not to include an overture because we felt it might ruin the opening. Our opening announcement, however, is one that prepares the audience for the type of show they are about to see. It gives the audience a slight “heads up” for the silly comedy to which they will be privy. This is the only portion of the script that, if needed, can be extracted or changed for whatever reason.

The “Opening: It’s Greek to Me, Me, Me” takes what the “Pre-Show” started and begins the upward climb of action. By beginning with the Greeks, we not only add longevity to our time line, but we actually start with the first known musical theatre origins and give ourselves a clever way to transition into the first song, “Comedy Tonight.” Linking “Comedy Tonight” to “Willkommen” demonstrates how the music will be excerpted and presented throughout the evening. Yet, while the “Opening” starts the action and illustrates our use of music, it is also a parody of musical theatre opening numbers. The scene ends with a random cut of “All That Jazz,” and demonstrates the big finish found at the end of most opening numbers.

The first full-fledged scene of the show is “Cirque de Sucker.” It’s one of our most straightforward scenes, since circus did not fundamentally influence musical theatre but was merely a stepping stone towards the creation of Vaudeville. The convention found in this scene is the description of “what *is* circus” and adds a small arc to the scene. When researching circus, the one name that always pops up is P.T. Barnum and his famous phrase, “There is a sucker born every minute.” From the song that I sing entitled “There Is a Sucker Born Ev’ry Minute,” based on Barnum’s famous phrase, Rockford gets the idea to trick me into seeing all the wonders a circus has to hold, and persuades me to purchase a ticket to his museum of novelties. As I enter

the museum, Rockford starts singing to the audience of the aforementioned novelties. Upon exiting the museum, I realize that I have been suckered into spending my money exactly how P.T. Barnum predicted. Originally we wanted to look for period circus music to use in this scene, but we were unsuccessful. That's when we looked to the show Barnum, which is all about P.T. Barnum and his circus. The music, created by Cy Coleman, captures the spectacle and circus-like quality needed for the scene. Though the scene is probably the least funny, it starts to show the melding of the musical form with Variety, and starts the rising momentum of act one.

We next moved on to a scene about Vaudeville and Minstrelsy entitled "Vaude-strelsy." This scene is very similar to the scene about circus in that few people are familiar with any of the information dealing with this time period. In this scene we deliver our first major historical information lesson by condensing a typical Vaudeville evening – the first of two condensed moments found in our show – and manage to hide the expository information in period-styled dialogue and songs. As well as this convention worked for Vaudeville, we could not repeat it for Minstrelsy. We realized the same lighthearted convention would not work for Minstrelsy because of the historical bearing to the African-American culture. We needed to treat this section with utmost care so as to not *seriously* offend anyone who chooses to attend our show. We decided to use Rockford's scholarly character to actually lecture about Minstrelsy, thereby giving extreme importance to the fact that it is a major part of theatre but it contains historical acts that are frowned upon today. The humor comes when I forgo the "frowned upon" aspect and start to create my own blackface so I can perform in my upcoming minstrel show. This joke reinforces the offensiveness and keeps the subtle mantra of "take no prisoners, offend all."

Having decided to establish the idea of lecture for Minstrelsy, we continued to build upon it for the next scene, "The Operetta Opus." Rockford, as the scholarly pretentious type, feels the

need to discuss operetta by himself, allowing him to relay all the necessary information. My character, not wanting the audience to lose interest over the boredom that is operetta, has a different idea. This scene became our first “costume scene” creating humor when I repeatedly entered in a new operetta-influenced costume. This scene also incorporates the humor of the two of us topping each other – Rockford getting annoyed and trying to keep his scholarly composure against my costumed visual humor. Rockford and I sing several different operetta songs throughout the scene to give the audience a taste of the many styles, and conclude the scene with a duet of “Modern Major General,” with new lyrics. Singing this final song gives a nice capstone to this genre by ending with its two infamous composers, while informing the audience about operetta and the light comedic moments found within.

The next scene, “Ol’ Man Ziegfeld,” proved challenging as we tried to avoid repeating ourselves. Even though this scene involves the most information (dates, names, etc.), it is very similar to Vaudeville, since both Vaudeville and Variety shows offered the same thing (song, dance and skits in a presentational manner). However, to avoid repetition, we decided to take the two most accomplished Variety shows and pit their creators against each other in a West Side Story rumble. The two contenders were Florence Ziegfeld of The Ziegfeld Follies and George White of The George White Scandals. By using this convention for the first half of this scene, we were able to successfully achieve a scene form and structure. The rumble also serves as a juxtaposition of early twentieth-century Variety with a spoof of modern music and movements. It also allows for horrible impersonations of major musical theatre icons and features songs of the time, as well as some historical information about the very real ongoing feud between Ziegfeld and White. The second half of the scene is a tag onto the first with the connection of Florence Ziegfeld serving as a transition to Show Boat. We both thought Show Boat was an

important part of history that deals with the dramatic reality of a musical. Again, Rocky's scholarly attempts are foiled when I "misunderstand the assignment." This is also the first scene in which Justin Fischer, our accompanist, speaks to help the transition from "Ol' Man Ziegfeld" into the next scene.

As a way to transition out of a scene that is full of historical information, we moved onto "The Golden Up-Tempo." This scene contains virtually no historical information. Instead, Rockford and I decide to convey the time period through the music of the 1920s, 1930s, and 1940s in what we chose to call the Golden Age. We do this through a clever medley consisting of one-liners from a total of thirty songs from popular musical comedies. The medley adds Variety and interest and illustrates the major composers and songs from the musical comedy. We fill the scene with the musical styles instead of a verbal lecture.

To close act one, we have "The Dynamic Duo," the only scene that focuses on one team of writers rather than a specific historic time. By spending time on Rodgers and Hammerstein II, we were able to concentrate on Oklahoma!, their most popular work and arguably the most important show in musical theatre history. The Oklahoma! section is the second time we use the condensed form, but this time it's more meticulous and possibly the purest use of the "Abridged" style. We were able to communicate specific plot points that made the show legendary, but we managed to incorporate the humor needed to keep up the pace of the show. With carefully placed sexual jokes, we were able to highlight the sexual themes found in Oklahoma!, while spoofing the "Dream Ballet" demonstrates the importance of dance to the story. In addition to the themes and plot points, we added a hint of drag, purposefully bad costumes, and a heightened pace to add more humor. The second half of the scene came from the fact that Rodgers and Hammerstein II are the most well-known and successful composing team in musical theatre and

looking at each of their pieces would be an evening in itself. So, in order to at least mention their canon, we created our own Rodgers and Hammerstein II game show. It's fun, interactive and another creative way of disguising another large "information dump."

"Entr-acting" is the opening of act two featuring our accompanist, Justin Fischer. This is here to engage the audience back into the world of the play. A typical musical has an overture and an entr'acte, both there to welcome the audience. Since we do not have an overture, we decided to have an entr'acte link our show back to its original form and spotlight the amazing talents of our accompanist. However, during the entr'acte, Rocky and I developed some business with percussion toys to reunite the audience with the whimsical style of the show.

The following scene is titled "My Fair Laddie," and is the most creative convention we have in our show. In the 1950s and 1960s, the biggest historical event was the transition from classical musical theatre to a more pop/rock sound. The way we chose to illustrate this was to parody My Fair Lady –one of the most popular shows in the 1950s – which is based on George Bernard Shaw's Pygmalion. This show is very well known in musical theatre literature and, therefore, lends itself to parody. The humor comes not only from the alteration of original characters and plot, but also from the interesting relationship between Rockford and me and the constant flow of musical repertoire. The final addition of The Phantom of the Opera layered over the song "Aquarius" shows a slice of layering to create true comedy.

The eighth scene in the show is "70s, Dancer, 70s" which involves a few of the major choreographer/directors in the mid-twentieth century, most of who peaked in the 1970s. Rather than discussing as we did in "Ol' Man Ziegfeld," we wanted to test ourselves with this decade. We decided to represent their work in re-creations and new interpretations of their most infamous dance styles. In order to find humor, we used the song "There's Gotta Be Something

Better Than This” as the thematic glue that holds the dance together, and provided a nice arc to the scene by topping each dance with a new style of movement. Additionally the song gave us the opportunity to add funny one-liners, as from Patricia Birch, who has a most impressive resume, and yet her most famous works are choreographing the cultural icon Grease on stage and the movies Grease and Grease 2. To this we both reply “There’s Gotta be Something Better than This.” We rely on the “Abridged” style to help us find the humor though the scene. From dancing with “Jewish bottles” in the style of Robbins, gambling with fuzzy-dice in the style of Kidd, and tapping like a 42<sup>nd</sup> Street whore, we find pertinent ways to make this scene funny through both dialogue and choreography.

The last choreographer discussed in the 1970s is Michael Bennett, which leads us in the convention of using the musical A Chorus Line for the next scene “The Eighties are a Drag.” In this scene, the characters of Diana Morales and Connie Wong recount audition experiences that are full of information about significant composers and their contributions in the 1980s. This scene is the most irreverent because it is a time period where most of the audience members will know the shows and composers mentioned (i.e., Webber, Sondheim, Schönberg and Boublil). The first section of this scene follows Diana and Connie fighting over whose ethnicity is harder to cast, giving the scene tension and objective. The second part of the scene follows Diana, played by me, and her discovery of Sondheim. Diana eventually tries to prove herself to Justin by becoming several of the leading ladies of Sondheim’s canon, while Rockford appears as several of the over-bearing, dominant, masculine figures. At the end, when Diana meets Stephen Sondheim, he is a sock puppet – our way of creating both humor and homage to Sondheim’s place in musical theatre literature.

The second scene, still using the A Chorus Line convention, is “Ninety Million Tenors,” which focuses on the male/female married couple, Al and Kris. However, our married couple is male/male, creating a jealousy arc, and also satirizing the fact that Broadway “came out of the closet” in this decade. The men in the theatre seemed mostly to be gay, and the material performed on stage focused more on homosexuality. The convention is then layered with the original song entitled “Tenor Envy.” The song centers on Al, a baritone, who cannot find work because of the large number of shows requiring tenor leads. It isn’t until RENT, when a baritone role comes up for grabs, but he is overshadowed by the tenor, Kris, who sings a “Seasons of Love” riff. This re-emphasizes the song’s original idea that is never resolved.

In “Revivals 2000,” we finally reach the end of the show and realize that the big hits of Broadway are all revivals. We also discover the “radio-pop revue,” which we do not examine, but categorize as the creation of a contrived plot glued together by a popular artist or group’s catalog of music. In order to illustrate and satirize the lack of new material, Rockford and I chose to revive our own show in a high-energy pace featuring highlights of the show the audience just saw. Once the revival is complete, we bring down the energy to sing “One More Beautiful Song” as a hope for new material and original ideas. This is the one sincere moment we share in the entire evening. This subtle song gives the audience a chance to breathe and reiterates the question of when new material will be created.

The “Curtain Call” is an acknowledgment for the performers, but why stop there? We decided to end our show in the way in which we began, giving the audience “one last laugh before it’s over.” While finishing bows, we sing “So Long, Farewell” ending with a sweet goodbye, a highly comedic moment, and audience participation all rolled up in one.

## *Historical Arc*

The historical arc of A 16 Bar Cut will at first appear to be quite straightforward. Yet once dissected, it is quite sophisticated. The script states that the show will discuss the journey of musical theatre history. Starting at the very beginnings and ending in the present time seems the obvious answer, yet “Where is the actual beginning?” and “Where do we stop along the way?” become the major questions.

In discussions for the show, Rockford and I decided to start with the Greeks. Even though the full title reads A 16 Bar Cut: The History of American Musical Theatre, scholars would argue that the origins of theatre, and the addition of music, dates back to the Greeks. Other forms of oral story telling and religious presentations date back as far as the ancient Egyptians and early Mesopotamia, but these were too “scholastic” to include in such a stylized show. We decided to start with the Greeks, but only touch upon them by mentioning the contribution of the chanting Greek Chorus. The Romans also have a rich theatrical history, but it is easily combined together with the Greeks, since they did not make any new advances in musical theatre but simply replicated what the Greeks had already accomplished. We agreed that, while a brief account of these historical additions would create nice lineage, we would not delve into them, since they are not as developed as later eras of musical theatre history. Additionally, due to a lack of our generation’s overall knowledge of this ancient time period, it is difficult to create and develop “ancient” comedy for a contemporary audience.

When Rockford and I first began brainstorming, we started by questioning what the most important historical eras of musical theatre were and which ones had to be included in a show about its history. This type of question would need to be answered before any piece of writing was to begin because it would eventually determine all scene choices. When you examine

theatre's history, the English (British) time-line includes medieval theatre, commedia dell'arte, Elizabethan theatre, and Restoration theatre before making its journey across the ocean. The history of music takes a different and slightly longer path than that of theatre – the Renaissance, Baroque, Classical, and Romantic periods, and including the invention of opera. These are all topics in which, upon the completion of an historical analysis, one might find some form of a connection to musical theatre. Yet none of the aforementioned genres has any *direct* lineage to the creation of the one musical from which all modern musicals would eventually stem from: Show Boat.

When we had completely answered our many initial questions, we started to create the outline of how the show's development. Starting at Show Boat and working our way backwards, we noticed that there was a constant flow of musical theatre lineage until we arrived the circus. In our research, we were unable to find a true lineage preceding the circus. Therefore, we opted to open the show with a brief mention of the Greeks and, somehow, make a quick leap to circus, which would jumpstart our history time-line. There are several debates about the inclusion of circus in musical theatre history since there is no storytelling through music, but when we noticed the direct connection to Vaudeville – the foremost contribution to musical theatre – the question had been answered for us.

The next historical problem we ran into was a constant overlap of different theatrical genres. Using Show Boat as our checkpoint for the beginning of history, the forms of Vaudeville, Minstrelsy, Variety, and operetta – which all somehow affected or influenced Show Boat – all operated during the same eighty-year period. We agreed upon the grouping of genres, instead of trying to relay dates and titles all the while confusing our audience as well as ourselves. Based on how each genre and style affected Show Boat, we could create a cohesive

and succinct flow of theatre history. Since circus was full of different acts in one evening, the appropriate style to follow was Vaudeville, which has a similar vignette style. To follow Vaudeville, we chose the obvious match of Minstrelsy, since Minstrelsy is technically a type of Vaudeville. With Vaudeville and Minstrelsy linked together, we moved onto Variety which, again, still has that vignette style. Variety, however, was a more cohesive type of theatre than Vaudeville or Minstrelsy. The difference was in the creators of Variety, Florence Ziegfeld and the Ziegfeld Follies being the most prominent. The link between Ziegfeld and Show Boat was a great transition, but we did not want to leave out the genre of operetta. Therefore, we placed operetta in between Vaudeville/Minstrelsy and Variety, and placed a disclaimer stating that all the different types of theatre overlap.

After Show Boat, the historical arc is more straightforward and easily mapped out since we lose the constant overlap seen previously. We decided to use shows that fall prior to and following Show Boat in the 1920s, 1930s, and 1940s as the Golden Age of musical theatre. In actual theatre history, the dates of the Golden Age are very blurry; therefore we chose to add a second disclaimer. We used the styles of songs in the musical comedies of this time to create a musical medley, excluding the Rodgers and Hammerstein II canon. We opted to dedicate a whole scene of Rodgers and Hammerstein II so we were able to indulge in Oklahoma!, the second musical to create an advancement in musical theatre as big as Show Boat. Additionally, since Rodgers and Hammerstein II wrote from the Golden Age through the 1960s, it provided a way to launch into the second half of the time-line.

In the material used for act two, there is no true change in style as distinct as there is in earlier forms of musical theatre, so we divided the scenes by decades. From Rodgers and Hammerstein II in act one, we move to the 1950s and the 1960s flowing seamlessly into the

1970s, 1980s, 1990s, and 2000. We ran into a problem when trying to decide what was most important historically in these decades. The 1950s and the 1960s were lumped together because it was the post-Golden Age with an extreme change in music style. This is not as prominent as some of the other events in later decades, but it was a nice way to bridge our way to the more modern sounds of what we now know as the Pop/Rock Opera.

In the 1970s, choreographers who had already made their mark in dance were now trying to gain more control by taking the title of director/choreographer. Even though we thought the 1970s was a perfect time to talk about the prominent choreographers, we noticed that Bob Fosse and Michael Bennett were the only two men who truly gained total control in this decade. Jerome Robbins, Gower Champion, Patricia Birch, and Michael Kidd all gained this control in decades prior to and following the 1970s. Therefore, to demonstrate the different styles created by each choreographer, we combined them all into one decade with our third disclaimer stating that not all these choreographers excelled in the 1970s, but close enough. We chose the song “There’s Gotta Be Something Better Than This” as the thematic glue for the scene, even though it’s from a prior decade. This does not create too much of a historic problem, since we discuss choreographers and dance to music from different decades. It will not throw the audience either because we are simply labeling choreographic style, not musical. A similar idea is seen in the turn of the century scene entitled “Ol’ Man Zeigfeld” where a rumble between Florence Ziegfeld and George White takes place to the music of West Side Story. These songs, “...Something Better Than This” and the West Side Story “Prologue,” are both conventions that help explain what is happening in each scene, and they show a consistency and constant growth of musical theatre throughout its history.

The 1970s end with the director/choreographer Michael Bennett, whose infamous dance show moves us into the 1980s and 1990s. The 1980s in musical theatre is usually linked to the invasion of the British/European composers coming to Broadway. Using the composers Andrew Lloyd Webber, Claude-Michel Schönberg, and Alain Boublil as the major composers from Europe, we added the American Stephen Sondheim whose work overcomes the European music by him and slowly furthers his canon. Since the “British invasion” started in the late 1970s and continued through the 1980s, we start the scene off with their “hit” shows. The middle of the scene turns to Sondheim, which signifies both the historical decrease in popularity of the British composers and the American composers regaining the lead role.

The 1980s contains much of the popular repertory that you hear today. We decided to continue with the specific “well-known” music through the 1990s, since this material is more recent and accessible. The thematic glue for the 1990s scene is an original song entitled “Tenor Envy.” It focuses on popular tenor repertory since the 1990s have less scholastic and critical trends. Instead, we again use the music trends, noting the tenor pop-rock sound found popular in this decade. We parody composers Frank Wildhorn, Jonathan Larson, and Jerry Leiber and Mike Stoller’s Smokey Joe’s Café and lead directly into the decade of 2000 and the “radio pop revues.” The show’s last scene is a discussion of what we call the “radio pop revue,” also known as the “jukebox musical,” along with the current trend of revivals. We close the show by encouraging the audience to support the creation of new musical theatre pieces and leave the future of American musical theatre in their hands.

### *Structural Arc*

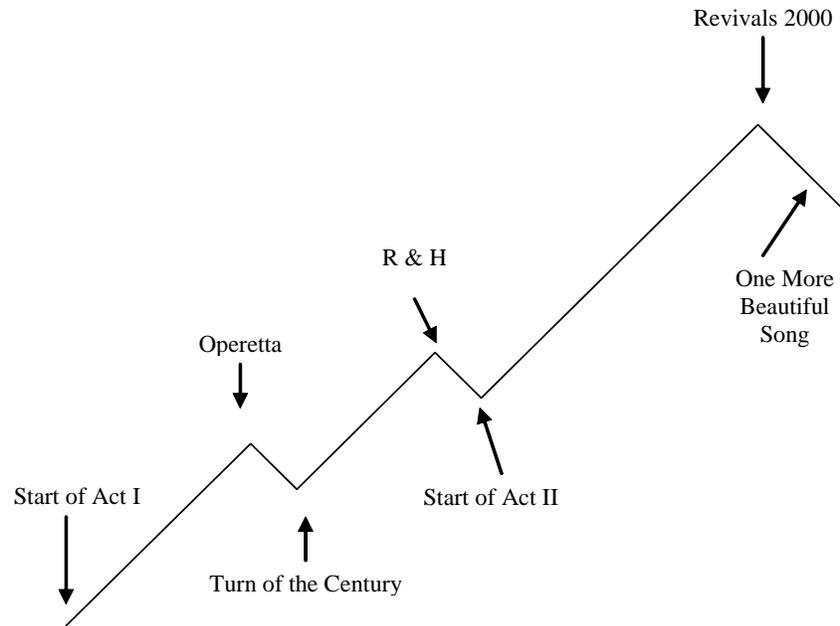
The structure of A 16 Bar Cut follows the popular Aristotelian plot construction – rising action, climax, falling action, and denouement. Even though our show follows several different

conventions and each scene focuses on a different style, genre, or era of musical theatre, it still tells one story, the history of American musical theatre. By cleverly focusing on the flow of information, we were able to create an intelligent format using musical and historical scenes as a narrative. Through all of the weaving of text and music, the genre of musical theatre has become a character, and Rockford and I the storytellers who recount the character's long journey.

Throughout the show, Rockford and I consistently go back to the timeline, or "chorus line" to check up on the next adventure. This convention is there to keep the audience in focus and to help them follow the evening's plot. The rising action is found in the evolution of musical theatre; each scene getting closer and closer to the "Revivals 2000," the climax of the show. Through the Aristotelian rising action we managed to tie in hills and valleys by creating a rise and fall of comedy. We start with a low to medium build from "The Opening" to "Circqu de Sucker." The show then starts to hit its first peak in the song "Modern Major General." From the end of this song, the comedy pace starts to take a slight decline. All comedy must have highs and lows in order to give the audience a breath and keep them with you. This breath comes during "Ol' Man Ziegfeld," which is still a funny scene, but does not have the face paced wit as seen in "The Operetta Opus." We again start to build up from "Ol' Man Ziegfeld" and continue a steady uphill climb until the end of the act with "The Dynamic Duo." This is the most fast paced and energetic scene in act one and makes for a perfect act one ending. Act two opens similarly to act one where we have to start the uphill climb of comedy. However, in act two, we have the "chorus line" guiding us through decades with a steady climb uphill. This is suitable because we start to peak in the 1980s and 1990s with the more known musical repertoire, but we shoot through the roof with the fast-paced and insane scene "Revivals 2000," the climax of the show and the end of the "chorus line."

Following the climax of the show, we have the denouement, which is a short section of dialogue and song that ties up the loose ends and asks the audience what comes next with “One More Beautiful Song.” The transition from fast-paced to sincere gives the show a nice overall flow into the denouement. The sincere ending gives us the challenge of keeping the audience interested after seeing two hours of fast paced comedy. In this final moment, we involve and ask the audience to think about the future of this art form is going. It provides respite from the high-energy finale. Yet, we jump right back up with “New York, New York” giving the show a comedic button that brings everyone back to the roots of the show.

Not only does A 16 Bar Cut follow an Aristotelian structure, but it also follows the Aristotelian unities. The “Abridged” style allows for the unities of place, character, and action. Even though we become over fifty characters in the evening, using several costume pieces and random breaks of character, we always maintain the heightened base characters of Rockford and Patrick. We never pretend to leave the stage, therefore keeping a unity of place, and by keeping the entire show in the present, we maintain the unity of action. So, even though we portray several characters who would normally appear in numerous locations, we stay true to the Aristotelian unities.



**Figure 1: Rising Action and Pacing**

### *Additional Notes on Structure*

Throughout the show, Rockford and I use the classic comedy device of straight man/funny man in order to keep the show consistent and create more comedy in the dialogue. From the beginning, my character (funny man) is the “thickly veiled” scholar who simply wants to sing songs and have a good time, while Rockford’s character (straight man) is the pretentious scholar, who sets out to have a legitimate evening of musical theatre. Using these classic characters helps not only unify the show, but it also gives the audience something to relate to; something to come back to after each scene. It helps the audience understand the entire scope of the evening as we follow the “chorus line.”

These two specific characters give us immense opportunities to create forms of comedy while still relaying important information. At the start of the show, Rockford’s character tries to set out on a genuine journey of musical theatre. However, my character has a different idea and

starts to overthrow his ideas. Without my attempts to create humor and foul up his plans, certain topics would seem out of place like Minstrelsy and Show Boat. We have also added in a few role reversals where I appear as the knowledgeable one and Rockford takes a break from being all-knowingly pretentious. Starting in the scene “Vaude-strelsy,” I make Rockford look like the unaware character by setting up and controlling the Vaudeville bill, and, again in the scene “My Fair Laddie,” I give a well-spoken monologue about the musical evolution in musical theatre. These few character changes give us the variance needed to keep the audience involved and not become too predictable while we take the long journey through history.

We have also placed a few running jokes to add Variety to the script. These running jokes always stem from two places: Broadway flops and homosexuality. Since A 16 Bar Cut is about the canon of musical theatre, it only seems fair to touch upon certain historical musical flops. This gives another layer of comedy to those audience members who may consider themselves musical theatre enthusiasts. The jokes we included about homosexuality are, in my opinion, unavoidable. Musical theatre is often associated with gay culture and we slowly built upon the number of homosexual jokes, starting with me appearing in “Willkommen” as Fritz, the chorus girl and ending up in the 1990s when Rockford and I appear as a gay couple auditioning on the “chorus line.” These two running “gags” – bad theatre and homosexuality – create a second layer to the show.

We also use the idea of rising anger, which became a major point of discussion during the development of the script. Just as we wanted to vary the straight man/funny man, we needed to be careful not to become too angry in the process. We gently peppered our show with light digs and several catty comments toward one another, while using a “topping” method for the body of certain scenes – a way to create obstacles, objectives, and general structure to the scene and

creating an “anger arc” of the show that rises and falls inside of each scene. (Note: Rockford and I are a team in the show. We had to be very specific about when to use the anger and when to bypass the choice because of overdoing or repetition.) The “anger arc” is first seen in “Vaude-strely” and is carried over in “Ol’ Man Ziegfeld.” This creates a through line arc for the two scenes since they are closely related. With the frustration of me trying to create black face, Rockford has his initial feeling of anger while mine occurs when he challenges me on the best Variety show, until we face off in a West Side Story rumble. However, we made sure that whenever we carry this anger, it is in direct correlation to the play. For example, Rockford personifies Florence Ziegfeld and I personify George White, the two men who had an ongoing feud throughout the early turn of the century; hence, our choice for a rumble. Yet upon completion of the rumble and getting past the whole Show Boat fiasco, we gingerly move into the blissful “Golden Up-Tempo.” This intense use of anger is used only once more in the 1980s, “The Eighties are a Drag.” We use it as part of the scene convention between the two A Chorus Line characters that we portray. It’s always a careful choice where and when we decided to use the anger fully, and where we needed to pull it back to a playful banter. Without this restraint the show could lose the friend relationship between the two characters and it turns into constant anger which can be repetitive.

The final two points dealing with the structure are the costumes and outside voices. The “Abridged” style calls for gaudy, poorly made, costumes giving the show an “impromptu feel,” and an overall look. We also decided not to do full costumes, but to use pieces of costumes to help the audience distinguish the multitude of characters. And who doesn’t find drag funny? The simple arc of the costume plot follows one rule of thumb, “less is more.” The first time we have a major costume is not until the “Operetta Opus” where I appear in drag. The final place

for big costumes is in “The Dynamic Duo” when we whiz through Oklahoma! in approximately seven minutes. The next time you see big costumes is in “The Eighties are a Drag” when Rockford appears as Connie Wong, Andrew Lloyd Webber, and Stephen Sondheim. The reason for being so spread out is to not overwhelm the audience with the costumes, but to simply inform them of who we are in each scene.

The outside voices are used in two different ways. The first is a voice over. Rockford and I agreed to use a voice for the “Chorus Line” section of the show in act two. But it eventually developed into adding a God-like opening and a WWF Wrestling announcer to start the rumble, both in act one. This is a surprise to the audience because it appears to come from nowhere. The second is our accompanist, Justin. This is surprise to the audience, because not many shows have an accompanist who speaks dialogue. Rockford and I both agreed that in this style of show, we could not ignore the presence of another human being on stage. Therefore, I use him as a scapegoat at the end of “Ol’ Man Ziegfeld” and end up having to prove myself to him in “The Eighties are a Drag.” Though surprises to the audience, each addition to the structure is a planned element to the show A 16 Bar Cut.

### ***Point of View***

There has been a constant debate about the legitimacy of musical theatre compared to what I will call “straight theatre.” Theatre’s roots go back to the Ancient Greek tragedies and Shakespeare’s many writings. Musical theatre is linked to Vaudeville and Variety giving it the appearance of not being able to obtain the weight of dramatic content that straight theatre can have. Scholars see it as toe-tapping comedy and an evening of song, dance, and spectacle that offers nothing but warm feelings and happy songs. These somewhat pretentious scholars would go so far as to say that musical theatre is a lesser genre due to its presentational roots.

In A 16 Bar Cut Rockford and I pay homage to the art form because we believe it is just as valuable, if not a more complex genre of storytelling than straight theatre. Through the newly created “Abridged” style, we recount the origins of musical theatre starting with the Greeks, where ironically, straight theatre began. From the Greeks, we are able to enter into the world of musical theatre through some of the major musical theatre literature (Show Boat and Oklahoma!), hit on a handful of popular songs from each era (“Give My Regards to Broadway,” “I Got Rhythm” and “Seasons of Love”), and intricately weave the many plots and stories told in musical theatre, into one evening of historical information.

In addition to the wealth of musical theatre knowledge needed to create and perform a show of this magnitude, we also demonstrate the abilities needed as musical theatre performers. Not only do we sing and dance in several different styles, but we also have the challenge of creating numerous characters, providing moments of truth, being able to explore comedy techniques, switching gears with each scene, and making it all look effortless. Most importantly, Rockford and I want the audiences to know that we love and enjoy musical theatre. We want them to not only realize the immense historical aspect but also to embrace its future.

### *Accessibility*

Throughout the entire writing process, the one pitfall we avoided was making the show only for musical theatre aficionados. We knew that as a thesis project, we would be getting many people (professors and fellow students) who had various knowledge of musical theatre. We wanted everyone, no matter what their knowledge base, to be able to understand what was happening and find humor in the show. In the “Abridged” style, which is much like parody, the more you know, the funnier it will be. Those with the desired knowledge will understand the juxtaposition of a West Side Story rumble between the turn of the century Variety shows (the

Follies and the Scandals). They will also understand the one-liners about Barbara Cook, Kathy Rigby, and the Broadway flops. However, we have tried to supply the audience with the historical information they need to prepare them for future jokes and current references (i.e. Connie Chung, Sonny and Cher, Captain and Tennile). Being able to provide these facts to the audience without an hour of straight-forward lecture was the most difficult part of keeping the project accessible. As mentioned before, the use of the straight man/funny man gave us the opportunity to relay the needed information and still be able to use a comedic craftsmanship. Our goal was to inform and spread our passion of musical theatre, which would not have been possible without the proper knowledge.

### ***Conclusion***

A 16 Bar Cut is a cleverly constructed musical that informs as well as pays homage to the art form known as musical theatre. Created in the “Abridged” style and using our own quirky “conventions” to relay information, we present a clear and thought-out yet high-energy and zany look at the literature, styles, and melodious repertoire of musical theatre. Moving through the timeline (“chorus line”) we are able to convey the historical look along with giving the audience insight into this art form, through comedy. We successfully mix scholastics with hilarity.

## ROLE ANALYSIS

### *Introduction*

When deciding to take on the task of writing my own thesis show, I knew there were going to be several other roles I would be playing in this creation. This section will essentially explain the later section entitled “Production and Performance Journal” and give insight to the successes, failures, and remarkable findings that both Rockford and I uncovered throughout the process. The Role Analysis has been divided up into three sections: playwright, producer, and actor. These are the three roles that I took part in for this process.

### *Playwright*

The idea for A 16 Bar Cut came when Rockford and I were in turmoil over thesis roles for our M.F.A. We decided to take matters into our own hands and started thinking up possible concepts and ideas for a two-man show. I started by informing him of what friends of mine who attended Shenandoah University do with their students. They have them each create a three-man show that must have a certain percentage of scenes/monologues, song, and dance (40% singing, 40% acting, 20% dancing). Rocky asked about a history show to which I replied we could start by looking at Tintypes which deals with famous, historic characters. That’s when we struck gold (I mean Bounce). Rocky asked me about a show in the style of Shakespeare Abridged but dealing with musical theatre. I loved the idea, and we started brain storming possible skits and scenes a few hours later. That night we had come up with three or four possible ideas that would both inform and entertain.

Over the next week we developed a rough outline of what the show would be and an outline for a thesis proposal to give to John Bell, whom I was going to ask to chair my

committee. John was a little apprehensive about the idea to our dismay, but we knew he was just trying not to feed a raging fire that could fizzle as easily as it started. He asked that he be allowed to let the idea sit with him and for us to write a scene because there is a usual seventy-two hour high that a new idea will create. He did not want us getting fully involved and then not know how to go forth. He said any scene would be fine just so that he can get an idea for what we were thinking this evening will involve. We walked away from this feeling excited that we were given the opportunity to prove ourselves.

We took the next week to write a scene about the eighties. We wanted to start with this scene because it is one of the time periods we would not need to do a lot of research on since we know the material so well. We played with the “chorus line” characters and decided to use them through what we would call the second act. This very first scene is where the “topping” of each other that you see throughout the show was born. We wrote every free moment we had; mostly to and from rehearsals for the musical Just So in Orlando. We completed the scene the night before we had our morning meeting with John. This was the meeting where he would tell us to either proceed or abandon the project and look for something else. When we arrived, he said he had spent a lot of time thinking about this project and the more he thought about it, the more excited he was getting. Our selling line was that it was a “perfect capstone to an M.F.A. in musical theatre.” He enjoyed the scene (with a few audible laughs) and gave us the go-ahead on what we thought would be a great project.

Over the next weekend, we set ourselves up with a time line to finish the writing by Christmas in order to rehearse during the Spring semester and stay on top of everything. We typed out an outline for our show with snippets of more skits, jokes, scenes, and conventions to make the show humorous and educational. About every/every other week we would have a

meeting with John (and sometimes Justin who was going to be our accompanist) on the creation of a new scene. We would arrive with something new and he would hand us back a scene he had looked over, and discuss with us what he thought worked, what fell short, and what was not sitting right with the rest of the scene (sometimes asking us to think harder because there was something better for specific scenes). In hind sight, this was a great way for Rockford and I to complete the show in a creative yet timely fashion.

Rockford and I found ourselves gravitating more towards the act two scenes in the beginning of the writing process. We found these scenes to be easier to construct since we were already very familiar with the information. We felt that upon the completion of the entire show, act two was the stronger act. We felt our audience would understand and follow act two better since it is easily recalled, whereas the beginnings of theatre are usually found to be boring and lengthy. Even when giving the script to a select few to get opinions, we were told that act two was funnier because it contained more commonly-known information.

Once we started rehearsing, we found that there needed to be some script revisions. In two weeks we had staged all of act one and started finding flaws in our writing. Some jokes were falling flat in our delivery and sections seemed to drag on forever. As we would move along, we would find that a line was not rolling off the tongue like we thought it would, or monologues were just too convoluted with unnecessary information. That's when we both decided there needed to be some major changes to the script. Rockford asked to be in charge of documenting any script changes since I was in charge of choreography, giving us each our own additional areas of responsibility. We sat down at Panera Bread (a usual place for our writing) and went page by page through act one. We cut, in total, three or four pages from act one and

reworked a bunch of the humor. Our mantra, and our saving grace in creating this piece of theatre, kept ringing true, “Think simple, Stupid!”

When we went into rehearsals for act two, we were finding out rather quickly that the construction of act one was more solid than act two. Act one set a great tone that we achieved through the convention of straight man/funny man. However, in act two, having written it first, we had already set up another convention of using A Chorus Line characters to help tell the story. This is when I think we both realized that act two needed a lot of text work. We again would make little changes when walking through blocking and realized that lines could be condensed or cuts would help the flow. We had a second script meeting, this time for act two. This second script meeting ended up containing bigger cuts than the meeting for act one. We realized that act one’s construction was so solid because of the constant flow of style and humor using two base characters and never digging too deep into historical information. We were missing these in act two and needed to bring back base characters more and streamline the original ideas. In short, we needed to bring in the simple strengths from act one.

Changes to the script were made days before opening night. We had our designer run with three audience members, our two designers, and John Bell. After the run through (which was the first time doing both acts back to back), John gave us very specific notes. Prior to this run we were feeling that the length of the show was a little long and received the same note from John. This gave us the “permission” we were looking for to trim and streamline just a little more. We focused on the game show (cutting four questions), the nineties (Rocky reworked the song “Tenor Envy”), 2000 (fixing the problem of false endings), and the eighties (trimming the fat). We found the most winded scene was the very first one we constructed. John said to “look

at the show and find where you think your filling by reiterating the point over and over again.” I still believe there can be more trimming in the second act.

After performing the show, I feel that the show is quite good and reaches the three audience types: those who know nothing, those who know some, and those who study the art form extensively. The audience, without knowing what they were doing, told us where trims and fixes still need to be made. They told us that act one flows very well and the construction and conventions are solid from beginning to end. Act two is a different story. There was a lot of dead air throughout scenes because we used several different conventions that led to parody and character changes (i.e. the fifties/sixties and the eighties). After the show I was able to sit down and discuss with Rockford where the script deviates from the chemistry created by the combination of the straight man/funny man.

Where do we go from here? Rockford and I have both decided to take some time away from the script before making any revisions. We are going to poll our thesis committees and specific friends about what they thought worked, what didn't work, what was convoluted and what was truly their favorite part. After going through such suggestions, we are going to work on the script while trying to obtain the rights for the music. It is going to be a long process, but we are using this thesis project as a workshop for our original musical. It has been a fantastic opportunity to be able to premiere a piece in a healthy and loving atmosphere created by surrounded by professors, friends, and families. This is the beginning of a long journey.

### ***Producer***

This role was one of the more difficult roles for me because it was something I have never had the opportunity to do before. I will say that this one role in the process has been a lesson in diligence. As a producer you are one of many overseers to the project. However, we

were not just overseeing, we were actually doing. The first and most important thing I heard since I started school was the use of contacts. They say that theatre is a small world where you need contacts to survive. Had we not been able to pool together our contacts and use everyone we could, I can honestly say that this project may not have been as successful as it ended up being.

The first use of contacts was getting our space. Once we had decided to complete our thesis with a two-man show, we were already working under our first of two contracts with the Orlando Repertory Theatre where we had become good friends with the lighting designer and the sound designer (both of whom also took care of rentals). We approached them about possibly using their smaller space towards the end of April. They said it could work and that we would get a reduced fee along with them to design our show if we wanted them. They said they would work for very little as long as they have fun. There was one snag a few months later when they said we needed to pick another date and move into the bigger theatre (at no extra cost). After some deliberation, we knew we had to push back the show to the weekend after exams, to which we will miss the university crowds. It's a slight set back, but it challenges us to promote as much as we can to fill our houses.

The second contact we used was our accompanist. We met him through a friend when he started working for UCF our second year. We, again, became great friends and approached him about playing for our show. We gave him some time to think about it to see if he was available and could work for the little money we could offer. He asked about the project and upon discussing what would happen and how he would be used, he gave us a set fee and we hired him. I cannot say how blessed we were in getting Justin Fischer to play for us. He was able to guide us through the layering of circus and the creation of the Golden Up-Tempo along with acting as

an outside eye during our middle rehearsals when things were still gluing. His understanding of theatre and text was a major bonus as he was not afraid to talk to us like artists. It was a great mix, and his talents only added to the crazy evening we were creating.

Once we had the prices for the space, techs, and accompanist, we knew that we were going to be losing a lot of money. So, Rockford and I tried to apply for a grant in order to help us out with the creation. We contacted his uncle who has a very high political position. He said getting a company to sponsor us was not going to be a large problem, he just needed some time. After two months, he came back and said that due to new state laws, he was not able to help us at all. We feared that it would look too much like nepotism, so we cut our losses and continued on with money from our own pockets (Appendix D).

Next we began the process of acquiring all the costumes and props that we had written into our script. Rockford has a great friend who is a costumer at a university who gave us permission to borrow an assortment of costumes in order to alleviate most of the budgetary aspects. She has been costuming for years so we decided to give her a script a week before Rockford was going to visit her. She was able to pull a couple ideas for us to look at and help go through the costumes and lend her expertise. We were also able to rope my mother into creating a few items for us, since she is a whiz at sewing. I sent her patterns, material and measurements and she returned perfect pieces for us to use. (Appendix E).

The set was a very different story. We tried to contact local theatres and universities to see if they had any backdrops that we could use. To our dismay, no one was willing to help us, so we turned to our undergrad programs. Both our undergrad programs were able to give us a few leads, but everything was too expensive (since we did not receive the grant we applied for). Our next option was to look into cheap ways of creating a set. We didn't want to clutter the

stage, so we looked at hanging letters that read the title of the show. I contacted my father who was very eager to cut foam letters (easy to shop and easy to hang) for us to paint and hang with ease. This was a great option because it gave the audience something to look at and kept the stage clear so we could fill the space.

We now had to deal with marketing. Rockford and I knew we needed a great poster with a bunch of photos of us in costumes to grab people's attention. We looked into trying to get someone from the News-Journal to work with us since we were interns there, but shockingly, no one would return our phone calls. So, we turned to public photographers who gave us prices that would add another three to four hundred dollars onto our budget. We then talked with Rockford's friend, Linda, who had done some promotional work with universities and theatres before. She told us in order to save money, just get a friend to take digital pictures and send them to her and she will take care of the rest. She came back a month later with a phenomenal poster that documented the "chorus line" idea with pictures and funny subtitles to draw in an audience (Appendix G).

Once we finished with the posters, it was time to market this show to get a substantial audience each night. We went through all the channels at UCF to have our press release sent out on the university listserv (which goes to the entire university) and the theatre listserv (which goes to just theatre students). We also set up posters and flyers at the Orlando Rep so their current productions would know about the event. Since it is a thesis show, it has certain stigmas when you are trying to promote it to professional people. We met with Debbie Tedrick who set us up with the proper formatting for a press release, drop the phrase "thesis show" and send two press releases to two newspapers in Orlando: the Orlando Weekly and the Orlando Sentinel. We did not hear anything back from either paper, but upon finishing dinner with my best friend from

New Jersey, I picked up an Orlando Weekly and saw our ad in the “What’s Happening This Week – Theatre” section. (Appendix F).

E-mail is one of the greatest inventions of the twentieth century and another form of publicity. We sent out mass e-mails to everyone in our address books informing them about our thesis show and to send it to anyone they knew in the Orlando area. I had a handful of replies saying they would forward it to people in the area, to which we had ten to twelve people we did not know each night. It has been a great way of publicizing our show through word of mouth (so to speak). We also handed out flyers at auditions we went to and at local theater shows we attended. Rocky was the head of this and was unabashedly approaching people about coming to our show. We ended up with a few elderly women who said they enjoyed the show so much they were now our own personal “retirement-home groupies.”

Once we had gotten into the week of performance, the selling of our show started to fall to the wayside. We were hearing of people planning on attending which made us feel great support from the UCF community. But I’ve learned that you can not just sit back and see if any one really will show up. I know from experience that word of mouth is great, but things go in one ear and out the other. So, we re-sent our information to UCF to have it sent out a second time and re-sent e-mails to friends. We sold ourselves to everyone and anyone who wanted to hear us. We were shameless when it came to promoting our work, and it showed off by the size of the houses we had each night.

Publicity is not an easy thing to accomplish because of the many different ways of publicizing. So much time must be put into how everything comes across and how you are going to make everything work. This was a great lesson in how to use your contacts, how to get everything done when time is quickly running out, and how to create work for yourself and have

people actually attend your performance. Though we did not sell out the show every night, we were extremely successful by nabbing sixty to eighty people each night. Our main goal was to make the large house not look empty, and we reached our goal.

### *Actor*

Though you would have thought being the actor in this creation would be easy, remember that we were also the playwrights, directors, and choreographers at the same time. One of the most difficult parts in being the actor was I could never separate from these other roles. I constantly had to be aware of the text, the staging, the pictures we were creating, and that the movement was being executed well. Starting with being the actor relation to being the playwright, this section will document the different relationships in relation to being an actor (i.e., being the actor in relation to being the playwright, director and choreographer).

As Rockford and I were writing this show, it was easy for us to place jokes and write the proper delivery because it was all for us. We knew what we would be able to pull off and what would fall flat because of our individual styles of humor, cadences, and “stock character” types. We were able to rework the text during the staging process because we were the playwrights. We would have open debates about lines trying to find the jokes and find the humor in order to keep the flow of the show at a constant pace. It’s amazing how much we re-wrote once we got it all on its feet. Some of the scenes seemed to be written for paper more than for stage, and we needed to mainstream and condense them. Lines that were once funny could not be executed the way we originally imagined because of improper setups or because it’s simply not funny. When we needed to work on staging the show, the playwright’s voice was always there to watch the lines, to play with the wording of the set up in order to make the punch line pop, or simply know when something was not working. It was very hard to ever turn that voice off.

The next voice that was always in my head was the director in relation to the actor. One of the challenges set up by the thesis world is the lack of a third eye. The thesis material states that the show must be completely created, rehearsed, and designed by you, the actor. There could be the occasional eye that comes to watch from the committee but nothing permanent. Therefore, when Rockford and I would rehearse, we would tend to face the mirrors in order to get a perspective of what we were creating. We kept simple directing principals in our heads such as using the entire space, not upstaging each other, not constantly standing in a straight line, and trying to make “pretty pictures” during choreography and through the scenes. The one positive experience from not having a director was it gave us a four-month course in directing yourself: how to be aware of yourself on stage, how to be aware of others in order to complete a nice look, and how to give to yourself when not getting what you need from others.

The choreographer was not as hard as some of the other roles. Rockford gave me the opportunity to choreograph the show and I was ecstatic. The times that I was able to watch to make sure we were both executing the dance well was in dance rehearsals, not in runs. During a run I could not break from what we were doing to watch. And we could not have another pair of eyes (such as Justin) because whenever we were dancing, he was playing. But we managed to have many private dance rehearsals where I was able to step out and watch Rockford, and give him the chance to watch me. When choreographing, I’ve learned that I can be quite demanding and somewhat power driven. It was important for me to not be afraid of handing that power over to Rockford in order to help me execute the movements just as well.

The collaboration worked well through everything, but in the choreography and direction, we both realized it’s not other actors giving notes. It’s our directors, choreographers, and playwrights who are in rehearsal with us. Yes, we had to separate those people when we were

rehearsing and try to connect with the material we had created. But we also had to constantly wear the hats of the other roles in order to succeed with our project. No one was going to be forgiving and let us off the hook for bad direction or sloppy staging. We created this work and we were not going to let it all fall to the wayside due to laziness. We managed to become free in our bodies and free up our voices to sing through the show. We kept a constant eye on vocal use, the direction, the choreography, and the text as well as our acting. I learned to be able to manage my time and successfully create a show with one other person.

### *Conclusion*

Though these were the toughest nine months of my life, I can say they were successful. I can say there were some obstacles that neither of us could face and it was easier to cut than to conquer. I can say I am proud and still excited over what we have created. I can say I had constant fears and doubts about how we were going to pull this off. I can say there were many failures in this process and some in the final performances. But I can also say that what I have been studying for the past two years in my Master's program has all been put to the test. From the conception to the execution, it was no longer practice. I was living and breathing my work and was able to step back and look at what was taking place. I was able to conquer my fears by putting my words, my ideas and myself out there each night and just let go and have fun. I was able not to take myself out and think about what was happening but just let it wash over me and take me where I was going. I was able to be free and joyous.

## PRODUCTION & PERFORMANCE JOURNALS

### *Production Journal: Fall 2005*

August 26, 2005

A few days ago a good friend of mine planted a seed in my head to write and perform my own show as a thesis project. Well, after having this seed planted, and other reasons I will not go into, but having to do with timing, Rocky and I both decided to write a two-person show. The problem was we were starting a little late and needed to find a project that struck both our fancies, would keep our interest, and would create a thesis-able role for the both of us. After discussing this on our dinner break at work, we decided to bite the bullet and go for it.

I had stated that I thought it would be a good idea to go with a history theme, something dealing with musical theatre and its history. Basically how it's grown from circus to now. I mentioned the show Tintypes because I knew it had to do with history and thought we could use it as a guide to our show. By looking at the structure, chosen material, and use of ideas, we could have a model to follow. Rocky retaliated with using a model of something like The Complete Works of William Shakespeare Abridged. I immediately jumped on the idea and started spitting out ideas of where we could start and how we could break up some of the genres. We started creating rough ideas for the show using different conventions to relay the history, but making it fun for the audience. Here are the first few ideas discussed that first night.

**Minstrelsy** - Our idea for Minstrelsy is cutting it close to the line, but it's a beginning. Since the revues, Vaudeville, and Minstrelsy are not all big parts of musical theatre we cannot leave them out, nor would we want to. Rocky would start by narrating what Minstrelsy is and Patrick would enter to create some comedy.

**Operetta** - For this section, we wanted to use the convention of a patter song. And since the most famous team of operetta writers are Gilbert and Sullivan, who better to use as a model. What we will do is have a slight information dump about operetta and then go into what Gilbert and Sullivan have done for the operetta/musical theatre and then go into a patter song about the

great team. Possibilities for the song are “When I Was A Lad” from H.M.S. Pinafore or “Modern Major General” from The Pirates of Penzance.

**Vaudeville Fight** - We thought a great way to discuss the Vaudeville circuit would be to create a rumble between the two biggest names in Vaudeville: Flo Zeigfeld and George White. It will be the two men in a fight told through dance to the West Side Story “Rumble” music.

**Rodgers and Hammerstein II** - These two men have done so much in the advancement of musical theatre that we knew they had to have their own section in the show. What we thought would be an interesting way of setting up an “information dump” (as Rocky calls it) and to have fun was to use a game show. It’s called the *R&H Game Show*. We would pull up two lucky audience members to participate in this quiz show. They would each have their own R&H buzzer (one a cow bell [for Oklahoma!] and the other a Chinese fan [for Flower Drum Song]) and would have to ring in to answer the question. The questions would be the first line of one of the lyrics to their famous numbers. The contestants will have to sing the reply. If they do not sing the answer, they do not get the points (much like on Jeopardy where if you do not answer in the form of a question, then you are wrong!). The winner will then receive a prize, such as an 8X10 of Carol Channing, Ethel Merman, or some other Broadway Diva. Because who doesn’t want an 8X10 of a Broadway Diva?

**Tenor-envy** - This was a fun idea where Rocky, who is a baritone, will reveal his jealousy that all baritones feel about tenors. We are not sure where or when this can be used, but I really like the idea.

It’s an idea that I think we can expound upon and will have fun not only writing but also performing. It creates many opportunities for us both to show off our voices, our comedic timing, our composition, dance, and our brilliance.

August 27, 2005

Today we had to make a trip down to West Palm Beach to visit my family who was vacationing down there. On the three hour drive we decided to do some preliminary work to continue the process we had started the evening before. We started by just spotting out ideas for the show.

- 60s - Lerner & Loewe/ Herman/ Styne
  - Boy Loses Girl..., but also how everything was “Happy, Happy Happy”
- 70s - all of the prominent choreographers: Fosse, Robbins, Kidd, Tharp, Bennett.
- 80s - power ballads/ London invasion overcome by Sondheim

- 90s - everybody has their own show: Billy Joel, Elton John, Lennon...
  - Tenor-envy sits here with all shows being written for tenors
- Turn Of Century - Revival City/ whole show in three minutes
- 30/40s; Golden Age - The Golden Up-tempo
- Opening Spoof - Disney's Hercules leading into opening song
- R&H - game show buzzers are props from other shows. Fan and cowbell.
  - 5-10 questions/ final question or tie breaker from *Allegro*
- Group Number - including classmates in show lullaby

Here is the very first rough outline we wrote out:

1. Hercules Intro (Voice Over)
2. Opening Number - w/ vamp sections for dialogue
3. Circus - ?
4. Revues/ Vaudeville / Minstrelsy - black face bits
5. Operetta - history / G&S
6. Turn of the Century - 1900-1920 : Ziegfeld vs. White in "WSS" Rumble / Show Boat
7. Golden Age - The Golden Up-tempo
8. R&H Game Show / Oklahoma
9. 60s - Boy Meets Girl/ Happy Happy Happy
10. 70s - Dancer
11. 80s - London Invasion/ Power Ballads
12. 90s - Tenor-envy
13. Possible Jokes:
  - Female Composers - Meredith Wilson, Jule Styne, Ira Gershwin

August 29, 2005

When we finished writing the entire outline for the show, we wanted to approach John Bell with some form of a thesis outline that will show him why and how this project will be thesis-able. Here are those major points that we made to him

This thesis show will prove mastery of:

- The collaborative process of musical theatre from conception to performance
- Musical Theatre History
- Musical Theatre Literature
- Playwriting
- Script and Score Analysis
- Cabaret process (e.g., self promotion, venues, promotional material, rights)
- Technical mastery of the actor's craft and style
- Technical mastery of vocal qualities and style

- Technical mastery of dance techniques and style
- Creating a character
  - Understanding Vaudeville type conventions and characters (e.g., Abbott & Costello and Laurel & Hardy)

We believe this thesis to be the perfect capstone experience to an M.F.A. in musical theatre. We have officially typed out our first rough draft of an outline. We also added on the points we would hit in our abstract.

August 30, 2005

We were both a little nervous and excited to share our idea with John Bell. He kept his composure as he read and discussed with us what he thought of the idea.

- What is your point of view? What's the arc of the piece?
- Is attention is drawn to stock characters along the way?

After a lovely lunch meeting, we established that John was a little unsure of the idea. He said he was afraid of there being no arc and it just being 100% spoof and comedy. Therefore, he asked that we write a scene for him. This way he could see where we were intending to go. He also said because there is a certain 72 hour high you get when you think of a new idea for something, he wants to make sure that we can live with the idea, can write about the idea, and form something that will be thesis-able, funny, and entertaining. So, our next step is writing a scene.

August 31, 2005

We started the writing process for a single scene that John would like to look over before giving the okay. We had the idea of Webber coming to America and Sondheim as Phantom of

the theatre he is opening. This did not work because of our idea for the convention of A Chorus Line.

After throwing ideas back and forth for a while, we tried using the character of Diana Morales doing monologue and flashback to Webber auditions. We would use Diana for her ethnicity matching with the title London Invasion. To follow that, we would use Connie Wong to talk about Miss Saigon and possibly Les Miserables if we can make it work. We decided to have her do a monologue into a song, much like the character does in A Chorus Line. But instead of talking about school, she talks about her audition experiences with Andrew Lloyd Webber.

September 1, 2005

We had already decided on using Diana Morales and Connie Wong as our characters. We had established the beginning of the scene setting up who Diana was and what was going on in the scene. We formally wrote out what is going to transpire between Mr. Webber and Diana Morales. We got through the first and second audition pretty smoothly.

We now have a new character entering, Connie Wong. This character will be played by Rocky on his knees with an Oriental dialect. We wrote up until she enters and start with her speech on Schoenberg and Boublil. I wrote a rough intro, but need Rocky to come tweak it with me.

September 3, 2005

Today was a light day of creating. We had some tweaking issues with one of Connie's information dumps, but cleaned it up by separating the shows (Les Miserables and Miss Saigon).

The one snag we are running into is what convention to use for Sondheim. We know how to introduce him; it's how to go through his work that is troubling us. We have opted to use a sock puppet as Sondheim. Also, whenever he speaks it will be with his own lyrics.

September 4, 2005

Rocky came to me and said he had thought of a better title for this section. He said since we are essentially performing as women half the time it should be titled "The 80s are a Drag". After laughing for a minute, I whole-heartedly agreed.

We made some leeway today with the Sondheim section. We decided that Diana would go through certain shows telling us (the audience) what roles she would want to play. The throughline we developed from show to show is the weak ingénue female and the masculine dominating male. We decided to start with Sondheim's first show of writing both music and lyrics, which was ...Forum. Obviously, Diana would want to be Philia. So, she starts singing "Lovely" when Miles Gloriosus enters and claims her for his own. We then went into A Little Night Music where Glynis Johns will enter to sing "Send in the Clowns". This is followed by Carl Magnus entering and being, once again, the male brute. The one problem is that this breaks up the ingénue joke we were trying to set up. We did not have time to finish since we had rehearsal.

September 5, 2005

After some discussion we decided to keep the ingénue roles going for two shows and then bring out Glynis Johns. Therefore, we are going from ...Forum, dealing with the brute male into Into the Woods with Cinderella and her Prince. However, her prince thinks she is Rapanzel

and sings about Sleeping Beauty to her, and again, having the brute male controlling the woman. From here we go to A Little Night Music and then conclude with the opening to Passion.

We decided to stay with the three shows for two reasons: 1) we do not want to over use this convention; and 2) comedy comes in threes. So, we use the intro of Passion with the character of Fosca, which brings Diana back out to talk about other ingénues of Sondheim's. This is when Sondheim comes out as a sock puppet on Rocky's hand. Sondheim only speaks in his lyrics until he is stilted by being told he was dead and ending with "I'm Still Here" and the final words heard are "...I wish...". His entrance music is the "bum bum bum..." from Sunday in the Park..., sung by himself.

#### Possible Joke

- "This is where we would place our intermission and we had laid out snacks when Barbara Cook stopped by."

September 6, 2005

At 8:45 am this morning Rocky and I had a meeting with John Bell about our thesis show. He had asked us to take a week and write a scene for him to look at so he could get an idea of what our show would entail. We had spent the night before putting the finishing touches on the scene, along with editing and cleaning some of the jokes. We were both very proud of what we have created and were excited to get his feedback. Surprisingly, John laughed quite a bit at the jokes and said he was impressed with what we came up with in a week.

Here are the notes given to us from John:

- Right now, he thinks it's leaning a little too much toward mockery. While we can mock and spoof, we need to keep in mind that we want to pay homage to, or pay reverence to, not cut down this art form. We need to let the audience know that we, in the shortest way possible, think this art form can express the same things that straight theatre can, if not better and show the potential of this form.

- We added that we can contrast with the irreverence and importance we find through the show with the humor. It will be scene in the larger picture more-so than in the scene we arranged for today. This will all accumulate into the ending with our duet.
- Possibilities for show dates are the weekend of April 21 -22/ 28-29. We want to be used in *Sunday in the Park...* and that goes up April 6-15.
- In our abstract, we are to discuss our perspective and what we are contributing to the art from (our show).

After all the discussion, John gave us the go ahead. He said it was an interesting project and the more he thought about it, the better he thought it was. He kept reiterating how much work it was going to be, and we have both already thought about that and know that it will be in a constant state of working and creating.

I had also asked John if he would chair my committee, and he gracefully accepted and said that he would consider chairing both, but to check with Julia Listengarden about the idea. Ask Julia about the pros and cons in her opinion and we'll go from there. Also, about defending in the summer, we need to make sure that the professors we ask to be on our committee will be here in the summer.

### Possible Joke

Ending the show with the song "So Long, Farewell" sung by the children in The Sound of Music.

- A Chorus Line - Instead of a time line, we lay down a piece of tape on the floor and call it our Chorus Line. "What's a chorus line?" "It's like a time line." "Well why don't you just call it a time line?" "Copy Rights." "Oh."
- Peter Pan - Rocky trying to hoist Patrick while singing in the original key.
- Hair - Getting so happy during the 60s that one person starts stripping.
- Dreamgirls - during the end of the 70s, one person walks across the back singing "We're your Dreamgirls, Boys, We'll make you happy."
- R&H - Winner receives an 8X10 of Carol Channing. The loser wins whatever we have in our pockets. "Well, I have some lint and a hard candy." "I have chap stick and a condom." "Who are we kidding, You've won a condom!"

September 8, 2005

We decided to sit down and work on the Rodgers and Hammerstein II section because it would be fairly easy to crank out, or so we thought. We wanted to start with the questions we would be asking during the Rodgers and Hammerstein II game show. We hit for one question from each show that people would know, and two from the more popular. We then, in a very scientific way (by numbering each question and randomly selecting each number), placed each question in a precise order, mixing up the music and book questions. We are still toying with the idea of having them written out on cards, or doing them from memory. I think to stay as close to the game show format as possible, we should write them out on note cards. This way we totally dive into the style instead of dipping.

We had quite a discussion about the set up for this scene. We want the game show to be buzzers with stands. It was getting them out on stage that was the problem. In order to not leave dead space in the show (which should kill us if we have it), I proposed that I would set up the set for this as Rocky does the introduction as the game show host of "R&H Game Show". Speaking of introducing the show, it is currently a little long winded. I think that it is all needed for the set up and can be tightened later on when we get to re-writes. It will also help when we have the before and after parts of the scene and we get into the talk of flow. This will be a heavy conversation that we might even include our chair, John Bell, in to help whittle away and fine tune.

September 15, 2005

We have completed the condensed version of Oklahoma! We feel really good about the progress made today. The condensed version hits all the major areas needed and makes as many jokes as we could think of between the characters.

We also went in and realized we had forgotten about South Pacific in the game show. So, we added a music question from that show. We have started writing the introduction to the entire Rodgers and Hammerstein II section. This is going to take a few more tries to really get it right, but we are off to a really good start.

#### Possible Joke

- 1970s - done with the song “There’s Gotta be Something Better than This” from Sweet Charity discussing the differences between choreographers.

September 21, 2005

We have been trying to sit down and get to work on the seventies but could not get something to motivate us. Finally, we sat down to go over one thing and ended up working for three hours. We decided to use the song “There’s Gotta Be Something Better Than This” from Sweet Charity in order to connect all the choreographers. We would link them through the conversations of two A Chorus Line characters discussing and showing styles of several choreographers. The six choreographers chosen are Bob Fosse, Gower Champion, Jerome Robbins, Patricia Birch, Michael Bennett and Michael Kidd. We chose these six because of their work during the seventies and their work over all. Champion and Birch were chosen for their work in the seventies. Both have contributed an impressive amount of work in that one decade. Robbins and Kidd were chosen for their work outside of the seventies. Although they may have choreographed in the seventies, they did not do any landmark pieces. However, prior to the seventies, these greats created an immense palate. And then Bennett and Fosse were chosen for

their work before, after and during the seventies. Fosse is being used as a way to cement us into the seventies and Bennett is being used to bring us back to the seventies after all the other choreographers.

After deciding on whom to chose, we ended up spending most of the time trying to decide how to go about showing style, explaining the choreographers, and especially what order to discuss them. We opted to open with Fosse in order to (as mentioned before) cement the fact that we are in the seventies. From there, what helped us decide were the verses of the song? We matched up certain verses and cuts of verses with the choreographers.

Something we have not decided yet is the characters. We whittled it down to Mike (sing "I Can Do That" in A Chorus Line) and either Shelia or Cassie. I voted for Cassie because we are talking about choreographers and dancing in the entire decade and she, along with Mike, sing about dancing. Rocky mentioned Shelia because she's a bitch and bitchiness is funny. So, we are still discussing.

As a side note, we made some quick fixes to the eighties. We played with the opening to help the transition by adding a quick quip for Diana. We also added a quick addition to the middle of the eighties. We both wanted to use a Dreamgirls joke and tried to fit it in right before the Sondheim section. We think it worked out, but we shall see if it breaks the flow when we go back and edit.

September 22, 2005

Today was quite the fruitful day. Having to spend all our time at Panera Bread in Orlando, we have nothing else to do but work. We started with the opening to the seventies. This took quite a bit of discussion. Our biggest problem was that we had mentioned using A

Chorus Line through the seventies and possibly as early as the sixties. However, it was not working into our plan the way we thought it would. So, we tossed around the idea of entering into the seventies. We already decided that we would use the time line, appropriately called the “chorus line.” So, we always ask or state what is coming up next. In this case, I ask Rocky what follows the sixties, and he replies with the seventies. We move into some quick banter and then move into our main objective, the choreographers. We wanted to make the seventies the dance decade because of the great director-choreographers that worked before, during, and after this decade. We chose six: Bob Fosse, Gower Champion, Michael Kidd, Patricia Birch, Jerome Robbins, and ending with Michael Bennett. This will not only start us off and plant us in the seventies (Fosse with Chicago) but also bookend the section (Bennett with A Chorus Line) and catapult us into the eighties using the convention of A Chorus Line.

We actually wrote this entire section today. We started by placing the choreographers in order the day before and went from there. We made definite choices on which songs we would use and lined them up to flow from “There’s Gotta Be Something Better Than This.” We used dialogue filled with information as a link between the great choreographers. This actually was not the difficult part of this particular scene construction. It is when we have to segue all the separate pieces of music together and form one big medley.

We then went ahead and fixed the entrance into the eighties. It took some retooling, as we thought it would, to make a smooth and viable transition. We basically thought that if a costume piece was added before the Bennett section, everything could fall right into place and flow directly into the Diana Morales monologue.

On the drive home, we started discussing the 50s and 60s. We decided to do them together because going over both decades we saw a type of evolution of the music. It goes from

a remainder of the Golden Age (Lerner & Loewe, Loesser), to what we all consider the musical theatre style (Styne, Bock & Harnick), and then the beginnings of rock (MacDermot). We thought we could go somewhere with that, but, the more I think about it, that seems almost impossible to add comedy. A second thought was to have the plot of “Boy Gets Girl...” and do it with the many different styles. Maybe have the ingénue male be Golden Age, ingénue girl be Musical Theatre, and the enemy guy be Rock. I think this gives us many possibilities.

September 23, 2005

We started today with placing all the top composers of the 50s and 60s into the main list in the section, followed by all of their shows. I was quite impressed with the multitude of shows on some of the composers’ lists. I never realized all the contributions these people had made to the art form. The unexpected happening is that we have only had to do a minimum of research so far. With all of the training we have received from these professors, it has been nice knowing that we absorbed and retained so much. It has also been a relief to know that I saved all of my class notes from Musical Theatre History and Musical Theatre Dance History.

After compiling the entire top composers, we really fell into a slump. We didn’t know where to go with this scene and are really wondering what to do. As mentioned, we both like the idea of evolution of the music, but it’s all about how to incorporate comedy into something that sounds like a lecture class.

September 28, 2005

After some deliberation, we decided to move onto the 90s, since no juices were flowing toward the 50s and 60s just yet. We mapped out the top shows in that decade to get a feel for

how many revivals verses how many new ideas had emerged. We saw the pattern of early in the decade (1990 to 1993) there were one to three revivals. By the end of the decade (1996 to 1999) there were about five revivals a season. This was something that needed to be commented on, but we wanted to see how that progressed into the 2000s. So, we started the research for that last section of the show and saw that in the entire decade of the 1990s there were approximately 18-20 revivals. From 2000-2005 there have been approximately 25 revivals. With this information, we know decided to do what we had planned in the beginning. The 2000s would be about revivals, in which we would do a five-minute revival of our show. In the 1990s, we will talk about what we call as the “radio pop revue.” This will also lead into the 2000s, since we see the radio pop revue more now than ever.

So, for the nineties, we brain stormed a rough opening of the scene, in which we will still be using the convention of A Chorus Line. We started deciding that we need to write our own song for this section, which would be the tenor-envy song. We started an opening lyric and the possible first line of melody. It all needs to do a little more simmering.

We did, however, manage to accomplish the end of the show. We wrote the dialogue to what will occur after the revival of our show. It will be a cheesy melodramatic section that ends with a kick-line (every good show has a kick-line). We then wrote out our bows ending with “So Long, Farewell” from The Sound of Music. Absolute genius.

September 29, 2005

We set up a meeting with the Orlando Repertory Theatre in order to price their black box, the Tupperware Theatre, for our performance. We needed to look at possible dates, times and

prices for this theatre, and also for both James, as sound, and Dave, as lights. Here is what was discussed and decided:

Dates:

Rehearsals: 4/19, 4/20

Performance on 4/21– 4/22

Pricing:

for Rehearsals: \$75 a day (\$150)

for Performances: \$150 a day (\$300)

Pricing for Dave and James:

Dave: Beer

James: Vodka

\*Dave will be unavailable, but will get us a woman who works under him that he will mentor through and help with the plot, but she will hang and cue.

\*As friends of ours, they are willing to work for liquor in order to save us money. They said as long as its fun, they don't mind.

Rehearsals:

- James said there was a possibility to use the rehearsal space for rehearsals where John must be present and so that they can watch a run.
- April 12 - A definite rehearsal for James and Dave to watch before we tech that next week.
- James and Dave need a hard copy of the script and we should start having production meetings in early March. I am going to try to start setting a certain day and time to meek once a week.

This meeting was great because it let us know what our date choices were, let us know what our price scale was going to be, and helped us set what our schedules are going to be then.

Something we discussed over the past few days was trying to possibly get a grant to subsidize the price of the space, Dave, James, Justin, props, costumes, publicity, and duplication. We had poked our heads into Kathy Wagner's office. She is in charge of grant writing for the Orlando Rep. She said she would try to send us a few websites that will lead us in the right direction, but mostly deals with non-for profit organization grants, not personal grants.

September 30, 2005

Rocky and I had the idea a few days ago about getting a grant to help pay for all of our fees. With the theatre, publicity, costumes, props, and duplication, we cannot survive with the money we have or will be making. So, we had our meeting at the Rep and found out the price of the theatre, we talked with the grant lady at the Rep and decided to research some more on the internet. The one problem was that the grants said you cannot be a student, or must be a non-for profit theatre at least three years running. So, Rocky offered to make a phone call to his uncle who is in charge of the Education Department in Florida. After a quick phone call, he said he will try to find us what we need and will get back to us. He mentioned possibly going to Universal or Disney since he is good friends with the right people. Right now we are in a holding period about it all.

October 4, 2005

Today was taken for formatting. We had some questions about how to format a play, so John Bell gave us an example to follow. We finally have had the time to sit down and follow the model give to us with all of the work we have completed. It was a long and arduous process, but had to be done.

October 5, 2005

We started work on the fifties and sixties today, but kept hitting speed bumps. As mentioned, we decided upon showing the evolution and dealing out a genre per character. However, these two ideas did not connect and leave way for comedy. In order to compromise, Rocky had the idea of using the plot of My Fair Lady and tweaking it to work for our own evolution idea. Here is how it is going to work. We open by setting up the evolution of the music and going into the plot (this will all be figured out at a later date). The plot revolves around the two main characters, only having Higgins teaching Elizo to take his classical voice and make it more rock. Essentially, doing the opposite of what is done in the musical My Fair Lady.

We have written out a structure of where we want the scene to go and what we want it to do. All we have to do is fill in the dialogue and lyrics to songs. This brings up another idea. We had just discussed using the outline of a few songs from My Fair Lady, but changing the chords, melody, and lyrics. We would use the idea and the use of the song as it pertains to the plot.

We have since written out the first half of the scene, sans the lyrics of the two verses used to connect the scene change and fill the gap with exposition. It is a crappy day outside and is hindering our creative ideas. We are also starting to get snippy with each other due to that fact that the last three weeks of our lives has involved getting extremely screwed over by outside third parties.

We had a meeting with Gary Cadwallader and decided to take advantage of the opportunity and pull some music. We pulled five scores and pulled the songs that we need. We

have them dog-eared with measure numbers of what we need. Now I have to find a place to keep all of this material.

October 6, 2005

We finished the scene of the fifties and sixties. I think it's one of the tightest scenes we have written. It not only captures a nice parody of My Fair Lady, but it gives the audience a taste of the musical changes that was happening. We have also managed to re-write the lyrics for the "Why Can't The English" song. It's a great basis for what is to come when we get the chance to actually sit down and write music.

We did several photo copies of songs from many different shows and returned all the borrowed music back to Seaside. A few more trips and we might have all the music we need.

October 8, 2005

As mentioned before, Rocky and I both thought that writing a little intro to the scene would help set up what is going on. We sat down after doing our slave labor jobs and wrote out what we wanted for the opening of the scene. We are not sure of a title for the skit yet but are throwing around a few ideas. We had a hard time pin pointing what we want our lyrics to be but came up with a great set. All but the last two lines are perfect.

October 9, 2005

Rocky retooled some of the 50s-60s scene and lyrics to make everything more consistent and flow better. We are now officially done with the 50s and 60s other than two things: 1) we need a title; and 2) we need to fix those last two lines in the opening song for the skit.

We also decided, since we are both going to save everything as the date it was last revised. For example: R&H10/6, meaning Rodgers and Hammerstein II last updated on October 6, 2005. This will help our confusion of who has what version.

October 10, 2005

Today was a day set aside for my abstract. After about two hours of working, I have about half of it written. I'm learning that it's all in the wording. And the thesaurus has become my best friend. There are a few questions I have about the breakdown in the M.F.A. Thesis Guidelines. The A, B, and C breakdown under the Research and Analysis section is not clear for a project like mine. The way I understand the breakdown, the A section is all the bios of composers, lyricist, and librettists along with their contribution to the art form. The B section is when we discuss the way in which we choose to write our show. The C section is where we include the stock characters (straight man/funny man) and how we use them.

October 11, 2005

The abstract is finished. After another two hours of writing, I have completed my first draft of my abstract. On the Thursday (the 13<sup>th</sup>) we meet with John Bell and I will hand it in for his reading.

We also went back to the nineties. It had been a while since we last looked at the scene and knew we had to get to work on the scene. We did a little re-tooling but really liked the way we had set up the scene. We had to add a few lines to clear up what happens in the nineties and set up the song.

Speaking of the song, we started talking about the song and decided to go a different way. We started to get a new feel for the song. We ended up totally scratching what we had written a few days earlier and created a brand new song. The way this new song is going makes it easier to work out our original structure. I also feel more comfortable with the way this song is taking shape. I think it will really answer what we were trying to set up in this scene.

October 12, 2005

We, once again, have come back to the nineties. After the fifties and sixties, this decade has been giving us the most trouble. But, we wrote the first half of the song, and now have come up with a B section, something to deviate from the repetitive “Tenors...” A section. It also allows us to set up the turn where Rocky finds a baritone role in a nineties rock show. The show we are using with the baritone role is Rent. And the baritone role is Tom Collins who has a lover named Angel. So, I figured we should use their love song since we are Al and Kris, a gay married couple. When we added it in, we were trying to finish in order to give the scene to John tomorrow. But we added in the entire song, “I’ll Cover You.” It’s not a short song and I felt that we were trying to finish just for the sake of finishing. So, I said I would rather not give it to John and take another few days on the song portion. I was also a little weary of the total drag and the gay lovers’ song. My parents are very conservative and I feel that if they are coming all this way to see me and are behind us through this whole thing, they might not enjoy the show. We did not change it for them, but it was a strong factor. After working and talking, we decided to play with the idea and shorten the song.

October 13, 2005

We scheduled a meeting with John for today in order to get feedback on the scenes that we gave to him and to submit another scene and our abstracts. The meeting went surprisingly well. Both Rocky and I both thought that John would have some major comments on what we had written and the way in which we were getting the information across. But it was just the opposite. He had a few comments on the crotch jokes in the R&H section, and a suggestion about our title, but he said he was very pleased with what he read. Actually what he really said was “The more I read these scenes, the more I can get into your heads and know your humor.” Oh, John Bell. The comments were few, but useful. He said one thing about the title that got us both thinking. He said that the sexy part should come first, and then the informative part. So, he thought it should read “A 16 Bar Cut: The History of **American** Musical Theatre.” He also said to add in the word “American” so people know we are talking about the history in our country.

The comments about the actual scenes were also very helpful. His main problem so far was the fact that we had no full songs. He was asking and we were saying that it is possible to have one at the end to capstone the show, and some in the beginning. Rocky and I took that and went to the computer and started thinking of what to use. It was then that he suggested we listen to A Class Act where we found the song titled “One More Beautiful Song.” And talk about a perfect song. It fit everything we wanted the final song to fit. So, we tweaked some dialogue and problem solved. Now adding songs into the beginning is going to take a lot more thought. We don’t think we can add in full songs but maybe larger snippets. But we will cross that bridge when we write it.

Before the meeting, Rocky and I had a little down time and decided to work on the nineties. It was almost there but felt really sloppy and “gotta get it done now.” We looked at the

Rent section and cut the song in half (basically using the ballad portion in Act II of Rent.) This works so much better and does not last too long and cuts out the total drag idea we were thinking about.

We did get a new toy for this project. We both bought a version of Finale called Finale Song Writer. It's as if they said "You need finale, but you're a poor student. Well, then try Finale Song Writer!" It's about fifty dollars and does everything finale does, but on a much smaller scale. Now I'm not going to write a 45 piece orchestra piece, so it's perfect for me. It also transposes pieces which was something I was a little worried about doing. But all is well and it is now taking up most of my time. I have entered in the first portion of the 70s medley, from the beginning to the "Hot Honey Rag."

October 14, 2005

I started inputting music into finale to create the biggest medley in the show, the 1970s. Since it is the dance decade, we wanted the music to flow evenly from composer to composer. I started today, but it looks like it is going to take some time to finish this project. I have done the 1<sup>st</sup> "Better Than This," "The Hot Honey Rag," "Big Spender," the second "Better Than This," and "Forty-Second Street." This alone has taken up almost eight pages. The toughest part is transitioning from song to song and choosing keys that both Rocky and I can sing.

October 15, 2005

I heart finale. For some reason, I think inputting this music is more fun than I thought it would be. Rocky says that I move at a fast pace, but I wouldn't know the difference. It's just great to be able to listen to the finished product. For today, I entered the third "Better Than

This” and “The Crapshooter’s Dance” from Guys and Dolls. This particular transition is giving me much trouble. Nothing is sounding right or flowing as well as I would like it to. Such is life and thesis projects.

October 16, 2005

Today was a more active day for the show. We wanted to try to compile everything we’ve done so far and put it in one spot. We bought a binder that will contain every finished scene and music up to this point. So, we had to go back and fix John’s notes in the scenes that he gave back. We opted to switch around the title. We agreed that the sexy should come first and the informative second, along with the addition of the word “American.” Once I heard that word in the flow, it was like it had always been there.

We had the idea of the song from A Class Act that we were going to use at the end of our show. Therefore, we needed to do some re-tooling with what was already written. This took some time because there was nothing in that scene that we wanted to throw away. We liked the flow of the scene and liked what it had to say. It was adding in the song that was going to cause some problems. However, it really slipped right into place. We tweaked a few lines, made some new divisions of lines and it fit like a glove. One “thought-it-would-be-a-trouble-spot” solved.

I have to say that we did a lot of work tonight. We also finished up the nineties. We are now ready to hand the entire scene to John. All the lyrics have been figured out and the song is not far behind. Rocky has been handling this song because I have been handling the “Seventies Medley.” He has the melody line almost complete and can now continue working on it since we finished the lyrics.

As he went to work on inputting the nineties, I continued with the seventies. I have now completed the “Quadrille” from Can-Can and the fourth “Better Than This.” I am about half-way done with this medley.

October 17, 2005

I am finished! I have completed “The Seventies Medley.” This last section was the hardest. It was “Cool” from West Side Story which is all about layering, the “Bottle Dance,” the “Opening” to A Chorus Line, and the fifth, sixth, and seventh “Better Than This.” Now when I number these sections, it’s because it’s only about sixteen to twenty-six measures long. Nothing is a full song in this section.

There are a few things that are missing because we do not have the music for them, such as transition stuff. I need to take the time and sit down with Justin, our hopeful accompanist, and walk through it. And speaking of Justin, we plan to have a meeting with him soon to discuss exact dates and times, but it is all TBA.

October 19, 2005

Since I have finished the seventies, the next big section is the eighties. I completed all the Webber music. The inputting wasn’t hard because it was Webber, but finding the keys that I and Rocky could sing was tough. I cannot formulate what key to transpose to, so I fiddle with the song until I find a key that sits nice in either of our ranges.

October 20, 2005

Usually on Thursdays, we have our weekly meeting with John Bell to discuss the scenes we have handed in and where we are in the process. Last week we handed in our abstracts and the 50s and 60s. About the abstracts, there were no red markings on either sheet of paper. He only said to delete the last line because it made it sound like there were other sections not as important and not worthy to include in the abstract. He also said that we could go ahead and set up our committees. The 50s/60s were very similar. He only had a few comments. He enjoyed the use of the My Fair Lady plot and the entire vocal exercises idea. The one thing he was very adamant about was the title of the scene. He didn't like any of the options we had thought of because they weren't as clever or inspired as the others.

We then handed him the 90s and 2000. We went into how we found our perfect song to end the show, and he agreed. He said that it was the perfect choice and we did exactly what he was asking about. We then discussed the intermission that we had written in and he said to finish the show, and then he would read it straight through with the intermission. He had mentioned that we should be keeping a journal about everything and we said "John, we've been keeping a journal since the seed was planted." Again, he was pleased and impressed.

After our meeting Rocky and I decided to get a start on Operetta. These next few scenes are going to be the hardest because this is not common knowledge to us or to many others. We managed to get from the beginning of the scene to where we start to discuss Gilbert and Sullivan. It's still pretty messy, but what has been happening so far is we would work on a scene, leave it for a few days and deal with music or our other jobs, and then come back, re-vamp and be very excited about the work. After that, I simply started to input more music from the eighties. I have now completed "A Little Fall of Rain," "Lovely," "Bring Me My Bride," and the "Prologue"

from Into the Woods. The toughest music to enter has been the Sondheim (shocking). It is simply because of the amount of layering he does in his music, which takes imputing music extremely long.

October 22, 2005

Rocky and I both took a slight vacation but still cannot bring ourselves not to do any work. So, while we are up in Georgia visiting Chris Layton (a fellow classmate), we started writing the lyrics for the “Modern Major General” song. It took some time, but we eventually have the idea and the first set of lyrics finished. One interesting event during this particular writing session was Chris’s boyfriend was in the room. When Rocky and I write, we sometimes get very snippy with each other and will fight for what we think will be funny because we both want this to be good. Ron would look at us not believing that we were able to be so truthful about someone else’s ideas. But once we started out the door, we had both put the show away and were friends, like normal. It’s something I noticed, but forgot about, until I saw Ron’s reactions to our discussions.

Later that evening, we read aloud our entire show for Chris and Ron. This was something that we really needed. It was nice to hear people’s feedback, laughter, and know that it was in a good place. It also gave us a chance to look at the trouble areas that we had not seen before. All through the second act there are now penciled circles around sections of the script that are not working, not completed, or forgotten music. It was nice to be able to hear our words in the air for the first time in front of people.

October 23, 2005

A simple day of catch up. Since returning home from Georgia, neither of us had the time to write because we have so much more going on. So, while Rocky was off doing other things, I was typing out the bibliographies for the 50s/60s, 90s, and 2000. I also set up the song list for the 50s/60, 90s, and 2000. We are now, for the most part, caught up with our paper work. It's better to do it all in smaller segments than to do four hours of bibliographies.

I also finished inputting the eighties. I actually moved pretty quick through the Sondheim works. I am only missing a one-liner of music from A Little Night Music. Other than that, we are golden.

October 24, 2005

A few days ago there was a slight problem with the Orlando Rep and using their space. James called us in and said that due to an extension of one of their season's shows, we are knocked out of the space. He gave us possible dates and we discussed them with John, and made a decision today. We called and have now rescheduled our show for May 5<sup>th</sup> and 6<sup>th</sup>, with a tech on May 4<sup>th</sup>.

Other than that, I started inputting more music. I moved onto the 50/60 – which is still the untitled scene. The entire scene is cuts of songs, so I moved through them pretty quick. I inputted “Come to Me, Bend to Me,” “Goodnight, My Someone,” “The Rain in Spain,” “If I Was a Rich Man,” “Rosemary,” “Rose's Turn,” “Willkommen,” and the first half of “Aquarius.”

October 25, 2005

Today was a light day. I finished inputting the 50/60 “Aquarius” and added in the melody line for the second Harold Higgins song in the scene. I had to move around some notes and rhythms for the second verse, but it all came out nicely. I now have to go in and add in the harmonic structure underneath. Since it is Lerner and Loewe, it will be a very simple underscore.

October 26, 2005

Today was a thesis day. Rocky and I had to go to Orlando so we decided to get our thesis forms signed and then we could hand them in and register for our classes next semester. This is where the pattern of our lives in thesis comes into play. We had just finished getting all of our committee members to sign when we went to Julia Listengarden to get her to sign off on it. That’s when she told us there is a new form we have to fill out and all of our committee members were in meeting or had gone home. I heart UCF!

But, we did finish the G&S lyrics. The song is totally completed and we are now getting ready to re-vamp the scene. Last I remember, the scene needed some help. We also started talking about the Turn-of-the-Century. We think that we might have our first problem scene. We have ideas for it, but we are not sure how long they will last as being funny.

October 27, 2005

The inputting of “Modern Major General” has begun. It’s confusing trying to follow the music with different lyrics on either page.

We did have an interesting conversation with Julia Truilo today. We were explaining how we were going to try to accumulate the rights for the songs used and how we thought it would cost thousands of dollars because we are doing snippets of about seventy-five songs. She mentioned that ASCAP has something called a “Blanket Right” that covers anything under ASCAP. She said you just send them a list of songs and that the blanket rights are extremely cheap. Something we need to look into.

October 29, 2005

We fixed the operetta scene. We have been running around like crazy and even though this is a day off, it feels like we have to be constantly moving to either make money to make rent and eat, or write so we stay ahead of the game, or do waste-of-time duties as part of my internship. It never stops.

October 30, 2005

We went shopping today. We started mapping out where we could get props and costumes for our show. We started today because of all the sales on Tuesday with Halloween being over. What a better time. We got our hats for the R&H section and picked out all the wigs. We just have to wait and see if they are all there on Tuesday.

I also completed the “Modern Major General” input. It was very tedious, which I’m not surprised. It is constant repeats with different lyrics. It took a lot of time, but it’s done. I just have to go back and make sure all the punctuation is correct.

October 31, 2005

While at our many jobs today, Rocky and I started discussing the opening announcement. We decided we are going to write one up and run it by John Bell first, then run it by Roberta Sloan, whose name will be used in the announcement. We want to basically mock the UCF announcements made before the show with interspersed giggles and chortles. It will be very obvious that it is not Roberta Sloan and that it is us backstage.

November 1, 2005

So far, today was the most interesting experience in our entire process. As mentioned before, Rocky and I scoped out the Halloween stores in the area and picked out what we were going to buy when the entire store was 50% off. Well, I thought there would be a few people there, but not a whole lot of commotion. Boy was I wrong. I have never seen anything like this before in my life. People lined up at the door waiting for 10:00 and the doors to open. People were spending around \$100-\$200 even after the 50% off. We got everything we needed and actually picked up a few things we thought would come in handy. Our grand total today, after the 50% off, was about \$100. Not too bad considering all of the stuff we bought. And the fact that it is for a show, not for our personal decorations that we could only use a year from now.

We sat down today and wrote out two things. The first is the opening announcement. We wanted to do our own and set up a great idea dealing with the chair of UCF. However, with everything that we hear, we decided to abort that plan. We kept in one joke that is very tasteful. We also wrote the first half of the "Turn of the Century" which flowed very easily. It did not take us too long to compose it, and it's pretty even in exposition and comedy (coming from movement).

November 2, 2005

We have found “A Pretty Girl is Like a Melody” and “The Indian Love Call”. Both were found in the apartment of Debbie Tedrick, who will be receiving a thank you in the program. So, I quickly inputted those into finale and added them to our script. We also gave the operetta scene, entitled “The Operetta Opus,” one final look before our meeting with John tomorrow. All is ready to go.

November 3, 2005

We had our meeting with John today and Justin came along. Justin will be playing our show; we just finalized all it would involve for him and his compensation. It was a light lunch with John. He talked about the nineties and two thousand and said he really liked where it went. He loved the song “One More Beautiful Song” from A Class Act to add a tender moment at the end. He said it was all very good.

We then handed him the new stuff and he said a) go for it with the announcement, and b) fix the prosody. He said there are a few spots that the prosody in the “Modern Major General” is off and we should look at it again and fix that so we really show off our skill and pay homage to Gilbert and Sullivan.

I also took the time to input “Life is Just a Bowl of Cherries” that I got from Gary F. yesterday. We are cooking with music. We are almost caught up to where we need to be. We also started formulating what we want to do with Show Boat. We are not there yet, but ideas have been flowing.

November 4, 2005

Finally we are caught up on music. We have found each piece we were looking for. And it turns out that we had the song “In Praise of Woman” from A Little Night Music all along. It was in a baritone anthology and we never even knew. So, I inputted that and we are all finished with the eighties. I also e-mailed Earl and Dr. Steve who have the song “Nobody” sung by Bert Williams for our Turn of the Century section. We also figured out a title for the fifties and sixties. It will be titled “My Fair Laddy”.

I started to input the West Side Story Prologue, but I’m not sure how much of the song we need, so I stopped before it goes into a page with no breaks. I also did some research on costumes for the Follies, Scandals, and The Merry Widow. I found great ideas that would not cost a lot. And that’s our main goal, staying under budget.

November 5, 2005

I had other things to worry about today, so I simply inputted the cut of “Three Little Maids” from The Mikado.

November 6, 2005

I started working on the golden age. We are planning to do a medley of songs from shows in the twenties, thirties, and forties. I worked with a guy who wrote a great medley which we are trying to base ours off of. So, the trick is finding songs that segue into one another with the lyrics somewhat making sense. It does not have to make perfect sense. For example, today I got the beginning of “Another Op’nin” into “Summertime” so it reads: “Another Op’nin of another...Summertime, and the livin’ is easy.” I also do not know many of the songs the way I

should. But we both decided in order for this to work, we would need to place the title of each song used somewhere in the lyric so that people know what song we are singing.

November 8, 2005

I spent some more time on the medley today. It is a slow process that will take a lot of time. We also e-mailed John and set up a lunch meeting with him on Thursday. This means that we need to crank out the end of the “Turn of the Century.” We have the West Side Story bit written, it’s what follows that.

November 9, 2005

When we started this show, we were writing as we drove to and from rehearsals in Orlando. And I always thought that we wrote well when driving. Well, we are back in rehearsals for a new show and again we are writing in the car. We finished the turn of the century. We also went back and changed around some of the West Side Story, added a few jokes, and cleaned it up.

We were discussing this scene because we really enjoy what we created; it’s just not slap you in the face funny. But when writing a show, you cannot have everything be a ten on the funny scale. You need to have hills and valleys. This is what makes a good show. I feel that this is one of our valleys before the intermission.

November 10, 2005

I always enjoy our lunches with John Bell. It has become this weekly ritual that I will miss next semester. That is if Rocky and I don't talk him into having meetings just to meet. Anyway, we handed him the "Modern Major General" for him to look at the prosody. We are too close to the song to hear any problems. He also looked over the turn of the century. He sat there and just gave it a read through to see if he could find any inherent problems. He said he thought it put the material together well with the West Side Story Prologue. He also enjoyed the way we included Justin in the scene. He ends the scene by singing the end of "Ol' Man River." I think it's a nice way to include him since he is a big part of our show and is very willing to play with us.

November 15, 2005

The opening number has been completely thought out. We decided upon three songs that are actual opening numbers from three different shows. It will eventually parody the idea of opening numbers. We also started the circus today. The toughest part of these early scenes are not becoming too preachy but being funny and getting the ideas across. I think we have managed to do that with circus and get some great songs in there to make it that much more enjoyable.

We have started on the Vaudeville idea by actually doing a Vaudeville bill and commenting on Minstrelsy. We let Westley Holiday in on our ideas for Minstrelsy and he says that it will not be offensive; if we keep in the vain that we are going. We just need to somehow elaborate on it to add a joke or two and move onto the next scene. We have a meeting with John tomorrow and he will be asked the same questions.

November 17, 2005

We met again with John Bell and had quite a quick lunch. Justin has been joining us the past few weeks and it's nice because we appreciate as much intelligent input as possible. We asked him a few thesis questions. We discovered that the only person who has to write a review of the show is the head of your committee, which is nice because from what I hear, the professors are quite lazy when it comes to getting this stuff done. We also asked him about not sending our show to all the professors, since every musical theatre faculty member is now on our committees. He said we should check with the professors. We have two reasons for not sending everyone our show. First, we don't want to spoil the surprise. Second, it would cause too many cooks in the kitchen. There are definitely a few professors who we know will create problems for us. So, the e-mailing about that will start soon.

We gave John the circus. It's a short scene, but there's really not a lot to talk about. We are mostly proud about the using the songs "There is a Sucker Born Ev'ry Minute" and "The Museum Song," both from Barnum. It's just nice to hit some shows that are not as popular.

We are going to set up a meeting with him in two weeks, because next week is Thanksgiving. So, in two weeks we are planning to give him the opening number, Vaudeville, and the golden age. Those are the last three we have to finish.

November 20, 2005

I started working on the medley for the Golden Up-Tempo but needed to stop because I am in rehearsal, not in a place where I can spread things out and really take stock of all the sheet music I have.

I did finish inputting the songs for circus. I have inputted “There is a Sucker Born Ev’ry Minute” and “The Museum Song” separately, but I still have to sit down at a piano and figure out how to layer the two songs. That is going to be a day where I do nothing but that. I had asked Justin if he thought if it was possible, and he said that he thought it was very possible. I just have to figure out what to elongate in “Sucker” since “Museum” is the big patter song.

November 21, 2005

On the ride to rehearsal Rocky and I finished the writing portion of the process. We have now almost completed the entire show. We wrote the revival today which is going to be about two or three minutes, tops. It was actually quite easy. We went from scene to scene and picked out the one piece of dialogue or song that stands out the most. It is actually nice because we wrote it so that we would not have to scrounge around for props or costumes, since the rest of the show is like that.

I also started re-organizing the medley. Rocky gave me the idea to cut “Summertime” sooner to help the thought continue through the lyrics. We shall see how many drafts we come up with before we are happy.

December 1, 2005

We had another quick meeting with John today. We handed him the remainder of the show and he handed us back the opening number and circus, with few corrections. One of his biggest was the understanding of why we were choosing certain songs and why they were placed the way we had set them.

December 6, 2005

Our final meeting with John Bell took place today. We had finished the show and handed him the remainder of our scenes for the last time. When he handed them back he said that he now detaches himself from the project until the designer run, which will be sometime in late March. He said that all the meetings we have had would count as one half of the rehearsal process that he must attend. I am going to miss the meetings we have had because it let us know John a little better and has created a stronger friendship between the three of us.

December 9, 2005

The inputting for “The Golden Up-Tempo” is finally complete. We had chosen all the songs and let John listen to the song a few days ago, but the last song took quite some time to input. Simply because it was so repetitive that I was losing my mind trying to cut and paste and re-type all the music. But it is finally complete, and I am proud to say that it is quite good.

December 14, 2005

Today Rocky and I sat down to read through our entire show. We corrected anything we needed to correct and made up a finished costume, prop, set plot. We know have to find it all and put it together. When we start staging we will see if all is actually needed and what can really be repeated in order to save time and money.

December 23, 2005

One song down, one more to go. Over the Christmas break Rocky and I divided up what needed to be composed. Rocky said that he was the leader for the nineties song so he chose that,

giving me the two snippets in the fifty/sixty section. I have finished the second song but need to work on the first song in order to complete my assignment. It was not too difficult either. Since we chose to use the Noel Coward style, I am using a simple base with an interesting melodic treble that will help the flow of the speak/sing style used when Rocky sings the melody.

December 29, 2005

Upon returning to Florida, Rocky had some great costumes to show me. We went through each piece and discussed what needs work and what is perfect. I found a lot of the items Rocky grabbed were perfect. There were some that he was saying needed more, but I quickly turned around and added a piece used earlier and he loved the idea. We went through for about an hour trying on pieces and deciding what would be used where.

Later on, we went through the entire script and wrote out a list divided into three sections: to fix, to make, and to buy. We plan to take this next week we have free and work out as much as we can so we do not have to worry about anything later on in our hectic year. We also ended up making a few script revisions because of costume changes. We worked out on paper how we would do it all, but we shall see when we get it up on its feet.

December 30, 2006

We made our first of many trips to Michael's and Jo Ann's Fabrics today. We got the material for the Indian garb, the items for sock-puppet-Steve, and the fringe to put on Curly's jacket to look different from Jud's. I started on the vest but realized it was too difficult to sew through the vest material. I did a small portion of what I could sew and decided it would be

better with the glue gun Rocky bought today. Rocky has been working on the Steve and on the jewels for our coats. We decided to spruce them up a bit in the tackiest way possible.

### ***Production Journal: Spring 2006***

January 2, 2006

I spent a good part of tonight making out a song list for our show. I figured when we called ASCAP tomorrow they would want to know a few of the names, if not all. So I typed out the song title and how many bars we use of each song.

January 3, 2006

I called ASCAP today to ask a few questions about taking our show public and money for rights. And since we are currently performing under a blanket rights with the university, this is all “hypothetically speaking.” After asking the question about a “blanket rights” like most universities have, we were told that ASCAP does not cover anything dramatic; meaning, songs tied together with dialogue. I was given a number for a freelance agent to ask her questions. Her name is Cheryl Smith (615-298-2463) and said that if we sent her an e-mail ([clearancequest@comcast.net](mailto:clearancequest@comcast.net)) with the information about the show that she would send it off to a couple friends if she can get to it. Ms. Smith works with Clearance Quest and immediately told me she charges \$75.00 an hour. I have yet to send an e-mail because of copyright purposes with our show.

We had a second shopping day where we went to both Michael’s and Jo Ann’s again, and Wal Mart. We are becoming regulars. We got some pins, tape measure, and more thread. We also found a great red robe for the *Merry Widow* costume. We picked up the fabric for the

Laurie and Dream Laurie dresses that will be sent with the Indian material to my mother who will sew them for us.

I also finished the Curly vest. It didn't take long; I just had to do it. I also fixed the opening robes. We wanted them to be able to rip open and through them to the sides to do our opening number. So, I sliced down the center and sewed on a few snaps and finished!

January 6, 2006

I finished the lettering on my jacket. Rocky has been finished and I needed to catch up. So, while watching TV, I sewed my little heart away. Now we have to do the trim on the lapels and cover them in circle jewels.

January 9, 2006

I sent out the packet of information to the copyright center in D.C. today. We are trying to get our script and idea copyrighted so no one steals it from underneath us. For that, I needed to type out yet another song list. I included every piece of music that we sing, the show it is from, and the composer/lyricists. We now have every form of song list you could want for our show.

I also added on the lapel jewels to my jacket. Once I get a chance to sew on the circle jewels, it is going to be the gaudiest thing you have ever seen, and I can't wait.

January 11, 2006

We need a schedule for rehearsals. So, unlike a regional theatre in the area that will remain anonymous but rhymes with Weaside Wusic Weatre, we made our schedule early. We

discussed during the “waste of our time internship” and I typed it up. We need to run it by John for space approval and then set up a designer run, certain days with Justin, and the times for the performances and dress runs.

January 12, 2006

I typed up a calendar of our rehearsal period. I put in what time, where we will be, but did not know exactly what we will be doing since we have not discussed it ourselves. John said that we could use the UCF studio whenever we wanted because he was going to be on the stage as much as possible. So, we go into rehearsals on the 30<sup>th</sup> of January and go until the opening of our show. We have worked in breaks because of our Seaside and Sunday schedules. I actually just combined everything onto one master calendar with all the events for Seaside, UCF, personal auditions and life, and our show.

January 14, 2006

Slowly but surely this actual thesis paper will be written. When we talked with John last semester about the breakdown of the paper, he gave us some great ideas on how to structure each section. I opted to start on the “A” section which for us is the biographies of all the composers, lyricists, and librettists. We have a handful of material already to go from our history class with Earl Weaver in our first semester. Yet, there is still a hell of a lot of research on these seventy people. I also need to e-mail Earl to get his sources for the information he handed out to us. I have about fifteen biographies ready to be written from the research I have either had or found. It’s just sitting and formulating the actual words.

January 16, 2006

We had a meeting with James Cleveland at the Orlando Rep today. He's a good friend of ours and works with Dave Upton on setting the rentals for the theatres. We had a few questions that needed answering for scheduling and process. We signed onto a designer run date and now need to run it by Justin and John. We also set the day before opening where we will have our tech and a final dress run. At this dress run we will invite a few people, including Rocky's family since they cannot come to an actual performance. This was all okay by James.

We then talked with Simone the costumer there to ask about the rip-away tux shirts. She said we cannot buy the ones they have, but if we brought in the materials, and some food, she would be more than happy to make them up. This is perfect because a friend of ours is getting rid of tux shirts and we just need to find vests and we are set. That solves that problem. But if we cannot do that, we are allowed to borrow the rip-away shirts.

January 17, 2006

One of the next things we have to do is publicize the show. And in order to do that we need publicity materials. We have been calling around to different photographers to get a going rate for a digital session of five to six shots in funny poses with costumes. We called Sears photo center to see what the prices would be. At this point, it's whatever we can afford. Sears was \$14.99 as a session fee, and \$7.99 to \$10.99 for the sheets afterwards. I then asked about digital, and she said it was a flat rate of \$299.99. Wow, did that price sky rocket. So, then we talked with Michael Cairnes, who did both of our headshots. They said for two people it would be the same as a regular session fee of \$169.00 with a \$100 deposit and \$50 extra for the CD. So, in total, we are talking \$219.00. We then thought of asking Gary Cadwallader if he knew anyone

around the area. He gave us the name of Dave Pringle, a photographer from the News Journal. I called, but he had left for the day.

I also started today on section “A” of my actual thesis document. I have finished Harold Arlen. I am off to a slow start. Rocky and I also discussed the set up for our rehearsal schedule. We decided to do Monday, Wednesday, and Friday staging; and Tuesday, Thursday choreography. This means that I have to start working on the choreography in order to teach it to Rocky. The two main dances are the Turn of the Century and the Seventies. We then have to choreograph the Golden Up-Tempo, the Opening Number, “Oklahoma!,” and the Revival. Everything else is considered staging.

We also created a simple first draft of a poster layout. I think it’s going to look really good and fun. Rocky then typed up a master list of everything we need to get done in the process we call thesis. In outline form, it is a full page long.

January 18, 2006

I got in touch with Dave Pringle. I told him about being interns at Seaside, I mentioned Gary, and asked if he did outside work. I told him we were doing our own show and we needed some publicity photos. I said we did not have a preference where or when, but we need it done by mid-February in order to get out the info by April. He asked a price range, and I replied with I’m not sure, because we are still pricing. He got my info and said he would call back. I e-mailed all the information about the show to Justin, John, Dave and James. All the dates and times that are locked in and who needs to be where.

Also, today during rehearsal for “Beauty and the Beast,” I got a lot accomplished. I made out a master costume list, prop/set list, voice over list, and a “to do” list. This is really going to help us know what we need where during rehearsals.

January 19, 2006

I started writing out the composer’s biographies during my down time at rehearsals – which is all the time. Not only do I have the time to write everything out and pre-plan what I am going to write, but I kill time that I am sitting there doing nothing.

January 21, 2006

After getting tired of writing so much during rehearsal, I tried to do something creative. Therefore, I started choreographing the opening number, since that is the first thing we will learn. I got through the first half of “Comedy Tonight” before I had to stop because I needed to try it on my feet. When I got home from rehearsal, I worked for another hour and finished the first section and showed it to Rocky, who obviously has a say in the creation. He liked the way I used other choreographic styles to open the show as a precursor to what is to come.

As I was reading one of the many magazines we have in the house, there was an interview with a film director. He said two things that made me think about our show. The first had to do with budget and how he always budgets less because you have to be more creative with less money than having all the money you need and getting everything you want. The second statement had to do with mounting a film, or, in my case, theatre. There have been times in this process where I think “how are we going to pull this off?,” “Are we funny enough to pull this off?,” and “Will people laugh?” The director said that if ever you feel that you cannot pull

something off, or have doubt that you will be able to pull it off, then it is probably worth the risk to try.

January 22, 2006

Today was a simple day of jacket sewing. I finished all the circles on the jacket body, but need to put them around the cuffs, and add on the dangles. Wow, these jackets are taking longer than I thought they would.

I also choreographed the rest of the opening number. For “Willkommen” I came up with a bunch of possibilities, but we will create a dialogue in rehearsal on what steps we want where.

January 23, 2006

We had our first lunch meeting with John of the semester. We had a few questions about his opinions on topics. The first was all the rights information. He said that we will most likely have to go through each publishing house with each song and get permission. It is something that he said we can get letters to the publishers ready, but not to worry about it until after we finish the show. There is no reason to alert anyone of what we are doing until we absolutely need them. Plus we have enough to worry about with the actual thesis, why double the work?

The next was for publicity. I asked if we could use show titles on the flyers. He said that he did not see a problem with it as long as we said “selections from...” so people knew we were not doing the whole show. Also we asked about getting the list of patrons from the UCF theatre. He said to call Donna at the box office and ask about it. He saw no reason why we couldn't. At worst, we will have to go to Roberta and ask her permission.

We also stopped by a photo shop on Beach Street that I saw on the walk back from lunch. We talked with a woman named Cameron Ancil. She is a photographer who has a studio in the same store. She said we could do five shots for a sitting fee of \$49.99 and then \$25.00 a shot on a CD. For five shots it would total about \$174.99. Already it is cheaper than Michael Cairnes, but we still have not heard back from David Pringle at the News Journal. In a few days, I will make another call and find out if he even wants to do it. There is no pressure we are still shopping around.

January 29, 2006

We made a small trip to Michael's today to see what we could get for our props. As of now we only have approximately eleven props to buy/build and fifteen costumes to finish. I sent some of the costumes to my mother the other day to have her sew them up for us. When I told her, she said she would call and let me know when they got there and go through everything with me. Slowly but surely things are getting done. That is when we have the money for them.

January 30, 2006

Today was officially our first day of rehearsal. However, we could not get into the building in order to rehearse. Lately that's been the story of our lives. So, we decided to take the evening and make sure we had everything printed out, put into binders, and sorted through so we can have a successful rehearsal process. The time we would have taken for rehearsal, we took to organize. We have our scripts in binders with all the completed printed music. We also have all the originals in the big binder and music for Justin ready to be "molded" into his script.

We figured out that we have all the music except for what still needs to be composed. Not bad for only four months of work on writing your own show.

We also found the fur. We have been looking for a fake piece of fur material to use as Ethel Merman's fur. And today, while in Orlando, we stopped at a Jo Ann's Fabric's and Stuff and found a perfect piece of material. I also created the one dollar bills for the Circus scene.

January 31, 2006

We made it into the building this time! We finally had rehearsal which kind of put us back a day but we dealt with the blow and kept on truckin'. Since it was Tuesday, we started with the choreography for the opening. We worked with staging and choreography for this section simultaneously. The opening alone took us about an hour and fifteen minutes to complete. A lot of it was choreography. I had worked out of rehearsal but some sections didn't fit right, especially the end of "All That Jazz." I had previously used two of the steps originally in that number and didn't want to repeat so soon in the show. So, while Rocky took a break, I finished the "Jazz" and taught him.

With the remaining hour and a half we went onto the first scene, Circus. This was not too difficult. Earlier in the day I had figured out how to layer the songs. Rocky simply said, "Well you don't have to use the whole song, since 'The Museum Song' was longer than 'A Sucker Born Ev'ry Minute'." Once I figured that out, I talked to Rocky about the arc of the scene and how if we switched songs at the end, it would make more sense. He agreed, and after staging it, it does make more sense. With the switch in songs, we have me making fun of him with "Sucker", him duping me into going into his fun house with "Museum," and then me being upset about spending a dollar on what I saw (singing "Museum") and him being excited about

duping me for my money (singing “Sucker”). It worked great and gave us a great way to end the scene and start the next.

I think we are moving at a good pace for the amount of time we have. I am also glad we are starting this early because later in the year we only get two or three days a week to do anything. Better to take your time than have to rush and create more of a nervous feeling for us both.

February 1, 2006

I e-mailed Justin today to ask when we could meet to work on music for the show. I gave him a rough outline of our schedule and said whatever was best for him.

Tonight in rehearsal, we worked through the operetta section, which is where we ran into a slight speed bump. Our original thought was that for the “Modern Major General” song we would be able to just stage it, as opposed to me choreographing. This, we found, was not a smart idea. We both started off with a few ideas and tossed them back and forth trying to make them work, but eventually we ended up doing what we both despised, Celine-ography. During rehearsals for Under the Bridge, there was a horrible choreographer whom we called Celine, due to her likeness to Celine Dion. She would always work on her feet and never prepare and ended up with, in my opinion, hideous choreography. This is where we were headed at a very fast rate. So, we decided to stop for the night because we were doing more harm than good.

On the ride home from rehearsal, we decided that for certain numbers we should have a meeting about them. Decide what we want to happen, who to do certain things, and if we need them choreographed. After deciding that we need a discussion for “The Up-Tempo” and “The

West Side Story Prologue,” we arranged for Friday night to be the meeting time during a regularly scheduled rehearsal.

February 2, 2006

I staged the G&S song today. Last night we were talking about doing too much. I agreed and said that this needed to be about the lyrics not the movement. Therefore, staying with the style of the G&S canon, we move very little. When we do move, it’s a silly and funny movement that expresses the joy of our knowledge.

Choreography day means my day to show my work to Rocky and either get approved or changed. We started today with the “Seventies Medley.” We started with “The Hot Honey Rag” and ended with “42<sup>nd</sup> Street.” We still need to accomplish Robbins, Kidd, and Bennett. The rehearsal was fine, but after choreographing everything a few days ago, I realized I had forgotten a few of my favorite steps. Therefore, while we were working I would change a few things, especially in the Fosse. This was because there were other “Fosse-esque” moves that were stronger than what I had originally chosen. The “Big Spender” number stayed the same except for one leg movement changing, and then the “42<sup>nd</sup> Street” stayed the same all the way through. I have always enjoyed choreographing and would one day really like to tackle a full show. However, I have realized that I need to widen my vocabulary more in order to create well enough.

February 3, 2006

This afternoon Rocky and I drove to Orlando where we met with Earl Weaver who taught us the actual choreography for the opening of A Chorus Line. We met with him from 2:00 till

about 3:15 learning the steps and him giving us a brilliant idea about pirouettes if we did not want to attempt them. He also gave me a nice palate to work with for the Robbin's Fiddler section. It's not going to be hard to knock that out. He did quickly dictate it so that I could write it down and figure out counts later. We then sat around for about hour and a half and gossiped about life and work.

When we returned home for rehearsal, we had brought a couple of the costumes with us to show my friend Kehli who was working on Beauty and the Beast for Seaside. She loved the costumes and loved the idea of the show. After that we had our discussion meeting about "The Up-Tempo" and West Side Story. "The Golden Up-Tempo" was divided up between the two of us and broke down a few ideas to follow through the piece. I will choreograph the beginning and ending, with the middle full of staging. West Side Story Prologue was broken down to figure out who would be the main dancer in each of the sections. We also discussed when entrances and exits would work for the reveal of characters and singing, along with costume changes.

After we finished the meeting, we decided to just stage the G&S song to be done with the scene. So, we quickly walked through the entire song and finished the blocking for that scene. Our next rehearsal day is not until February 13<sup>th</sup> with Justin and a Thesis meeting on February 10<sup>th</sup>.

February 10, 2006

Over the last week there has not been much work done on my thesis. We had auditions in Memphis for UPTA and then had to man the Seaside Auditions, which were actually fun to watch. However, today we had the chance to attend our first ETD workshop for thesis formatting. The reason I am writing about this workshop is because the man running the

workshop put an idea into Rocky's and my head. It's about making our play the body of the thesis instead of an appendix. We said we were just told that that is how it is has to be done. So, we decided to set up a meeting with John to discuss why the play cannot be the body. We shall find out on the 21 of February.

February 13, 2006

Today was our first working with Justin, our accompanist. We had him record a few pieces so that we can use them for dance rehearsals. That took about a half an hour to record the "West Side Story Prologue," the "Oklahoma!" dream ballet, the "Seventies Medley" dance pieces and "Buenos Aires" from the eighties. For the rest of the half hour we ran through the opening number and then took a good twenty minutes on the "Golden Up-Tempo". This is going to be an interesting process for this particular number. Rocky and I seem to have sort of gotten into a rhythm with this piece. Justin is very opinionated and not in a bad way. I very much appreciate his opinion, but sometimes I do not know how to say things. With this piece, Justin wants to rush things a little too much. I think it is going to take a while for this piece to actually hit the mark.

February 14, 2006

I spent all day today in the UCF library. Rocky and I both took a trip down and started grabbing as much information about composers, lyricists, librettist, and choreographers as we could. We started with four Musical Theatre encyclopedias with many photocopies of the information. However, not everyone is in these books. So, another trip down will be needed.

We then had rehearsal which was a rough, tough, and long night. We decided that since it's been about a week, we would review everything we did. This took a lot longer than we anticipated. We started with the opening and worked through the operetta scene. This took about an hour and a half to accomplish. We then blocked through the Vaudeville scene with the West Side Story "Prologue." This night was the most cluttered rehearsal since we had not worked for a week because of no time. I can only say that I am glad that we started early.

February 16, 2006

We started an hour earlier today since we have to man the phones for Seaside's NY auditions. We started at six o'clock with a line through. We worked from the opening through scene three. This was the time where we also discussed any line changes that we thought were needed. A few of my line changes come from the way it rolls off the tongue or if it breaks the action. When I was talking with Rocky, a lot of these line changes are coming because we are also the actors.

After finishing the line through, we went into the rehearsal space to run through the Vaudeville scene and move onto the "Golden Up-Tempo." So, we took about forty-five minutes to run through the dance and staging of the entire Vaudeville scene. We then moved onto working through the "Golden Up-Tempo" which went very well. If you recall, we had a meeting about what we wanted to happen during this number. This helped tremendously with our staging. I had not worked previously on this piece because Rocky said he wanted to work it on its feet and if we run into problems, we would work outside. I knocked out a quick step for the first opening songs and then we just improvised into something we really liked. That seems to be how we work best. We improvised through that scene and then go a write down what we

liked and changed what didn't work. This took another forty-five minutes, a lot quicker than we thought.

We then finished out the night with running through the scene and song twice and blocking from the beginning of scene 6, the R&H scene, until the beginning of Ohma! (our condensed version of Oklahoma!).

February 17, 2006

Today was the second day we had with Justin to work on music. Because we have to sit at Seaside for the auditions, Rocky and I split our time with him to run all of our solo music. I was somewhat prepared. There are certain parts of songs that I have not yet gotten, but they will come. It just takes some drilling, which the time for that has not presented itself yet. Justin also gave us a great idea about the Sondheim section. During the song "Agony," instead of Justin playing the higher motif, he's going to sing it. This puts it right up our alley for the song. It's just an added piece of making Justin our third character in the show.

February 18, 2006

Rocky and I tried to plan it so that we never had rehearsal on the weekends so we can use them to catch up with thesis writing or other work we might have. However, this week, since we did more clean-up than learning, we decided to block the last scene today. We were here for maybe an hour because it did not take long at all. I sat down and went through all of the Ohma! entrances and exits to make it go faster, since we had plans for a gathering that evening. We walked through the play-within-a-play and then blocked the game show. This will all depend on

the audience members that we get. But we worked out all the costume changes, questions, and where everything is set before and after. So far, we are moving at a steady pace.

The one thing I realized is that I need to get on the ball with choreography and with composing that last short song in the 50/60 scene. I am lagging behind because I am trying to get Section A of the monograph document out of the way.

February 22, 2006

We were supposed to have rehearsal on the 21<sup>st</sup>, but because of my lovely migraines, we did not and simply sat and watched movies while I did a little choreography. However, the deal was that we would have it today. We had our first stumble through with no costumes and books in hand and it went pretty well. Lasting around an hour we got through act one without anyone crying, screaming, or giving birth. I was very pleased with what we had created. It still needs a shit load of work, but I think we are at a good place right now. We now need to learn the rest of our lines (I went until Vaudeville without a book), clean up our movements, and finish the rest of the show and we will be ready. I have every confidence that we can do it and do it well.

February 23, 2006

Today was another trip to Orlando. This time, we stopped by the Rep and dropped off the tux shirts, vests, and bow ties to Simone who is going to fix them to rip away for a very small fee. We then made our way over to UCF so I could return a CD and also look for any other sources for these people whose biographies do not exist.

Upon our return home, we went to do a choreographic revue with a few costume pieces. This rehearsal was going well until we got to the West Side Story and my Ethel Merman

impression. I simply fell apart and knew that this wasn't working and was close to crap. I automatically shut off. This was followed by us taking a break that lasted too long and then we speed through the rest of the evening nether of us talking. We actually did accomplish a lot this evening; getting through every piece of choreography already finished. It's just that I was insanely upset about the second half of rehearsal because the WSS was crap. I finally said it needs to change because it is not working. And Rocky agreed. We decided that on Saturday (2/25) we would have a time set aside for script revisions and we would do it then. I ate dinner and went to bed because I was so annoyed at myself and the world.

February 24, 2006

Today was a shopping day. We went to several stores and bought a bunch of items: a pink blouse for the nineties, a life vest, and a hat and yarn for the Laurie wig. We put a few letters on the life vest so it reads "Show Boat" and started on the wig. It looks pretty good and will get the point across. We also bought materials to make our own Rent mics. Rocky was in charge of that and they came out really good. I'm excited about all our purchases. And we also ordered musical instruments and bought a bucket of pieces from Toys'R'Us with many instruments for Rocky to play well, when I mess up the triangle. We also found two cowbells at a feed store that we need to go pick up. We are on a roll.

February 25, 2006

Today was quite a successful and productive day. We picked up the cowbells from the feed store and then went to a free lunch at Panera Bread. While at lunch we talked for almost three hours going through the entire script for Act I and making sure every correction was made

in the master script which is kept on Rocky's computer. We managed to get everything done and a few changes made for the better. The biggest change was in the Vaudeville and West Side Story dance section. It was the Bert Williams and Ethel Merman that wasn't working for me. So, we molded the end of the "competition" between the Follies and the scandals to have a sing off between Williams and Merman. This works so much better and cut off about three minutes in total of Act I. A rough estimate in time is about one hour for Act I. We also fixed the entrance of Vanna in the R&H scene to establish an actual entrance time for me as Vanna and to give me enough time to set the stage and change costume.

We then went straight to rehearsal for about two hours. This was actually a lot of fun. We added in a few costumes to practice changing and to know about how much time we have for all the changes. We discovered that Rocky has very little for the Operetta change into a pirate, and that R&H needs to SLOW DOWN!!!!!! There is no way anyone could make those changes if we do not stretch our lines and actions as much as possible. The good thing, which is something I have been thinking about, is that we will be able to see if someone is not ready and continue on vamping until they finish. Hopefully, the partnership between us and Debbie and Josephine will work out and we will work their backstage and they will work ours.

February 28, 2006

I have finally done what I always thought possible; I finished section A of my monograph document. This is the simplest section, but it is the longest section. In total, I have about one hundred pages double spaced and with a short introduction.

Rocky and I were supposed to have rehearsal tonight, but we discussed instead. We decided that a third run through would get us no where with Act One and that a line through

would accomplish more since we cannot move forward with it until the lines are memorized. So, before our roommate bonding session (also known as American Idol), Rocky and I ran most of Act One. We stopped before R&H because neither of us had done previous outside work on the lines and it was time to eat. Overall, I did realize that my lines and lyrics are coming along. I was especially impressed with my G&S lyrics since I had to look once. Things are starting to stick.

On a sad note, we found out today that Rocky's Uncle cannot help us with a grant. They passed a new law dealing with nepotism and this will look too much like it was nepotism. We asked if I could apply to the actual company to get around it, but he said it would not work. I am extremely pissed about this because it seems that everything involved with us this year sucks ass. It's one thing after another. God forbid anything go right for us this year.

March 1, 2006

Today is a "tying up a few ends" day. Since we are all working with Seaside at SETC this weekend, and Rocky is going home for a wedding, we will not be having rehearsal until Tuesday the seventh. I sat today and went over the music and all the listed fixes we had, completed them. I also did a grammatical overhaul on Section A and will be printing it out so I can check it again. I will be starting section B soon, but not today.

March 7, 2006

Rocky and I were both supposed to have rehearsal tonight for our show. However, Rocky was feeling very overwhelmed and instead of having him worry about it all through the rehearsal, we canceled. He worked on his monograph document, and I choreographed. I again

re-choreographed the “Crapshooter’s Dance” and I really like it. I think it’s because I finally understand the counting because it’s written in four but counts in two. I then started on Can-Can but was majorly distracted by the television. However, before I retired for the evening, I knocked out the rest of the Can-Can section.

March 8, 2006

While waiting for Rebecca to drive us home after Sunday rehearsal, Rocky and I did a line through of Act I. We got through the entire Act I and started to re-run Ohma! when we were rudely interrupted. It proved to me that I had retained more of the show than I thought. I still have my trouble spots but and almost to where I can go off book.

March 9, 2006

I took the beginning of today to finish choreographing the seventies. All I had left was the Robbins section. I worked for about an hour on setting the West Side Story and the “Bottle Dance” to fit the music and what we need to accomplish about he choreographers.

Today was our first rehearsal back from SETC and Rocky’s trip home. It was a very successful rehearsal. We staged the Entr’acte (which we are still waiting to get with Justin about what music he wants to use so we can choreograph musical chimes), the 50/60s, and the Seventies. The Fifties/Sixties was a quick scene to stage. It’s one of the shorter and straighter forward scenes we have written, since it took use forty-five minutes to block and run through it. Rocky was asking how I thought about it. I actually like the scene and think if spoofs My Fair Lady very well. He thinks it’s one of our weakest and doesn’t fit with the rest of the show. We then staged the Seventies. I think we might end up doing some form of an overhaul on this

scene. Rocky again, thinks this scene is not as clever as the others and it's very obvious that it was early. I agree that it's not as clever, but I like the difference that it had compared to the rest of the show. If an overhaul happens, it needs to be by the beginning of April at the latest.

I can finally say that the whole show has been choreographed and the primary laying down of the dances have been done. It will take a bunch of cleaning, and we are slowly getting to the point where we can start to clean.

March 10, 2006

I finished the first song in the scene of the Fifties/Sixties. That was the last thing I had to compose and I finished today. I let Rocky listen to it, and he loved it. I am very pleased. Rocky and I had discussed the fact that the songs we are writing, can go in the thesis as an appendix to show the beginning and the end result. I also cut and pasted song 1 and song 2 to use a before and after shot of each.

March 12, 2006

Since we did not get the chance to rehearse the past two days, we decided to do a quick line through of what we have already blocked and worked. However, we both knew that the end of Act One needed more work than the beginning. So, we picked up from the "Turn of the Century" and made it through the beginning of "The Dynamic Duo." That's when our evening's guest came over to enjoy some wholesome television.

This particular line through proved to me that I knew more than I thought I did. I felt very confident in the "Turn of the Century" and whizzed right through it without having to look at the book.

March 13, 2006

We staged the 1980s and the 1990s tonight. As we were staging we realized there was a lot of work we needed to do before all of this could stay as is. We realized there was no reason solid for me as Diana to be changing costume. Plus, we both realized we needed to rework the beginning because it did not match what we had been doing prior. In the previous scenes, we would establish what was going to happen and then change character. Here we jumped directly into character and never really formally set it up. And the 1990s, script wise, was fine. There were no major changes that needed to take place.

I find that Rocky and I work best if we are not at home and out somewhere where we cannot be distracted by television. So, we had a business dinner where we did our second major overhaul on the script. The two scenes that were in progress were the 1980s and the 1970s. We thought these two were off to a good start but had not been formally finished. They did not have the wit and enjoyment we had found as we continued the writing process (these were the first two scenes we had originally written). Therefore, we tweaked them both to match what we had later created. I think we moved the two scenes up a notch from where they were. We kept the same intentions and original ideas, we just added reasons why and obstacles so we were able to play the scenes.

Rocky then took all the changes and added them into the script. We have divided up the work load to where he will follow up on all changes and corrections to the script, and I would work on the changes and corrections made to the score.

March 14, 2006

Today was our final rehearsal for this week since we have a thesis meeting and photo shoot tomorrow and then we go away from here for the weekend. So, we staged the last scene “Revivals 2000” and then went back and corrected the blocking from yesterday that was changed due to script revisions. There was not too much changed, but enough to where we needed to work them. Sadly, I need to now go back and trace the costumes for the second act. I had successfully done it for act one, but we moved so fast through the second act that I totally forgot about it. That is something that could be done during this weekend.

I can finally say that the whole show is finally staged and almost totally choreographed. There are a few places where we need to go back and fix and one or two little things for me that I need to set. Other than that, it’s time to memorize and work to clean it all up.

March 15, 2006

Today was a day full of thesis adventure. We first went looking for hotels for my parents to stay at when they come down for the show. We found a hotel right near Universal about ten miles from the theatre so they have some things to keep them entertained. We next went to the UCF computer lab where we printed out a copy of the script to make copies for Dave and James and start on Justin’s script when we return from our trip. However, with Kinko’s being about eighteen cents for one double-sided copy, we agreed to not pay over twenty dollars and copy it at a place for cheaper.

We then attended a thesis workshop that was held by the thesis editor on campus. I am so glad that we went to this meeting. Jacolyn, the editor, is the woman who looks at each thesis personally to makes sure everything is in order. We asked many questions about our specific

thesis and ended up explaining about what our idea is and what we are trying to accomplish. She was very accommodating and very excited about our project, especially since we are doing everything early.

Following the meeting, we went to Mark Hardin for a promo photo shoot. We set up a white sheet and took pictures of me as Philia, the Merry Widow, and Curly; and Rocky as Connie Wong, Laurie, and a Pirate. We then loaded them from Mark's camera onto Rocky's zip drive and we are going to send them to Rocky's friend Linda May who lives in Hawaii. She agreed to design our poster which is a great idea of the "chorus line" with pictures of us and clip art of the time periods. I am very happy with the photos and am excited to see the final poster.

March 16, 2006

During our car ride I sat and added all the underscored dialogue into the score so Justin can follow along. When we get back to Daytona, I am going to start setting up Justin's script. I decided that I am going to do a small mock set up for him to look at and get approval.

March 17, 2006

While visiting Rocky's house, we did a little shopping for the show and got a few possible costume additions that will make our show even better. Simple additions like a vest for me in the fifties/sixties, a plum feather for the Merry Widow hat, etc.

We were also able to make double-sided copies of the script to give Dave and James this coming week. I need to e-mail them and set up a meeting for us to give them the script and discuss a few things that I have been thinking about.

March 19, 2006

On our extensive ride home, I was able to finish up some formatting from yesterday and also finish adding in the dialogue to the score. I am very caught up right now to where I need to finish section B, correct it, and add it into the actual paper. I then need to write section C, add in the script, and I'm done. It feels good to be on the ball so far. I am going to send what I have to the editor next week, or whatever those dates were that she has her down time. Just to get a jump start on everything.

March 23, 2006

I called a meeting with Dave and James down at the Rep in order to ask a few questions and to give them their scripts. (During this trip Rocky could not attend because of a costume fitting for Seaside.) The meeting was very impersonal since we all are friends and went very smoothly. I handed them their scripts and explained what the extra sheet for Dave being the specific lightings we would need. We then went into discussions to clarify specific times and dates, using rehearsal spaces, props, and stage set up. It all went very smoothly and seemed to not be a problem with my questions. I want this to be as easy as possible for them since they are giving us a great discount. But, on the other hand, I don't want to be pushed aside since we are friends and not a true rental situation.

We also had our second work session with Justin today. We had two hours in order to run all of the music. By this point, I have had time to finish setting up act one of Justin's script. We started by simply running straight through Act One with very little dialogue, skipping the Golden Up-Tempo to give it some personal attention. We then hit Act Two where some of the

scenes we needed to do full dialogue that was found in between songs (fifty/sixties, seventies, and eighties). We then had the chance to work through the Golden Up-Tempo and started to find a better rhythm. In my opinion, it's still a little too fast in places and in others has too much of a pull back. I think it needs to have less variance in the tempos and, with a few exceptions that are not too drastic, be more one constant tempo.

March 27, 2006

Rocky and I had a meeting with John today about thesis defense. We asked if we would be doing a defense together or separate. His first reply was separate, since it is two thesis projects, but as we were talking he was torn. We went over the pros and a con of both, the biggest con was he would have to sit through both of them. He said that he would contact Julia Listengarten to see what the deal is since we are the first to do a joint project.

During rehearsal for Sunday in the Park I was running lines for Act One and realized that we have not had the time to rehearse in over two weeks. I am starting to get worried about our show, but then started talking to Rocky. We have a month today until the designer run. However, after Sunday closes, we will be rehearsing our show every night. That makes me feel a little better, knowing that we will have time to run and clean later in the weeks to come.

April 4, 2006

I had scheduled a recording session with Chris and James for 11:00 in the morning, but was pushed back due to James having to run the show at the Rep. So, at noon we all meet and started with Chris recording the voiceovers. Rocky could not join us because he was given the opportunity to substitute and I told him to take it because he needed the money. So, I was

making all the decisions. Now we all know that I am not a director, but Chris made the whole process fun. He nailed every single line the exact way I was hearing it in my head. There were some that took more takes than others, but through Chris's persistent attitude, he did some great work. I was extremely proud and greatly happy to have him do this for us.

April 11, 2006

We finally were given the opportunity to rehearse our show today. I actually turned down a job offer because I decided that adding another job to my plate would be less beneficial. I basically am sacrificing money for my art. I want the show to be good and made a tough decision of not overloading myself. We walked through Act Two tonight. I have been taking the show scene by scene the past few days and simply memorizing one at a time as to not get too overwhelmed. It paid off. I felt really good about what we did tonight. There was not a lot of re-creating; it was simply going through and stopping when needed. We did fix a few things. In the Bottle Dance sequence we added a step where we bend over totally to show the bottles are attached. The other change was the revival. I always thought it was not high energy enough. I then suggested we actually walk down the chorus line and cross the stage while saying all the lines. This actually ties the whole show together and keeps the fast comedy in a tight space adding the energy needed. We have mapped out the next two weeks until our designer run, and I am feeling good about the whole thing. I think we might actually pull this off.

April 12, 2006

We took today to walk through all the actual dances in the show. Rocky said that his weakest point is dance so we need to keep reviewing. However, I am impressed with the way

Rocky has been retaining the dance. It's not too difficult and is suited to fit our abilities. The only portion of the show that I think is truly danced is the Seventies medley, the Opening number, and the West Side Story Prologue that is used in the Turn of the Century. The first half of the Seventies is well memorized by both of us. I will say that the only spot in there that is troubling Rocky is the Crapshooter's Dance from Guys and Dolls. I think it's because there is so much dance in such a quick meter. However, we moved at a very quick pace and covered every step. I feel very confident about the dances, now that they are all choreographed and we are just worrying about getting off book.

April 13, 2006

We had a session with Justin today from noon till two o'clock where we stood in his office and ran the entire Act One. This gives us the chance to concentrate on the lines and songs with Justin before we throw in all the dance and staging. However, after we had completed the Act One work through, we moved into the studio where we discussed where the piano will be set for Justin and ran all the musical numbers with movement with Justin.

We are so very lucky to have Justin with us and willing to work with us. Sometimes I feel that we all fight for tempos and try to control without compromising. I will say that it is nice that we are bringing in Justin this late in the process because he is able to give us constructive criticism to help the movement of the show and the overall creation. There were a few notes that I need to fix in the music for Justin so that things are easier to read and help make it be a smooth show.

April 14, 2006

We worked Act Two with Justin today. It was an interesting rehearsal. There was a feeling of not wanting to be there from, I believe, all three of us. I knew something would happen since it was four to six, right before a performance of Sunday. But we did exactly what we did yesterday; a line and sing through of Act Two, worked some of the new numbers, and continued into the studio for dance. I thought this time was greatly needed because of the Nineties new song where Rocky has added in around eight tempo changes. I am glad Justin is able to follow them now, because it think it's a bit much, but I think Rocky has gotten across what he set out to say.

When we moved into the studio, the only real number we did was the Seventies. We went straight through and I think with all the music in place, it's really going to be a fun number. I also felt that way about the Eighties. That has always been the scene that scares me, and after working through it with Justin, I feel a lot more comfortable.

As I am writing this I am realizing that we have designer run in one week and the show in three. I am getting nervous of the memorization and the costume changes. But what I always remember is that if a costume is not fully on, that fits in perfectly with the style of the show. This gives us a little leeway in all the work we have set forth for ourselves each night.

April 17, 2006

We took the time and walked through Act One. We saved our energy and voices for tomorrow when we would run all of Act One with Justin. I felt really good about the walk-through. I know I have said this before, but it has been a while and we had to brush up our work, and it all came back tonight. I feel that if tomorrow goes well, we will be in a great place.

I will say that the one thing I am worried about is the scene entitled Turn of the Century. I feel that this scene, in particular, has the most potential to fall the fastest. However, I think with an audience at the designer run we will have the opportunity to see how everything flows.

April 18, 2006

We worked with Justin today, and it went famously! I felt very good about this run-through. We had decided to use a few of the costumes to get us used to the quick changes. We choose the Operetta costumes, the entire Oklahoma! costume sets, and the Follies girl. This run proved that the first act is quite solid due to the amount of time we have spent on it prior to these last few weeks.

Justin also had some great notes. The first was to go farther and make things bigger. With this type of show, it can very rarely get too big. Also, keep the transitions and information dumps up in energy and pace. Don't let it all fall back when we are not in the scenelets that we have created. Push through to keep both the rhythm of the show up and the characters larger than life.

April 19, 2006

Instead of running Act Two tonight and tomorrow, since my voice is on the tired side, we did a line through to try and cement more lines before adding in costumes tomorrow and music on Friday. I feel that the second act is better writing but lacks the strength of preparation since we did not have as much time to work on Act Two. There are two spots that I need to go back to and look over. The first is the end of the Eighties where Diana actually talks to Sondheim and the second is the revival. The revival needs to go at such a high-energy fast pace that there is no

room for error. We both have to be able to move and move quickly with the dialogue and movements. This is why we have the next two weeks.

I remember when I was talking with Chris Layton a few days ago, and he was asking about the show. I said that we were doing well, but there was a lot more memorization and solidifying of dialogue and staging. And he said that the last two weeks after classes were done was the time that he blocked, memorized and solidified his show. What Chris had said made me feel that we were in a good place.

April 20, 2006

Rocky and I had scheduled to run Act Two yesterday and today. Since neither of us were feeling up to it last night, we did a line through to try and solidify everything before adding in costumes and music. This afternoon we ran the act with all the costumes and no music. I have never felt so doubtful about our project before. This rehearsal totally bombed. Nothing went well. From start to finish everything went down the tubes. I think this was needed to scare us into rehearsing more and making sure we know our lines and we are not half ass-ing anything anymore.

April 21, 2006

We ran Act Two with Justin today and it did not go as badly as I thought it would. Rocky and I were both able to step away from it last night and start reworking certain parts by ourselves and it paid off today. I felt a little more confident about the act. The one note from Justin was to go farther with everything: my Diana accent, my classic to belt vocal change, and my Kris character in the nineties. He said gay it up more. If you go farther it will be clear that I

am portraying a homosexual man not a woman, and it will be stereotypically funny. Over the top is funnier than close to home. These are all things I need to work on, especially the accent because I am horrible at accents.

April 22, 2006

Because we have our designer run on Monday, Rocky and I ran the show today. Act one came to fifty-three minutes and Act Two came to forty-eight minutes. These are rough estimates since Act One deals with other people and Act Two will change when the timing for all the dances meets up with the actual tempos. I felt ok about this run. We got through it all but we were both edgy with each other. Since we have been working on this project since August, we tend to get short with each other and push each other's buttons. This rehearsal was no different. I think we are going to be okay for the designer run on Monday. We have one more rehearsal on Monday afternoon, and then we are off and running.

April 24, 2006

Early today Rocky and I went over a few things that needed cleaning for tonight's designer run. We worked through the entire dance in the seventies so Rocky would feel more comfortable about himself. He is doing fine, he just needs to think ahead when it comes to changing gears. I wanted to work the reveal at the top of the show which, once rehearsed, was easier than I thought. We just have to toss it off our shoulders and let it drop instead of helping the costume. I felt ready for the designer run but still a little nervous.

The designer run is complete, and I feel extremely good about what we did. We got a bunch of laughs throughout the show and kept their attention for the full show. Kip and Leah,

who were our planted audience participants, said they thought it was going to be very different than what they saw and were pleasantly surprised at what we have created. I do want to talk with them more about their thoughts at a later time. We meet with Dave and James afterwards who seemed to really enjoy themselves and said they were going to add in some special sound and light cues that are really going to be spectacular. James also checked with John to make sure that it was okay that they go farther in the design aspect, and John said they could do as much as they want. We met with Justin who said watch cue lines (which was my fault), go farther with Kris in the nineties (think about adding a lisp) and said there were times where he wanted to check something but couldn't. We then said we would have a stop and start on Friday so he can stop and ask questions then. We then met with John. He had this to say:

- It's too long. Don't cut anything if you don't want to, I'm just saying that it is something you can think about.
- There are four endings: the beginning of the 2000 section, the end of the revival, the end of "One More Beautiful Song," and "So Long, Farewell." Fix that.
- The patter songs were too fast. Start slower and build so we, the audience, can pick up more of the information.
- G&S: comment on the rhymes. Let us know when you think they are really good or when they are "cringe worthy."
- The pitches in the medley are not solid. That's what makes a good medley, when the notes from one song to another are solid.
- There are only three times when he saw reverence to the art form. In a two hour show, there could be a few more.

- Being redundant. There are some points in Act Two where we are being redundant with the information. It's something that happens to most writers – we continue to punch the point instead of moving on. Could help in cutting the length. But do not create more problems for yourselves. Cut if you think it's necessary, not because I am telling you to.

I was honestly surprised that those were the only notes John had for us. I think each and every note is doable in the time that we have before we open. In fact, when Rocky and I got home, we sat down and went over what we thought could be cut and trimmed. Tomorrow we are going to fix all that and solidify what needs to change.

April 25, 2006

As mentioned before, Rocky and I sat down and went through the script to determine what needed to be chopped, trimmed, and fixed. I think in total, we knocked off about four to six pages in length by simply combing through and finding the problems. Also last night while performing, we both took note as to what needed fixing based off of the audience's reaction. We cut a few questions from the game show, we cut a bunch in the eighties (which was the first scene written and the one that needed the most fixing), and fixed going from the end of the revival to the beginning of "One More Beautiful Song." I think these trims and fixes will help with our overall length and give us a more succinct show.

April 28, 2006

Rocky and I decided to take a few days off from the creative process and let ourselves breath and have fun. We attended the finals for the two grad classes beneath us and then enjoyed ourselves at Dr. Steve's house another evening. It was a great time to just relax and enjoy

ourselves with our friends. However, today was our start and stop with Justin. We started a little late because of traffic and then because we had to clear up contract stuff. We met with Dave and James and signed the contract, wrote them a check, discussed the stage for a minute and then went to work with Justin.

This rehearsal was good for us. We started off like any other run and did exactly what we said we would do – stop and start. We discussed some tempo changes that John had given us. Some we liked (Circus music), others we did not agree with (G & S). We got through the entire show and then discussed more with Justin. I asked that we re-run the nineties since I totally botched it and wanted to run it one more time to cement what I was doing. It also cleared everything up when we defined what exactly was happening and how it was reading in that scene. What we were trying to do (have each character I play in the nineties be a different gay guy) was not reading because it was somewhat of a stretch. So, we fell back onto the obvious choice of all the characters being Kris, which works better. I feel really comfortable about the show, although we are getting to the home stretch. It is almost time and I am about to start getting nervous. The show opens in a week from today exactly.

May 1, 2006

We did a simple walk through/speed through. We got through the entire show in a little over an hour and that was with full dances. I feel like we are in a great place, I know I keep saying this, but I really do. I don't think we are going to peak too early because we are finally sitting into the show. I feel that there are still a few line blips here and there, but it's nothing that we cannot fix by looking at the script one more time and having the utmost confidence in

everything we do and say. I feel comfortable about everything and I know that I can just relax and concentrate on what needs to get across.

May 3, 2006

I have had a small case of nerves all day today. I know that we do not open until Friday, but our first public performance is tomorrow, and I want to make sure everything goes well. I don't want to have this giant catastrophe occur while we are trying our best to do our work. I also don't want to step on any toes at the Rep because we are friends and, sometimes, there can be a little too much nagging or questions about certain aspects.

We first set up our backstage area in order to do a run. We were running a little late since we took so much time looking for prop tables. So, we started the run at about 7:15 and it was not up to par. I felt the show was dragging and not at the high energy that is needed. You do have to know that it was simply us on stage and Dave running lights. James was working early the next morning with another company so he could not be there. Dave was just fixing his light cues for the next night. I think the show looked amazing with what we could see, but I think our energy needs to be feeding off of an audience. So, bring in the crowds, I'm ready to finish.

May 4, 2006

Again, I spent the day with a belly full of nerves. Although today, I was keeping busy so I rarely had a chance to think. We showed up early in order to complete tasks before the show. The Rep staff had painted a solid white line on the stage and I was there for about two hours today stenciling words on the chorus line. Rocky dealt with the front of house and then had to leave because he forgot his contacts and he cannot do this show without them. We were able to

tech through the show this afternoon with Dave and James. Even though I felt very comfortable with the two of them, we ran certain cues for their own self knowledge of how they work. We ran all the voiceovers and a few light cues to place down spike marks. Then we broke for dinner and returned ready to run the show.

Our audience consisted of Rocky's parents and a friend, two Rep staff members and friends, Kathleen Lake, Chris Layton and Justin's John. It was a very responsive audience and they seemed to really enjoy and understand the show. I felt the show went well, but not amazing. I also started to understand that the audiences will tell us what is working and what is not. Where they were reacting were moments that reassured me and sometimes surprised me.

### *Performance Journal: Spring 2006*

May 5, 2006

Tonight was our opening night and it was fantastic. Throughout the day Rocky and I were running around tying up the loose ends: gifts, tapes, thank you cards, etc. We spent the day in Orlando with my family and friends and they were all very excited to see the show. They had been there from the conception and knew how long this has taken for us to complete. I was extremely nervous when we arrived at the theatre and was trying to organize everything. We had to make sure our house managers were introduced to the Rep staff in case anything was to happen, they would know who to go to for help. I also was chatting with James and making sure everything was set. He told me to calm down and go relax. I took the half hour before the show to talk with Justin and Rocky while we were all getting ready. I think I was most nervous because of the material. Rocky and I kept saying that this was our baby, and it's true. It was our words and our ideas out there; nothing for us to hide behind. We started the show, and as soon

as we started the opening announcements, we knew there this was a welcoming and excited crowd.

Once we started the show, I can't really comment on how things went. There really is no time for us to think. I remember taking notes in my head because certain jokes went over so well or because we had changed a little bit of the dialogue. I can say that I felt proud and very impressed with myself that we actually pulled this off. I remember reading in a magazine a month ago that "if a project is scary to you or you think you can't pull it off, then it's worth doing." I think that was the case for me. I can't tell you how many times I was frightened of what we had created or how many times I said to myself "why did we do this?" But after tonight, I feel all my worries have been diminished, and I have impressed more than myself.

May 6, 2006

I have to say that after last night, I was very disappointed with myself. I made a few sloppy mistakes that made me come down hard on myself because I do that. Also, I thought the audience was not as responsive, but that is the deal with comedy. Rocky and I discussed that with comedy, you could be doing brilliant work on the stage, but if they are in a bad mood, you will get nothing. Don't get me wrong, there were certain times we were holding for laughter, but I felt that my sloppy mistakes were causing some of the lackluster responses. I also noticed that I never had a chance to think about the show. Usually when I am finishing up a run, I think that "this is the last time I am going to do this." However, I did not get that thought or feeling, until the middle of "One More Beautiful Song" at the end of the show.

I do feel that the show was successful; it was just a different crowd from the night before. I felt the material was understood by everyone in the audience, which was one of our main goals

that I think we reached. That is a compliment that many people gave both nights. Overall, I am relieved it is finished, but am glad that I got to do this. It's an experience that only one other of my classmates was able to achieve.

## EVALUATION

John C. Bell, the Chair of my Thesis Committee, wrote the following evaluations. John C. Bell is an Associate Professor in Performance and the Graduate Coordinator of Musical Theatre at the University of Central Florida Conservatory Theatre.

### *Thesis Project Assessment #1*

Fall 2005 – Throughout the semester, I met with Patrick Moran and Rocky Sansom to discuss the development of the libretto and score of their two-person project “A 16-Bar Cut: The History of the American Musical Theatre.”

The early stages of my work with the gentlemen was serving as a sounding board for their ideas and as their first “audience member.” That is, they would come in, every couple of weeks or so, with a new scene or two. I would read the scene and we would discuss my reaction to it.

Much of my response was a reaction to either the accuracy of the content, the tone and/or diction of the content, and/or suggestions about the overall structure of the piece. As for accuracy, I would occasionally query them, looking for a defense of their understanding of the history of the form. In almost every case, they were either “spot on” or could defend their choices vigorously. I did raise consistent concerns about some of the tone of the piece, especially where I felt it either became too sophomoric or vulgar. And finally, once the piece began to take shape, we had lots of discussions about structure and flow.

Throughout these early stages in the process, both Patrick and Rocky were open and very reflective. Both were inquisitive, invested and committed to the subject as well as to the demands of Thesis-quality work. They took constructive criticism extremely well, considered all

points of view and, as they should, eventually settled on their own choices. Not once did either student become territorial or defensive. But they were both able to assert their knowledge and passion for the subject and, as it should be, the piece that they were to create would definitely be theirs.

### ***Thesis Project Assessment #2***

April 2006 – I attended a dress rehearsal for “A 16-Bar Cut: The History of the American Musical Theatre” in the rehearsal hall of the Orlando Repertory Theatre.

After the rehearsal I provided Rocky and Patrick with feedback aimed mostly as the length of the piece and at a caution or concern I had for their vocal health as they started the final stage of the project, ramping up toward opening night.

The rehearsal showed professional quality attention to all aspects: music, design and performance. Their technical and design team, Dave Upton and James Cleveland, were also present.

My biggest note for the two was that I felt the piece was too long. I encouraged them to make judicious cuts. I shared with them that I felt they were in a good place: the place where a writer has more than enough material and can pare things down to make them more potent.

Both Rocky and Patrick received their notes very well. I was clear that they were both in that stage of complete immersion in the work. I was aware that while they wanted and appreciated the feedback I was providing, they were both very eager to simply get the work “set” and therefore, the notion of script changes was a hard idea to process. I told them that, if as they rehearsed over the next week, cuts emerged and made themselves feel very apparent, to take them. Otherwise, leave the work as it was and play it before an audience. That, I told them, would tell them a lot.

### *Thesis Project Assessment #3*

May 6, 2006 – I attended the second and final performance of “A 16-Bar Cut: The History of the American Musical Theatre” at the Orlando Repertory Theatre. There were approximately 70 people in attendance. I hear the preceding evening had a similar sized audience.

It was evident from the event that Patrick and Rocky had succeeded on all fronts: construction, performance, marketing, production, etc. The audience was full of supportive and interested people and the show itself was engaging and informative.

If we think of a Thesis project as a capstone experience designed to showcase the complete range of a student’s educational journey, I can’t think of a project that could have achieved that objective better than this one.

In essence, Rocky and Patrick, through the course of their study, chose a subject which fascinated and intrigued them. Through their public presentation they were able to showcase their abilities as performer, writers and scholars. To me this is what a high-quality MFA degree should be able to produce. When I think of a student walking out the door, I want to think of them as being competitive as performers, but also think of them as being intelligent and articulate theorists and analysts. In Rocky and Patrick, I think we have evidence of this level of achievement.

## CONCLUSION

Ultimately, I have learned that I have found the ability in myself to rise above whatever bullshit I may go through in life and still create an astounding piece of theatre. When we first presented the idea and went through the conception stage, there were those who cheered the idea. As we would write every word and funny gag, we were treated with respect from those who wanted us to succeed. Yet, there were those who tried to bring us down and those who got sick of us trying something new. We had numerous successes and failures through this process, but, in the end we were able to conquer the challenges laid in front of us.

Going through this journey has been a blessing and a curse. I learned that I do have the ability to write and perform my own work. There were times when it was hard to watch as those around me were succeeding immediately and I was stuck in a slow progression. There were times when jealousy would get the best of me and I ended up not being able to create or socialize. However, when I could push these “tormentors” to the side, being able to work on this project in a world of complete chaos, kept me sane. This creation, in my mind, ended up being a perfect capstone to an M.F.A. in musical theatre and has ended up forcing me to put into practice everything I have learned. It was a process and performance that made me flex every ounce of muscle I had in order to be triumphant.

This process has not been a total uplifting experience. The creation of the script and rehearsals were, at times, very tense between Rockford and me. We went through some tough spells where we realized living with your collaborator is a tough thing. There were times where the two of us needed to be alone since we were always traveling and working together because it was easier and cheaper (cheaper being the key word). But the reason for the constant attachment

to each other and to our work was to have an impressive show. We wanted to be proud of the work we put in and have others be proud of us.

Reflecting on the entire process from conception to performance, I think we were able to accomplish what we set out to do. We were able to create a fantastic script that could be enjoyed by anyone who walked into the theatre. I felt that the performances were jumpstarted by the audiences and, therefore, more fantastic than I imagined. Rockford and I both made mistakes that were both obvious and sometimes well-hidden, but we were always able to land the joke that was being created. There were certain aspects where I felt we failed. For me, one of them was the publicity. I didn't feel comfortable approaching people, where Rockford was unashamed. I also feel that we fell short in the set. I thought the chorus line looked great, but I think the theatre marquee drop that we were shooting for first would have made the show more bright and colorful instead of just black and white. The letters were a good fallback set, but I never felt the stage was full from the audience view. However, I felt that Rockford and I were able to fill the space with our characters from beginning to end. Once given the note, we were not afraid to go too far with what we had created.

With all the "if's," "could have's," "should have's" and "why didn't we's" that one goes through in the creation of a new piece, I felt this was a successful project. We were able to draw from our vast theatre knowledge to create a new and educational piece of theatre. We were able to put into practice the teachings of construction – dealing with a piece of music and a piece of text. I learned the basic strains and demands that occur with each role I was playing. I was given the immense feeling of pride being able to work on this project with the amount of freedom from our professors. But most importantly, I was able to prove to myself, to my colleagues and to those who may have doubted, that given the opportunity, I will astonish you.

**APPENDIX A:  
FIRST SCRIPT OUTLINE**

FIRST THESIS SHOW OUTLINE  
AUGUST 2005

Working Title—*The History of Musical Theatre: A 16 Bar Cut*

1. Beginning of the show
  - Start in Ancient Greece
  - Have a voice over describing Greece where we cut him off
  - This will be a take off of Disney's *Hercules*
2. Opening Number
  - Vamps with clever interjections setting up the evening
  - Lyric re-write to "Open in Venice" from *Kiss Me, Kate*
  - Lyric re-write to a gospel number
3. Circus
  - Necessary time period
  - Nothing specific at this time

*\*\*Note: At this point in time, theatre history overlaps with different varieties of theatre and genres happening at the same time. We will start with Vaudeville and Minstrelsy and then move to operetta.*

4. Vaudeville & Minstrelsy
  - As Rocky lectures on Minstrelsy, Patrick will add humor. Dialogue example:

ROCKY: "And from Minstrelsy, we are given many well-known icons, such as Aunt Jamima (Patrick pulls out a syrup bottle), playing the bones (Patrick pulls out a skeleton and plays it like a xylophone), and also what is called black face. Blackface was a make-up in early theatre. The proper way to make blackface was to burn a cork in a little dish. (Patrick proceeds to do what Rocky is explaining) Patrick, what are you doing?"

PATRICK: "I'm making black face."

ROCKY: "You can't do that we'll be sued."

PATRICK: "Why you always gotta come down on the black man. Black Power! (Patrick raises his fist.)"

ROCKY: Patrick put your hand down."

PATRICK: "But I have a question." (Patrick straightens out his fingers.)

ROCKY: "Well, what is it?"

PATRICK: "What do you do after you burn the cork?"

5. Operetta
  - Touch on the history and big names of operetta concluding with G&S.
  - G&S Spoof
    - Condense all G&S works into one patter song (e.g., "Modern Major General" or "When I Was a Lad.")

6. Turn of the Century (1900-1920)

Flo Zeigfeld and George White battle through dance to the “West Side Story” rumble music with clever interjections. Dialogue example:

FLO: “Well, I married Billie Burke in (date), and she is the star of my *Ziegfeld Follies*.”

GEORGE: Burke is your star? How much do you pay her... for the marriage?”

*Showboat* Sequence

Discuss the show’s major influence on theatre followed by an open mockery of “Old Man River”

7. The Golden Age (1920-1950 [not positive on the dates])

A medley spoofing how every show is extremely happy

8. R & H

Discuss the impact of *Oklahoma!* on theatre and how it raised theatre to a new level.

R&H Game Show

A game show format where two lucky members of the audience are pulled on stage to answer questions about famous R&H shows. They will each have an R&H buzzer (one a cowbell and the other a Japanese fan). The host will sing the first line of a song and the contestants will have to answer by singing the rest of the line. If not sung, points will be deducted (like in Jeopardy where if you do not answer in the form of a question, you are wrong!)

*\*\*Note: The rest of the show will use the convention of “A Chorus Line” with each subsequent decade or movement being a character from the show. (We will possibly use the most recognizable 8 bars of each character to start off each section.)*

9. The 60’s

Boy Meets Girl

Use the convention of “boy meets girl, boy loses girl, and boy gets girl back” as seen in major shows of the time. (Possible motif: “Hello 12”)

10. The 70’s

Dance Decade

Featuring the major choreographers (Fosse, Robbins, Kid, and Bennett)

11. The 80’s

London invasion overcome by Sondheim

Characters personify rock and pop opera with an appearance by Connie for *Miss Saigon*

12. The 90’s

Tenor-envy sung between Rocky and Patrick

Rocky has tenor-envy because of Patrick’s high notes

- Use the married characters from *A Chorus Line* (Possibly use portions of “Sing”)
13. Today  
Broadway is just revivals and “best of” albums turned into shows  
Our show is done as a revival from start to finish  
The character of Paul who personifies musical theatre falls and injures himself.  
Use the phrase “Musical Theatre Down!”

**APPENDIX B:  
FIRST VERSION OF “THE THEATRE TODAY”**

# The Theatre Today

Music: Patrick Moran  
Lyrics: Patrick Moran  
and Rockfrod Sansom

Voice

The thea tre to day is swamped they say, with sing ers by the

Piano

score. But I feel drowned in op era sound from that Gold en Age of

Pno.

yore. Bem stein is be labor ed, there's to much clas sic

Pno.

touch. Her man writes one tune ful song that re pris es to much. And with

Pno.

Ler ner and Loewe you'll nev er know the crap that they'll con struct. But

Pno.

now we're in the new age, there's Loes ser, Styne, and Strouse.

Pno.

With thier belt ing songs I know long er long for that one hit Wil son

Pno.

The Theatre Today

3

louse. The thea tre to day must change they say. There must be dif fernt style.

Piano accompaniment for the first system, consisting of a grand staff with treble and bass clefs. The piano part is mostly rests, with some notes in the bass line.

If act ors don't fol low this change of to mor row, 'guess I'll be here for a

Piano accompaniment for the second system, consisting of a grand staff with treble and bass clefs. The piano part is mostly rests, with some notes in the bass line.

Figure 2: First Version of "The Theatre Today"

**APPENDIX C:  
FINALE VERSION OF “THE THEATRE TODAY”**

# The Theatre Today

Music: Patrick Moran  
Lyrics: Patrick Moran  
and Rockford Sansom

Voice

The thea-tre to - day is swamped they

Piano

Pno.

say, with sing - ers by the score. But I feel drowned in

Pno.

op - era sound from that Gold - en Age of yore. Bern - stein

is be - labor - - - ed, there's too much clas - sic touch. \_\_\_\_\_

Pno.

The first system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "is be - labor - - - ed, there's too much clas - sic touch." followed by a long horizontal line. The piano accompaniment is in two staves (treble and bass clefs) with a grand staff bracket. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

Her-man writes one tune-ful much, that re - pris-es too much, that re - pris-es too much.

Pno.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "Her-man writes one tune-ful much, that re - pris-es too much, that re - pris-es too much." The piano accompaniment is in two staves with a grand staff bracket. The right hand plays chords, and the left hand plays a steady bass line.

And with Ler-ner and Loewe you'll nev - er know the crap that they'll con -

Pno.

The third system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "And with Ler-ner and Loewe you'll nev - er know the crap that they'll con -". The piano accompaniment is in two staves with a grand staff bracket. The right hand plays chords, and the left hand plays a steady bass line.

struct. But now we're in the new age, \_\_\_\_\_ there's Loes - ser,

Pno.

The fourth system of music consists of a vocal line and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "struct. But now we're in the new age, \_\_\_\_\_ there's Loes - ser,". The piano accompaniment is in two staves with a grand staff bracket. The right hand plays chords, and the left hand plays a steady bass line.

The Theatre Today

3

Styne, and Strouse. With their belt-ing songs I no long-er long for that

one hit Wil-son louse. The thea-tre to-day, must change they say. There

must be dif-frent style. If act-ors don't fol-low this change of to-

mor-row, Well, I 'guess I'll be here for a while.

The musical score consists of five systems. Each system includes a vocal line and a piano accompaniment (Pno.) with two staves. The key signature is one flat (B-flat major or D minor). The lyrics are: "Styne, and Strouse. With their belt-ing songs I no long-er long for that one hit Wil-son louse. The thea-tre to-day, must change they say. There must be dif-frent style. If act-ors don't fol-low this change of to-mor-row, Well, I 'guess I'll be here for a while." The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

Figure 3: Final Version of "The Theatre Today"

**APPENDIX D:  
FIRST VERSION OF  
“WHY CAN’T THE BROADWAY ACTORS LEARN TO SING?”**

# Why Can't the Broadway Actors Learn to Sing?

Music: Patrick Moran  
Lyrics: Patrick Moran  
and Rockford Sansom

Voice

Why can't the Broadway actors learn to sing? With

Piano

Detailed description: This block contains the first line of the musical score. It features a voice line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 2/4. The voice line begins with a whole rest, followed by a quarter note G4, an eighth note A4, a quarter note B4, an eighth note A4, a quarter note G4, an eighth note F#4, a quarter note E4, and a quarter rest. The piano accompaniment consists of whole rests on both staves.

R and H and G and S, there songs have no real ping. We're in the time where belt ing is the

Pno.

Detailed description: This block contains the second line of the musical score. The voice line continues with a quarter note D4, an eighth note C4, a quarter note B3, an eighth note A3, a quarter note G3, an eighth note F#3, a quarter note E3, an eighth rest, a quarter note D3, an eighth note C3, a quarter note B2, an eighth note A2, a quarter note G2, and a quarter rest. The piano accompaniment consists of whole rests on both staves.

new and lat est thing; On, why can't the Broadway actors learn to sing? I'll take this lit tle lad be

Pno.

Detailed description: This block contains the third line of the musical score. The voice line continues with a quarter note F#3, an eighth note E3, a quarter note D3, an eighth note C3, a quarter note B2, an eighth note A2, a quarter note G2, an eighth note F#2, a quarter note E2, an eighth note D2, a quarter note C2, an eighth note B1, a quarter note A1, an eighth note G1, a quarter note F#1, an eighth note E1, a quarter note D1, an eighth note C1, a quarter note B1, an eighth note A1, a quarter note G1, and a quarter rest. The piano accompaniment consists of whole rests on both staves.

2 Why Can't the Broadway Actors Learn to Sing?

The image shows a musical score for the song "Why Can't the Broadway Actors Learn to Sing?". It consists of two systems of music. Each system has a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "neath my wing. I'll teach him all I know, and he will rise as king. From belt ing high to grow ling low with lots of for ward ring. Oh, I'll teach that boy how to sing, sing, sing." The piano accompaniment is mostly rests, with some light accompaniment in the bass line.

neath my wing. I'll teach him all I know, and he will rise as king. From belt ing high to

grow ling low with lots of for ward ring. Oh, I'll teach that boy how to sing, sing, sing.

Figure 4: First Version of "Why Can't the Broadway Actors Learn to Sing?"

**APPENDIX E:  
FINAL VERSION OF  
“WHY CAN’T THE BROADWAY ACTORS LEARN TO SING?”**

# Why Can't the Broadway Actors Learn to Sing?

Music: Patrick Moran  
Lyrics: Patrick Moran  
and Rockford Sansom

Voice



Why can't the Broad-way ac-tors learn to sing? — With R & H and G & S there

Piano

Detailed description: This system contains the first two staves of music. The top staff is for the voice, written in a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody begins with a quarter note G4, followed by quarter notes A4, B4, and C5, then a quarter rest, and continues with quarter notes D5, E5, F5, and G5. The lyrics are written below the notes. The bottom staff is for the piano, consisting of two staves (treble and bass clefs). The right hand plays chords, and the left hand plays a simple bass line.

Pno.



songs have no real ping. We're in the time where belt-ing is the new and lat-est thing, Oh

Detailed description: This system contains the second two staves of music. The top staff continues the voice melody from the first system. The lyrics are written below the notes. The bottom staff continues the piano accompaniment.

Pno.



why can't the Broad-way ac-tors learn to sing? Yes I will take this lit-tle lad be-

Detailed description: This system contains the third two staves of music. The top staff continues the voice melody. The lyrics are written below the notes. The bottom staff continues the piano accompaniment.

2 Why Can't the Broadway...

neath my wing — I'll teach him all I know and he will rise as king. From belt-ing high to

growl-ing low with lots of for-ward ring, Oh I'll teach that boy to sing sing, sing.

Pno.

Pno.

Pno.

Figure 5: Final Version of "Why Can't the Broadway Actors Learn To Sing?"

**APPENDIX F:  
PRODUCTION BUDGET**

**Table 1: Production Costs**

		<b>Patrick</b>				<b>Rocky</b>	
10/6/05	53.2	Brass & Reed	Technology	53.2	Brass and Reed	Technology	
10/30/05	5.56	Walmart	Costumes	11.71	Walmart	Costumes	
	13.83	Walmart	Costumes	7.96	Walmart	Costumes	
11/1/05	53.71	Spirit Halloween	Costumes	44.11	Spirit Halloween	Costumes	
12/30/05	1.59	Michaels	Costumes	4.24	Michaels	Costumes	
	20.22	Jo-Ann Fabrics	Costumes	17.48	Jo-Ann Fabrics	Costumes	
1/2/06				8.46	Michaels	Costumes	
				3.19	Michaels	Costumes	
1/3/06	32.89	Jo-Ann Fabrics	Costumes				
1/4/06				7.65	Jo-Ann Fabrics	Costumes	
1/4/06	9	Walmart	Costumes	9	Walmart	Costumes	
1/6/06	18.94	Fright Catalogue	Props				
1/9/06	15	Copyright	Writing	15	Copyright	Writing	
1/27/06	4	US Postal	Shipping	4	US Postal	Shipping	
1/29/06				8.75	Michaels	Costumes	
1/30/06	8.4	Staples	Printing	5.33	Jo-Ann Fabrics	Costumes	
2/21/06	21.26	Daytona Magic	Props	6.77	Staples	Printing	
2/21/06	26.63	FL Formal Wear	Costumes	26.63	FL Formal Wear	Costumes	
2/23/06				5.13	Walmart	Costumes	
2/21/06	3.18	Autozone	Props				
2/24/06	13.59	Walmart	Costumes	3.73	Jo-Ann Fabrics	Costumes	
				14.07	Walmart	Costumes	
				18.83	Walmart	Props	
				1.38	Michaels	Props	
2/25/06	31.92	Toys R US	Props	15.96	Bull Run	Props	
3/1/06	2	Walgreens	Props	2.5	Walgreens	Props	
				7.99	Sports Authority	Costumes	
3/11/06	9.55	Party Place	Set				
4/13/06	50	Justin Fischer	Fee	50	Justin Fischer	Fee	
4/20/06				6.38			
4/22/06				6.44	Walmart	Costumes	
4/24/06	14.51	Walmart	Props	18.2	Staples	Marketing	
4/28/06	125	Orlando Rep	Space				
				200	Justin Fischer	Fee	
	225	Orlando Rep	Space	150	Orlando Rep	Space	
5/1/06	8.95	Staples	Marketing	25.72	Home Depot	Set	
	5.35	Walmart	Set	6.9	Walmart	Set	
5/2/06				8.95	Staples	Marketing	
5/3/06	10	Applebees	Tech Help	10	Applebees	Tech Help	
	8.09	Publix	Tech Help	8.09	Publix	Tech Help	
	21.3	Sharp Liquor	Tech Help	14.9	Sharp Liquor	Tech Help	
5/5/06	11.43	Your Liquor Store	Tech Help	16.21	Your Liquor Store	Tech Help	
	26.38	CVS Pharmacy	Misc./Video	27.27	CVS Pharmacy	Misc./Video	
<b>Totals</b>							
	<u>850.48</u>			<u>852.13</u>			

**Total Cost: 1702.61**

**APPENDIX G:  
COSTUME & PROP LIST**

## Table 2: Costume Plot

JANUARY 20, 2006

### Act I

#### Opening

Black Robes  
Grecian Masks  
Tux Jackets  
Tux Rip-Aways  
Base Costume

#### Scene 1

Barker Hat (R)

#### Scene 2

Base Costume

#### Scene 3

Operetta Cape (R)  
Merry Widow (P): Robe/Hat/Gloves/Black Skirt  
Rose-Marie (P): Indian Drape  
Head Piece  
Mikado (P): Robe /Wig/White Skirt  
Penzance (R): Hat/Eye Patch/Sash  
Sailor Hat (J)

#### Scene 4

Follies Girl (P&R): Drape w/ Fan  
Bert Williams (R): Top Hat and Gloves  
Ethel Merman (P): Fur Wrap and Hat  
Show Boat (P): Sailor Hat  
Life Vest

#### Scene 5

Base Costume

#### Scene 6

##### Patrick

Curly-White Hat  
Black Vest w/ Trim  
Will - Brown Hat  
Brown Vest  
Ali - Bowler  
Dream L. – Yellow skirt  
Cheap Yellow Wig

##### Rocky

Eller – Grey Wig  
Brown Skirt  
Laurie- Blonde Wig  
Yellow skirt  
Ado - Brown Wig  
Blue Skirt  
Jud - Black Vest

Black Hat  
Game Show: Red/W. Cape w/ Wig (P)  
Suit Jacket (R)

**Act II**

Scene 7

Smoking Jacket (R)  
Laddie Hat and Vest (P)

Scene 8

Red Bowler  
Blue Bowler  
4 Bandanas (P&R)  
Fiddler Hats: Milk (P)  
Soda (R)  
Leg Warmers (P)  
Matching Head Band (P)

Scene 9

Rocky:  
Cats: Tail and Mask  
Connie: Wig and Robe  
Black Skirt  
Miles: Roman Hat and Cape  
Prince: Crown and Cape  
Sock Puppet Steve (R)

Patrick  
Philia: Blonde Wig w/ leave crown  
White Skirt  
Cinder: White Skirt w/ Blue Robe  
Brown Wig  
Desiree: Grey Wig and Fat Dress

Scene 10

Al (R): Leather Vest and Hat  
Kris (P): Tied-up Shirt

Scene 11

Base Costume

**Table 3: Prop/Set List**

JANUARY 20, 2006

**Act I**

Opening

Scene 1

Dollar Bill (P)

Scene 2

Kazoo (J)-preset on piano

Table (P) with: make-up/Cup/Cork/Bowl

Scene 3

Scene 4

Chair w/ cup of water (P)

Scene 5

Scene 6

Butter Churn (R)

Satchel w/ Elixir Bottle (P)

Laurie Doll (R)

Knife (R)-preset in vest

Game show (P):2 stools/2 Cowbells

Question Cards (R)-preset in Jacket

**Act II**

Entr'acte

Table with Instruments (R)

Triangle (P)

Scene 7

Business Card (R)-preset in Smoking Jacket

Bowl of Marbles-preset on piano

Scene 8

Fosse – 2 chairs (P&R)

Kidd – Fuzzy Dice (P)

4 Bandanas (P&R)

Robbins – Fiddler Hats: Milk (P)

Soda (R)

Bennett – 2 Gold Hats (P&R)

Scene 9

Chair (R)

Stool (P)

Sondheim Puppet (R)

Scene 10

2 RENT Mics (P)

Chair (P)

Scene 11

2 Stools (P)

2 Towels (P)

**APPENDIX H:  
PRESS RELEASE**



## A 16 Bar Cut: The History of American Musical Theatre

### FOR IMMEDIATE RELEASE:

Contact: Patrick John Moran & Rockford Sansom  
Telephone Number: Sansom Cell (407) 924-5915; Moran Cell (973) 342-2276  
Fax Number: (386) 274-2931  
Email Address: patrickjohnmoran@yahoo.com; rockfordsansom@yahoo.com

Orlando, Florida.

Who: Patrick John Moran & Rockford Sansom

What: An original, two-man, tongue-in-cheek musical entitled: *A 16 Bar Cut: The History of American Musical Theatre*

When: May 5 & 6, 2006 at 8:00 pm

Where: Orlando Repertory Theater, Edyth Bush Theatre in Loch Haven Park

Cost: Admission is free

The outrageous and irreverent Patrick John Moran and Rockford Sansom present a zany, two-man, original musical unlike the world has ever seen. *A 16 Bar Cut: The History of American Theatre* is a high-energy wacky romp from the ancient Greeks through the Broadway of today. Ethel Mermen, Florence Ziegfeld, Ado Annie, P.T. Barnum, the Modern Major General, Diana Morales, and Stephen Sondheim all make appearances. With new music and snippets from nearly 100 songs, *A 16 Bar Cut* features singing, dancing, wit, drag, slapstick, audience participation, and sometimes even moments of intelligence. Admission is free, but audience members may feel the need to throw money after the show.

For additional information and/or promotional materials:

Contact: Patrick John Moran & Rockford Sansom

Telephone Number: Sansom Cell (407) 924-5915; Moran Cell (973) 342-2276

Fax Number: (386) 274-2931

Email Address: patrickjohnmoran@yahoo.com; rockfordsansom@yahoo.com

Re: A 16 Bar Cut

###

**The REP**  
in partnership with UCF

Figure 6: Press Release

**APPENDIX I:  
POSTER**

# A 16 Bar Cut: A History of American Musical Theatre

Written, Directed,  
Choreographed,  
Catered and Starring  
**Patrick John Moran &  
Rockford Sansom**  
*(Featuring Justin Fischer  
as the overworked and  
impaired accompanist)*

ORLANDO Repertory Theatre  
May 5 & 6, 2006  
8:00 pm sharp  
*(the free print job, audience members will be awarded  
while being seated)*  
and most important  
this show is  
**FREE**



628BC  
The Greeks invent theatre  
without Disney's help.



155C  
Roman comedy is  
really rather foolish.



1851  
Somehow audiences find the  
circus funny.

1885  
Gilbert & Sullivan hate each other  
so much they can only  
compose via the mail.

1905  
Merry Widow hats  
are always sexy.

1919  
All the "Ziegfeld Follies" more once go  
to the Theatre than ever before.



1913  
Audiences flock to "Oklahoma" because  
of Loretta's beauty and rampant drug use.

1950  
Ethel Merman sings -  
THOUSANDS go deaf.

1976  
Fosse's "Chicago" opens.  
Dorothy Zinkeger does not sing.  
Thank God!

1991  
The helicopter in  
"Miss Saigon"  
breaks down.



2006  
"Tartuffe" is  
STILL  
on Broadway.



## The Chorus Line of Musical Theatre History



Figure 7: Poster

**APPENDIX J:  
PLAYBILL**

## ACKNOWLEDGEMENTS

*(People we would like to thank and have to thank.)*

Justin Fischer, Chris Layton, Debbie Tedrick, Josephine Leffner, Chris Staffel, Michael Swickard, Kip Taisey, the Orlando Repertory Theatre, James Cleveland, Dave Upton, Paul Lartonoix, Debbie Dean, Simone Smith, Cathy Wagner, the University of Central Florida Conservatory Theatre, Dr. John C. Hitt, Dr. Kathryn Lee Seidel, Dr. Roberta Sloan, John Bell, James Brown, Dr. Steven Chicurel, F. Gary Flannery, Dr. Julia Listengarten, Earl Weaver, Nicholas Wuehrmann, Isaac & Lizzy Kreiger, Karen Hiscoe, Ron Hornsby, Seaside Music Theater, Gary Cadwallader, Florida Formal Wear, Musetta Jensen, Linda Esser-May, Daniel & Donna Moran, Our family and friends.

Law prohibits the photography or sound recording of any performance or the possession of any device for such photography or sound recording inside this theatre, without the written permission of the management. Violators may be punished by ejection and violations may render the offender liable for money damages. We will also poke you with a big pointy stick.

This performance is a final thesis project used to complete the Master of Fine Arts degree in Musical Theatre at the University of Central Florida Conservatory Theatre. John C. Bell serves as thesis committee chair.

## A 16 Bar Cur

### The History of American Musical Theatre



The World Premiere of an Original Musical Romp!  
May 5 & 6, 2006 at The Orlando Rep

Conceived, Developed, Written, Produced, Directed,  
Choreographed, Musically Directed, Set Design, Costume  
Design, Make Up Design, Wig Design, Musical Arrangements,  
Dramaturgy, Dialect Coaching, Script Supervision, Production  
Management, Technical Direction, Casting, Accounting, Legal  
Services, Personal Training, Child Wrangling, Backstage Catering,  
and Three Original Songs Composed  
by

**Patrick John Moran\* & Rockford Sansom\***

<p style="text-align: center;"><b>CAST</b></p> <p style="text-align: center;">Patrick John Moran*                      Rockford Sansom*</p> <p style="text-align: center;">with</p> <p style="text-align: center;">Justin S. Fischer</p> <p style="text-align: center;"><i>(Accompaniment, Additional Arrangements &amp; Musical Supervision)</i></p> <p style="text-align: center;">&amp;</p> <p style="text-align: center;">The Voices of Christopher Layton</p>	<p style="text-align: center;"><b>CREATIVE</b></p> <p style="text-align: center;">James Cleveland</p> <p style="text-align: center;"><i>(Sound Design)</i></p> <p style="text-align: center;">&amp;</p> <p style="text-align: center;">Dave Upton</p> <p style="text-align: center;"><i>(Light Design)</i></p>	<p style="text-align: center;"><b>ACT ONE</b></p> <p style="text-align: center;">It's Greek to Me, Me, Me Cirque du Sucker Vaude-strelsy The Operetta Opus Ol' Man Zeigfeld The Golden Up-Tempo The Dynamic Duo</p>	<p style="text-align: center;"><b>ACT TWO</b></p> <p style="text-align: center;">Entr'acting My Fair Laddie 70s, Dancer, 70s The Eighties are a Drag Ninety Million Tenors Revivals 2000</p>
<p><i>*Appears courtesy of AAA and US Food Stamps</i></p>			
<p style="text-align: center;"><b>SONGS</b></p> <p style="text-align: center;"><i>(In Alphabetical Order) *Original song **New Lyrics</i></p>			
<p>*42 Street</p> <p>*A Chorus Line Opening</p> <p>*A Little Fall of Rain</p> <p>*A Pretty Girl is Like a Melody</p> <p>*Ah! Sweet Mystery of Life</p> <p>*All That Jazz</p> <p>*Always True to You</p> <p>*Another Opin'in', Another Show</p> <p>*Anything You Can Do I Can Do Better</p> <p>*Aquarius</p> <p>*Bewitched</p> <p>*Big Spender</p> <p>*Bongo, Bongo, Bongo</p> <p>*Bottle Dance</p> <p>*Bring Me My Bride</p> <p>*Broadway Baby</p> <p>*Buenos Aires</p> <p>*Cabaret</p> <p>*Can-Can Quadrille</p> <p>*Color and Light</p> <p>*Come To Me, Bend To Me</p> <p>*Comedy Tonight</p> <p>*Cool</p> <p>*Crapshooters' Dance</p> <p>*Diamonds are a Girl's Best Friend</p> <p>*Doe a Deer</p> <p>*Dont Cry For Me Argentina</p> <p>*Fascinating Rhythm</p> <p>*Friendship</p> <p>*Go Home with Bonnie Jean</p> <p>*Good Night My Someone</p> <p>*Hot Honey Rag</p>	<p>*I Can't Say No</p> <p>*I Enjoy Being a Girl</p> <p>*I Get a Kick Out of You</p> <p>*I Got Rhythm</p> <p>*I Love a Parade</p> <p>*If I Could Turn Back Time</p> <p>*If I Was a Rich Man</p> <p>*I'll Build a Stairway to Paradise</p> <p>*I'll Cover You</p> <p>*I'm Gonna Wash That Man Right Out of My Hair</p> <p>*I'm Still Here</p> <p>*In Praise of Women</p> <p>*Indian Love Call</p> <p>*Inka Dinka Doo</p> <p>*Into the Fire</p> <p>*Into the Woods Prologue</p> <p>*Johnny One Note</p> <p>*Kansas City</p> <p>*Keep On Rollin'</p> <p>*Life is Just a Bowl of Cherries</p> <p>*Lovely</p> <p>*Mad-Manhattan Cavalcade</p> <p>*Makin' Whoopee</p> <p>*Many a New Day</p> <p>*Memory</p> <p>*Modern Major General**</p> <p>*Museum Song</p> <p>*My Funny Valentine</p> <p>*My Heart Belongs to Daddy</p> <p>*Nice Work If You Can Get It</p> <p>*Night and Day</p> <p>*Nobody</p>	<p>*Oh, What a Beautiful Morning</p> <p>*Oklahoma!</p> <p>*Ol' Man River</p> <p>*One More Beautiful Song</p> <p>*Play, Orchestra Play</p> <p>*Rosemary</p> <p>*Rose's Turn</p> <p>*Seasons of Love</p> <p>*Send in the Clowns</p> <p>*So Long, Farewell</p> <p>*Someone to Watch Over Me</p> <p>*South America! Take It Away</p> <p>*Summertime</p> <p>*Sun in the Morning and the Moon at Night</p> <p>*Sunday in the Park Opening</p> <p>*Sunny Side of the Street</p> <p>*'S Wonderful</p> <p>*Ten Cents a Dance</p> <p>*Tenor Envy*</p> <p>*That Old Devil Moon</p> <p>*The Farmer and the Cowman</p> <p>*The Rain in Spain</p> <p>*The Theatre Today*</p> <p>*There is a Sucker Born Ev'ry Minute</p> <p>*There's Gotta Be Something Better Than This</p> <p>*There's No Business Like Show Business</p> <p>*Three Little Maids</p> <p>*Viva!</p> <p>*West Side Story Prologue</p> <p>*Why Can't The Broadway Actors Learn to Sing?*</p> <p>*Wilkommen</p> <p>*You're the Top</p>	

**Figure 8: Playbill**

**APPENDIX K:  
FAVORITE PRODUCTION PHOTOS**



**Figure 9: The Orlando Repertory Theatre**



**Figure 10: A Collage of Act I**



**Figure 11: A Collage of Act II**



Figure 12: The Greeks



**Figure 13: Patrick as The Merry Widow**



**Figure 14: Entr'acting**



**Figure 15: The Infamous Bottle Dance**



**Figure 16: Patrick as Diana Morales from A Chorus Line**



**Figure 17: Rockford with Stephen Sondheim**



**Figure 18: The Revival**

**APPENDIX L:  
SONGS REFERENCED IN THE SCRIPT**

Opening: "It's Greek To Me, Me, Me"

Kander, John, comp., Fred Ebb, lyric. "All That Jazz." Chicago. New York: Hal Leonard, 1975.

Kander, John, comp., Fred Ebb, lyric. "Willkommen." Cabaret. New York: Hal Leonard, 1966.

Sondheim, Stephen. "Comedy Tonight." A Funny Thing Happened on the Way to the Forum.

New York: Chappell, 1962.

Scene One: "Cirque du Sucker"

Coleman, Cy. "The Museum Song." Barnum. 1975. New York: Tams-Witmark, 1980.

Coleman, Cy. "There is a Sucker Born Ev'ry Minute." Barnum. 1975. New York: Tams-

Witmark, 1980.

Scene Two: "Vaude-strelsy"

Durante, Jimmy and Ben Ryan. "Inka Dinka Doo." The Vaudeville Song Book. New York:

Bourne, 1933.

Cohan, George M. "Give My Regards to Broadway." Yankee Doodle Dandy. Hal Leonard Co.,

1994.

Scene Three: "The Operetta Opus"

Friml, Rudolf, comp., Oscar Hammerstein II and Otto Harbach, lyric. "Indian Love Call." Rose-

Marie. Bambalina Music, 1924.

Herbert, Victor, comp., Rida Johnson Young, lyric. "Ah, Sweet Mystery of Life." Naughty

Marietta. Warner Bros. Music, 1910.

Lehar, Franz, comp., Adrian Ross, lyric. "Vilia." The Merry Widow. New York: Chapell. 1980.

Sullivan, Arthur, comp., William S. Gilbert, lyric. "Modern Major General." Pirates of Penzance. Melville: Belwin Mills, 1985

Sullivan, Arthur, comp., William S. Gilbert, lyric. "Three Little Maids." The Mikado. Melville: Belwin Mills, 1985.

Scene Four: "Ol' Man Zeigfeld"

Berlin, Irving. "A Pretty Girl is Like a Melody." The Ziegfeld Follies of 1919. New York: Irving Berlin, 1919.

Bernstein, Leonard. "West Side Story Prologue." West Side Story. 1956. New York: Jalni Publishers, 1959.

Brown, Lew and Ray Henderson. "Life is Just a Bowl of Cherries." The George White Scandals of 1931. New York: Chappell Co., 1931.

Kern, Jerome, comp., Oscar Hammerstein II, lyric. "Ol' Man River." Show Boat. Santa Monica: T.B. Harms, 1927.

Gershwin, George, comp., B.G. DeSylva and Ira Gershwin, lyric. "I'll Build a Stairway to Paradise." The George White Scandals of 1922. New York: New World Music, 1922.

Williams, Bert, comp., Alex Rogers, lyric. "Nobody." 1905. New York: Edward B. Marks Music Co., 1932.

Scene Five: "The Golden Up-Tempo"

Arlen, Harold, comp., Ted Koehler, lyric. "I Love a Parade." I Love a Parade. Warner Brothers, 1931.

Berlin, Irving. "Anything You Can Do." Annie Get Your Gun. New York: Irving Berlin, 1946.

Berlin, Irving. "Heat Wave." Alexander's Ragtime Band. New York: Irving Berlin, 1933.

Berlin, Irving. "I Got the Sun in the Morning." Annie Get Your Gun. New York: Irving Berlin, 1946.

Berlin, Irving. "There's No Business Like Show Business." Annie Get Your Gun. New York: Irving Berlin, 1946.

Coward, Noel. "Play, Orchestra, Play." Tonight at 8:30. New York: Chappell and Co., 1935.

Donaldson, Walter, comp., Gus Kahn, lyric. "Makin' Whoopee." Whoopee!. New York: Donaldson, Douglas, and Gumble Inc., 1928.

Gershwin, George, comp., DuBose Heyward, lyric. "Summertime." Porgy and Bess. New York: Chappell and Co., 1935.

Gershwin, George, comp., Ira Gershwin, lyric. "Fascinating Rhythm." Lady, Be Good!. Warner Brothers Co., 1924.

Gershwin, George, comp., Ira Gershwin, lyric. "I Got Rhythm." Girl Crazy. Warner Brothers Co., 1930.

Gershwin, George, comp., Ira Gershwin, lyric. "Nice Work If You Can Get It." A Damsel in Distress. New York: Chappell and Co., 1937.

Gershwin, George, comp., Ira Gershwin, lyric. "Someone to Watch Over Me." Oh, Kay!. Warner Brothers Co., 1926.

Gershwin, George, comp., Ira Gershwin, lyric. "'S Wonderful." Funny Face. Warner Brothers Co., 1927.

Hilliard, Bob and Carl Sigman. "Civilization (Bongo, Bongo, Bongo)." Angel in the Wings. New York: Edwin H. Morris and Co., 1947.

Lane, Burton, comp., E.Y. Harburg, lyric. "Old Devil Moon." Finian's Rainbow. New York: Chappell and Co., 1946.

Loewe, Frederick, comp., Alan Jay Lerner, lyric. "Go Home with Bonnie Jean." Brigadoon. New York: Chappell and Co., 1947.

McHugh, Jimmy, comp., Dorothy Fields, lyric. "On the Sunny Side of the Street." Lew Leslie's International Revue. New York: Shapiro, Bernstein and Co., 1930.

Porter, Cole. "Always True to You in My Fashion." Kiss Me, Kate. New York: Chappell and Co., 1948.

Porter, Cole. "Another Op'nin', Another Show." Kiss Me, Kate. New York: Chappell and Co., 1949.

Porter, Cole. "Friendship." DuBarry was a Lady. New York: Chappell and Co., 1939.

Porter, Cole. "I Get a Kick Out of You." Anything Goes. Harms Inc., 1934.

Porter, Cole. "My Heart Belongs to Daddy." Leave it to Me. New York: Chappell and Co., 1938.

Porter, Cole. "Night and Day." Gay Divorcee. Harms Inc., 1932.

Porter, Cole. "You're the Top." Anything Goes. Harms Inc., 1934.

Rodgers, Richard, comp., Lorenz Hart, lyric. "Bewitched." Pal Joey. New York: Chappell and Co., 1941.

Rodgers, Richard, comp., Lorenz Hart, lyric. "Johnny One Note." Babes in Arms. New York: Chappell and Co., 1937.

Rodgers, Richard, comp., Lorenz Hart, lyric. "My Funny Valentine." Babes in Arms. New York: Chappell and Co., 1937.

Rodgers, Richard, comp., Lorenz Hart, lyric. "Ten Cents a Dance." Simple Simon. New York: Williamson Music, 1930.

Rome, Harold. "South America, Take it Away." Call Me Mister. Warner Brothers Inc., 1946.

Styne, Jule, comp., Leo Robin, lyric. "Diamonds are a Girl's Best Friend." Gentlemen Prefer Blondes. Music Sales Co., 1949.

Scene Six: "The Dynamic Duo"

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Do-Re-Mi." The Sound Of Music.  
New York: Williamson Music, 1959.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Farmer and the Cowman." Oklahoma!.  
New York: Williamson Music, 1943.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "I Cain't Say No." Oklahoma!. New  
York: Williamson Music, 1943.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "I Enjoy Being a Girl." Flower Drum  
Song. New York: Williamson Music, 1958.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "I'm Gonna Wash That Man Right Outa  
My Hair." South Pacific. New York: Williamson Music, 1949.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Kansas City." Oklahoma!. New York:  
Williamson Music, 1943.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Many a New Day." Oklahoma!. New  
York: Williamson Music, 1943.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Oh, What a Beautiful Morning."  
Oklahoma!. New York: Williamson Music, 1943.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "Oklahoma!." Oklahoma!. New York:  
Williamson Music, 1943.

Jones, Walton. "Mad-Manhattan-Variety-Cavalcade." The 1940's Radio Hour. New York: Chappell, 1956.

"Entr'acting"

Gershwin, George, comp. "Rhapsody in Blue." New York: New World Music, .

\*\* "Overture to Candide"

\*\* "Overture to Chicago"

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "The March of the Siamese Children." The King and I. New York: Williamson Music, 1951.

Sondheim, Stephen. "Comedy Tonight." A Funny Thing Happened on the Way to the Forum. New York: Chappell Co., 1962.

Webber, Andrew Lloyd, comp., Charles Hart, lyric. "The Phantom of the Opera." The Phantom of the Opera. The Really Useful Group, 1986.

Scene Seven: "My Fair Laddie"

Bock, Jerry, comp., Sheldon Harnick, lyric. "If I Was a Rich Man." Fiddler on the Roof. New York: Rilting Music, 1969.

Kander, John, comp., Fred Ebb, lyric. "Cabaret." Cabaret. Chappell & Co., 1966.

Loesser, Frank. "Rosemary." How to Succeed in Business Without Really Trying. New York: Frank Music, 1957

Loewe, Frederick, comp., Alan Jay Lerner, lyric. "Come to Me, Bend to Me." Brigadoon. New York: Chappell, 1960.

Loewe, Frederick, comp., Alan Jay Lerner, lyric. "The Rain in Spain." My Fair Lady. New York: Chappell, 1956.

MacDermont, Galt, comp., James Rado & Gerome Ragni, lyric. "Aquarius." Hair. 1966. New York: United Artists Music, 1979.

Styne, Jule, comp., Stephen Sondheim, lyric. "Rose's Turn." Gypsy. New York: Norbeth Productions, 1959.

Wilson, Meredith. "Goodnight, My Someone." The Music Man. New York: Frank Music, 1957.

Scene Eight: "70s, Dancer, 70s"

Bernstein, Leonard, comp., Stephen Sondheim, lyric. "Cool." West Side Story. New York: Leonard Bernstein Music Publishing, 1957.

Bock, Jerry, comp., Sheldon Harnick, lyric. "Wedding Dance." Fiddler on the Roof. New York: Hudson Bay Music, 1964.

Coleman, Cy, comp., Dorothy Fields, lyric. "Big Spender." Sweet Charity. Miami: Warner Brothers, 1965.

Coleman, Cy, comp., Dorothy Fields, lyric. "There's Gotta Be Something Better Than This." Sweet Charity. Miami: Warner Brothers, 1965.

Hamlisch, Marvin, comp., Edward Kleban, lyric. "Opening." A Chorus Line. New York: American Compass Music, 1975.

Kander, John, comp., Fred Ebb, lyric. "Hot Honey Rag." Chicago. New York: Unichappell Music, 1975.

Loesser, Frank. "Luck Be A Lady Tonight." Guys and Dolls. New York: Frank Music, 1950.

Loesser, Frank. "Quadrille." Can-Can. New York: Chappell, 1953.

Warren, Harry, comp., Al Dublin, lyric. "Forty-second Street." Forty-Second Street. New York: Frank Music, 1957

Scene Nine: "The Eighties are a Drag"

Schonberg, Claude-Michel, comp., Alain Boublil and Jean-Marc Natel, lyric. "A Little Fall of Rain." Les Miserables. New York, Alain Boublil Music Ltd., 1980.

Sondheim, Stephen. "Anyone Can Whistle." Anyone Can Whistle. New York: Burthen Music Company, 1964.

Sondheim, Stephen. "Barcelona." Company. New York: Riling Music, 1970.

Sondheim, Stephen. "Bring Me My Bride." A Funny Thing Happened on the Way to the Forum. New York: Burthen Music Company, 1962.

Sondheim, Stephen. "Broadway Baby." Follies. New York: Riling Music, 1971.

Sondheim, Stephen. "Color and Light." Sunday in the Park with George. New York: Revelation Music Publishing, 1984.

Sondheim, Stephen. "I Do Not Read" Passion. New York: Riling Music, 1997.

Sondheim, Stephen. "I'm Still Here." Follies. New York: Riling Music, 1971.

Sondheim, Stephen. "In Praise of Women." A Little Night Music. New York: Riling Music, 1973.

Sondheim, Stephen. "Lovely." A Funny Thing Happened on the Way to the Forum. New York: Burthen Music Company, 1962.

Sondheim, Stephen. "Prologue: Into the Woods." Into the Woods. New York: Riling Music, 1988.

Sondheim, Stephen. "Send in the Clowns." A Little Night Music. New York: Riling Music, 1973.

Sondheim, Stephen. "Sunday." Sunday in the Park with George. New York: Revelation Music Publishing, 1984.

Webber, Andrew Lloyd, comp., Tim Rice, lyric. "Buenos Aires." Evita. Milwaukee: MCA Music Publishing, 1977.

Webber, Andrew Lloyd, comp., Tim Rice, lyric. "Don't Cry For Me Argentina." Evita. Milwaukee: MCA Music Publishing, 1977.

Webber, Andrew Lloyd, comp., Trevor Nunn and T.S. Eliot, lyric. "Memory." Cats. Songs of PolyGram International, 1981.

Scene Ten: "Ninety Million Tenors"

Larson, Jonathan. "I'll Cover You." Rent. New York: Finster & Lucy Music, 1996.

Larson, Jonathan. "Seasons of Love." Rent. New York: Finster & Lucy Music, 1996.

Leiber, Jerry, Mike Stoller, et al. "Keep On Rollin'." Smokey Joe's Café. 1962. New York: Screen Gems-EMI Music, 1991.

Wildhorn, Frank, comp., Nan Knighton, lyric. "Into the Fire." The Scarlet Pimpernel. 1992. New York: Bronx Flash Music, 1998.

Scene Eleven: "Revivals 2000"

Kander, John, comp., Fred Ebb, lyric. "Theme from New York, New York." New York, New York. New York: Frank Music, 1957

Kleban, Edward. "One More Beautiful Song." A Class Act. New York: Linda Kline, 1994.

Rodgers, Richard, comp., Oscar Hammerstein II, lyric. "So Long, Farewell." The Sound of Music. New York: Williamson Music, 1959.

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