

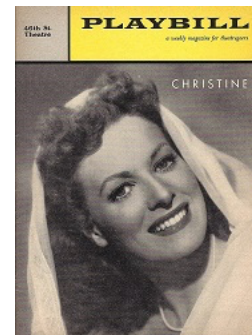
- 1960's
- [Bye Bye Birdie](#) *Bye Bye Birdie* is a stage musical with a book by Michael Stewart, lyrics by Lee Adams and music by Charles Strouse.



Originally titled *Let's Go Steady*, *Bye Bye Birdie* is set in 1958. The story was inspired by the phenomenon of popular singer [Elvis Presley](#) and his [draft notice](#) into the [Army](#) in 1957. The rock star character's name, "Conrad Birdie", is [word play](#) on the name of [Conway Twitty](#).^[1] Twitty is best remembered today for his long career as a country music star, but in the late 1950s, he was one of Presley's rock 'n' roll rivals.

- [Christine \(musical\)](#)

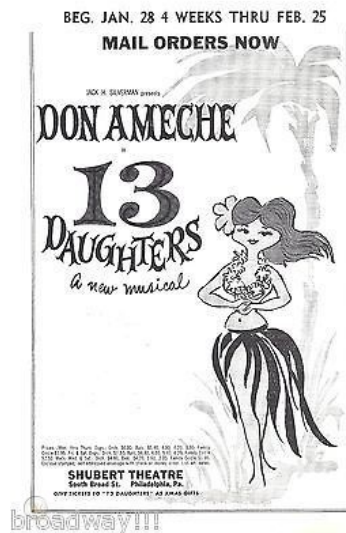
Christine is a musical by [Pearl S. Buck](#) and Charles K. Peck Jr. (book), [Paul Francis Webster](#) (lyrics) and [Sammy Fain](#) (music).^[1] Loosely based on the 1945 novel *My Indian Family* by Hilda Wernher, it tells the story of a woman who travels to India where she ends up falling in love with her recently widowed Indian son-in-law.^[2] Notable for the involvement of Pulitzer & Nobel prize winning author [Pearl S. Buck](#), the musical premiered on Broadway in 1960.



1961

- [13 Daughters](#)

13 Daughters was a short-lived [Broadway musical](#) with book, music and lyrics by Eaton Magoon, Jr.,^{[1][2][3]} starring [Don Ameche](#). It played for 28 performances in 1961. The story was influenced by the life of Magoon's

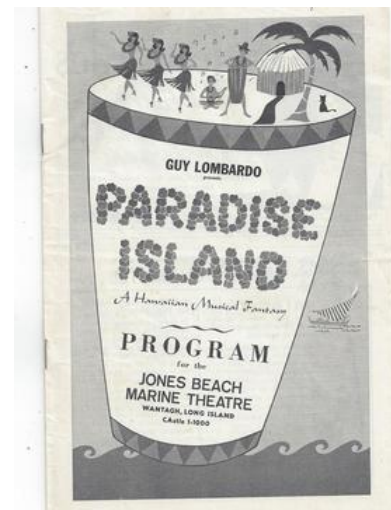


great-grandparents [Chun Afong](#) and his wife [Julia Fayerweather Afong](#) and their twelve daughters Set in 19th century [Hawaii](#), the plot involves a Chinese merchant, Chun, and Hawaiian princess, Emmaloo, who wed and have 13 daughters. A prophecy predicts the daughters will not be married until the couple's 13 [calabash trees](#) bloom. Tradition dictates the oldest daughter must be the first to marry, but she is more interested in missionary work and no tree has yet blossomed. Soon the daughters' luck will change, however, despite the prophecy.^[6]

- [Paradise Island \(musical\)](#)

The Legend of ***Paradise Island*** is a Hawaiian Musical Fantasy in two acts, with book, music, and lyrics by [Carmen Lombardo](#) and John Jacob Loeb. The book was adapted by [Francis Swann](#). The show was produced by [Guy Lombardo](#) at the [Jones Beach Marine Theater](#). The show opened on June 22, 1961.^[1]

The book was directed by [Francis Swann](#), and choreographed and staged by [June Taylor](#), scenery designed by George Jenkins. Costumes by Winiford Morton. Lighting by Peggy Clark. The musical direction and vocal arrangements were by Pembroke Davenport. The orchestrations were by Joe Glover and the dance arrangements were by Milt Sherman. The entire production was under the supervision of Arnold Spector. It ran for 75 performances.



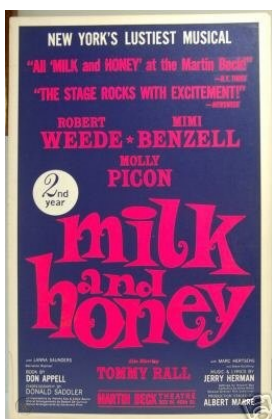


- [Blitz!](#)

Blitz! is a musical by Lionel Bart. The musical, described by Steven Suskin as "massive", was set in the East End of London during the Blitz (the aerial bombings during World War II). The story drew on Bart's childhood memories of London's Jewish East End during the Blitz and, like most musicals, centered on a romance between a young couple, in this case a Jewish woman and a Cockney man, although the largest role and main point-of-view character is that of Mrs Blitztein, the young woman's mother.^[1] Steven

Suskin describes it as "*Abie's Irish Rose* set against the burning of Atlanta."^[2] Bart himself described the play as "...three human stories inside an epic canvas; the major human conflict – the major plot – personifies the spirit of London and how that spirit developed during the period of the piece. The story focuses on two families, the Jewish Blitzteins and the Cockney Lockes. Mrs Blitztein and Alfie Locke have adjacent stalls on Petticoat Lane: she sells herring, he sells fruit; they do not like each other. Their children, Georgie Locke and Carol Blitztein, are in love with one another.

Milk and Honey (musical)



Milk and Honey is a musical with a book by Don Appell and music and lyrics by Jerry Herman. The story centers on a busload of lonely American widows hoping to catch husbands while touring Israel and is set against the backdrop of the country's struggle for recognition as an independent nation. It was Herman's first Broadway book musical following a succession of off-Broadway revues.

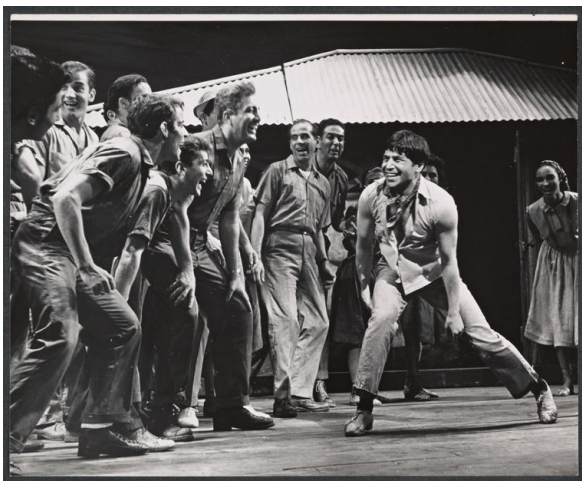
Plot synopsis^[edit]

Act 1

The calm of a morning street scene in modern **Jerusalem** is shattered when a police officer orders a Yemenite boy to remove his flock of sheep to a side street. Phil Arkin, an American visiting his married daughter, defends the boy, and in the ensuing fracas he meets Ruth Stein, a tourist travelling with a group of widows from the United States. She is impressed with Phil's command of **Hebrew** as he explains the meaning of the word "**Shalom**".

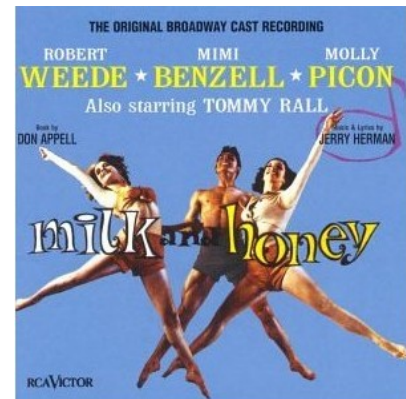
They keep running into each other and together they celebrate **Israel's Independence Day** ("Independence Day Hora"). Their friendship begins to deepen and Phil's conscience starts troubling him. Although he has been separated from his wife for many years, he does not think it right to continue seeing Ruth since he is still married. Phil's daughter, Barbara, however, likes Ruth and invites her to go with them to her farm in the **Negev**. After some hesitation, Ruth accepts.

On the farm - called a **Moshav** - Phil tries to talk Barbara and her husband David into going back to Baltimore with him. But the young man vows his devotion to his country and is joined in its praise by his neighbors, including his cynical friend Adi, who claims he would rather live in the city ("Milk and Honey").



Phil, who is falling in love with Ruth, asks her to stay at Barbara's a little longer. In fact, he is even thinking of building a house of his own there that he would like her to share ("There's No Reason in the World").

Meanwhile, the group of touring widows comes to visit. When they eye the virile young farmers, the ladies, led by Clara Weiss, reveal their hopes of finding suitable husbands. Though



their dreams are quickly dashed when all the men turn out to be married, Clara is still optimistic ("Chin Up, Ladies")

- [Fiddler on the Roof](#)



Fiddler on the Roof is a musical with music by Jerry Bock, lyrics by Sheldon Harnick, and book by Joseph Stein, set in the Pale of Settlement of Imperial Russia in or around 1905. It is based on *Tevye and his Daughters* (or *Tevye the Dairyman*) and other tales by Sholem Aleichem. The story centers on Tevye, the father of five daughters, and his attempts to maintain his Jewish religious and cultural traditions as outside influences encroach upon the family's lives. He must cope both with the strong-willed actions of his three older

daughters, who wish to marry for love – each one's choice of a husband moves further away from the customs of their Jewish faith and heritage – and with the edict of the Tsar that evicts the Jews from their village.

The original Broadway production of the show, which opened in 1964, had the first musical theatre run in history to surpass 3,000 performances. *Fiddler* held the record for the longest-running Broadway musical for almost 10 years until *Grease* surpassed its run.

- [Funny Girl \(musical\)](#)

Funny Girl is a 1964 musical (opened on Broadway in 1964) with a book by **Isobel Lennart**, music by **Jule Styne**, and lyrics by **Bob Merrill**. The semi-biographical plot is based on the life and career of Broadway star, film actress and comedian **Fanny Brice** featuring her stormy relationship with entrepreneur and gambler **Nick Arnstein**. Its original title was *My Man*.



The musical was produced by **Ray Stark**, who was Brice's son-in-law via his marriage to her daughter Frances, and starred **Barbra Streisand**. The production was nominated for eight **Tony Awards** but, facing tough competition from *Hello, Dolly!*, it failed to win in any categories.

The original cast recording of *Funny Girl* was inducted into the **Grammy Hall of Fame** in 2004.

The musical is set in and around **New York City** just prior to and following **World War I**. *Ziegfeld Follies* star **Fanny Brice**, awaiting the return of her husband, **Nicky Arnstein**, from prison, reflects on their life together, and their story is told as a **flashback**.

- [Golden Boy \(musical\)](#)

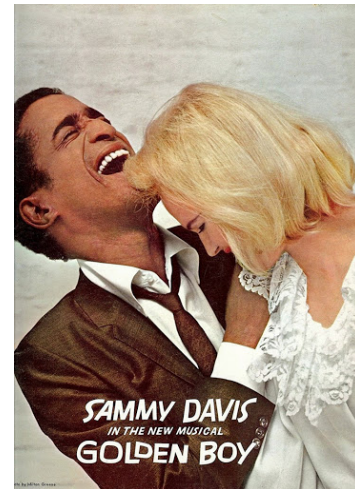


Golden Boy is a 1964 musical with a book by **Clifford Odets** and **William Gibson**, lyrics by **Lee Adams**, and music by **Charles Strouse**.

Based on the 1937 play of the same name by Odets, it focuses on **Joe Wellington**, a young man from **Harlem** who, despite his family's objections, turns to **prizefighting** as a means of escaping his **ghetto** roots and finding fame and fortune. He crosses paths with **Mephistopheles**-like promoter **Eddie Satin** and eventually betrays his manager

Tom Moody when he becomes romantically involved with Moody's girlfriend Lorna Moon.

Producer [Hillard Elkins](#) planned the project specifically for [Sammy Davis, Jr.](#) and lured Odets out of semi-retirement to write the book. The original play centered on [Italian American](#) Joe Bonaparte, the son of poverty-stricken [immigrants](#) with a disapproving brother who works as a labor organizer.^[1] Elkins envisioned an updated version that would reflect the struggles of an ambitious young [African American](#) at the onset of the [Civil Rights Movement](#) and include socially relevant references to the changing times.



In Odets' original book, Joe was a sensitive would-be [surgeon](#) fighting in order to pay his way through college, but careful to protect his hands from serious damage so he could achieve his goal of saving the lives of blacks ignored by white doctors.^[1] In an ironic twist, the hands he hoped would heal kill a man in the ring.

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- [Man of La Mancha](#)



Man of La Mancha is a 1965 [musical](#) with a book by [Dale Wasserman](#), lyrics by [Joe Darion](#), and music by [Mitch Leigh](#). It is adapted from Wasserman's non-musical 1959 [teleplay](#) *I, Don Quixote*, which was in turn inspired by [Miguel de Cervantes](#) and his 17th-century novel *Don Quixote*. It tells the story of the "mad" knight Don Quixote as a play within a play, performed by Cervantes and his fellow prisoners as he awaits a hearing with the [Spanish Inquisition](#).^[1] The work is not and does not pretend to be a faithful rendition of either Cervantes' life or *Don Quixote*.

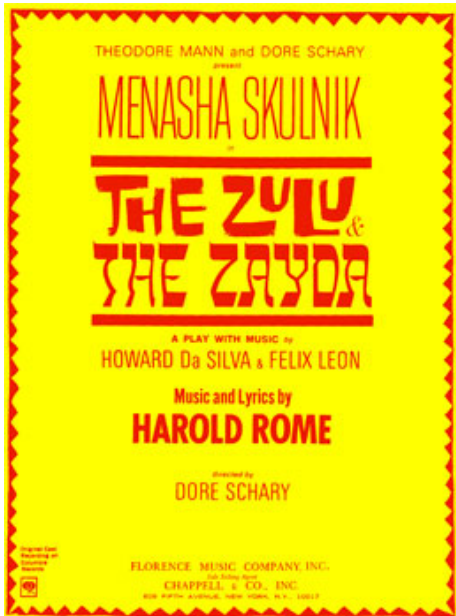
Wasserman complained repeatedly about people taking the work as a musical version of *Don Quixote*.^{[2][3]}

The original 1965 [Broadway](#) production ran for 2,328 performances and won five [Tony Awards](#), including Best Musical. The musical has been revived four times on Broadway, becoming one of the most enduring works of musical theatre.^[4]

The principal song, "[The Impossible Dream](#)", became a [standard](#). The musical has played in many other countries around the world, with productions in Dutch, French (translation by [Jacques Brel](#)), German, Hebrew, Irish, Japanese, Korean, Bengali, Gujarati, Uzbek, Bulgarian, Hungarian, Serbian, Slovenian, Swahili, Finnish, Chinese, Ukrainian, Turkish and nine distinctly different dialects of the Spanish language

In the late sixteenth century, failed author-soldier-actor and tax collector [Miguel de Cervantes](#) has been thrown into a dungeon by the [Spanish Inquisition](#), along with his manservant. They have been charged with foreclosing on a monastery. Their fellow prisoners attack them, eager to steal the contents of the large trunk Cervantes has brought with him. However, a sympathetic criminal known as "the Governor" suggests setting up a mock trial instead. Only if Cervantes is found guilty will he have to hand over his possessions. A cynical prisoner, known as "the Duke," charges Cervantes with being an idealist and a bad poet. Cervantes pleads guilty, but then asks if he may offer a defense, in the form of a play, acted out by him and all the prisoners. The "Governor" agrees.

- [The Zulu and the Zayda](#)



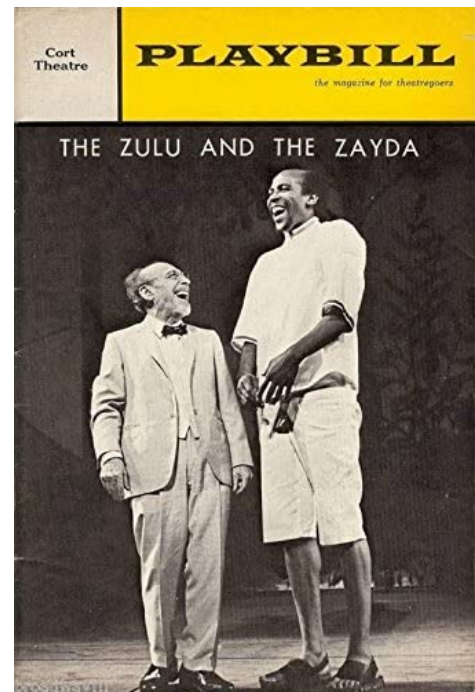
The Zulu and the Zayda is a musical play by Howard Da Silva and Felix Leon, with music and lyrics by Harold Rome (his last musical score),^[1] and directed by Dore Schary. It was based on a story by Dan Jacobson. Described as a comedy with music, the play has two acts and 18 scenes.^[2]

Produced by Theodore Mann and Dore Schary, the Broadway production, opened on 10 November 1965 at the Cort Theatre, where it ran for 179 performances. The cast included Menasha Skulnik, Ossie Davis, and Louis Gossett. It also featured Yaphet Kotto in his first Broadway appearance

Set in Johannesburg, South Africa, this comedy is about a lively Jewish grandfather (zayda is the Yiddish word for grandfather) who moves to Africa from London, whose family (the Grossmans) hires Paulus, a native (a member of the Zulu tribe), and brother of a family servant, as a companion, and "grandfather sitter."^[4] The relationship between the zayda and Paulus, the Zulu, bridges the gulf between black and white, Africa and Europe, and age and youth, as Paulus teaches his new friend local Zulu phrases while he himself learns Yiddish expressions. Eventually, local prejudices interfere, but there is a happy ending.^[4]

The play description written by C. Burr, included on the original cast album, notes:

THE ZULU AND THE ZAYDA is a play with music about two remarkably undiscouraged people living under very discouraging circumstances. The



Zulu's circumstances are, as most of us know and feel, that he lives in a homeland taken over by white proprietors in which he must watch every step and every breath just to keep what little freedom he has left to him.... A zayda, as we learn, is a Jewish grandfather. This particular zayda is 79 years old and has been twice uprooted in his life, first from Slutsk, his native village in Czarist Russia, and more recently from London, where for many years he was happily selling wares from a pushcart. Now he finds himself in Johannesburg, where his devoted son, who runs a prosperous hardware store and nervously tries to avoid trouble while raising a family, has brought him to live out the rest of his years.

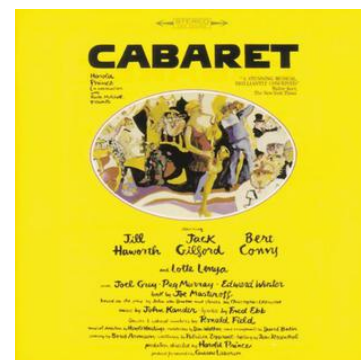
- [Cabaret \(musical\)](#)

Cabaret is a 1966 musical with music by [John Kander](#), lyrics by [Fred Ebb](#), and book by [Joe Masteroff](#), based on [John Van Druten's](#) 1951 play *I Am a Camera*, which was adapted from the short novel *Goodbye to Berlin* (1939)

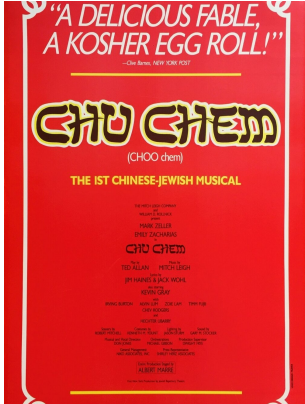
by [Christopher Isherwood](#). Set in 1931 Berlin as the [Nazis](#) are rising to power, it focuses on the nightlife at the seedy Kit Kat Klub, and revolves around American writer Cliff Bradshaw and his relationship with English [cabaret](#) performer [Sally Bowles](#).

A sub-plot involves the doomed romance between German boarding house owner Fräulein Schneider and her elderly suitor Herr Schultz, a [Jewish](#) fruit vendor. Overseeing the action is the [Master of Ceremonies](#) at the Kit Kat Klub. The club serves as a metaphor for ominous political developments in late [Weimar Germany](#).

The 1966 original [Broadway](#) production became a hit, inspiring numerous subsequent productions in London and New York, as well as the [1972 film](#) of the same name.



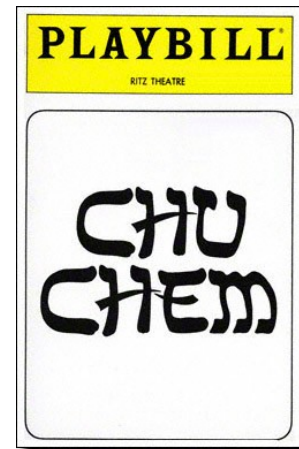
- [Chu Chem](#)



Chu Chem is a musical with a book by Ted Allen, lyrics by Jim Haines and Jack Wohl, and music by Mitch Leigh.

Allen's inspiration was a trip to Kaifeng Fu (*prefecture*), China, the site of a major Jewish migration in the 10th century (see [Kaifeng Jews](#)). Around this subject matter he devised a

play-within-a-play with an intricate plot involving a group of [Occidental](#) actors who join a troupe of Chinese performers to present the title character's story. Chu Chem is a [scholar](#) who, with his wife Rose and daughter Lotte, journeys to Kaifeng Fu to learn about his ancestors and find a husband for the young woman. Prince Eagle suggests she become one of his [concubines](#), a proposal she finds distasteful. Eventually he abdicates his throne for the woman he loves, and Chu Chem discovers the Jews became so [assimilated](#) into their new homeland that no traces of them are to be found.



- [Evening Primrose \(musical\)](#)



Evening Primrose is a musical with a book by James Goldman and lyrics and music by Stephen Sondheim. It is based on a John Collier short story published in the 1951 collection *Fancies and Goodnights*.

Written originally for television, the musical focuses on a poet who takes refuge from the world by hiding out in a department

store after closing. He meets a community of night people who live in the store and falls in love with a beautiful young girl named Ella. Bizarre complications arise when the leader of the group forbids their relationship.

Poet Charles Snell takes refuge from the world by hiding out in a department store after closing ("If You Can Find Me, I'm Here"). Once there he finds a secret group who have lived in the store for years. The leader of the group, Mrs. Monday, permits Charles to stay after he convinces her that he is a poet.

Charles meets and is smitten with a beautiful young girl, Ella Harkins, Mrs. Monday's maid. Ella, who is now 19, has lived in the store since she was separated from her mother at age six, falling asleep in the women's hat department. Ella is unhappy and wants to leave, but is afraid of the "Dark Men."

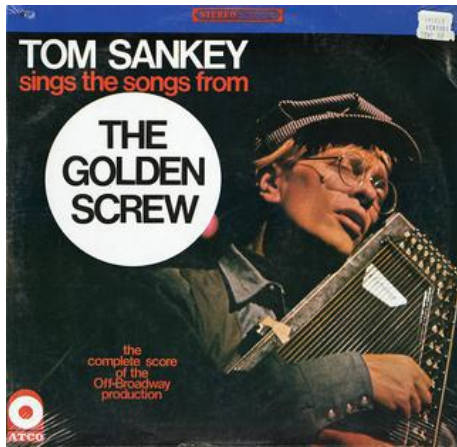
Should someone try to return to the outside world and risk revealing the group's existence, the Dark Men take them away and another [mannequin](#) appears in the clothing department.

Charles realizes Ella has not seen the sun for thirteen years, but she replies that she remembers ("I Remember"). Charles has fallen in love with Ella; as he plays cards with members of the group, he has a quiet duet with Ella ("When"). Ella finally decides to leave with Charles ("Take Me To The World"). Charles is initially reluctant to leave his now-comfortable life, but then understands that he loves Ella more than poetry. Mrs. Monday and the others hear their plans, and they call the Dark Men, as Ella and Charles try to escape.

The store opens the next morning with a couple on the sidewalk who resemble Ella and Charles from behind, but turn out to be strangers when the camera pans to their faces. They're looking at a window display in which Ella and Charles are now mannequins dressed as a bride and groom, with the night watchman acting as their minister.



- [The Golden Screw](#)



The Golden Screw was an [Off-Off-Broadway folk rock](#) musical written and performed by [Tom Sankey](#) which premiered at the [Theatre Genesis](#) in September 1966.^[1] It ran again from January 30, 1967 to March 5, 1967 at the [Provincetown Playhouse](#) in [Greenwich Village](#). The show's cast album was the first rock theatrical recording of its kind.^[2] The play follows a [Bob Dylanesque](#) singer figure from folk music

roots to commercialization. A subsequent production was mounted at Toronto's Global Village Theatre in 1972. Directed by Sankey, the cast included [Elan Ross Gibson](#), [Francois Regis-Klanfer](#) and [Yank Azman](#) with music by [Larry Wells](#) (piano) and [Fergus Hambleton](#), (guitar.) The play was directed by [David Eliscu](#), produced by [Paul Stoudt](#), and the cast included: [Tom Sankey](#), [Janet Day](#), [Patrick Sullivan](#) and [Murray Paskin](#). The musicians were [Tom Sankey](#) ([autoharp](#)), [Jack Hopper](#) (guitar) and members of [The Inner Sanctum](#): [Kevin Michael](#) (lead guitar), [Gerry Michael](#) (drums), [Vince Taggart](#) (rhythm guitar).^[3] The script was published as *The Golden Screw, Or That's Your Thing, Baby* (1968)

- [Kazablan](#)



Kazablan (*Casablan* or *Kasablan* in its first production; Hebrew: קזבלן) is an early [Israeli Hebrew language](#) play, staged first as a 1954 drama followed by a 1964 screen adaptation, later as a 1966 [musical comedy](#), and still later produced as a 1974 musical comedy film. The name *Kazablan* comes from *Casablanca*, the birthplace of the main character.^[1]

The musical's huge success made "young Jerusalem-born singer" [Yehoram Gaon](#) "not only...an overnight singing star, but also a figure of solidarity and pride for people of Sephardic origin, many of whom

were entering a theatre for the first time."^[2] Gaon later reprised his role in the film version

The story has been called a Jewish adaptation of *Romeo and Juliet*,^[4] and the musical "an Israeli version of *West Side Story*.^[5] The plot involves a man and woman who fall in love across different cultures: here, Kazablan is a Mizrahic Jew from Morocco in love with Rachel, an Ashkenazic Jew from Europe. "While the two leaders share religion, their contrasting cultures and ethnicities fuel community scandal and a bitter family feud

The film was directed by Menahem Golan, who co-wrote the screenplay with Haim Hefer, and starred Yehoram Gaon as Kazablan and Efrat Lavi as Rachel.^[3] It was shot in Jerusalem and Jaffa.^[19] The movie was filmed in both a Hebrew and English version, and according to press releases, each scene was first filmed in one language and then the other



- [The Mad Show](#)

The Mad Show is an **Off-Broadway** musical revue based on *Mad Magazine*. The music by **Mary Rodgers**, the book by **Larry Siegel** and **Stan Hart**. The show's various lyricists include Siegel, **Marshall Barer**, **Steven Vinaver**, and **Stephen Sondheim**

The revue opened on January 9, 1966, at the **New Theatre**, New York City, and ran for 871 performances.^[1] The original cast included **Linda Lavin**, **Jo Anne Worley**, **Paul Sand**, **Richard Libertini**, and **MacIntyre Dixon**. **Sam Pottle** conducted the music.



is

Joe Raposo, who later became music director for *Sesame Street* (a job held still later by Pottle), performed onstage as the Piano Player, who was shot during the course of each performance. He was also bludgeoned with a rubber chicken. The band's drummer was **Danny Epstein**, who later became *Sesame Street*'s music coordinator from 1969 to 2009.

- [Viet Rock](#)

Viet Rock is a **rock musical** by **Megan Terry** that served as inspiration to the musical *Hair*. A violent denunciation of the American involvement in the **Vietnam War**, the play was described by its author as a "folk war



A folk war movie

presented by
THE OPEN THEATRE
at Cafe La Mama
May 25, 1966
Music and Sound by
MARIANNE de PURY

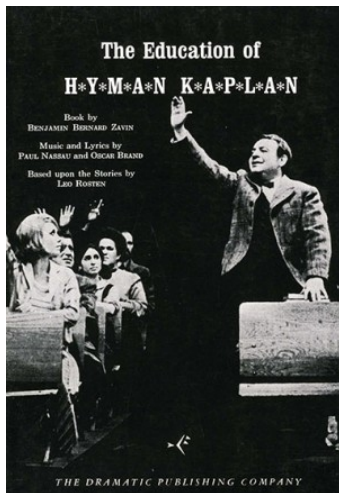
Directed by PETER L. FELDMAN, MEG/
and JOSEPH CHAIKIN. Designed by
GILMAN. With the following membe
Open Theatre:

- | | |
|-------------------|----------------|
| Seth Allen | Roy London |
| Shami Chaikin | Muriel Miguel |
| Fred Forrest | Suzanne Pred |
| Sharon Gans | Gerome Ragni |
| Robert Hart | Barbara Ralley |
| John Kramer | Howard Roy |
| Marcia Jean Kurtz | Jack Tetarsky |
| Nina Levin | Alice Tweedey |

movie" comprising scenes of disillusionment and protest to the American military presence in Southeast Asia.^[1] *Viet Rock* is widely considered to be the first rock musical written and performed in the United States, as well as the first protest play about Vietnam.^[2] Its premiere also marks the first major theatre production in the United States in which actors left the stage to interact directly with the audience.^[3]

The play was initially developed in 1965 and 1966 during collaborative workshops at New York City's [The Open Theater](#) under the leadership of [Joseph Chaikin](#) and [Peter Feldman](#).^[4] The company performed improvisations based on accounts of the Vietnam War, and Terry wrote and directed a full-length show based on these improvisations.^[5] The music was composed by [Marianne de Pury](#), who developed the songs during the workshops. It opened at [La MaMa Experimental Theatre Club](#) on May 18, 1966.^[6]

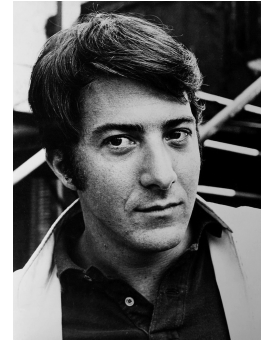
• [The Education of H*Y*M*A*N K*A*P*L*A*N](#)



*The Education of H*Y*M*A*N K*A*P*L*A*N* is a musical with lyrics and music by [Oscar Brand](#) and [Paul Nassau](#). The musical book by Benjamin Bernard Zavin is based on [Leo Rosten's](#) stories of the fictional character [Hyman Kaplan](#). The time is 1919 to 1920, and the place is the [Lower East Side](#) of New York City. At a night class in English, Hyman Kaplan is an immigrant from [Kiev](#), and tries to learn but has great difficulty. The teacher, Mr. Parkhill, finally concludes that Hyman cannot learn proper English

• [Jimmy Shine](#)

Jimmy Shine is a play with music. It was written by **Murray Schisgal** with **music** and **lyrics** by **John Sebastian**. The plot centers on its title character who is a struggling artist in **Greenwich Village** during the 1960s. Much of the story follows Jimmy's relationships with various women in his life and how he copes with love, sex, death, and rejection in relation to both himself and his art



- [Promises,](#) [Promises \(musical\)](#)

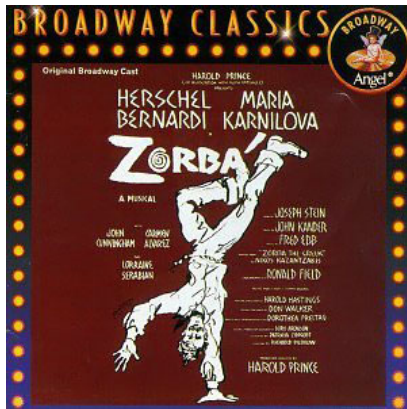


Promises, Promises is a **musical** that premiered in 1968, based on the 1960 film *The Apartment*. The music is by **Burt Bacharach**, with lyrics by **Hal David** and book by **Neil Simon**. Musical numbers for the original Broadway production were choreographed by **Michael Bennett**. **Robert Moore** directed, and **David**

Merrick produced. The story concerns a junior executive at an insurance company who seeks to climb the corporate ladder by allowing his apartment to be used by his married superiors for **trysts**.

The original **Broadway** production premiered in 1968, with **Jerry Orbach** as Chuck Baxter and **Jill O'Hara** as Fran Kubelik, and ran for 1,281 performances. A London production opened in 1969 featuring **Tony Roberts** and **Betty Buckley**. The **cast album** won the **Grammy Award** for

Best Musical Theater Album, and two songs from the show (the title tune and "I'll Never Fall in Love Again") became hit singles for Dionne Warwick.



- [Zorba \(musical\)](#)

Zorba is a [musical](#) with a book by Joseph Stein, lyrics by Fred Ebb, and music by John Kander. Adapted from the 1952 novel *Zorba the Greek* by Nikos Kazantzakis and the subsequent 1964 film of the same name, it focuses on the friendship that evolves between Zorba and

Nikos, a young [American](#) who has inherited an abandoned mine on [Crete](#), and their romantic relationships with a local widow and a [French](#) woman, respectively.

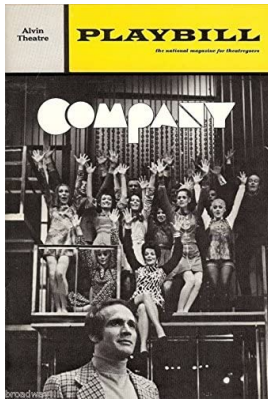
The musical premiered on [Broadway](#) in 1968 in a production directed by [Harold Prince](#). It was nominated for the [Tony Award for Best Musical](#) in a season that included *Hair*, *Promises, Promises* and *1776*. The last of these won the award. The original production ran for 305 performances, and a 1983 Broadway revival ran for 362 performances with a cast starring [Anthony Quinn](#).

- [The Fig Leaves Are Falling](#)

The Fig Leaves Are Falling is a [musical](#) with a book and lyrics by [Allan Sherman](#) and music by [Albert Hague](#). It was inspired by Sherman's 1966 divorce following 21 years of marriage.^[1]



- [Company \(musical\)](#)



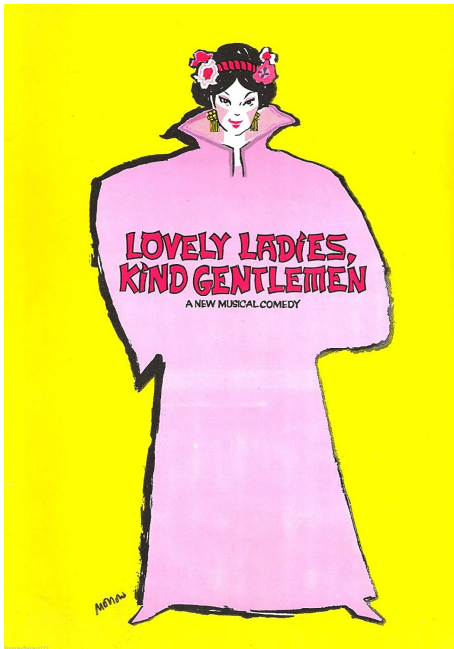
• ***Company*** is a 1970 **musical comedy** with music and lyrics by [Stephen Sondheim](#) and book by [George Furth](#). The original production was nominated for a record-setting fourteen **Tony Awards** and won six.

Originally titled *Threes*, its plot revolves around Robert (a single man unable to commit fully to a steady relationship, let alone marriage), the five married couples who are his best friends, and his three girlfriends. Unlike most **book musicals**, which follow a clearly delineated plot, *Company* is a **concept musical** composed of short **vignettes**, presented in no particular chronological order, linked by a celebration for Robert's 35th birthday.

Company was among the first musicals to deal with adult themes and relationships. As Sondheim puts it, "Broadway theater has been for many years supported by upper-middle-class people with upper-middle-class problems. These people really want to escape that world when they go to the theatre, and then here we are with *Company* talking about how we're going to bring it right back in their faces"

[George Furth](#) wrote eleven one-act plays planned for [Kim Stanley](#) as each of the separate leads. [Anthony Perkins](#) was interested in directing, and asked Sondheim to read the material. After Sondheim read the plays, he asked [Harold Prince](#) for his opinion; Prince thought the plays would make the basis for a musical. The theme would be New York marriages with a central character to examine those marriages





Lovely Ladies, Kind Gentlemen is a musical with a book by John Patrick and music and lyrics by Stan Freeman and Franklin Underwood.

The musical is based on Patrick's play and screenplay *The Teahouse of the August Moon*. It focuses on Capt. Fisby who, assigned to Americanize the village of Tobiki on Okinawa following World War II, encourages the residents to build a school. They would prefer a traditional teahouse instead, and when Fisby discovers the potent alcoholic beverage they brew is popular with the American GIs and a big money-maker, he falls in with their plans. Helping him become assimilated to the local mores are local interpreter Sakini and geisha Lotus Blossom.

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The Me Nobody Knows

The Me Nobody Knows is a musical with music by Gary William Friedman and lyrics by Will Holt. It debuted off-Broadway in 1970 and then transferred to Broadway, making it one of the earliest rock musicals to play on Broadway, and the

first Broadway hit to give voice to the sentiments of inner-city American youth. It received the Obie Award and the Drama Desk Award for best New Musical, and Five Tony Award nominations, including Best Musical.

There is no plot, but the theme is children in low-income neighborhoods of New York City, who are "complex,

introspective characters. Each 'I' is an authentic voice saying attention must be paid." The children are self-assertive in the face of difficult lives.^[1] Various stories are told through song by the cast of 8 black and 4 white children. One story is about a 13-year-old boy taking heroin for the first time. Another involves a child shocked to hear a white boy order "milk and a nigger". Another boy watches as a drunk black man is taken away in an ambulance after an accident.^[2] In the musical number "If I Had a Million Dollars", the ghetto children ponder what they would do with the money and express "tightwad selfishness to outrageous spending sprees



- [Minnie's Boys](#)

Minnie's Boys is a musical with a book by Arthur Marx (Groucho Marx's son) and Robert Fisher, music by Larry Grossman, and lyrics by Hal Hackady.

It provides a behind-the-scenes look at the early days of the Marx Brothers and their relationship with their mother Minnie Marx, the driving force behind their ultimate success.



- [Scarlett \(musical\)](#)



Scarlett is a 1970 musical with a score by Harold Rome. The original 1966 Japanese book is by Kazuo Kikuta, and the English version of the book is by Horton Foote. The Tokyo production was directed by American director/choreographer Joe Layton, who later directed a production in the London West End. London producer Harold Fielding cancelled his plans for a 1974 Broadway production, and the musical has never been performed on Broadway.

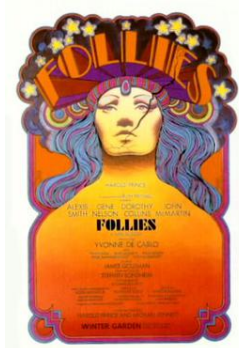
Based on Margaret Mitchell's 1936 bestseller *Gone with the Wind*, it traces the fate of self-centered Southern belle Scarlett O'Hara and her passionately turbulent relationship with dashing blockade runner Rhett

Butler from the days prior to the [American Civil War](#) through the war itself and the following period of [Reconstruction](#).

In 1966, a nine-hour play (without music) based on *Gone with the Wind* opened at the Tokyo Imperial Theatre.^[1] This production was highly successful, and Kazuo Kikuta and the [Toho Company](#) decided to produce a musical version of *Gone with the Wind* at the same theatre.^[1] Kikuta wrote the book to the new musical, but the rest of the production was largely the work of Americans-the music and lyrics were by [Harold Rome](#), the director was [Joe Layton](#), and the musical director was well-known [Broadway](#) conductor [Lehman Engel](#). The original [Tokyo](#) production was presented in two parts - each for 6 months - and each ran four hours long.^[citation needed] The production opened in January 1970 with the title *Scarlett*.^[1]



- [Follies](#)



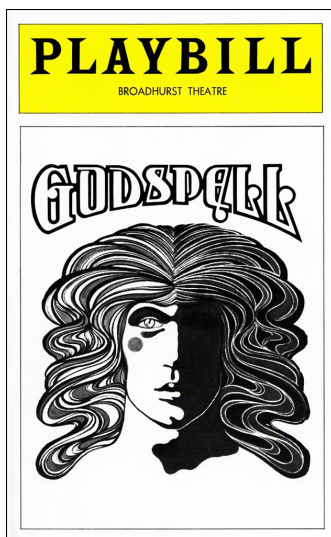
Follies is a [musical](#) with music and lyrics by [Stephen Sondheim](#) and a book by [James Goldman](#).

The story concerns a reunion in a crumbling [Broadway theatre](#), scheduled for demolition, of the past performers of the "Weismann's Follies", a musical [revue](#) (based on the *[Ziegfeld Follies](#)*), that played in that theatre between the World Wars. It focuses on two couples, Buddy and Sally Durant Plummer and Benjamin and Phyllis Rogers

Stone, who are attending the reunion. Sally and Phyllis were showgirls in the Follies. Both couples are deeply unhappy with their marriages. Buddy, a traveling salesman, is having an affair with a girl on the road; Sally is still as much in love with Ben as she was years ago; and Ben is so self-

absorbed that Phyllis feels emotionally abandoned. Several of the former showgirls perform their old numbers, sometimes accompanied by the ghosts of their former selves. The musical numbers in the show have been interpreted as pastiches of the styles of the leading Broadway composers of the 1920s and '30s, and sometimes as parodies of specific songs.

The [Broadway](#) production opened on April 4, 1971, directed by [Harold Prince](#) and [Michael Bennett](#), and with choreography by Bennett. The musical was nominated for eleven [Tony Awards](#) and won seven. The original production, the second-most costly performed on Broadway to that date,^[1] ran for over 500 performances but ultimately lost its entire investment. The musical has had a number of major revivals, and several of its songs have become standards, including "Broadway Baby", "I'm Still Here", "Too Many Mornings", "[Could I Leave You?](#)", and "[Losing My Mind](#)"



- [Godspell](#)

Godspell is a [musical](#) composed by [Stephen Schwartz](#) with the [book](#) by [John-Michael Tebelak](#). The show opened [Off-Broadway](#) on May 17, 1971, and has since been produced by multiple touring companies and in many [revivals](#). The 2011 revival played on [Broadway](#) from October 13, 2011, through June 24, 2012.

The musical is structured as a series of [parables](#), primarily based on the [Gospel of Matthew](#). The parables are interspersed with music set primarily to lyrics from traditional [hymns](#), with the [passion of Christ](#) appearing briefly near the end of the show.

Godspell began as a project by drama students at [Carnegie Mellon University](#) and then moved to the [Off-Off-Broadway](#) theater [La MaMa Experimental Theatre Club](#) in the [East Village of Manhattan](#). The show was then rescored for an [Off-Broadway](#) production, which became a long-

running success. An abbreviated [one-act](#) version of the musical has been produced under the title *Godspell Junior*.^[1]

Several [cast albums](#) have been released over the years. "Day by Day", from the original cast album, reached #13 on the *Billboard* pop singles [chart](#) in the summer of 1972.^[2]

The show features eight non-[Biblical characters](#), who sing and act out the parables: Gilmer (silly, a great storyteller); Robin (a tomboy); Herb (goofy and entertaining); Jeffrey (happy and excited); Joanne (eager and enthusiastic); Lamar (clumsy and unintentionally funny); Peggy (shy and loyal); and Sonia (dramatic with a put-on sensuality).^[3] In the original script, licensed through Theatre Maximus, the "Christ" character and the "John" and "Judas" role are assigned the names of the original performers, Stephen and David.^[4]

In the revised script used for the 2011 Broadway revival, the names of the cast are again assigned to the non-Biblical roles: Nick, Telly, George, Anna Maria, Lindsay, Uzo, Morgan, and Celisse. Each character is also assigned a few character traits. An ensemble can also be added to the production if needed.^[5]

All ten actors are on stage throughout the entirety of the production

Soon (musical)

Soon is a [rock opera](#) with a music by Joseph M. Kookoolis and Scott Fagan, lyrics by Fagan, and a book by [Martin Duberman](#) and [Robert Greenwald](#). It is based on a story by Fagan and Kookoolis.

The story is about a group of young musicians who achieve success in [New York City](#), but pay the price. It was an attack on the record industry, which apparently caused Fagan and Kookoolis to be blacklisted

The 1971 Broadway show opened on January 12 after 21 previews at the [Ritz Theatre](#), and closed after three performances on January 13.^[3]

The show was musically directed by [Louis St. Louis](#), set design Kert F. Lundell, costume design David Chapman, lighting design [Jules Fisher](#), audio design Jack Shearing, vocal arrangements by Louis and Jacqueline Penn, orchestrations by [Howard Wyeth](#) and Jon Huston, additional staging by [Gerald Freedman](#), and choreography by Fred Benjamin. The band

included Louis on piano, Richard Apuzzo on guitar and electric guitar, Adam Ippolito on organ and tuba, [John Trivers](#) fender bass and guitar, and Tim Case on drums.^[4]

The original cast featured [Peter Allen](#) (Henry), Dennis Belline (Wilson Wilson), [Barry Bostwick](#) (Kelly), Pendleton Brown (Psychedelic Necktie), Angus Cairns (Record Company Executive), [Joseph Campbell Butler](#) (Neil), [Nell Carter](#) (Sharon), Paul Eichel (Record Company Executive), Leata Galloway (Faith), [Richard Gere](#) (Michael), Marta Heflin (Annie), Del Hinkley (Record Company Executive), Michael Jason (Henry's Friend), [Tony Middleton](#) (Songwriter), John C. Nelson (Henry's Friend), Pamela Pentony (Rita), [Marion Ramsey](#) (Hope), [Vicki Sue Robinson](#) (Charity), Larry Spinelli (Record Company Executive), and Singer Williams (Henry's Friend)

- [Tonight: Lola Blau](#)

Tonight: Lola Blau (or *Heute Abend: Lola Blau* in the original German) is a cabaret musical with music and original text by [Georg Kreisler](#) with the English version by Don White.

It concerns Lola Blau, a European Jewish cabaret singer, who flees to Switzerland from the '[Anschluss](#)' annexation of Austria into Nazi Germany, and rises to stardom in the United States. Disillusioned with stardom and fame, she returns to her native Vienna, concluding that even after the war people had not changed much.^[1]

It was first performed at the Kleines [Theatre der Josefstadt](#) in Vienna in 1971. The



English version was first performed in Australia by [Robyn Archer](#) in 1979

- [Different Times \(musical\)](#)



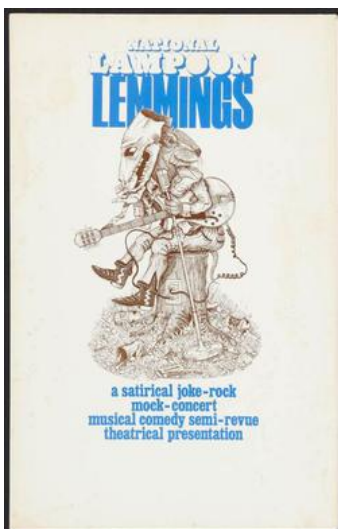
Different Times is a musical with music, lyrics, and book by [Michael Brown](#). It was originally produced on Broadway in 1972. It opened on May 1, 1972 at the [ANTA Playhouse](#) and closed on May 20, 1972 after 24 performances.



The show follows a Boston family from 1905 to 1970. It covers the decades and the issues like women's rights, both World Wars, anti-Semitism, and youth protest

- [Lemmings \(National Lampoon\)](#)

National Lampoon: Lemmings, a spinoff of the humor magazine [National Lampoon](#), was a 1973 stage show that helped launch the performing careers of [John Belushi](#), [Christopher Guest](#), and [Chevy Chase](#).^{[1][2]} The show was co-written and co-directed by a number of people including [Sean Kelly](#). The show opened at [The Village Gate](#) on January 25, 1973, and ran for 350 performances.

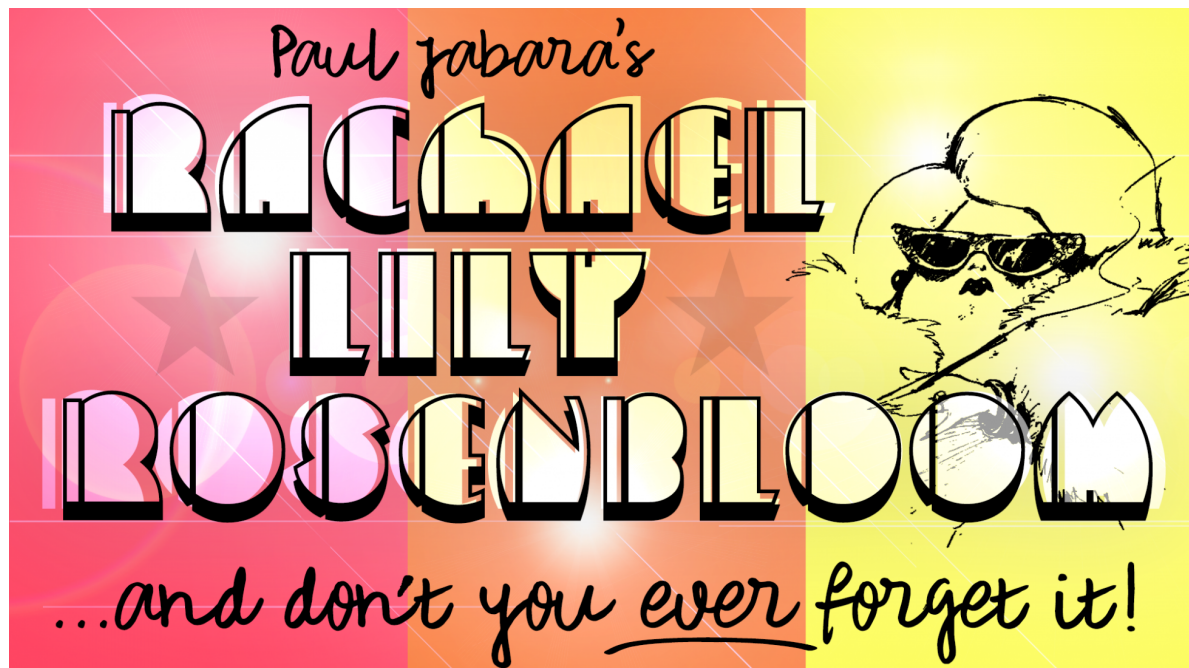


The songs from the show were subsequently issued as a record album. A video of one of the original performances, *National Lampoon: Lemmings: Dead in Concert 1973*, was eventually made available several decades later.

Lorne Michaels has purchased rights to the show and plans a Broadway production with a new cast. The production will coincide with the 50th anniversary of the Woodstock Festival and be a tribute to the late John Belushi. Christopher Guest will be the director. HBO will broadcast a video production after the Broadway run.

The first half of the show was [sketch comedy](#); the second half was a mock rock festival, "Woodshuck: Three Days of Peace, Love and Death", a parody of "[Woodstock: Three Days of Peace and Music](#)." "Woodshuck" featured spoofs of Woodstock performers, including [Joe Cocker](#) and [Joan Baez](#), as well as parodies of [John Denver](#), [Bob Dylan](#) and [James Taylor](#), plus songs performed by fictional groups (e.g., the "Motown Manifestoes" singing "Papa was a Running Dog Lackey of the Bourgeoisie").

- [Rachael Lily Rosenbloom \(And Don't You Ever Forget It\)](#)



Rachael Lily Rosenbloom (And Don't You Ever Forget It) is a musical with a book by Paul Jabara and Tom Eyen, music by Jabara, and lyrics by Jabara, David Debin, and Paul Issa.

The convoluted plot revolves around the misadventures of the title character (whose first name sports the extra "a" dropped by Barbra Streisand from her own) and her journey from a Brooklyn fish market to fame as a Hollywood gossip columnist and then a career culminating in an Academy Award nomination and a nervous breakdown. The score is a mix of disco and typical Broadway show tunes.

Jabara had written the show specifically for Bette Midler, who passed on the project. Eyen was brought in to overhaul the book and replace original director Ron Link, and Grover Dale was hired to assist Tony Stevens with the choreography.

The Broadway production began previews on November 26, 1973. Within days, it was obvious to everyone involved that it was beyond repair. On December 1, a small notice in the local newspapers announced the show would be closing that night, prior to its official opening.

The demand for tickets was immediate. Theatre buffs who revel in the calamitous as much as the classical were determined to see what was destined to go down in the Broadway annals as one of the all-time biggest flops. When the curtain went up that night, the cast was facing a sold-out house. Frank Rich of the *New York Times* noted that the musical had a small hardcore group of fans who had followed its evolution from the



beginning and already had seen it several times: "In scattered pockets throughout the otherwise shell-shocked house were clagues of theatergoers who sang along with the musical numbers and gave mini-standing ovations at the end of most of them." [1]

Producers [Robert Stigwood](#) and [Ahmet Ertegün](#) lost all of their \$500,000 investment in the production. In addition to [Ellen Greene](#) in the title role, the cast included Jabara, [Wayne Cilento](#), [Anita Morris](#), [Thommie Walsh](#), and [André DeShields](#).

The play was mentioned in passing in the liner notes of Paul Jabara's [The Third Album](#)

Up from Paradise

Up from Paradise is a musical with a novel and lyrics by Arthur Miller and music by Stanley Silverman.

In 1972, Miller's comedy *The Creation of the World and Other Business* closed after only twenty performances. Undaunted by its failure, he revamped it as a musical, a retelling of God's battle with Lucifer for control of Adam and Eve as chronicled in the Book of Genesis.^[1]

Up from Paradise was staged at Miller's alma mater, the University of Michigan in Ann Arbor, in 1974.^[1] It was presented in concert form in the Composers' Showcase at the Whitney Museum in Manhattan in 1981.^[2] A fully staged off-Broadway production, directed by Ran Avni, opened on October 25, 1983 at the Jewish Repertory Theater. The cast included Len Cariou as God, Austin Pendleton as Adam, Alice Playten as Eve, Walter Bobbie as Lucifer, and Lonny Price as Abel.

The London premiere was staged at the New Wimbledon Theatre by PK Productions in July 2014. Directed by Patrick Kennedy, it opened on July 22 and the cast included Niccolo Curradi as God, Alexander Elwood as Adam, Susanna Squires as Eve, Alex Wingfield as Lucifer, Perry Brookes Jr as Abel and Anthony Pinnick as Cain

- [Chicago \(musical\)](#)



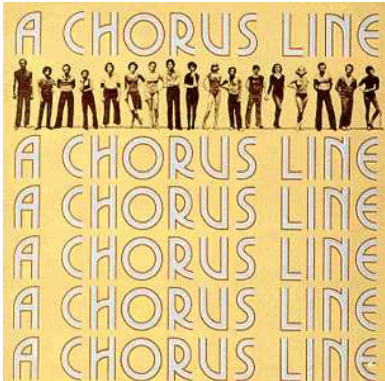
Chicago is an American musical with music by [John Kander](#), lyrics by [Fred Ebb](#), and book by Ebb and [Bob Fosse](#). Set in Chicago in the [jazz age](#), the musical is based on a 1926 play of the same name by reporter [Maurine Dallas Watkins](#), about actual criminals and the crimes on which she reported. The story is a [satire on corruption](#) in the administration of [criminal justice](#) and the concept of the "celebrity criminal".

The original [Broadway](#) production opened in 1975 at the [46th Street Theatre](#)^[1] and ran for 936 performances, until 1977. [Bob Fosse](#) choreographed the original production, and his style is strongly identified with the show. It debuted in the [West End](#) in 1979, where it ran for 600 performances. *Chicago* was revived on Broadway in 1996, and a year later in the West End.

The 1996 Broadway production holds the record as the longest-running musical revival and the longest-running American musical in Broadway history. It is the second [longest-running show to ever run on Broadway](#), behind only *The Phantom of the Opera*. *Chicago* surpassed *Cats* on November 23, 2014, when it played its 7,486th performance.^[2] The West End revival became the longest-running American musical in West End history. *Chicago* has been staged in numerous productions around the world, and has toured extensively in the United States and United Kingdom. The 2002 film version of the musical won the [Academy Award for Best Picture](#).



- [A Chorus Line](#)



A Chorus Line is a musical with music by Marvin Hamlisch, lyrics by Edward Kleban, and a book by James Kirkwood Jr. and Nicholas Dante.

Set on the bare stage of a Broadway theater, the musical is centered around seventeen Broadway dancers auditioning for spots on a chorus line. *A Chorus Line* provides a glimpse into the personalities of the performers and the choreographer, as they describe the

events that have shaped their lives and their decisions to become dancers.

Following several workshops and an Off-Broadway production, *A Chorus Line* opened at the Shubert Theatre on Broadway July 25, 1975, directed by Michael Bennett and co-choreographed by Bennett and Bob Avian. An unprecedented box office and critical hit, the musical received twelve Tony Award nominations and won nine, in addition to the 1976 Pulitzer Prize for Drama.

The original Broadway production ran for 6,137 performances, becoming the longest-running production in Broadway history until surpassed by *Cats* in 1997, and the longest-running Broadway musical originally produced in the US, until surpassed in 2011 by the revival of *Chicago*. It remains the seventh longest-running Broadway show ever. *A Chorus Line*'s success has spawned many successful productions worldwide. It began a lengthy run in the West End in 1976 and was revived on Broadway in 2006, and in the West End in 2013.

The show opens in the middle of an audition for an upcoming Broadway production. The formidable director Zach and his assistant choreographer Larry put the dancers through their paces. Every dancer is desperate for work ("I Hope I Get It"). After the next round of cuts, 17 dancers remain. Zach tells them he is looking for a strong dancing chorus of four boys and four girls. He wants to learn more about them, and asks the dancers to introduce themselves. With reluctance, the dancers reveal their pasts. The stories generally progress chronologically from early life experiences through adulthood to the end of a career.

The first candidate, Mike, explains that he is the youngest of 12 children. He recalls his first experience with dance, watching his sister's dance class when he was a pre-schooler ("I Can Do That"). Mike took her place one day when she refused to go to class—and he stayed. Bobby tries to hide the unhappiness of his childhood by making jokes. As he speaks, the other dancers have misgivings about this strange audition process and debate what they should reveal to Zach ("And..."), but since they all need the job, the session continues.

The musical was formed from several taped workshop sessions with Broadway dancers, known as "gypsies," including eight who eventually appeared in the original cast. The sessions were originally hosted by dancers Michon Peacock and Tony Stevens. The first taped session occurred at the Nickolaus Exercise Center January 26, 1974. They hoped that they would form a professional dance company to make workshops for Broadway dancers.

Michael Bennett was invited to join the group primarily as an observer, but quickly took control of the proceedings. Although Bennett's involvement has been challenged, there has been no question about Kirkwood and Dante's authorship. In later years, Bennett's claim that *A Chorus Line* had been his brainchild resulted in not only hard feelings but a number of lawsuits as well.^[2] During the workshop sessions, random characters would be chosen at the end for the chorus jobs based on their performance quality, resulting in genuine surprise among the cast. However, several costumers protested this ending, mainly due to the stress of having to change random actors in time for the finale. This resulted in the ending being cut in exchange for the same set of characters winning the slots.^[3] Marvin Hamlisch, who wrote *A Chorus Line*'s score, recalled how during the first previews, audiences seemed put off by something in the story. This problem was solved when actress [Marsha Mason](#) told Bennett that Cassie ([Donna McKechnie](#) in the original production) should win the part in the end because she did everything right. Bennett changed it so that Cassie would always win the part.

- [Goodtime Charley](#)

Goodtime Charley is a musical with a book by [Sidney Michaels](#), music by [Larry Grossman](#), and lyrics by [Hal Hackady](#).

A humorous take on actual historical events, it focuses on the [Dauphin of France](#), who evolves from a [hedonistic](#) young man enamored of women in general (and [Joan of Arc](#) in particular) into a regal king while Joan follows her voices to her tragic fate.



- [Really Rosie](#)

Really Rosie is a musical with a book and lyrics by [Maurice Sendak](#) and music by [Carole King](#). The musical is based on Sendak's books *Chicken Soup with Rice*, *Pierre*, *One was Johnny*, *Alligators All Around* (which comprise 1962's *The Nutshell Library*), and *The Sign on Rosie's*



Door (1960). Sendak based the story on a demonstrative little girl who used to sing and dance on the stoop of her building, whom he observed while he was a little boy growing up in Brooklyn. The show follows a typical summer day in the life of the Nutshell Kids, a group of several neighborhood friends, including Pierre, Alligator, Johnny, and Chicken Soup from the *Nutshell Library* books, and Rosie and Kathy from *The Sign on Rosie's Door*. Rosie, the self-proclaimed sassiest kid on her block of [Brooklyn's](#) Avenue P,

entertains everyone by directing and starring in a movie based on the exciting, dramatic, funny (and slightly exaggerated) story of her life.

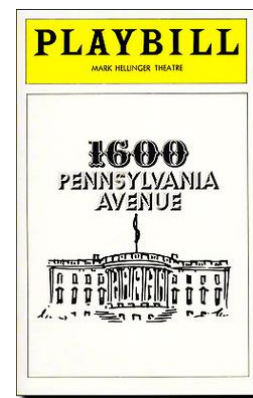
A half-hour [animated](#) television special aired on [CBS TV](#) on February 19, 1975.^[1] It was directed by Maurice Sendak, animated by Ronald Fritz and Dan Hunn of D&R Productions Inc., with [Carole King](#) voicing the title character. King was ultimately selected as the voice of Rosie when casting directors had difficulty selecting a child actor whose voice could complement the pre-recorded songs. An album of the songs by King and lyrics by Sendak is available on [Ode/Epic/SME Records](#). In the animated special, only the first seven songs and *Really Rosie (Reprise)* were showcased.

Rosie and the Nutshell Kids (Kathy, Johnny, Alligator, Pierre and Chicken Soup) live on the same block on Avenue P in [Brooklyn, New York](#). On a hot July Saturday, the children are bored and need something to do. Rosie imagines herself as a talented star, and decides to produce an imaginary movie musical about her life and in particular the demise of her brother Chicken Soup, to be called *Did You Hear What Happened to Chicken Soup?*

She gets her friends to audition for a role in the film, but they begin to fight over casting. A thunderstorm forces them to move into the cellar for shelter. To keep the kids' attention, Rosie decides that they need to show the producer the movie's big finale number. She gets them all to close their eyes and imagine the producer inviting them to make her movie. Afterward, when the children go home, Rosie remains to dream of stardom in her big number.

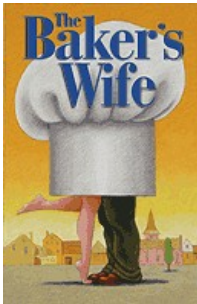
1600 Pennsylvania Avenue is a 1976 musical with music by [Leonard Bernstein](#) and book and lyrics by [Alan Jay Lerner](#). It is considered to be a legendary [Broadway](#) flop, running only seven performances. It was Bernstein's last original score for Broadway.

A theater group is rehearsing a play. The time of the rehearsal is the present, and the time of the play being rehearsed is 1792 to 1902. The play being rehearsed is



a history of the [White House](#) and the servants who serve the President. One actor plays all the Presidents, and one actress plays all the First Ladies. The main serving staff are the African-American characters of Lud Simmons and Seena. Three generations of adult and young Lud's are played by the same two actors. Lud is an escaped slave who later marries Seena. The events covered in the play include the selection of a new capital city, the [Burning of Washington](#) in 1814, the prelude to the [U.S. Civil War](#), the [Impeachment of Andrew Johnson](#), the [1876 presidential election](#), and the administration of [Chester Alan Arthur](#). In between rehearsing the various scenes, the actors offer commentary and reflect on the past injustices suffered by the African-Americans throughout the time period covered by the play. This culminates in the Actor Playing the President and the Actor Playing Lud refusing to continue rehearsing the show. After reflection, the Actor Playing the President realizes all he wanted was to feel proud of his country and that he loves this land.

- [The Baker's Wife](#)



The Baker's Wife is a musical with music and lyrics by [Stephen Schwartz](#) and the book by [Joseph Stein](#), based on the 1938 French film *of the same name* by [Marcel Pagnol](#) and [Jean Giono](#). The musical premiered in the [West End](#) in 1989 for a short run but, while establishing a dedicated [cult following](#), has not been produced on [Broadway](#).

-
- [Don't Step on My Olive Branch](#)
-

Don't Step on My Olive Branch is a musical conceived by **Jonathan Karmon**, with music and lyrics by **Ron Eliran** and a book by Harvey Jacobs. It is an Israeli musical in English. It was originally presented with no intermission in revue form with the numbers commenting on international affairs (usually satirically).



- [Pacific Overtures](#)

Pacific Overtures is a musical with music and lyrics by **Stephen Sondheim**, and a book by **John Weidman**.



The show is set in **Japan** beginning in 1853 and follows the difficult **westernization** of Japan, told from the point of view of the Japanese. In particular, the story focuses on the lives of two friends caught in the change.

Sondheim wrote the score in a quasi-Japanese style of parallel 4ths and no leading tone. He did not use the **pentatonic scale**; the 4th degree of the major scale is represented from the opening number through the finale, as

Sondheim found just five pitches too limiting. The music contrasts Japanese contemplation ("There is No Other Way") with Western ingenuousness ("Please Hello") while over the course of the 127 years, Western harmonies, tonality and even lyrics are infused into the score. The score is generally considered to be one of Sondheim's most ambitious and sophisticated efforts.^[1]

The original **Broadway** production of *Pacific Overtures* in 1976 was staged in **Kabuki** style, with men playing women's parts and set changes made in full view of the audience by black-clad stagehands. It opened to mixed

reviews and closed after six months, despite being nominated for ten [Tony Awards](#).

Given its unusual casting and production demands, *Pacific Overtures* remains one of [Stephen Sondheim](#)'s least-performed musicals. The show is occasionally staged by opera companies. The cast requires an abundance of gifted male Asian actors who must play male and female parts. Women join the ensemble for only half of the last song; during the finale, after the lyric: "more surprises next," 20 female actors join the cast and sing the remaining 1:42 of the show. This creates expensive and challenging casting and thus most regional and community theaters, universities and schools are unable to produce it.

- [Bar Mitzvah Boy \(musical\)](#)



Bar Mitzvah Boy is a [musical](#) with a book by [Jack Rosenthal](#), lyrics by [Don Black](#), and music by [Jule Styne](#).

Based on Rosenthal's award-winning 1976 [BBC1 teleplay of the same name](#), it focuses on young Eliot Green who, filled with apprehension, escapes from the [synagogue](#) where he is about to make his [bar mitzvah](#), much to the dismay of his [middle class](#) parents, who have invested their savings in a lavish party to celebrate their

son's [coming of age](#).

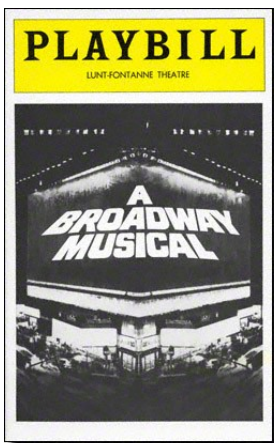
The [West End](#) production opened on 31 October 1978 at [Her Majesty's Theatre](#), where it ran for 78 performances. The cast included [Barry Angel](#), [Joyce Blair](#), [Zelah Clarke](#), [Leonie Cosman](#), [Ray C. Davis](#), [Gordon Faith](#), [Ashley Knight](#), [Benny Lee](#), [Barry Martin](#), [Vivienne Martin](#), [Harry Towb](#), [Kerry Shale](#) and [Peter Whitman](#). CBS released an [original cast recording](#).^[1] It was choreographed by [Peter Gennaro](#) and directed by [Martin Charnin](#).^[2]

The [Americanized](#) adaptation by [Martin Gottfried](#) changed the setting from 1970s [Britain](#) to 1946 [Brooklyn](#), but its central story remained the same.

The [off-Broadway](#) production, directed by Robert Kalvin, opened on June 10, 1987 at the American Jewish Theater of the [92nd Street Y](#). The cast included Peter Smith as Eliot, with [Larry Keith](#), Mary Gutzi, Mary Stout, Michael Cone, [Michael Callan](#), Eleanor Reissa, Daniel Marcus, Kimberly Stern, and Reuben Schafer.

A reading was held on January 26, 2007 at the Chelsea Studios, New York City, directed by [Stafford Arima](#) and featuring [Faith Prince](#), Daniel Reichard and [Peter Friedman](#).

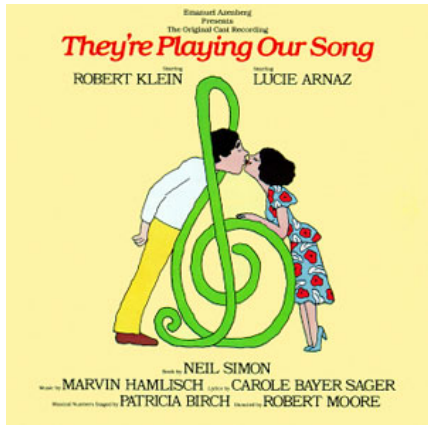
- [A Broadway Musical](#)
-



A Broadway Musical is a [musical](#) with a book by [William F. Brown](#), lyrics by [Lee Adams](#), and music by [Charles Strouse](#). The Broadway production closed after 14 previews and only one performance on December 21, 1978.

The plot about a sleazy white [theatre producer's](#) attempt to adapt an [African-American](#) writer's serious play as a commercial stage musical was inspired by Adams and Strouse's real-life experiences with their 1964 Broadway production of *Golden Boy*. The star of the musical-within-the-musical (*Sneakers*, about a basketball star) closely resembles *Golden Boy* star [Sammy Davis, Jr.](#) When the star opts to leave the show, the playwright – who from the start had resisted turning his work into a musical – steps in and takes on the lead role in order to save the production.

- [They're Playing Our Song](#)



They're Playing Our Song is a musical with a book by Neil Simon, lyrics by Carole Bayer Sager, and music by Marvin Hamlisch.

In a story based on the real-life relationship of Hamlisch and Sager, a wisecracking composer finds a new, offbeat lyricist, but initially the match is not one made in heaven. The two undergo a series of trials and overcome a number of hurdles before finding true love

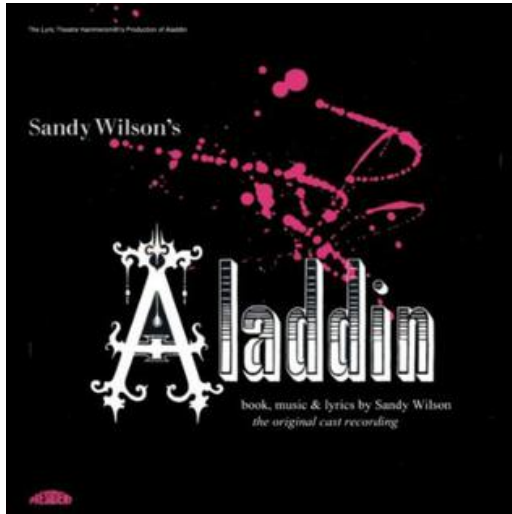
by the final curtain.

They're Playing Our Song is essentially a two-character show. Vernon and Sonia are the sole characters on stage; each character has a three-person Greek chorus acting as their inner voices, and there are no big production numbers.



- [Aladdin \(1979 musical\)](#)

Aladdin is a musical written by [Sandy Wilson](#) for the newly-refurbished [Lyric Theatre, Hammersmith](#).



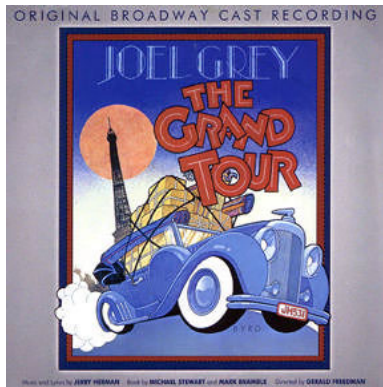
Although not a [pantomime](#),^[1] it played during the theatre's inaugural Christmas pantomime season of 1979/80 at the theatre, opening on 21 December 1979, and starred [Richard Freeman](#) as Aladdin, [Joe Melia](#) as Tuang Kee Chung ([Widow Twankey](#)), [Aubrey Woods](#) as Abanazar, [Ernest Clark](#) as The Emperor, [Martin McEvoy](#) as The Genie, [Elizabeth Welch](#) as Fatima and [Christine McKenna](#) as Badr-al-Badur. The wicked wizard Abanazar, in his desert home in [Morocco](#), summons the spirits to

tell him how he may obtain the magic lamp, the source of all power. He is somewhat bemused to discover that the source lies in a Chinese Laundry in [Peking](#), and can be retrieved only by the launderess's ne'er-do-well son Aladdin. The ghostly chorus of the spirits takes us into the next scene, where Aladdin himself is discussing with his mother the virtues of [idleness](#).

The emperor's [herald](#) proclaims that anyone looking upon the Princess [Badroulbador](#) as she passes on her way to the baths will be instantly executed. This is just the kind of challenge that Aladdin likes, so he rushes off to try to catch a glimpse of the Princess. When he returns from his quest the Widow is relieved that he is alive, but very concerned that the young couple are in love. Everyone, including the emperor himself, has a pretty shrewd idea of what has happened – but, as he explains in song to his daughter, "Loves's a luxury" that royals must forgo for reasons of stat

- [The Grand Tour \(musical\)](#)

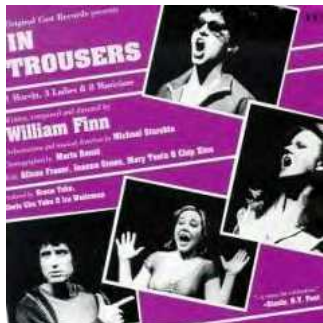
The Grand Tour is a musical with a book by [Michael Stewart](#) and [Mark Bramble](#) and music and lyrics by [Jerry Herman](#).



Based on S. N. Behrman's play *Jacobowsky and the Colonel*, the story concerns an unlikely pair. S.L. Jacobowsky, a Polish-Jewish intellectual, has purchased a car he cannot drive. Stjerbinsky, an aristocratic, anti-Semitic colonel, knows how to drive but has no car. When the two men meet at a Paris hotel, they agree to join forces in order to escape the approaching Nazis. Together with the Colonel's girlfriend, Marianne, they experience many adventures while on the road, but trouble ensues when Jacobowsky falls in love with the

young girl.

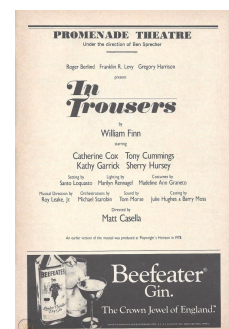
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- [In Trousers](#)



In Trousers is a musical, which premiered Off-Broadway in 1979, with book, music and lyrics by William Finn. It is the first in a trilogy of musicals, followed by *March of the Falsettos* and then *Falsettoland*.

The one-act musical centers on Marvin, who has a wife and child. He recalls the past relationships he shared with, among others, his high school sweetheart and Miss Goldberg, his English teacher who let him play Christopher Columbus in the school play, and then reveals he prefers to be with men. Torn between his natural inclination and his desire not to upset his family life as he knows it, Marvin ultimately makes the decision he feels is best for him.

In Trousers, directed by Finn, was developed off-off-Broadway in 1978^[1] and mounted twice in 1979 at Off-Broadway's Playwrights Horizons, opening on February 21 for 24 performances and again on December 8 for 8. The



cast -- [Chip Zien](#), [Alison Fraser](#), [Joanna Green](#), and [Mary Testa](#) -- was the same for both productions. The play was next produced Off-Broadway at the Second Stage Theatre in March 1981, with [Jay O. Sanders](#) as Marvin, Kate Dezina (Wife), Alaina Reed (His Teacher, Miss Goldberg) and Karen Jablons (His High School Sweetheart). Direction was by Judith Swift with choreography by Marta Renzi and Sharon Kinney.^[2] The play was sharply panned.^[1]

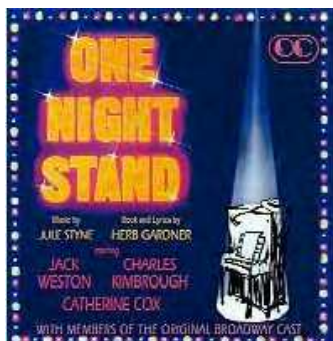
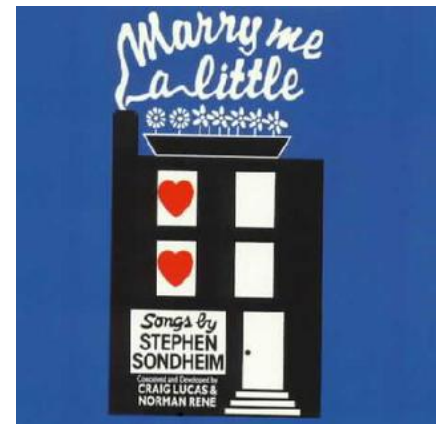
In 1985, a significantly rewritten version, with additional songs, a more cohesive storyline, and better defined characters (with Marvin's wife christened Trina), opened on March 26 at the Off-Broadway [Promenade Theatre](#), where it ran for 16 performances. Directed by [Matt Casella](#), it starred Tony Cummings, [Catherine Cox](#), [Sherry Hursey](#), and [Kathy Garrick](#). (Cummings was replaced by [Stephen Bogardus](#) shortly after the show opened.)^[3] In an author's note (dated April 1986) to this version, Finn wrote: "...a lot of the material was about my learning to write the kind of show songs I want to write. So the show is about Marvin's education, and mine."^[4] In his review of this production, [Frank Rich](#) wrote: "As lovingly orchestrated by Mr. Finn's long-time collaborator Michael Starobin, the melodies linger well after the final curtain; so do running lyrical conceits built around phrases like *breaking down* and *giddy seizures*. Isn't it typical of this luckless season that the musical with the best score would be more enjoyably heard on a cast album than seen on stage?"^[5]

After *In Trousers* was "viciously panned", Finn considered abandoning musical theater and attending medical school.^[6] Finn also lost his singing voice permanently during a shower scene in the show. He recalled that "There were problems, but it was fun".^[6] Finn felt that the negative reception to *In Trousers* was undeserved: "if the critic for the Times at that time had been more responsible, it would have been a considerable debut. But as it was, he just said it was junk. So I just started writing 'March of the Falsettos'".^[6]

Finn eventually collaborated with [James Lapine](#) on two additional one-acters, *March of the Falsettos* and *Falsettoland*, which further explored the lives of Marvin and his family and friends. These two later were combined for a two-act [Broadway](#) production entitled *Falsettos*.

- [Marry Me a Little \(musical\)](#)

Marry Me a Little is a musical with lyrics and music by Stephen Sondheim, conceived by Craig Lucas and Norman René. The revue sets songs cut from Sondheim's better-known musicals, as well as songs from his then-unproduced musical *Saturday Night* to a dialogue-free plot about the relationship between two lonely New York single people, who are in emotional conflict during an evening in their separate one-room apartments. Despite knowing of the other's existence, they never get up the courage to talk to each other, though they imagine what such an encounter might be like.



One Night Stand

The **Broadway** production, directed by **John Dexter** and choreographed by **Peter Gennaro**, began previews at the **Nederlander Theatre** on October 20, 1980. After eight performances, it closed without ever officially opening. The cast included **Charles Kimbrough**, **Catherine Cox**, **Jack Weston**, and **Brandon Maggart**

- [Merrily We Roll Along \(musical\)](#)

Merrily We Roll Along is a [musical](#) with a book by [George Furth](#) and lyrics and music by [Stephen Sondheim](#). It is based on [the 1934 play of the same name](#) by [George S. Kaufman](#) and [Moss Hart](#).



Furth and Sondheim retained the basic structure and overall theme of the play but updated it to encompass the period from 1957 to 1976. The story revolves around Franklin Shepard who, having once been a talented [composer](#) of Broadway musicals, has now abandoned his friends and his songwriting career to become a producer of Hollywood movies. Like the play,



the musical begins at the height of his Hollywood fame and moves backwards in time, showing snapshots of the most important moments in Frank's life that shaped the man that he is today. The musical utilizes a chorus that sings reprises of the title song to transition the scenes.

The musical ran on [Broadway](#) for 44 previews and 16 performances in 1981 and marked the end of the [Harold Prince-Sondheim](#) collaborations until [Bounce](#) in 2003.



Prince's wife, Judy, had been "nagging" him to do a musical about teenagers, when he recalled the play *Merrily We Roll*

Along. Sondheim said that since the play was about friendships, he wrote the songs to be interconnected. The original choreographer, [Ron Field](#),



wanted to work with Prince. The decision was made to cast teenagers, and to have tryouts in New York rather than out-of-town. The tryouts, beginning on October 8, 1981, had a poor reception, with audiences walking out. That October 21, *The New York Times* reported that original leading man James Weissenbach had been replaced by Jim Walton, and the Broadway opening postponed.^[1] Field was replaced with choreographer **Larry Fuller**.^{[2][3][4]} The opening was delayed a second time, from November 9 to November 16, 1981.^[5]

The Broadway production, directed by Prince and **choreographed** by Fuller, opened on November 16, 1981, at the **Alvin Theatre**. The show opened to mostly negative reviews.

While the score was widely praised, critics and audiences alike felt that the book was problematic and the themes left a sour taste in their mouths. Hampered by the several critical reviews published prior to its official opening, as well as more negative ones published afterward, it ran for 16 performances and 52 previews.^[6]

In his *New York Times* review, **Frank Rich** wrote, "As we all should probably have learned by now, to be a Stephen Sondheim fan is to have one's heart broken at regular intervals."^[7] **Clive Barnes** wrote, "Whatever you may have heard about it – go and see it for yourselves. It is far too good a musical to be judged by those twin kangaroo courts of word of mouth and critical consensus."^[8]

The cast included **Jim Walton** (Franklin Shephard), **Lonny Price** (Charley Kringas), **Ann Morrison** (Mary), **Terry Finn** (Gussie), **Jason Alexander** (Joe), Sally Klein (Beth), **Geoffrey Horne** (Franklin Shephard age 43), **David Loud** (Ted), Daisy Prince (Meg), **Liz Callaway** (Nightclub Waitress), **Tonya Pinkins** (Gwen), **Abby Pogrebin** (Evelyn), and **Giancarlo Esposito** (Valedictorian).^[9]

The audience had trouble following what was going on in the story. Consequently, the actors all ended up wearing sweatshirts with their

characters' names. According to [Meryle Secrest](#), "Prince ... dressed everyone in identical sweatshirts and pants. Then he had to add names emblazoned across the sweatshirts because the audience had difficulty telling the actors apart".^{[10][11][12][13]}

- [March of the Falsettos](#)



March of the Falsettos is a 1981 [musical](#) with a book, lyrics, and music by [William Finn](#). It is the second in a trilogy of musicals, preceded by *In Trousers* and followed by *Falsettoland*. *March of the Falsettos* and *Falsettoland* later formed the first and second act respectively of the 1992 musical *Falsettos*.

A sequel to *In Trousers*, the one-acter continues the story of Marvin and his journey in search of self-understanding, inner peace, and a life with a "happily ever after" ending. His extended family consists of ex-wife Trina, son Jason, [gay](#) lover Whizzer Brown, and [psychiatrist](#) Mendel, who complicates matters by becoming involved with Trina. By the end of the piece, Marvin's supposedly stable world has collapsed around him, but he at least knows he has salvaged his relationship with his son.



The musical premiered [Off-Broadway](#) at [Playwrights Horizons](#) on May 20, 1981 and closed on September 26, 1981. It transferred to the [Westside](#)

[Theatre](#) on October 13, 1981 and closed on January 31, 1982 after 268 performances. The musical then opened in Los Angeles at the [Huntington Hartford Theater](#) on April 21, 1982 and closed on July 2, 1982. Directed by [James Lapine](#), the cast included [Michael Rupert](#) (Marvin), [Alison Fraser](#) (Trina), [James Kushner](#) (Jason), [Stephen Bogardus](#) (Whizzer), and [Chip Zien](#) (Mendel). In the Los Angeles production, the role of Jason was played by [Taro Gold](#).^[1]

An [original cast recording](#) of the musical was released by [DRG Records](#).

The UK premiere of the show was at the intimate Library Theatre in Manchester, UK in 1987, directed by Roger Haines and Paul Kerryson. This production, featuring Barry James, Martin Smith, Paddy Navin, Simon Green and Damien Walker, transferred to the [Albery Theatre](#) for a limited run from 24th March 1987 to 18th April 1987.^[2]

Finn completed his Marvin [trilogy](#) with [Falsettoland](#), which eventually became, with *March of the Falsettos*, the two-act [Broadway](#) musical [Falsettos](#).

It's 1979 in New York City. Marvin, his son Jason, his psychiatrist Mendel and his male lover Whizzer are "Four Jews In A Room Bitching" (technically, Whizzer's only "half Jewish"). Marvin steps forward to explain his situation: he has left his wife, Trina, for Whizzer, but Marvin wants "A Tight-Knit Family" and is attempting to forge a new family situation with the addition of Whizzer, a situation that no one is happy with.

Trina, on Marvin's recommendation, pays a visit to Mendel, where she wearily wonders how her life has turned out this way. Mendel, who is instantly attracted to her, tries to console her, telling her that "Love is Blind." Meanwhile, Marvin and Whizzer comment on their relationship: the two have very little in common, apart from the fact that they both love fighting and are insanely attracted to each other. Both worry that "The Thrill of First Love" is wearing off.

The cast presents an interlude: "Marvin at the Psychiatrist, a Three-Part Mini-Opera." In Part One, Mendel asks Marvin about his relationship with Whizzer and Marvin weighs the pros and cons of the relationship, ultimately concluding that he does love Whizzer. In Part Two, Mendel shifts the topic to Trina, and the session becomes one where Mendel, obviously aroused, interrogates Marvin about his ex-wife's bedroom habits. In Part Three, Marvin and Jason provide counterpoint on their strained relationship.

Jason, who is 10, is very worried that because, as he puts it, "My Father's a Homo," that he'll turn out to be one too and is very afraid of turning out like his father. Because he is worried, he acts up, and "Everyone tells Jason to See a Psychiatrist" immediately, a suggestion Jason staunchly rejects. It is only after Whizzer softly adds his voice to that of his parents that Jason agrees to see Mendel.

It is very clear that Marvin is trying to pigeon-hole Whizzer into the role of homemaker, and they fight. Meanwhile, Trina complains to Mendel how her role in the family dynamic is being phased out as Whizzer becomes increasingly prominent in Marvin and Jason's lives as Marvin continues to insist that all participants get along together as one extended family. All agree that "This Had Better Come To A Stop."

Jason is acting up again, and Trina phones Mendel frantically to "Please Come To Our House" for dinner and therapy. Mendel arrives and immediately charms Trina. He and Jason settle down for "Jason's Therapy," in which Jason frets about his future and Mendel, in a very round-about way, encourages him to simply relax and enjoy life. After several such dinner/sessions, Jason asks Mendel what his intentions are towards Trina, and Mendel makes "A Marriage Proposal." Clumsy and neurotic though he may be, he's sincere and Trina accepts him, to Marvin's fury. He is losing his "Tight-Knit Family (Reprise)," and also his therapist.

In "Trina's Song," Trina reflects on her situation: she is tired of the man's world she lives in, and even though she knows that Mendel is the same kind of man Marvin is, slightly childish and neurotic, he loves her, and she could do a lot worse. She may not be exactly happy, but he's hers. In contrast, the four men sing a hymn to masculinity in all its aspects, the three adults singing in a falsetto to match Jason's unbroken voice, in the "March of the Falsettos."

Marvin teaches Whizzer to play chess, but bitterness and ill feelings boil over "The Chess Game" until the fight to end all fights breaks out between the two, and they break up. Meanwhile, Trina and Mendel move in together and start "Making a Home." As he packs, Whizzer reflects on "The Games I Play" with his own heart, and he finally comes to the conclusion that he does not love Marvin.

Trina and Mendel send out wedding invitations, and Marvin loses all control. Confronting Trina, he incoherently accuses her of trying to ruin his



life, finally breaking down in rage and slapping her ("Marvin Hits Trina"). Shocked by his actions, both reflect that "I Never Wanted To Love You," a sentiment Whizzer repeats to Marvin and Marvin repeats to Jason and Whizzer.

Marvin is finished with Whizzer and his relationship with Trina is in tatters, but he can at least salvage his relationship with Jason, who, to his (Jason's) immense relief, has just discovered women. Marvin sits down Jason for a talk, "Father to Son," and tells him that he loves him and no matter what kind of man Jason turns out to be, Marvin will always be there for him.

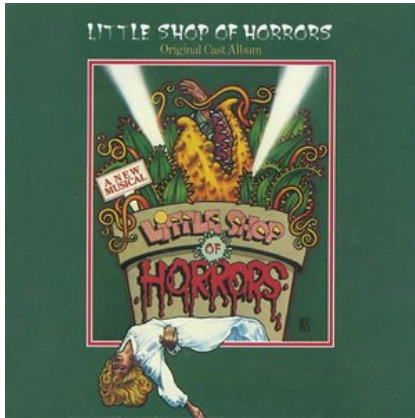
- [Amerike the Golden Land](#)

Amerike – The Golden Land is a musical in Yiddish and English depicting the journey of Jewish immigrants to the United States.

Revisiting the archives of Yiddish Theater, *Amerike* utilizes popular songs of the time period to tell the story of an immigrant people as they confront the challenges of living in early 20th-century New York City.^[1]

With book, lyrics, and song by Moishe Rosenfeld and [Zalmen Mlotek](#), the musical is proof that [Yiddish culture](#) and [Yiddish Theatre](#) still thrive, despite that Yiddish is on the world list of endangered languages.^[2]

Amerike – The Golden Land tells the journey of America's Jewish ancestors who emigrated from their towns and cities in Europe and Russia (especially the [Pale of Settlement](#)) to start a new life in America. The characters in this story start off with a tremendous amount of hope in leaving their homes and starting new lives in NYC. However, their notions of America as a free land are shattered at [Ellis Island](#) when they witness families being torn apart to Ellis Island's selection process. Life turns out to be quite difficult in America, the characters in the show soon discover. Poor



wages, long hours, and **sweatshop conditions** are horrors that tug at the seams of the characters. Events such as the **Triangle Factory fire**, **Workers Unionization**, the **Wall Street Crash of 1929**, the **Great Depression**, **World War I**, and **The Holocaust** – World War II are telling points of the story in showing these immigrants growth,



participation, and contribution to American economy and culture. The story ends on a hopeful and spirited note where survivors of the Holocaust are welcomed into the United States by the immigrants who fought to create a life for themselves there. Told in popular songs of the day, *Amerike – The Golden Land* is performed in Yiddish with Russian and English supertitles.

- [Little Shop of Horrors \(musical\)](#)

Little Shop of Horrors is a **horror comedy rock musical** with music by **Alan Menken** and lyrics and a book by **Howard Ashman**. The story follows a hapless florist shop worker who raises a plant that feeds on human blood and flesh. The musical is loosely based on the low-budget 1960 **black comedy** film *The Little Shop of Horrors*. The music, composed by Menken in the style of early 1960s **rock and roll**, **doo-wop** and early **Motown**, includes several well-known tunes, including the title song, "Skid Row (Downtown)", "Somewhere That's Green", and "Suddenly, Seymour".

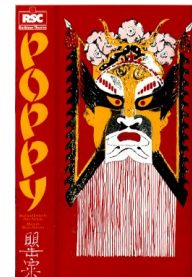
The musical premiered **Off-Off-Broadway** in 1982 before moving to the **Orpheum Theatre Off-Broadway**, where it had a five-year run. It later received numerous productions in the U.S. and abroad, and a subsequent **Broadway** production. Because of its small cast, it has become popular with **community theatre**, school and other amateur groups.^[1] The

musical was also made into a 1986 film of the same name, directed by Frank Oz.



- [Poppy \(1982 musical\)](#)

Poppy is a 1982 musical comedy play set during the First Opium War. The play takes the form of a pantomime, complete with Dick Whittington (played as a principal boy), a pantomime dame, and two pantomime horses. The book and lyrics were written by Peter Nichols; the composer was Monty Norman.



Plot^[edit]

The year is 1840. The Emperor of China warns the young Queen Victoria to know her place - "The Emperor's Greeting". The scene is set, panto-style, in a quaint, cardboard English village, "Dunroamin-on-the-Down", ancestral home of Sir Richard (Dick) Whittington and his widowed mother Lady Dodo.

Dick sets off with his manservant Jack Idle and the men of the village to seek their fortune in London or in the new towns of the Industrial Revolution. Jack is sad to leave his girlfriend, Sally. His horse Randy and

her mare Cherry also fancy each other and have to be rebuked for their friskiness - "Whoa, Boy". Lady Dodo pines for the good old days, but Dick believes the age of gold is yet to come.

Sally, left with her mare, sings of her confusion. She likes Jack but pines for Sir Richard, who is also her [legal guardian](#). Secretly, she and Dodo take off on their own for London.

In the [City](#), Dick encounters Obadiah Upward, an up-and-coming merchant, who explains how their fortunes can be made in distant China from the sale of [poppies](#). Dodo and Sally arrive and they agree to make the journey.

They sail to India, and, in the poppy fields, Dodo tells Upward why she loves him - "[Nostalgie de la Boue](#)". Dick and Jack reflect on [British India](#), the [East India Company](#) and the [Battle of Plassey](#) in a [Kipling-esque](#) ballad - "John Companee"

En route for China aboard one of Upward's opium [clippers](#), Dick persuades Jack and Sally to sample their wares, and they savour a [pipe dream](#) of paradise.

The Emperor of China tells Victoria to stop the cultivation of poppies, but she replies that the "Bounty of the Earth" is to be shared by every nation. She leaves him alone to lament his son's addiction to the drug. He sends [Commissioner Lin](#) to [Canton](#) to stamp out the trade. Here, Lin meets [Viceroy Teng](#) and his daughter Yoyo who is confused by Europeans - "[They All Look the Same To Us](#)".

Obadiah refuses to be intimidated by Lin's threats and sends Dick up the coast to seek fresh markets. Victoria joins his crew as an interpreter and Christian missionary and is questioned on her religious scruples. She explains there is a blessed trinity that justifies trade - "Blessed Trinity" (of [Civilisation](#), [Commerce](#) and [Christianity](#)).

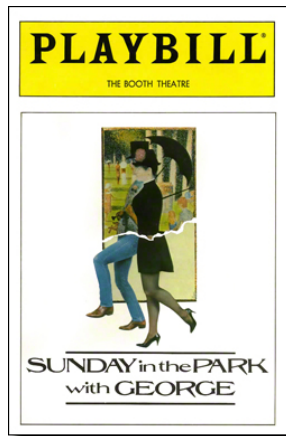
Before they leave, Dodo guesses that Sally loves Dick and tells her he is not only her guardian but also her half-brother.

The Chinese lay siege to the European compound, and the animals have to be slaughtered for food. Jack sings Randy a last [lullaby](#) before killing him - "Rock-A-Bye Randy"

In the war that follows, the Chinese are defeated and surrender Hong Kong Island. Dodo and Upward sing of how the British and French soldiers sacked the Imperial Summer Palace in Peking - "Rat-a-Tat-Tat".

Though there are dark and savage undertones to this fairy tale, in the end, most of the British live happily ever after, and it is the Chinese who learn to know their place.

- [Sunday in the Park with George](#)



Sunday in the Park with George is a musical with music and lyrics by [Stephen Sondheim](#) and book by [James Lapine](#). It was inspired by the French pointillist painter [Georges Seurat's](#) painting *A Sunday Afternoon on the Island of La Grande Jatte*. The plot revolves around George, a fictionalized version of Seurat, who immerses himself deeply in painting his masterpiece, and his great-grandson (also named George), a conflicted and cynical contemporary artist. The [Broadway](#) production

opened in 1984.

The musical won the 1985 [Pulitzer Prize for Drama](#), two [Tony Awards](#) for design (and a nomination for Best Musical), numerous [Drama Desk Awards](#), the 1991 [Olivier Award](#) for Best Musical and the 2007 [Olivier Award](#) for Outstanding Musical Production. It has enjoyed several major revivals, including the 2005–06 UK production first presented at the [Menier Chocolate Factory](#) and its subsequent 2008 Broadway transfer.

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- [A... My Name Is Alice](#)

Theater: 'My Name Is Alice,' at American Place

By FRANK RICH

A... MY NAME IS ALICE" is the less-than-inspiring title of a delightful new musical revue in the cellar of the American Place Theater. And when I say cellar, I'm not being literal; "Alice" is being performed in a small, intimate space, reached by elevator. The show has few production values, odd curtain times (over 8 P.M., except on Sundays) and only a piano for a band. It's amazing how little any of that matters, however, when there's fresh talent on display almost everywhere you look.

The revue consists of 26 songs and sketches, written by many hands and performed by five fiery song-and-dance women. The subject of "Alice" is also women—but the show's feminism is worn lightly. If anything, women are as likely to be satirical targets as men. In one wicked number, "Emily, the M.B.A.," a female business executive's raised consciousness crumbles when she engages a corporate takeover of a company called "Wassatchcross Inc." In the evening's one running gag, a woman poet recites a cycle of satirizing verses—all of which contain the accusatory refrain, "He did it, he did it."

Many of the songs are theater songs in the best sense. The music and lyrics are so sophisticated that they can carry the weight of one-act plays. A song called "Friends" recounts the entire history of a friendship that sustains two women from high school through marriage and old age; another, titled "Sisters," provides a similar account of two women whose lifelong sibling rivalry at last reaches a truce. A review in a lonely apartment in Queens. But even the show's funniest comic turns go along in complexity as they go along.



Roo Brown, left, and Randy Graff in "A... My Name Is Alice."

"Homopot" a number in which a blues singer seeks help from a psychologist, is at once a parody of modern sexual therapy and a devilish exploitation of the diagnostic verbiage of old-time blues lyrics. A song titled "Trash" begins as a parody of pulp "women's fiction" and ends up dramatizing the disappointed life of an office receptionist who chafes after the fantasies propagated by Judith Krantz.

The authors of "Alice" include some familiar names—such as Lucy Simon and the playwright-screenwriter Steve Turteltaub, whose fine debut as a lyricist. Some of the writers have cabaret, rock or television credits, and others are newcomers. Almost all of them have the promise to perk up our casual theatergoers' and Georgia Holt and David Menes ("Friends"), Maria Kaufman and David Crane provided the lyrics to "Trash," as well as the show's satirical poetry. David Zippel and Doug Katsaros created the winning opening number, a jazzy tribute to female solidarity titled "All Girl Band," and Winnie Holzman wrote the impassive lyrics to "Blame That You," in which three women try to top one another's tales of autobiographical woe.

Like most revues, "Alice" contains a scattering of dead spots—including a surprisingly lame number from the accomplished songwriter Carol Hall and an obvious sketch written by the comic Adam Mark. But there are no slackers in the cast. Charline Woodard, Alaina Reed and Mary Gordon Murray, all alums of Broadway supporting roles, are such in commanding form. Miss Murray may have the revue's finest solo act, in which she delivers a pastiche of Shakespearean forth song written by Don Tucker in intricately rhymed, Franconian. The new faces of "Alice"—or at least they're new to me—are both the maverick Roo Brown, who brings both wit and humor and emotional candor to a gallery of middle-aged narrators.

John Micklin Silver and Julianne Boyd, the veteran directors who conceived and staged the show, have given it a warm, spontaneous ambience. Though the performers are the audience's main focus, the intimacy never becomes oppressive. Micklin Silver's piano accompaniment is spirited, and so are the vent-picked chore routines choreographed by Edward Love. To be sure, "A... My Name Is Alice" is a small-scale entertainment, but you're likely to emerge from its underground home feeling a real lift.

Female Solidarity

A... MY NAME IS ALICE, conceived and directed by John Micklin Silver and Julianne Boyd, is a musical revue by five women, set in the cellar of the American Place Theater. The show's subject is women's lives, and the music and lyrics are so sophisticated that they can carry the weight of one-act plays. A song called "Friends" recounts the entire history of a friendship that sustains two women from high school through marriage and old age; another, titled "Sisters," provides a similar account of two women whose lifelong sibling rivalry at last reaches a truce. A review in a lonely apartment in Queens. But even the show's funniest comic turns go along in complexity as they go along.

My Name Is Alice is a musical revue conceived by [Joan Micklin Silver](#) and [Julianne Boyd](#), first produced in 1983. It won the [Outer Critics Circle Award for Best Revue](#).^[1] It consists of some 21 songs by composers such as [David Zippel](#), [Doug Katsaros](#), [Winnie Holzman](#), and [Lucy Simon](#), along with

sketches by writers like [Anne Meara](#).

The revue, a production of The Women's Project, played at "The Top of the Gate" at [The Village Gate](#), New York City, from November 2, 1983, through November 14, 1983, and then opened in the basement space of the American Place Theatre, New York City, on February 24, 1984, through March 11, 1984. The revue returned to the Top of the Gate in May 1984 and ran for 353 performances.^{[2][3]}

The original Top of the Gate cast featured [Lynn Godfrey](#), [Randy Graff](#), [Polly Pen](#), [Alaina Reed](#), and [Grace Roberts](#). The American Place Theatre cast featured [Roo Brown](#), [Graff](#), [Mary Gordon Murray](#), [Reed](#), and [Charlayne Woodard](#). The revue was directed by [Silver](#) and [Boyd](#) and choreographed by [Yvonne Adrian](#) (Top of the Gate)/[Edward Love](#)

The format is that of a musical revue of 20 or so songs and sketches performed by a five-member cast of women of different ages and types in a 'wide variety of situations and relationships with insight, empathy and self-deprecating humour. 'The women have names in some of the sketches and songs, in others they are simply named "first actress", etc.^[9] Each of the cast members introduces herself by reciting an adult update on the children's ABC rhyme. One example: "A ... my name is Alice, And my husband's name is Adam, And his girlfriend's name is Amy, And my lover's name is Abby, And her husband's name is Arnie, And his boyfriend's name is Allan, And my analyst's name is Arthur, And we're working on my anger".

- [La Cage aux Folles \(musical\)](#)



La Cage aux Folles (French pronunciation: [la kaʒ o fol]) is a musical with music and lyrics by Jerry Herman, and a book by Harvey Fierstein.



Based on the 1973 French play of the same name by Jean Poiret, it tells the story of

a gay couple, Georges, the manager of a Saint-Tropez nightclub featuring drag entertainment, and Albin, his romantic partner and star attraction, and the farcical adventures that ensue when Georges's son, Jean-Michel, brings home his fiancée's ultra-conservative parents to meet them. *La cage aux*

folles literally means "the cage of mad women". However, *folles* is also a slang term for effeminate homosexuals (queens).

Opening on Broadway in 1983, *La Cage* broke barriers for gay representation by becoming one of the first hit Broadway musicals centered on a homosexual relationship. The show's Act One finale, "[I Am What I Am](#)", received praise as a "gay anthem," and has been widely recorded.

The original production ran for more than four years (1,761 performances),

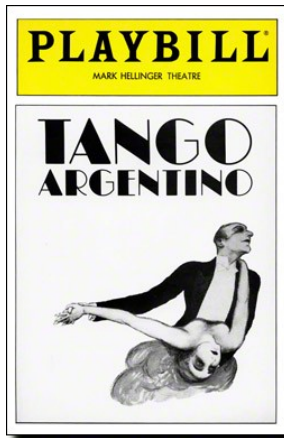


and won six [Tony Awards](#), including [Best Musical](#), [Best Score](#) and [Best Book](#).

- [The Great Mystical Circus](#)

Grande Circo Místico (***The Great Mystical Circus***) is a [Brazilian musical](#) first performed in 1983.

Originally intended as a ballet for the Ballet Teatro Guaira, the story was inspired by the poem of [Parnassianist/modernist Jorge de Lima](#) and



incorporates music, ballet, opera, circus, theater and poetry. It tells the story of a great love affair between an aristocrat and an acrobat and the saga of the Austrian family that owned the Circus Knieps, and their adventures around the world during the early 20th Century.

Early success saw a tour around [Brazil](#) and [Portugal](#), selling over 200,000 tickets to over 200 performances.

The [soundtrack](#) is composed by [Chico Buarque](#) and [Edu Lobo](#).

- [Tango Argentino \(musical\)](#)

Tango Argentino is a musical stage production about the history and many varieties of [Argentine tango](#). It was created and directed by Hector Orezzaoli^[1] and Claudio Segovia, and premiered at the Festival d'Automne in [Paris](#) in 1983 and on [Broadway](#) (New York) in 1985. The production became a world-wide success with numerous tours culminating with a Broadway revival in 1999–2000. It set off a world-wide resurgence of tango, both as a social dance and as a musical genre.^[2] *Tango Argentino* recreates on stage the history of tango from its beginnings in 19th-century [Buenos Aires](#) through the tango's golden age of the 1940s and 50s up to [Piazzolla's](#) tangos.^[3] Most of the dancers in the show did their own choreography.^[4]

Tango Argentino was a totally unexpected hit. It violated all the rules — It was low budget, used a single set, and showcased slim, athletic

professional dancers, such as [Nelson Avila](#), along with middle-aged dancers, such as [Verulazo](#), all on the same stage. The average age of the cast was 42 years.^[2]

All this glamour attends a show that even Argentines wouldn't invest in at the outset, a show that made it to Broadway largely by accident, a show that has one set, four accordions (called bandoneons) and a couple of 38-inch waistslines.^[5] ([Samuel G. Friedman](#), NY Times 1985)

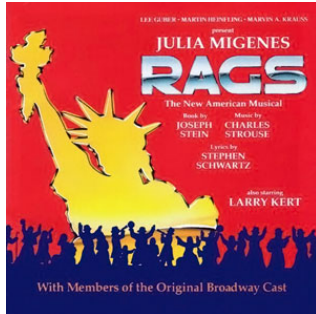
In 1974, Hector Orezzaoli and Claudio Segovia, two Argentine set designers, decided to put together a production about tango using the best dancers in all of Argentina. Claudio Segovia recounted that he wanted to reflect on stage the reality of tango life in [Buenos Aires](#), therefore he looked for an authentic mixture of the different types of musicians and dancers, of children, young people and mature people: "*Elegí gente que según mi juicio era la más auténtica, la más verdadera, y creo que no me equivoqué.*" [I chose people who, in my opinion, were the most authentic, the truest (tango artists), and I think I was not wrong

- [Mayor \(musical\)](#)

Mayor is a [musical](#) with a book by [Warren Leight](#) and music and lyrics by [Charles Strouse](#). It is based on the [memoir](#) by former [New York City Mayor Ed Koch](#) and depicts a single day in the life of the city's mayor. The musical ran on Broadway in 1985 after an Off-Broadway run. Real-life personalities who are portrayed in the musical include [Cardinal John O'Connor](#), [Bess Myerson](#), [Leona](#) and [Harry Helmsley](#), [Carol Bellamy](#), [Harrison J. Goldin](#), [John V. Lindsay](#), [Abraham Beame](#) and [Sue Simmons](#).^[1]

The play, called an "exuberant, witty cabaret revue" has a "distinctly New York brand of humor and the local political joke", according to an article in *The Washington Post*. The article went on to note several in-jokes, such as "the hysterical monologue on the city's absurd ritual of alternate-side parking, whereby owners double-park their cars several hours a day because of street-sweeping rules?"^[1]

Keith Curran, who was in the original cast, (as [Harry Helmsley](#))^[2] directed a production of the musical at the Ruth Foreman Theatre West ([Sunrise, Florida](#)) in January 1988, saying: "It tells 'a sort of morality tale for Koch,



like A Christmas Carol... Koch is visited by the spirit of Fiorello LaGuardia and threatened with losing the city. There is a lot of redemption in this show, but it takes a very harsh look at New York and how hard it is to live there."^[3] Strouse said that he wanted to write a musical that "filtered New York sounds through it." The musical has music "alternating contemporary pop with ragtime, jazz and other styles, each carefully chosen to evoke a mood or characterize a class of people illustrative of New York.

The [Off-Broadway](#) production was directed by Jeffrey B. Moss and choreographed by Strouse's wife, Barbara Siman. It opened on May 13, 1985 at the [Top of the Gate](#) in [Greenwich Village](#) and ran for 185 performances.^[4]^[2]^[5] The cast included [Lenny Wolpe](#) as the Mayor and [Nancy Giles](#), [Ken Jennings](#), [Ilene Kristen](#), Douglas Bernstein, Marlon J. Caffey, [Keith Curran](#) and Kathryn McAteer in supporting roles.^[2]^[4]

On October 23, 1985 the production moved to Broadway at the [Latin Quarter](#), where it ran to January 5, 1986 for another 70 performances.^[6] John Sloman replaced Keith Curran.

The production received nominations for the 1986 [Drama Desk Award](#): Outstanding Book of a Musical; Outstanding Featured Actress in a Musical (McAteer); and Outstanding Music

- [Rags \(musical\)](#)
-

Rags is a musical with a book by [Joseph Stein](#) (with revisions by [David Thompson](#)), lyrics by [Stephen Schwartz](#), and music by [Charles Strouse](#).[Smile \(musical\)](#)

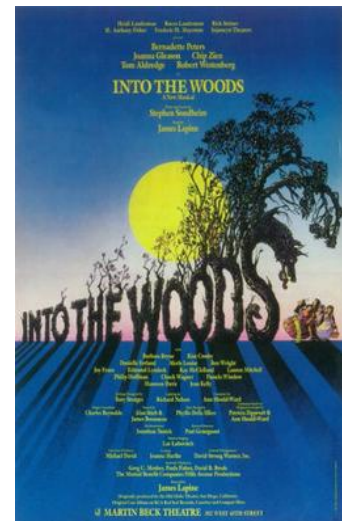
The [Broadway](#) production opened on August 21, 1986 at the [Mark Hellinger Theatre](#) with little advance sale and to mostly indifferent reviews, and it closed after only four performances (and 18 previews). Directed by [Gene Saks](#) and choreographed by [Ron Field](#), the cast included [Teresa Stratas](#) as Rebecca Hershkowitz, [Larry Kert](#) as Nathan Hershkowitz, [Lonny Price](#) as Ben, [Judy Kuhn](#) as Bella Cohen, [Dick Latessa](#) as Avram Cohen, [Marcia Lewis](#) as Rachel Halpern, and [Terrence Mann](#) as Saul,

a [trade union](#) organizer. Despite its failure, it garnered a good deal of attention during the awards season, receiving [Tony Award](#) nominations for Best Musical, among others.

In 1991, [Sony](#) released a studio recording of the score. It featured most of the original cast joined by [Julia Migenes](#) replacing Stratas.

- [Into the Woods](#)

Into the Woods is a musical with music and lyrics by [Stephen Sondheim](#) and book by [James Lapine](#). The musical intertwines the plots of several [Brothers Grimm](#) and [Charles Perrault](#) fairy tales, exploring the consequences of the characters' wishes and quests. The main characters are taken from "[Little Red Riding Hood](#)", "[Jack and the Beanstalk](#)", "[Rapunzel](#)", and "[Cinderella](#)", as well as several others. The musical is tied together by a story involving a childless baker and his wife and their quest to begin a family (the original beginning of The Grimm Brothers' "[Rapunzel](#)"), their interaction with a [witch](#) who has placed a curse on them, and their interaction with other storybook characters during their journey.



The musical debuted in San Diego at the [Old Globe Theatre](#) in 1986 and premiered on [Broadway](#) on November 5, 1987, where it won several [Tony Awards](#), including [Best Score](#), [Best Book](#), and [Best Actress in a Musical](#) (Joanna Gleason), in a year dominated by *The Phantom of the Opera* (1988). The musical has since been produced many times, with a 1988 US national tour, a 1990 West End production, a 1997 tenth anniversary concert, a 2002 Broadway revival, a 2010 London revival,^[1] and in 2012 as part of New York City's outdoor Shakespeare in the Park series.

- [On Second Avenue](#)

On Second Avenue is a Yiddish American musical theatre production which looks back at the heyday of Yiddish Theater, especially in the Yiddish Theater District in Manhattan's East Village on Second Avenue.

The original 1987 production opened at the **Norman Thomas Theater** on the **Lower East Side**, and a revival produced in 2005 by the **Folksbiene** opened on the **Upper West Side**. Both productions were **off-Broadway**. The revue was put together by **Zalmen Mlotek** and **Moishe Rosenfeld** as a sequence of skits, and songs with dialogue in English and songs in Yiddish. The revue features songs from Yiddish theatre greats like **Abraham Goldfaden**. The original cast was led by **Mary Soreanu** and the revival cast by **Mike Burstyn** to critical acclaim. The revival was nominated for two **Drama Desk Awards** for 2005 - Best Revival for Folksbiene, and Outstanding Actor for Mike Burstyn.

Two Yiddish music albums by the same name were released by **Jan Peerce** in 1964 (the album is actually called **On 2nd Avenue**), and by the **Hester Street Troupe** - but they have no relation to the show.

THE NEW YORK TIMES, WEDNESDAY, OCTOBER 26, 1987

Stage: 'Second Avenue,' Yiddish Music and Skits

By RICHARD F. SHEPARD

SECOND AVENUE, like Wall Street, Lenox Avenue, Broadway and Madison Avenue, was shorthand for a very special world. "On Second Avenue," a buoyant and glowing revue that opened Sunday at the Norman Thomas Theater, 111 East 33d Street, explores the world of Yiddish theater that mixes high drama and low comedy, of political professionalism and folk roots that was born little more than a century ago in Burnham and flourished on New York's Lower East Side.

The show, the creation of Zalmen Mlotek (who is also its musical director) and Moishe Rosenfeld, who put together the wonderful production that looked back musically on the story of Jewish immigration, "The Golden Land," has rummaged once again through the music of yesterday with the emphasis this time on the stage. Once again, with a lively cast, nimbly directed by Isiah Sheffer, they have brought forth something sparklingly new from something that appeared born with age.

This is a show done in about equal parts, in English and Yiddish — there are no subtitles, but it seems to transcend itself as it goes along. Drawing from the endless reservoir of Yiddish theater music and skits, it does not have quite the breadth, musically, that "The Golden Land" achieved with both traditionally Yiddish and jazz-American melody to draw from. But do not let that worry or deter you. "On Second Avenue" is delightfully tuneful and engagingly pitched up, organized in the style of "The Golden Land," with the same sort of imaginative choreography (by Derek Wolzhorst).

It is not a trip to the cemetery of an almost-obliterated art and it is not a revival, but a solemn memorial to the theater beloved by generations of audiences. "On Second Avenue" can be as irreverently good fun as it can be soberly evocative of what used to be.

Mary Soreanu, a familiar to Yiddish theatergoers until she took a leave of absence a few years ago, heads the cast and is a radiant figure, the very essence of a fine comedienne who recalls Molly Picon in her heyday as she sings "Yiddish Fiddler" ("Yiddish With His Fiddle") or plays "In Bokh Yaciner" ("The Wicket") in an excerpt from a Goldfaden opera. Miss Soreanu can segue from hearty highjinks to tasteful sentimentality, as when she sings "Kochinke, Mit Mandel" ("Raisins and Almonds"), one of the most beloved and popular of Yiddish stage tunes.

Music of Yesteryear

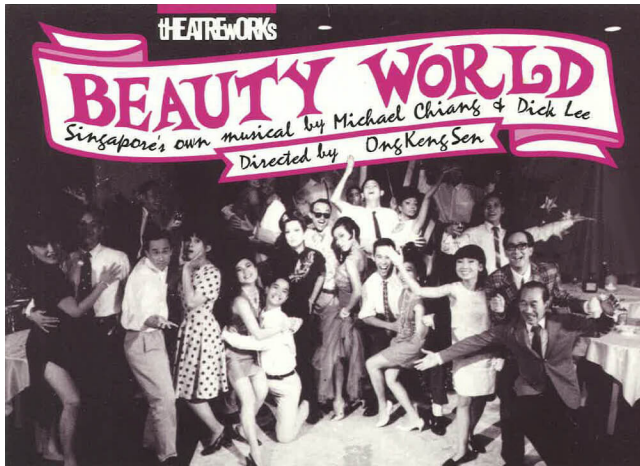
ON SECOND AVENUE, created by Zalmen Mlotek and Moishe Rosenfeld, directed by Isiah Sheffer, set elegiac, brass-kelly, old-time English, Yiddish and classic light-pop tunes. The production stage manager, Michael Chertok, pulled together a superb, rock-woodstock Presented by Raymond Katz, Moishe Rosenfeld and Zalmen Mlotek. At the Norman Thomas Theater, 111 East 33d Street. Tickets: \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. Seating Program and Box Office.

Bruce Adler, who made "The Golden Land" a special delight, brings his performing brilliance to "On Second Avenue." He is an agile fellow in limb and voice and it is impossible to watch him without being seized by his infectious spirit, his sense of complete enjoyment in what he is doing. His jokes-cum-song number, "Kochinke," is in the very best tradition of vaudeville turns and a high point of the show.

Seymour Reaxite, one of the more underrated — and undertheatrical — personalities of Jewish theater, has a large piece of the action. His admirers, who have not seen him in front of the footlights for a long time will relish not only the sight itself but also the expertise that he brings to this performance, so unlike, despite the reminiscent look, the theater of yesteryear.

Robert Abelson, a talented singer and actor, is also caught up in the spirit of the times and at one moment he is joining Mr. Adler in a comic duet singing "My Kuzner Fun Passaic" ("We Come From Passaic") and the next he is singing a moving tribute to Torah in a stage tune that enlightens a boy on his duty to go to Holy Land.

Other stars who deserve credit for "On Second Avenue." They are the Keshlers, the Adlers, the Shulmans, the Lebedoffs, the Picon, the Karabinas, the Matipers, the Secundas, the Goldfadens — all of those vanished, sagacious who performed, wrote and presented entertainment and spirit to audiences with boundless appetites and unparalleled enthusiasm for theater. "On Second Avenue" is a modern, timely and ever so alive recollection of the world.



- [Beauty World \(musical\)](#)

Beauty World is a Singaporean musical written by Michael Chiang and composed by Dick Lee in 1988. Drawing on the tradition of 1950s black-and-white Cantonese movies, it tells the story of a young Malaysian girl who

comes from [Batu Pahat](#) to 1960s [Singapore](#) in search of her father and winds up in the eponymous sleazy night club.

Written in [English](#) with some [Singlish](#) elements and Singaporean slang, it is one of the best known musicals of Singapore. With *Makan Place*, which was also written in 1988, it is one of the first two Singaporean musicals.

The cast of the first production included [Jacintha Abisheganaden](#), [Margaret Chan](#), [Ivan Heng](#), [Tan Kheng Hua](#), and [Claire Wong](#).

Beauty World toured 4 cities in Japan and a run in Singapore in 1992. In 1998, *Beauty World* was remade for Television for the President's Star Charity Show, and starred a stellar cast with [Sharon Au](#)([欧菁仙](#)) as Lulu, and [Evelyn Tan](#)([陈毓芸](#)) as Ivy.



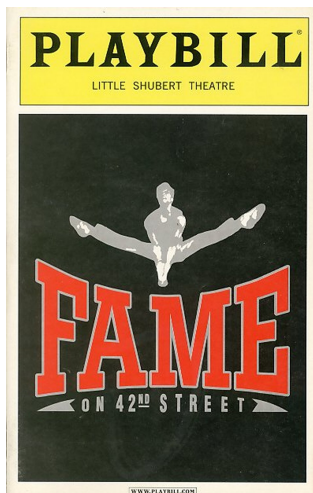


The remake brought much acclaim and sealed its mass popularity with Singaporeans.

An amateur production took place on April 15, 2006 at the [University of Chicago](#). Dubbed Return to Beauty World it was directed by Andy Tan a fourth year economics major in the college.

The [King's College London](#) Malaysian Singaporean Society put up a student production of Beauty World at The Albany in Deptford South-East London on 2 and 3 March 2009. It was produced by Debra Lam and directed by Kang Yani.

Most recently, a student production of Beauty World was put up by College of Alice and Peter Tan (CAPT), National University of Singapore (NUS) on 8 February 2014,^{[1][2]} which opened to a 900-strong audience at the University Culture Centre, NUS and was graced by its scriptwriter and famous playwright, Michael Chiang. The musical was produced by Ong Wee Yong and Sherilyn Tan, directed by Heidi Chan and took its musical direction from Elaine Hoong. This musical was also CAPT's maiden production and eventually went on to win the NUS Student Achievement Awards 2015 under the category of "New Initiatives"



Fame is a stage [musical](#) based on the 1980 musical film [of the same name](#). It has been staged under two titles; The first, **Fame – The Musical** conceived and developed by [David De Silva](#), is a [musical](#) with a book by José Fernandez, music by Steve Margoshes and lyrics by [Jacques Levy](#). The musical premiered in 1988 in [Miami, Florida](#). The second was as **Fame on 42nd Street**, where it was performed [Off-Broadway](#) at the Little Shubert Theatre on 42nd Street from 2003 to 2004.^{[2][3]}

De Silva had produced the 1980 film about students at [New York City's High School of Performing Arts](#). The critically and commercially successful film was followed by a [six-season television](#)

series,^[4] and the musical. The musical is significantly rewritten from the previous adaptations, with an almost entirely new score. The film is referred to several times in the script and in two songs.^[5] It tells the story of several students who attend the school, among them fame-obsessed Carmen, ambitious actress Serena, wisecracking comedian/bad boy Joe, quiet violinist Schlomo, "talented but dyslexic" dancer Tyrone, determined actor Nick, overweight dancer Mabel, and a serious dancer, Iris, from a poor family.^[5] The popularity of the film has led to the creation of "FAME" Schools in Liverpool (Liverpool Institute of Performing Arts).^{[6][7]} Since its first production, *Fame – The Musical* has had hundreds of professional and amateur productions in every major language

- [Katy! the Musical](#)



Katy! the Musical is a Filipino–language biographical musical based on the life of **Katy de la Cruz**, considered the "Queen of Philippine vaudeville and jazz"^{[1][2]} with music by **Ryan Cayabyab** and story and libretto by **Jose Javier Reyes**

- [Legs Diamond \(musical\)](#)

Legs Diamond is a musical with a book by **Harvey Fierstein** and **Charles Suppon** based on the Warner Brothers film ***The Rise and Fall of Legs Diamond*** (1960), with a screenplay by **Joseph Landon**. The music and lyrics are by **Peter Allen**, who starred as the title character in the Broadway production.

The Almost Totally Fictitious Musical History of Legs Diamond follows the travails of its title character, a Depression-era mobster who wants to break into show business.

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- [Goya: A Life in Song](#)



- *Goya: A Life in Song* is a [musical theatre](#) work with music and lyrics by American composer [Maury Yeston](#) originally released in 1989 as a [concept album](#). Sony made a Spanish-language version of the musical entitled *Goya: Una vida hecha canción* in 1992. Both albums starred Spanish [tenor Plácido Domingo](#). A song from *Goya*, "Till I Loved You," became a hit single.

Popular [opera](#) singer [Plácido Domingo](#) was interested in starring in a stage musical about Spanish painter [Francisco de Goya](#) and suggested to producer Alan Carr that Yeston would be the right person to create the vehicle, since Domingo had admired Yeston's work on the musical *Nine*. Because of Domingo's time commitments, however, the musical was made as a concept album

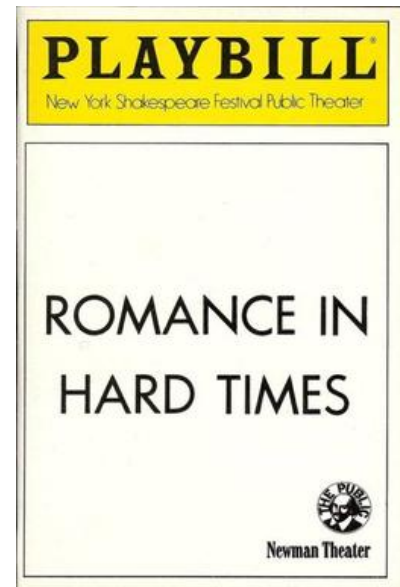
- [Romance in Hard Times](#)

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Romance in Hard Times is a musical by [William Finn](#). It ran briefly [Off-Broadway](#) in 1989 at the [Public Theater](#).

The musical takes place in a soup kitchen in New York City during the Depression.^[9] Hennie, a pregnant woman who works in the soup kitchen, decides not to give birth until children have a better world. [Eleanor Roosevelt](#) provides messages of hope. An earlier version of the same show, *America Kicks Up Its Heels*, received two staged readings from [Playwrights Horizons](#),^[1] along with a fully staged production running from March 3, 1983 to March 27, 1983. Directed by Mary Kyte and Ben Levit, and choreographed by Kyte, the cast featured Alix Korey, Dick Latessa, and Robert Dorfman.^[2]

The musical was part of the 1989 and 1990 [Public Theater New York Shakespeare Festival](#) in New York City. *Romance in Hard Times* was presented in one of [Joseph Papp's](#)



A New Musical Finds Comedy And Romance in Hard Times

By MARILYN STASIO

WILLIAM FINN thought he'd never get out of the soup kitchen where he'd been slaving for more than seven years on his new musical. Then along came the producer Joseph Papp to offer him not a way out of the kitchen but a new recipe for making soup. What they cooked up was a new version of "Romance in Hard Times," a quarterly musical written and composed by Mr. Finn and set in a Depression-era soup kitchen. It opens Thursday at the Public Theater.

"Romance" means a lot to both Mr. Finn, its creator, and Mr. Papp, the attentive sous-chef at his elbow. The show is the second production, after the recent Joe Orton-Todd Runniger musical, "Up Against It," in an ambitious program begun by the New York Shakespeare Festival for the development of original musicals through a series of readings and workshops. To Mr. Papp, these "musical laboratories" represent a new workable process of developing musicals in limited-run productions that might transfer to Broadway. He is also counting on these laboratory-produced shows — which are budgeted at \$150,000 to \$200,000 and entail long-term commitment to the creative artists involved — to attract fresh musical talent to the Shakespeare Festival.

"We've done our bit by sticking with the show through the whole process, and then getting it up so people can see it," said Mr. Papp, who had to curtail the Shakespeare Festival's commitment to Shakespeare (from three productions this season to two) to guarantee it a full run. "The idea now is for other people, hopefully nonprofit groups, to see the show and maybe go in with us on any future productions. The economics these days, that's the only way you can do a musical."

The festival's support has meant that Mr. Finn could write about America's economic depression without actually living through one of his own. "We're talking bare-bones mini-

Marilyn Stasio, who writes frequently about theater, is the author of the *Crime* column for *The New York Times Book Review*.

Joseph Papp's support enabled William Finn to write about the Depression without living through one.

"...," he laughs, "but the money was a real help."

Along with the three-year subscription signed by him, he received three unsung readings of his piece, one staged workshop production that, after a month of rehearsals, ran for three weeks last spring, and the current full-fledged show. As the work progressed through its various creative phases, he was able to draw on the resources of the Shakespeare Festival in acquiring a director, David Warren (who conceived the project in the summer of 1988 following the death of Wilford Brinley, the theater's resident musical-theater director), a cast of 14 actor-singers and a 12-member orchestra. Not to mention Mr. Papp's close, personal interest in the project.

"The best thing about the workshop was that I learned how to write for singers," said Mr. Finn, who most recently contributed music to James Lapine's version of "The Winter's Tale" for the Shakespeare Festival, and wrote the lyrics to Gracinda Daniele's short-lived Broadway production of "Dangerous Games." Two earlier works for which he wrote both book and score, "In Trussers" (1978) and "March of the Painters" (1981), won him critical awards and a Guggenheim fellowship when they were mounted by Playwrights Horizons, which will produce a sequel to those works, "The Marvin Sings" sometime next year. In 1982 the company also nurtured an earlier version of "Romance" when it was called "America Kicks Up Its Heels."

"We worked like dogs on it," recalled André Bishop, the artistic director of Playwrights Horizons. Over a two-year period the nonprofit com-

pany gave the show two staged readings and a fully mounted showcase production on its main stage. "But the piece was so richly layered, so much bigger in scope and density than anything we had done — and I was so much younger and stupider — that, even though we were all obsessed with it, it was just beyond our capabilities at the time. I'm really glad that Papp was able to take it up and bring fresh eyes to it."

Under the scrutiny of Mr. Papp and Mr. Leach, the show underwent radical changes at the Public, beginning with the switch from a virtually all-white cast to a predominantly black singing ensemble. Lillias White joined the show for the workshop last spring, in the key role of Henrie, a pregnant woman who becomes a folk hero when she refuses to give birth until the world becomes a better place for children. Lawrence Clayton, who plays Henrie's husband, and Cleavant Derricks, as another man who loves her, signed on at different stages during the three-year development of "Romance" at the Public. The show was something of a reunion for these three performers, who had all appeared in Michael Bennett's Broadway production of "Dreamgirls." Victor Trent Cook, who joined the show on its second reading in 1987 at the Public, was brought out from the chorus and given a solo.

"Once Joe found me these wonderful singing voices to write for," said Mr. Finn, "the music completely changed. The songs used to have a much more traditional theater sound. But when I found myself writing specifically for these absolutely celestial voices, I began writing music that was more like gospel and jazz and ragtime."

"After I started creating new music for these gorgeous, soaring voices, the lyrics changed, too," he said. "In the beginning, I was trying for verbal dexterity and wit; but that was me showing off, not taking the characters' problems seriously enough. As we worked, the lyrics became much simpler."

With new voices and more outspoken lyrics, the characters — hopeless, jobless people who are jostled out of misery and jolled into extraordinary action by Eleanor Roosevelt's unflinching messages of hope and good cheer — were also transformed. The



Lawrence Clayton and Lillias White—characters transformed by Eleanor Roosevelt's unflinching hope

Alix Korey, who plays a snooty society blue-blood who ditches up the grab in the soup kitchen, said that only three characters and their big solo numbers retain the shape in which they were originally created.

"My own character was much more of a conic figure in the beginning," said Mr. Korey, who has been with the show since its inception.

"There's more reality, more truth to her now. In the same way, the whole show is still as absurd as comedy; but it has much more humanity."

The most dramatic change in the book, Mr. Finn said, was the removal of a modern-day story about homeless people that at one time was juxtaposed onto the 1930's storyline. The

paralysed plots didn't mesh, he explained, because he doesn't really believe that social parallels can be drawn between the two eras.

"During the Depression, people were still allowed to hope, even though there was no reason for them to," he said. "Something about the American psyche at that time allowed them to believe that they could get control of their lives. That's what I found so triumphant and so wonderful about them."

"The story would be much bleaker if I had placed it in the present. Besides, poverty and homelessness are not what I'm talking about in this show. For me, this is about people who are trying to take control of their

lives and who never lose hope that they can do it."

Working on the show, he said, was also a way of confronting an economic and emotional depression of his own. "I had a few bad years after 'Fidoism,'" he said, "in which I had real trouble getting control of my own life. But I never lost hope."

For want of a better model among the living, he created his own hero in the Eleanor Roosevelt character of his show. "She represents the hope and the joy that a country's leaders should supply," he said, "along with the vision and the decency and the comfort and the warmth that people need in times of trouble." □

"musical laboratories" at the Public Theater's Anspacher Theater for three weeks in June 1989. Directed by David Warren, the cast featured Lillias White. It was open to the public but not for critics.^[3]

The musical then opened Off-Broadway at The Public Theater on November 14, 1989 and closed on December 17, 1989. The musical was again directed by David Warren with musical direction by Ted Sperling and choreography by Marcia Milgrom Dodge. The cast featured Lillias White, Cleavant Derricks, Victor Trent Cook, Rufus Bonds, Jr., James Stovall, and Alix Korey.^[4] White won the Obie Award, Performance, in 199



- [Assassins \(musical\)](#)

Assassins is a musical with music and lyrics by Stephen Sondheim and a book by John Weidman, based on an original concept by Charles Gilbert Jr.

Using the framing device of an all-American, yet sinister, carnival game, the semi-revue portrays a group of historical figures who attempted (successfully or not) to assassinate

[Presidents of the United States](#), and explores what their presence in American history says about the ideals of their country. The score is written to reflect both popular music of the various depicted eras and a broader



tradition of "patriotic" American music.

The musical opened [Off-Broadway](#) in 1990, to many mixed and negative reviews, and ran for 73 performances, or two months; in 2004, the show was produced on Broadway to highly favorable notices, and won five [Tony Awards](#), including Best Revival of a Musical.

In 1979, as a panelist at producer [Stuart Ostrow's](#) Musical Theater Lab, Sondheim read a script by playwright [Charles Gilbert, Jr.](#) entitled *Assassins*, about a Vietnam veteran who becomes a Presidential assassin. The play eventually had little in common with Sondheim's musical, but Sondheim was inspired by its title, its use of quotes from various historical figures who had attempted to assassinate American Presidents, and its opening scene of a shooting gallery with the lighted sign "SHOOT THE PREZ AND WIN A PRIZE" (which was eventually incorporated into the musical).

Sondheim asked Gilbert for permission to use his idea. Gilbert consented and offered to write the book; but Sondheim declined, having already had collaborator John Weidman in mind. Weidman had written the book

for *Pacific Overtures* and would work with Sondheim again on *Road Show*.^[1]

Assassins opened Off-Broadway at Playwrights Horizons on December 18, 1990, and closed on February 16, 1991, after 73 performances. Directed by Jerry Zaks the cast included Victor Garber, Terrence Mann, Patrick Cassidy, Debra Monk, Greg Germann, and Annie Golden. According to the *Los Angeles Times*, "The show has been sold out since previews began, reflecting the strong appeal of Sondheim's work among the theater crowd."^[2] Frank Rich in his *New York Times* review wrote "Assassins will have to fire with sharper aim and fewer blanks if it is to shoot to kill."^{[3][4]}

On October 29, 1992, *Assassins* opened in London at the Donmar Warehouse with direction by Sam Mendes and a cast that included Henry Goodman as Charles Guiteau and Louise Gold as Sara Jane Moore. The show ran for 76 performances, closing on January 9, 1993.

- [Falsettoland](#)
-

Falsettoland is a musical with a book by James Lapine and music and lyrics by William Finn.

Following *In Trousers* and *March of the Falsettos*, it is the third in a trio of one-act musicals centering on Marvin, his wife Trina, his psychiatrist Mendel, his son Jason, and his gay lover Whizzer Brown. In this chapter of Marvin's life, Jason is preparing for his bar mitzvah and Whizzer is suffering from a mysterious, life-threatening, as yet undefined illness, which the audience recognizes is AIDS. It forms the second act of the 1990 Broadway musical *Falsettos*, with *March of the Falsettos* as the first act.

Falsettoland opened Off-Broadway at Playwrights Horizons on June 28, 1990 and closed on August 12, 1990.^[1]

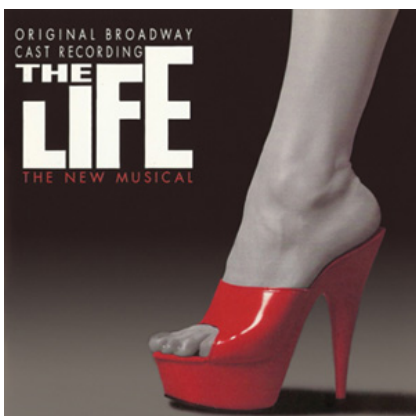


The musical transferred to the [Lucille Lortel Theatre](#) on September 25,



1990 and closed on January 27, 1991 after 176 performances. Directed by Lapine, the cast included [Michael Rupert](#) (Marvin), [Faith Prince](#) (Trina), [Stephen Bogardus](#) (Whizzer), [Chip Zien](#) (later replaced by [Lonny Price](#)) (Mendel), [Heather MacRae](#) (Dr. Charlotte) and Janet Metz (Cordelia).^{[2][3]}

- [The Life \(musical\)](#)



The Life is a [musical](#) with a book by David Newman, [Ira Gasman](#) and [Cy Coleman](#), music by Coleman, and lyrics by Gasman.

Based on an original idea by Gasman, the show explores the underbelly of [Times Square's 42nd Street](#), inhabited by [pimps](#) and [prostitutes](#), [druggies](#) and [dealers](#), and [runaways](#) and [street people](#) in the era prior to its [Disneyfication](#).

Ira Gasman recalls walking on 42nd Street (in New York City) and seeing an arrest: "What theatre, I thought, right there in the street! It got me thinking about this show." After the Off-Broadway production in 1990, in

1994 Coleman and Gasman asked David Newman to help rewrite the show. Newman: ""Whatever it was back when they did the workshop, it's totally different now ..." Coleman brought in the director [Michael Blakemore](#), who "steered the show along a tightrope, careful not to fall into the seediness below, toward a common humanity to which audiences can relate

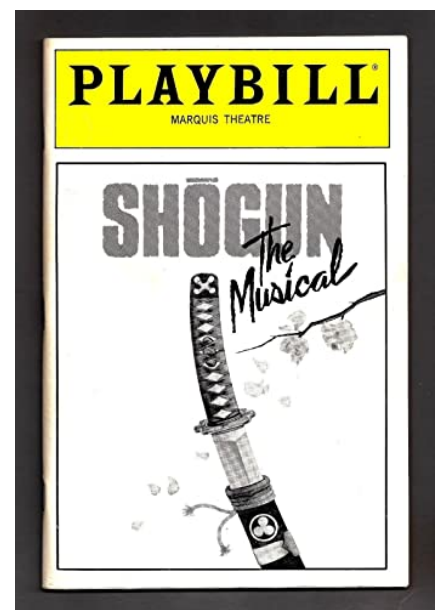
- [Shōgun: The Musical](#)

Shōgun: The Musical is a [musical](#) with a book and lyrics by [John Driver](#) and music by [Paul Chihara](#).



Based on [James Clavell's](#) 1976 novel and the 1980 [television mini-series of the same name](#) based on it, the musical centers on [shipwrecked English sea captain John Blackthorne](#), who finds himself drawn into a political power play while involved in an illicit affair with a married noblewoman in 17th-century [Japan](#). Clavell's novel was itself originally inspired by the true story of English navigator [William Adams](#).

Clavell himself initiated the project in 1982 and, when it remained in limbo for more than eight years, finally provided most of the financing required to get it mounted. Compressing his mammoth work, which had required twelve hours to tell fully on screen, into a reasonable length for the theatre proved to be a daunting task. When the production opened at the [Kennedy Center](#) in [Washington, D.C.](#), it closely resembled [Les Misérables](#) and [The Phantom of the Opera](#) in size and scope, with a cast of thirty-eight characters, more than three hundred costumes, a libretto nearly entirely sung, and a running time of 3½ hours. Critics and audiences alike had difficulty following the convoluted plot, and it was decided to cut



much of the music and replace it with dialogue. Composer Chihara objected and was dismissed. The leading man [Peter Karrie](#) was also let go and was replaced by [Philip Casnoff](#), who had auditioned for the role but was rejected by producers who deemed him too young and too [American](#).

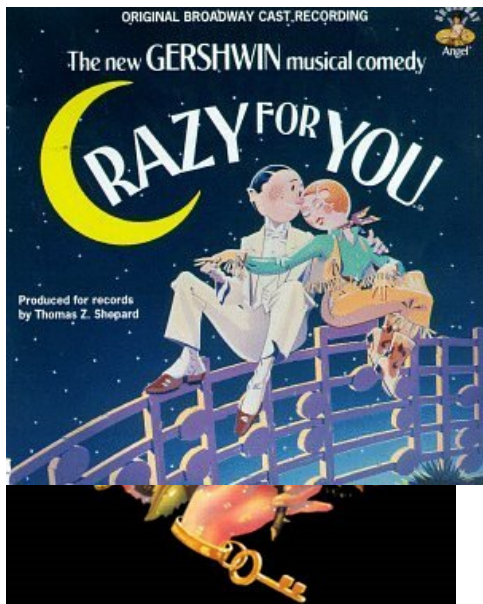
- [Matador \(English musical\)](#)

Matador is the title of a 1991 [musical](#) by [Mike Leander](#) and Eddie Seago, with a book by [Peter Jukes](#), which tells the story of the rise and fall of a fictional matador, loosely based on Manuel Benitez, [El Cordobes](#). The show featured stunning choreography in traditional [Flamenco](#) style by [Rafael Aguilar](#), and the show won an [Olivier Award](#) as a result. Several dancers were cast directly from Spain, making their West End debuts. The bulls for the fighting sequences were performed by a [phalanx](#) of black-clad dancers, moving as one.

The work began life in 1987 as a [concept album](#), starring [Tom Jones](#). Jones was keen to play the lead on stage, and gave up his [Las Vegas](#) cabaret shows to return to the [UK](#) for that purpose. The musical was initially unable to attract the financial backing required, but Jones did get his first UK top ten hit after a fifteen-year dry spell, with his single, *A Boy From Nowhere*, lifted from the *Matador* concept album.^[1]

Eventually financial backing was secured, and the show opened at the [Queen's Theatre](#) in London on April 16, 1991. Audiences and most critics were positive^[citation needed], but the 1991 London theatre season was heavily impacted by the first [Persian Gulf War](#) and the subsequent drop in tourism. The production folded after three months. The London production starred [John Barrowman](#) as Domingo Hernandez and [Stefanie Powers](#) as American actress Laura Jane Wilding, a character based on actress [Ava Gardner](#). [Nicky Henson](#) and [Caroline O'Connor](#) costarred.

- [The Secret Garden \(musical\)](#)



The Secret Garden is a musical based on the 1911 novel of the same name by Frances Hodgson Burnett. The musical's script and lyrics are by Marsha Norman, with music by Lucy Simon. It premiered on Broadway in 1991 and ran for 709 performances.

The story is set in the early years of the 20th century.^[n 1] Mary Lennox, a young English girl born and raised in the British Raj, is orphaned by a cholera outbreak when she is ten years old. She is sent away from India to live in the manor of a brooding uncle she has never met in Yorkshire, England, where her personality blossoms among the other residents of the manor as they bring new life to a long-neglected garden.

- [Crazy for You \(musical\)](#)

Crazy for You is a romantic comedy musical with a book by Ken Ludwig, lyrics by Ira Gershwin, and music by George Gershwin. Billed as "The New Gershwin Musical Comedy", it is largely based on the songwriting team's 1930 musical *Girl Crazy*, but incorporates songs from several other productions as well. *Crazy for You* won the 1992 Tony Award (Broadway) 1993 Olivier Award (London) and 1994 Dora Award (Toronto) for Best Musical.

The Broadway production was directed by Mike Ockrent and choreographed by Susan Stroman. It was produced by Roger Horchow, Elizabeth Williams, with associate producers Richard Godwin, and Valerie Gordon.^[1] After a Washington, D.C. tryout and 10 previews, it opened at the Shubert Theatre on February 19, 1992, and ran for 1,622 performances. The cast included Jodi Benson as Polly, Harry Groener as Bobby Child, Bruce Adler as Bela Zangler, John Hillner as Lank Hawkins, Michele Pawk as Irene Roth, Jane Connell as Mother, Beth Leavel as Tess (Leavel also understudied Benson), Ronn Carroll as Everett Baker, and Stephen Temperley and Amelia White as Eugene and Patricia

Fodor. The Manhattan Rhythm Kings played cowboys Mingo, Moose, and Sam, singing in their trademark close harmony.

In his review in *The New York Times*, Frank Rich wrote, "When future historians try to find the exact moment at which Broadway finally rose up to grab the musical back from the British, they just may conclude that the revolution began last night. The shot was fired at the Shubert Theater, where a riotously entertaining show called *Crazy for You* uncorked the American musical's classic blend of music, laughter, dancing, sentiment and showmanship with a freshness and confidence rarely seen during the *Cats* decade . . . *Crazy for You* scrapes away decades of cabaret and jazz and variety-show interpretations to reclaim the Gershwins' standards, in all their glorious youth, for the dynamism of the stage.

- [Falsettos](#)



Composer [William Finn](#) began his theater career with a one-act musical *In Trousers* (1979), which centers on the character Marvin questioning his sexuality. It was produced twice at [Playwrights Horizons off-Broadway](#), opening in February 1978 and again in December 1979.^[1] It was also produced off-Broadway at [Second Stage Theater](#) in March 1981.^[2] After *In Trousers* received sharply unfavorable reviews, Finn considered abandoning musical theater and attending medical school.^[3] He felt that "if the critic for the *Times* at that time had been more responsible, it would have been a considerable debut. But as it was, he just said it was

junk."^[3] Finn struggled in his science classes and discarded his medical school plans, turning back to writing about the character of Marvin.^[4]



Finn soon wrote the songs for another one-act musical about Marvin and his family, *March of the Falsettos*, collaborating with director [James Lapine](#) on the book. This premiered at Playwrights Horizons in April 1981, ran there through September and moved to the [Westside Theatre](#) in October 1981.^[1] *March of the Falsettos* received more positive critical reception than *In Trousers*: Ellen Pall of *The New York Times* noted that Finn's "brilliant form combined with the absolute topicality of his social themes first bowled critics over".^[5] In 1989, Finn premiered another musical, *Romance in Hard Times*, which did not feature any of the characters of *Falsettos*; it was not a success.^[4]

Almost a decade after *March of the Falsettos*, in the wake of the ravages of the [1980s AIDS epidemic](#), Finn followed with *Falsettoland*. The musical concluded Finn's "Marvin Trilogy" of one-act pieces about Marvin and his circle, beginning with *In Trousers* and *March of the Falsettos*.^[6] *Falsettoland* opened at



Playwrights Horizons on June 28, 1990, then moved to the [Lucille Lortel Theatre](#), on September 16, 1990, where it closed on January 27, 1991.^[7] It won the 1991 [Lucille Lortel Award](#) for Outstanding Musical and the 1991 [Drama Desk Award](#) for Outstanding Lyrics

Finn and Lapine then combined *March of the Falsettos* and *Falsettoland* to form a full-length show, titled *Falsettos*,^[9] slightly altering them to form a "more unified, more thematically consistent" musical.^[10] In writing both acts

of *Falsettos*, Finn prioritized making the audience laugh, believing that



provoking laughter is more challenging than garnering tears.^[3] Each musical was developed during rehearsals, particularly as Finn is a disorganized writer and composer.^[11] Finn often composed songs without a clear idea of where they would fit in the musical; he struggled to decide where to place the bar mitzvah in the

action. The idea to set it in the hospital came to him in a dream.^[12] According to [Stephen Bogardus](#), who played Whizzer in the original cast of both shows as well as in *Falsettos*, Lapine came up with the



idea to incorporate racquetball scenes in *Falsettoland*, and he and his racquetball partner, Bogardus, added racquetball terminology into the dialogue.^[11] The *haftorah* read by Jason at his bar mitzvah was originally the same one read at Finn's own bar mitzvah, but he "got bored in the middle of writing it" and added words that he enjoyed musically but are grammatically incorrect in [Hebrew](#).^[12] Some songs, including "Four Jews in a Room Bitching", originated with Finn humming improvised melodies while strolling the streets of New York City



- [Little Tramp](#)

Little Tramp is a [musical](#) with a book by [David Pomeranz](#) and Steven David Horwich and music and lyrics by David Pomeranz.

Based on the life of comedian [Charles Chaplin](#) and named after his [most famous character](#), it opens at the 1971 [Academy Awards](#) ceremony at which the aging star, long exiled from the [United States](#), is about to receive a Lifetime Achievement Award.

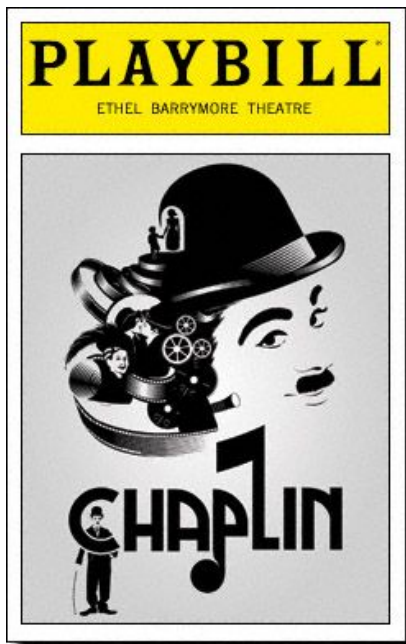
The trajectory of the impressive professional career and turbulent private life that leads to this moment is traced via [flashbacks](#) in which Chaplin recalls his introduction to Hollywood and [silent movies](#), his failed marriages and problems with the press, his dealings with the [FBI](#), and the creation of his most beloved character, the iconic Little Tramp.

In 1992, in order to create interest in a staged production, Pomeranz gathered together what he referred to as his "dream cast" and recorded a CD of the score. Artists participating in the project included [Petula Clark](#), [Lea Salonga](#), [Tim Curry](#), [Mel Brooks](#), [Treat Williams](#), and [Peter Duncan](#) as Chaplin. It was released on the Warner Music UK Ltd. label.

Little Tramp received its first staging in 1995 at the prestigious [Eugene O'Neill Theater Festival](#) in [Waterford, Connecticut](#) (Eugene O'Neill having been the father of Chaplin's wife, [Oona O'Neill](#)). The following year, a concert version was presented in [St. Petersburg, Russia](#) to inaugurate the world's first East/West Musical Theater Conference.

The show was first performed in the UK by Imagine Productions in Preston, and was endorsed by Richard Attenborough, director of the biopic [Chaplin](#).

- [Chaplin \(1993 musical\)](#)



Chaplin is a [musical](#) about the early life of the silent film star [Charlie Chaplin](#). The first act is portrayed in the genre of the British [music hall](#), while in the second act, Chaplin goes to Hollywood, where he becomes "the Little Tramp".

The musical was announced to premiere on [Broadway](#) in 1981, but the project was cancelled. An abridged version premiered in Miami, Florida, in 1993 and played in Sarasota, New York, in 2001. The musical had a brief run in London in 2012.

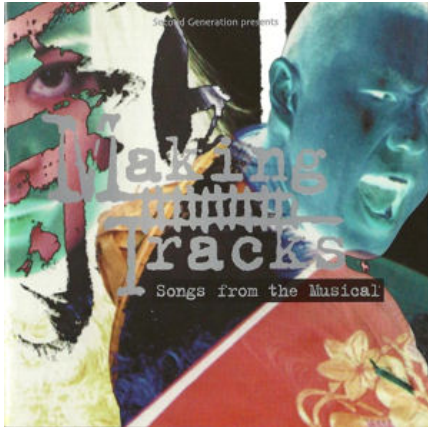
In July 1981, the musical was announced to open on Broadway in April 1982, with [Joe Layton](#) as director and choreographer, sets by [Tony Walton](#), and produced by Don Gregory. Gregory said of

the musical: "The story doesn't require an impersonation or imitation of Chaplin. It's about the years before he became the Tramp. It's not a psychological study, but it's about the years when he found that humor doesn't have to be spoken, and that sadness can be funny. That's why it's an important musical."^[1] In November 1981, it was announced that [John Rubinstein](#) would play the role of Chaplin. Plans were for the musical to start rehearsal on February 15, 1982 then have try-outs "at the Colonial Theater in Boston in April and open on Broadway on May 6 [1982]."^[2] Financial troubles forced postponements and the eventual cancellation of the project. Lee Goldsmith and Roger Anderson went on to collaborate on *Shine!* (1982).

The play explores Chaplin's connection to the [Commedia](#) tradition and the evolution of The Little Fella. The musical was described as follows: "The first act is in the genre of the British music hall; the second act takes Chaplin to Hollywood, where he becomes *the Little Tramp*."^[citation needed] Book, lyrics and music are written using theatrical styles of each era in his life, from his conception and birth to his apparent triumph in his early twenties. The various styles include street performing, operetta, [music hall](#), [Punch and Judy](#), vaudeville, ballet and [burlesque](#).

- Making Tracks

Making Tracks is an **Asian American musical theater** production by Second Generation, a New York- based theater company, with music by **Woody Pak**, lyrics by **Brian Yorkey**, and concept and book by **Welly Yang**.



Making Tracks tells the story of the rich and diverse

history of Asians in America. Asians were (and still are) often limited to playing the roles of "the gook," "the geek," and "the gangster."

In the summer of 1993, Welly Yang began searching through history books and reading stories of Asian Americans. In 1998, Yang asked two friends, Woody Pak, a recent **Juilliard** graduate whom he met through a mutual friend, and **Brian Yorkey**, a classmate from **Columbia University**, to collaborate on a rock musical to tell these stories.

The original show was produced **Off-Broadway** in cooperation with the Taipei Theater in **New York City** in February 1999, bringing on another Columbia classmate, Lenny Leibowitz, as director. [1] It also had **Shawn Ku** as choreographer and it was musically directed by David Jenkins and **Tom Kitt**. Yorkey and Kitt would go on later to write the Tony award-winning show ***Next To Normal***. The show employed a cast of Asian American theater professionals,[2] many who had performed with Yang from ***Miss Saigon***. It starred Cindy Cheung, **Timothy Huang**, Mel Duane Gionson,

Thomas Kouo, Mimosa, Michael Minn, Kiki Moritsugu, Aiko Nakasone, Rodney To, Virginia Wing, and Yang. Sets were by Sarah Lambert;

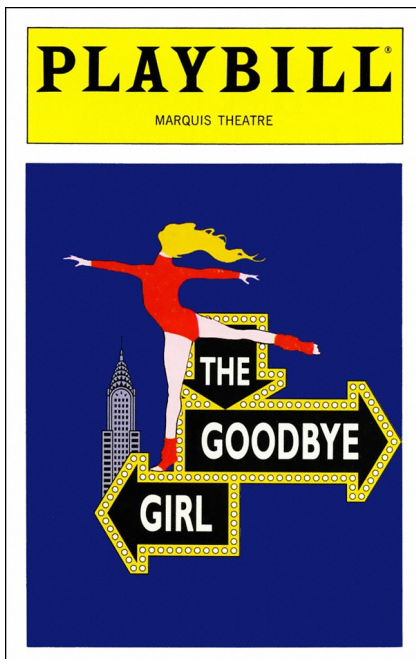




projection design by [Elaine McCarthy](#); graphic design by [Richard Ng](#); lighting by [Stephen Petrilli](#); costumes by [Rasheda Poole](#) and [Shawn Ku](#); sound by [Virg Nafarette](#).^[2] [Village Theatre](#) invited the show to [Washington](#) state to continue developing the show as part of the Village Originals program in the spring of 2000. That production added a new second act. After that successful production, the Taipei Philharmonic Foundation invited them to [Taiwan](#), and launched the show's concept album, in collaboration with [Sony Music Taiwan](#).

- [The Goodbye Girl \(musical\)](#)

The Goodbye Girl is a musical with a book by [Neil Simon](#), lyrics by [David Zippel](#), and music by [Marvin Hamlisch](#), based on Simon's original screenplay for the 1977 film of the same name.



The Goodbye Girl opened in out-of-town tryouts at the [Shubert Theatre](#) in [Chicago](#), from December 29, 1992 to January 30, 1993. The director, [Gene Saks](#), was fired during the Chicago tryouts and replaced by [Michael Kidd](#).^[1] During the run, producers created a new opening song for [Bernadette Peters](#) as Paula and [Tammy Minoff](#) as her daughter Lucy. "An exuberant song about their hoped-for move to California from New York City, it's meant to help Paula lighten up; in the first act, she has been perceived as a drip."^[2] Ticket sales were "brisk" for the Chicago run and the musical had a \$10 million advance for Broad

The musical, directed by [Michael Kidd](#) and choreographed by [Graciela Daniele](#), opened on [Broadway](#) at the [Marquis Theatre](#) on March 4, 1993

and closed on August 15, 1993, after 188 performances and 23 previews. The opening cast included Bernadette Peters as Paula McFadden and **Martin Short** as Elliot Garfield, with **Carol Woods** as Mrs. Crosby, Susann Fletcher as Donna Douglas, Tammy Minoff as Lucy, Lisa Molina as Melanie and Erin Torpey as Cynthia. This musical marked Martin Short's Broadway debut

Egotistical actor Elliot Garfield sublets a friend's **Manhattan** apartment only to discover it is still occupied by his friend's ex-girlfriend Paula, a former dancer, and her precocious pre-teen daughter Lucy. Initially suspicious and antagonistic, Elliot and Paula arrive at an uneasy truce. Paula, fed up with being hurt by boyfriend-actors, rashly vows never to become involved again ("No More"), while Elliot sets down the rules for the living arrangements ("My Rules"). Paula



decides to return to work as a dancer, but during dance class finds it difficult ("A Beat Behind").



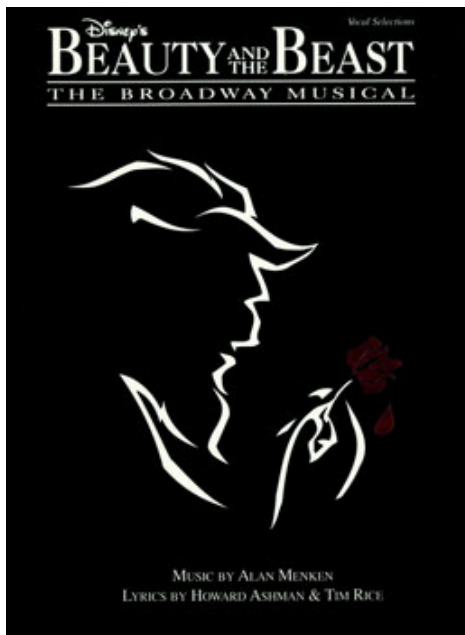
While attempting to cohabit as peacefully as possible, despite their differences of opinion and temperament, Elliot and Paula find themselves attracted to each other ("Paula (An Improvised Love Song)"). Although Elliot finds a job out-of-town, Paula realizes that this is the true love she has been seeking, and they reach a happy ending ("What a Guy").

- [Hello Muddah, Hello Faddah! \(musical\)](#)

Hello Muddah, Hello Fadduh! is a musical revue based on the song "Hello Muddah, Hello Fadduh" by Allan Sherman and Lou Busch. It is the life story of Barry Brockman (Darrin Barker) and his lifelong sweetheart Sarah Jackman (Eliza Jane Scott) from birth to early education, summer camp to marriage, and parenthood in suburban New York to Florida retirement. Songs include the title song, "Harvey and Sheila" (to the tune of "Hava Nagila"), and "Glory, Glory Harry Lewis" ("Battle Hymn of the Republic")



- [Beauty and the Beast \(musical\)](#)



Beauty and the Beast is a musical with music by Alan Menken, lyrics by Howard Ashman and Tim Rice, and book by Linda Woolverton. Adapted from Walt Disney Pictures' Academy Award-winning 1991 animated musical film of the same name – which in turn

had been based on the classic French fairy tale by Jeanne-Marie Leprince de Beaumont –

[1] *Beauty and*

the Beast tells the story of a cold-blooded prince who has been magically transformed into an unsightly creature as punishment for his selfish ways. To revert into his true human form, the



Beast must first learn to love a bright, beautiful young woman whom he has imprisoned in his enchanted castle before it is too late.

Critics, who hailed it as one of the year's finest musicals, immediately noted the film's Broadway musical potential when it was first released in 1991, encouraging Disney CEO Michael Eisner to venture into Broadway. All eight songs from the animated film were reused in the musical, including a resurrected musical number which had been cut from the motion picture. Original songwriter Menken composed six new songs for the production alongside lyricist Rice, replacing Ashman who had died during production of the film. Woolverton, who had written the film's screenplay, adapted her own work into the musical's [libretto](#), and specifically expanded upon the characterization of the Beast. Woolverton also expanded the storylines of the castle staff from servants who had already been transformed into household objects into humans who were gradually turning into inanimate objects. Costumes were designed by [Ann Hould-Ward](#), who based her creations on both the animators' original designs as well as the Rococo art movement after researching how clothing and household objects looked during the 18th century.

- [Copacabana \(musical\)](#)
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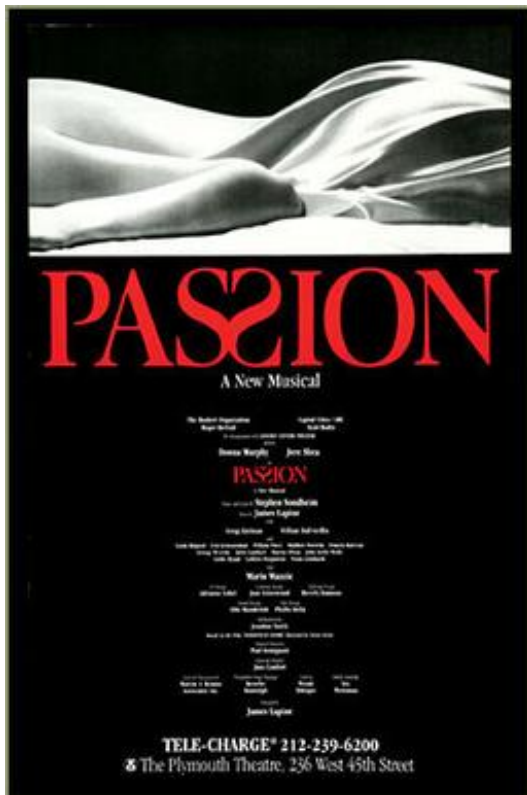


Copacabana, also known as ***Barry Manilow's Copacabana***, is a 1994 [stage musical](#) with music by [Barry Manilow](#), lyrics by [Bruce Sussman](#) and [Jack Feldman](#), and book by Manilow, Sussman and Feldman. The show had its roots in an hour-long stage show, *Barry Manilow Presents Copacabana*, which played in [Atlantic City](#) in 1990 and 1991. The stage show was based on the [1985 musical TV film of the same name](#) (which starred

Manilow), which in turn was based on Manilow's 1978 hit song of the same title, which had also been written by Manilow, Sussman and Feldman. The full-length musical, which added a present-day framing device and many additional songs, premiered in the United Kingdom in 1994 and later toured the United States. As of 2006, it is available to license to performing companies and schools.^[1]

A cast album of the musical was released in 1994, titled *Copacabana: Original London Cast Recording*.

- [Passion \(musical\)](#)



Passion is a one-act musical, with music and lyrics by Stephen Sondheim and a book by James Lapine. The story was adapted from Ettore Scola's film *Passione d'Amore*, and its source material, Iginio Ugo Tarchetti's novel *Fosca*. Central themes include love, sex, obsession, illness, passion, beauty, power and manipulation. *Passion* is notable for being one of the few projects that Stephen Sondheim himself conceived, along with *Sweeney Todd* and *Road Show*.

Set in Risorgimento-era Italy, the plot concerns a young soldier and the changes in him brought about by the obsessive love of Fosca, his Colonel's homely, ailing cousin.

The story originally came from a 19th-century novel by Iginio Ugo Tarchetti, an experimental Italian writer who was prominently associated with the Scapigliatura movement. His book *Fosca* was a fictionalized recounting of an affair he'd once had with an epileptic woman when he was a soldier.^[1]

Sondheim first came up with the idea of writing a musical when he saw the Italian film in 1983:

As Fosca started to speak and the camera cut back to her, I had my epiphany. I realized that the story was not about how she is going to fall in love with him, but about how he is going to fall in love with her . . . at the same time thinking, "They're never going to convince me of that, they're never going to pull that off," all the while knowing they would, that [Scola](#) wouldn't have taken on such a ripely melodramatic story unless he was convinced that he could make it plausible. By the end of the movie, the unwritten songs in my head were brimming and I was certain of two things. First, I wanted to make it into a musical, the problem being that it couldn't be a musical, not even in my nontraditional style, because the characters were so outsized. Second, I wanted [James Lapine](#) to write it; he was a romantic, he had a feel for different centuries and different cultures, and he was enthusiastically attracted to weirdness.^[2]

As it turned out, Lapine was already exploring the idea of adapting *Muscle*, a memoir by Sam Fussell, for the musical stage. Together, they came up with the idea of a pair of double-billing one acts. Lapine wrote a couple of scenes and Sondheim had just started working on the opening number when he began to feel that his musical style was unsuitable for *Muscle*. The piece was more contemporary and, in his opinion, required a score reflecting pop sensibilities. He called up Lapine and suggested that he find another songwriter, perhaps [William Finn](#), and include it as a companion piece. Meanwhile, they continued to work on *Passion* and as the piece grew, they found that it was enough to fill out an entire evening of theatre. *Muscle* was eventually shelved.^[3]

The role of Fosca was originally offered to [Patti LuPone](#), but she turned it down to star in *Sunset Boulevard* in the *West End*. After 52 previews *Passion* opened on *Broadway* at the *Plymouth Theatre* on May 9, 1994 and closed on January 7, 1995. Directed by [James Lapine](#), the cast starred [Jere Shea](#) as Giorgio, [Donna Murphy](#) as Fosca and [Marin Mazzie](#) as Clara. Scenic design was by [Adrienne Lobel](#), costume design by [Jane Greenwood](#), lighting design by Beverly Emmons, and orchestrations by [Jonathan Tunick](#). This production was filmed shortly after closing and televised on the *Public Broadcasting Service* series *American Playhouse* on September 8, 1996. (It was released on DVD in 2003 by Image Entertainment.) The musical ran a total of 280 performances,

making it the shortest-running musical ever to win the [Tony Award for Best Musical](#).

- [Shlemiel the First \(musical\)](#)



Shlemiel the First is a [musical adaptation](#) of the "Chelm" stories of [Isaac Bashevis Singer](#) about the supposedly wise men of that legendary town, and a fool named "Shlemiel". It was conceived and adapted by [Robert Brustein](#), with lyrics by [Arnold Weinstein](#) and music based on traditional [klezmer music](#) and [Yiddish theater](#) songs by [Hankus Netsky](#) of the [Klezmer Conservatory Band](#) and [Zalmen Mlotek](#), who wrote additional music and arrangements, and served as the musical director of the original production. Singer had written a non-musical theatrical adaptation of the stories which Brustein produced in 1974 when he was the artistic director of [Yale Repertory Theater](#) in [New Haven](#), and this served to provide the basic material for the musical.

The musical was originally co-produced in 1994 by Brustein's [American Repertory Theatre](#) ^{[2][3]} in [Cambridge, Massachusetts](#) and the [American Music Theatre Festival](#) in [Philadelphia](#), and was directed, choreographed and edited by [David Gordon](#), who one critic referred to as the "*auteur*" of the production.^[4] Critic [John Lahr](#), writing in *The New Yorker* about the show in its run at ART, said that Gordon's "fresh and elegant production ...

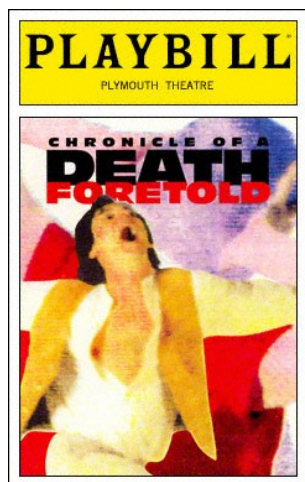
filters a traditional tale through an avant-garde aesthetic" and has "an element of wonder. In fact, it dares the musical to go back to its beginnings and start again."^[5]

The original production subsequently played at the [Lincoln Center Serious Fun Festival](#), the [American Conservatory Theater](#) in [San Francisco](#),^[6] the [Geffen Playhouse](#) in [Los Angeles](#)^[7] – where it earned [Gordon Drama-Logue Awards](#) for Outstanding Direction and Choreography – and also toured theatres on the east coast of [Florida](#) and in [Stamford, Connecticut](#). A planned [Broadway](#) booking by [Alexander H. Cohen](#) did not come about.^[1]

- [Chronicle of a Death Foretold \(musical\)](#)

Chronicle of a Death Foretold is a [musical](#) with a book and lyrics by [Graciela Daniele](#) and [Jim Lewis](#) (and additional material by [Michael John LaChiusa](#)) and music by [Bob Telson](#). It is based on [Gabriel García Márquez's](#) 1981 novella of the same name.

The musical premiered on [Broadway](#) at the [Plymouth Theatre](#) on June 15,



1995, and played 37 performances and 28 previews before closing on July 16, 1995. The show was a presentation of [Lincoln Center Theater](#), as part of their [New Collaboration Series](#). The production was conceived, directed, and choreographed by [Graciela Daniele](#).^[1] The original production starred [Tonya Pinkins](#), [Saundra Santiago](#) as [Angela Vicario](#) and dancers [George de la Peña](#) (as [Santiago](#)), [Alexandre Proia](#) (as [Bayardo San Roman](#)), [Gregory Mitchell](#) and [Luis Perez](#). It was nominated for three [Tony Awards](#) and five [Drama Desk Awards](#), although it failed to win any awards.^[2]

In a small town in South America, [Bayardo San Roman](#), a newly married man rejects [Angela Vicario](#), his young bride when he discovers that she is not a virgin. She returns to her family home, where they make her reveal her lover. She names [Santiago](#), the best friend of her brothers, who is actually innocent. They are determined to avenge the family honor by killing their best friend: a "death foretold."

- [Randy Newman's Faust](#)



Randy Newman's Faust is a 1995 musical by American musician and songwriter Randy Newman, who based the work on the classic story of *Faust*, borrowing elements from the version by Goethe, as well as Milton's *Paradise Lost*, but updating the story to the modern day, and infusing it with humorous cynicism.

In this retelling, God and the Devil fight for the soul of Henry Faust, a student at the University of Notre Dame.

The musical was performed at the La Jolla Playhouse in San Diego in September 1995, and the Goodman Theatre in Chicago in Sept 1996, as well as released as a CD as a concept album.

- [Songs for a New World](#)

Songs for a New World is a work of musical theatre written and composed by Jason Robert Brown. This was Jason Robert Brown's first produced show, originally produced Off-Broadway at the WPA Theatre in 1995. Brown and director Daisy Prince put together songs he had written for other venues and events, resulting in "neither musical play nor revue, it is closer to a theatrical song cycle, a very theatrical song cycle."^[1]



The show lies between musical and song cycle, but it is neither; it is an abstract musical, a series of songs all connected by a theme: "the moment of decision."^[1] The show has four performers who do not literally play the

same characters throughout the show but who do have consistently developing character arcs nonetheless. Composer Brown has said "It's about one moment. It's about hitting the wall and having to make a choice, or take a stand, or turn around and go back."^[2]

Because of its small cast and orchestra, *Songs for a New World* has become a favorite small show for colleges and local theatres, despite its vocally demanding score.

A workshop of the show was produced in Toronto. The original Off-Broadway production ran for a limited three and 1/2-week run, which included two 1/2 weeks of previews^[3] at the WPA Theatre in 1995. The original cast consisted of [Brooks Ashmanskas](#), [Andréa Burns](#), [Jessica Molaskey](#) and [Billy Porter](#), with direction by Daisy Prince.^[4] The original band consisted of Jason Robert Brown on piano, Randy Landau on bass, Tom Partington on drums, Joe Reina on keyboards, and [Warren Smith](#) and Rob McEwan on percussion.

The first regional production was mounted by [New Line Theatre](#) in [St. Louis](#) in 1998.

The 1996 Off-Broadway production was recorded by RCA and released in March 1997.^[2] Due to contractual obligations, Billy Porter was replaced by [Ty Taylor](#).

- [Ubu Rock](#)

Ubu Rock is an American musical by composer/lyricist [Rusty Magee](#), with a book by Andrei Belgrader, and Shelley Berc, based on [Alfred Jarry's](#) controversial 1896 French play *Ubu Roi*. It had its premiere on June 2, 1995^[1] at the [American Repertory Theater](#) in Cambridge, Massachusetts. It ran through July 16, 1995^[2] and then again from March 13 to March 23, 1996

At the urging of Ma Ubu, Pa Ubu seizes power by deposing the royal family of Poland. When the Polish population revolts against the Ubus' kakistocracy, Ma and Pa must flee to America.

The show, in honor of *Ubu Roi*'s controversial first word ("merdre"), the show began with an uptempo vocal jazz song, sung by the chorus, with just one lyric: "Shit." [4]

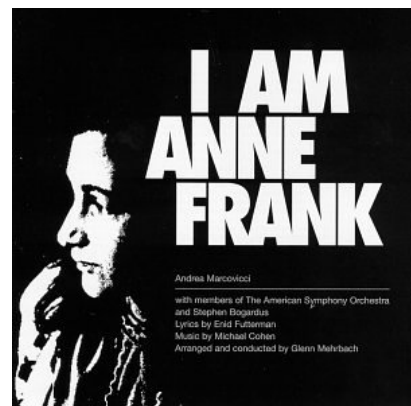
During a war scene, the show features a lengthy "Button Song", in which General Lasky, head of the Polish Infantry, insisted that his troops sing a military cadence involving an increasingly large number of buttons on his jacket.[5] During the American Repertory Theater production run, audience members routinely threw programs, bottles of water, food, and other items at the actors during this scene (angering Lasky and leading him to restart at one button)

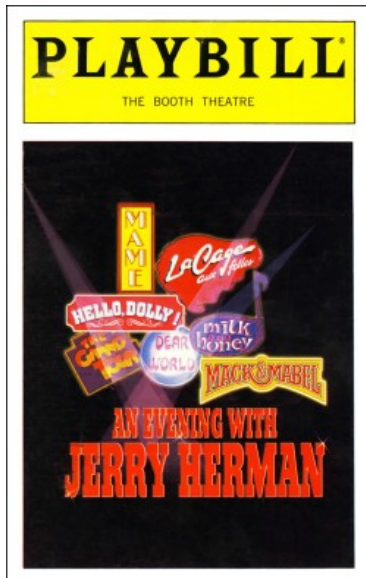
The Boston Globe called the show "scatological, sexually puerile and deliberately offensive, even in the Beavis and Butt-head]] age", but said it was "the most entertaining and provocative production of the American Repertory Theatre schedule." [7][8] It similarly praised the 1996 return engagement as "a hands-down, hilarious sendup of contemporary mores and modern musicals." [9]

Artforum International said: "More freewheeling romp than Artaudian bit of cruelty, this musical-theater piece, a burlesque of pop-culture quotations, self-reflexivity, and good old-fashioned scatology, blunts what was once cutting edge," while praising its sight gags as "supremely innovative

- [I Am Anne Frank \(musical\)](#)

I Am Anne Frank is a 1996 [song cycle](#) by Enid Futterman and Michael Cohen, adapted from their 1985 musical-theater piece *Yours, Anne*. [1][2][3] A staged version featured at the [Ivey Awards](#) under direction of Ben Krywosz and musical direction of Mindy Eschedor of the Nautilus Music Theater. The New Jersey premiere took place at the [Blirstown Theater Festival](#).





- [An Evening with Jerry Herman](#)

An Evening with Jerry Herman is a musical revue of Jerry Herman's work and consists of songs written by him for several of his musicals and anecdotes about Herman's career. The revue ran on Broadway at the Booth Theatre from July 28, 1998, until August 23, 1998, after 13 previews. Directed and choreographed by Lee Roy Reams, it starred Reams, Florence Lacey, and Herman, with Herman also providing piano accompaniment, along with Jered Egan on bass.^{[1][2][3]} Herman received a Theatre World Award Special Award.

The show premiered at the Westport Country Playhouse (Connecticut) in July 1997.^{[4][5]}

The revue is similar to two 1970s recordings of Herman songs recorded live in concert, one titled *Rainbow & Stars: An Evening With Jerry Herman*, featuring Karen Morrow, Reams and Herman;^{[3][6]} and the other titled *An Evening With Jerry Herman* (1974) featuring Lisa Kirk, Joe Masiell, Carol Dorian and Herman, both available on CD.^{[7][8][9]}

The revue followed a 1985 Broadway revue of Herman's work, titled *Jerry's Girls*.

- [The Last Empress \(musical\)](#)

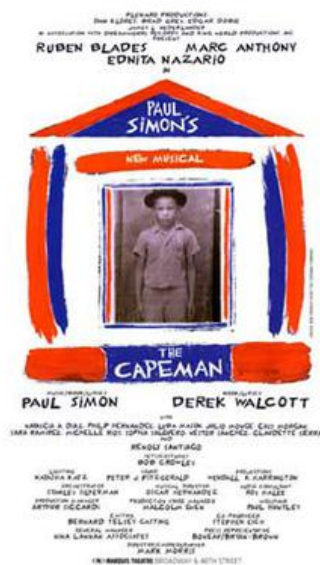
The Last Empress (Hangul: 뮤지컬 명성황후) is a musical about Empress Myeongseong of Korea. It debuted in 1995 as South Korea's first original musical with Peter Casey as Orchestrator,^[1] and was continuing its run in Seoul as of February 2007. It is based on a historical novel written by the well-known South Korean author Yi Mun Yol, composed by Kim Hee Gap,

with lyrics by Yang In Ja (translated by Georgina St George), and directed by Yun Ho-Jin. The 2 ½-hour musical is produced by Seoul-based Arts Communication (A-Com).

The original production at the Seoul Performing Arts Center was expected to reach one million ticket sales by March 2007.[1]

It played at the New York State Theater, Lincoln Center, in 1997 and 1998, to favorable reviews. It also played in London's West End in 2002 [2], the Kodak Theater in Los Angeles in 2003, [3] and at Toronto's Hummingbird Centre in 2004

The Capeman



The Capeman is a musical play with music by Paul Simon and book and lyrics by Simon and Derek Walcott based on the life of convicted murderer Salvador Agrón. The play opened at the Marquis Theatre in 1998 to poor reviews and ran for 68 performances.[1] A blend of doo-wop, gospel, and Latin music, it received Tony Award nominations for Best Original Score, Best Orchestrations and Best Scenic Design. Renoly Santiago received a Drama Desk nomination for Outstanding Featured Performer in a Musical. Ednita Nazario won the Theater World Award for her performance.

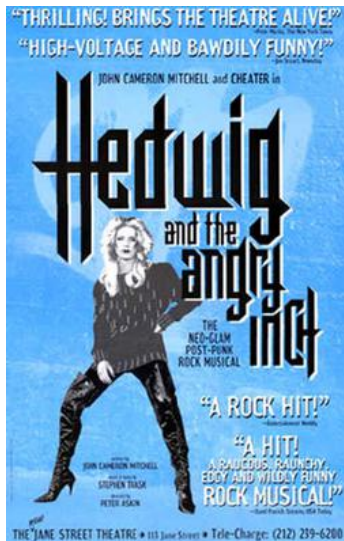
Paul Simon began working on *The Capeman* in 1988. The early development was aided by Simon's friend Carlos Ortiz, who helped Simon locate and translate source material. Simon and Ortiz met with people who had known Agron in prison, and visited Esmeralda Agron in Puerto Rico. In the first minutes of their meeting, Agron described a dream of her son entering heaven, which would become the song "Esmeralda's Dream."^[2] Ortiz also introduced Simon to several Latin musicians, and before long Simon had written "Born in Puerto Rico," one of the show's centerpiece songs.^[2]

Simon enlisted the help of [Derek Walcott](#), a Nobel Prize-winning author and poet from the West Indies. Their working relationship was awkward at first: Simon had become unused to this type of creative collaboration, and Walcott initially disliked the show's main character. Simon insisted that the music be written first, with the lyrics set to the songs.^[2] Eventually the two completed the play, with music composed by Simon and lyrics "about 50–50 Simon-Walcott."^[2]

Simon assembled a band and spent almost five years and \$1 million recording the songs. This was an unorthodox approach to constructing a Broadway show. Typically a show's writer would deliver a script and score to a director, who would assemble and create the final production. Simon wanted to retain full artistic control over the show through its entire production.^[2] Simon soon encountered resistance for refusing to play by the usual rules of the Broadway industry.

Simon was often cited as being disdainful of Broadway,^[3] and said in interviews that he hoped to reinvigorate what he saw as a stale musical form.^[4] Broadway music, he said, had "ended up in a weird cul de sac – probably because it was never energized by rock and roll."^[5] The theatre producer [Rocco Landesman](#) later responded to Simon's statements: "The idea that you can at a strike rewrite an art form is a little presumptuous. I can't say the people in the theater community were rooting for Paul Simon after all the things he said about Broadway."^[4]

- [Hedwig and the Angry Inch \(musical\)](#)



Hedwig and the Angry Inch is a rock musical with music and lyrics by Stephen Trask and a book by John Cameron Mitchell. The musical follows Hedwig Schmidt, a genderqueer East German singer of a fictional rock and roll band. The story draws on Mitchell's life as the child of a U.S. Army Major General who once commanded the U.S. sector of occupied West Berlin. The character of Hedwig was inspired by a German divorced U.S. Army wife who was Mitchell's family babysitter and moonlighted as a prostitute at her trailer park home in Junction City, Kansas. The music is steeped in the androgynous 1970s glam rock style of David

Bowie (who co-produced the Los Angeles production of the show), as well as the work of John Lennon and early punk performers Lou Reed and Iggy Pop.

The musical opened Off-Broadway in 1998, and won the Obie Award and Outer Critics Circle Award for Best Off-Broadway Musical. The production ran for two years, and was remounted with various casts by the original creative team in other US cities.^[1] In 2000, the musical had a West End production, and it has been produced throughout the world in hundreds of stage productions.

In 2014, the show saw its first Broadway incarnation, opening that April at the Belasco Theatre and winning the year's Tony Award for Best Revival of a Musical. The production closed on September 13, 2015. A national tour of the show began at San Francisco's Golden Gate Theatre in October 2016 before closing at the Kennedy Center in July 2017.^[2]



The character of Hedwig was originally a supporting character in the piece. She was loosely inspired by a German female babysitter/prostitute who

worked for Mitchell's family when he was a teenager in Junction City, Kansas. The character of Tommy, originally conceived as the main character, was based on Mitchell himself: both were gay, the sons of an army general, deeply Roman Catholic, and fascinated with mythology. Hedwig became the story's protagonist when Trask encouraged Mitchell to showcase their earliest material in 1994 at NYC's drag-punk club Squeezebox, where Trask headed the house band and Mitchell's boyfriend, Jack Steeb, played bass.

They agreed the piece should be developed through band gigs in clubs rather than in a theater setting in order to preserve a rock energy. Mitchell was deeply influenced by Squeezebox's roster of drag performers who performed rock covers. The setlists of Hedwig's first gigs included many covers with lyrics rewritten by Mitchell to tell Hedwig's story: [Fleetwood Mac's "Oh Well"](#); [Television's "See No Evil"](#); [Wreckless Eric's "Whole Wide World"](#); [Yoko Ono's "Death of Samantha"](#); [Pere Ubu's "Non-Alignment Pact"](#); [Cher's "Half Breed"](#); [David Bowie's "Boys Keep Swinging"](#); [Mott the Hoople's "All the Young Dudes"](#); and the [Velvet Underground's "Femme Fatale."](#) A German glam rendition of [Debby Boone's "You Light Up My Life"](#) once served as the musical's finale.



Mitchell's second gig was as fill-in host at Squeezebox on a bill featuring singer [Deborah Harry of Blondie](#). It was for this occasion that Mike Potter first designed Hedwig's trademark wig, which was initially constructed from toilet paper rolls wrapped with synthetic blond hair. Mitchell, Trask, and the band Cheater (Jack Steeb, Chris Wielding, Dave McKinley, and Scott Bilbrey) continued to workshop material at venues such as Fez Nightclub and Westbeth Theater Center for four years before premiering the completed musical Off-Broadway in 1998.

Mitchell has explained that Hedwig is not a [trans woman](#), but a [genderqueer](#) character. "She's more than a woman or a man," he has said. "She's a gender of one and that is accidentally so beautiful"

The concept of the stage production is that the audience is watching genderqueer rock singer Hedwig Robinson's musical act as she follows rockstar Tommy Gnosis' (much more successful) tour around the country. Occasionally Hedwig opens a door onstage to listen to Gnosis's concert, which is playing in an adjoining venue. Gnosis is recovering from an incident that nearly ruined his career, having crashed his car into a school bus while high and receiving oral sex from none other than Hedwig. Capitalizing on her notoriety from the incident, Hedwig determines to tell the audience her story ("Tear Me Down").

She is aided and hindered by her assistant, back-up singer and husband, Yitzhak. A Jewish [drag queen](#) from [Zagreb](#), Yitzhak has an unhealthy, codependent relationship with Hedwig. Hedwig verbally abuses him throughout the evening, and it becomes clear that she is threatened by his natural talent, which eclipses her own. She describes how she agreed to marry him only after extracting a promise from him to never perform as a woman again, and he bitterly resents her treatment of him. (To further the musical's theme of blurred gender lines, Yitzhak is played by a female actress.)

Hedwig tells her life story, which began when she was Hansel Schmidt, a "slip of a girlyboy" growing up in [East Berlin](#). Raised by an emotionally distant single mother after her father, an American soldier, abandoned the family, Hansel takes solace in her love of western rock music. She becomes fascinated with a story called "The Origin of Love", based on [Aristophanes'](#) speech in [Plato's Symposium](#). It explains that three sexes of human beings once existed: "children of the Sun" (man and man attached), "children of the Earth" (woman and woman attached), and "children of the Moon" (man and woman attached). Each were once round, two-headed, four-armed, and four-legged beings. Angry gods split these early humans in two, leaving the separated people with a lifelong yearning for their other half. Hansel is determined to search for her other half, but is convinced she will have to travel to the West to do so.



This becomes possible when, in her 20s, she meets Luther Robinson, an American soldier ("Sugar Daddy") who convinces her to begin dressing in drag. Luther falls in love with Hansel and the two decide to marry. This plan will allow Hansel to leave communist [East Germany](#) for the capitalist West. However, in order to be married, the couple must consist of a man and a woman. Hansel's mother, Hedwig, gives Hansel her name and passport and finds a doctor to perform a [sex change](#). However, the operation is botched, and Hansel's surgically constructed vagina heals closed, leaving Hedwig with a dysfunctional one-inch mound of flesh between her legs, "with a scar running down it like a sideways grimace on an eyeless face" ("Angry Inch").

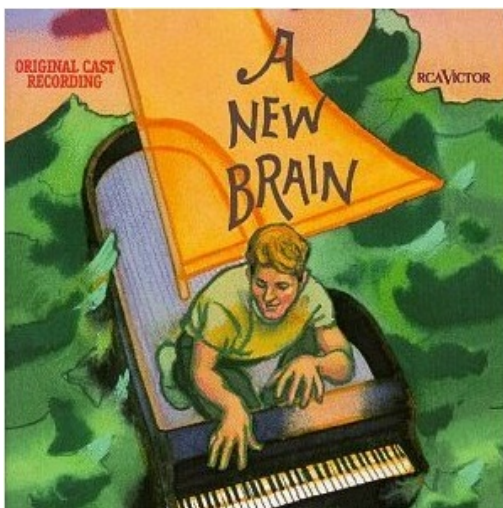
Hedwig goes to live in [Junction City, Kansas](#), as Luther's wife. On their first wedding anniversary, Luther leaves Hedwig for a man. That same day, it is announced that the [Berlin Wall](#) has fallen and [Germany](#) will reunite, meaning Hedwig's sacrifice was for nothing. Hedwig recovers from the separation by creating a more glamorous, feminine identity for herself ("Wig in a Box") and forming a rock band she calls The Angry Inch.

Hedwig befriends the brother of a child she babysits, shy and misunderstood Christian teenager Tommy Speck, who is fascinated by a song she writes with him in mind ("Wicked Little Town"). They collaborate on songs and begin a relationship. Their songs are a success, and Hedwig gives him the stage name "Tommy [Gnosis](#)." Hedwig believes that Tommy is her soulmate and that she cannot be whole without him, but he is disgusted when he discovers that she is not biologically female and abandons her ("The Long Grift"). He goes on to become a wildly successful rock star with the songs Hedwig wrote alone and with him. The

"internationally ignored"
Hedwig and her band the
Angry Inch are forced to
support themselves by
playing coffee bars and
dives.

Hedwig grows more erratic
and unstable as the evening
progresses, until she finally
breaks down, stripping off
her wig, dress, and make-
up, forcing Yitzhak to step

forward and sing ("Hedwig's Lament"/"Exquisite Corpse"). At the height of her breakdown, she seems to transform into Tommy Gnosis, who both begs for and offers forgiveness in a reprise of the song she wrote for him ("Wicked Little Town (Reprise)"). Hedwig, out of costume, finds acceptance within herself, giving her wig to Yitzhak. At peace, Hedwig departs the stage as Yitzhak takes over her final song, dressed fabulously in drag ("Midnight Radio").



- [A New Brain](#)

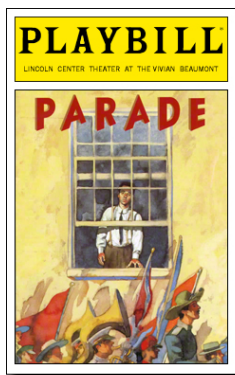
A New Brain is a [musical](#) with music and lyrics by [William Finn](#) and book by Finn and [James Lapine](#). Though many of Finn's previous musicals were to some extent autobiographical, *A New Brain* dealt directly with his own harrowing experience with an [arteriovenous malformation](#) and the healing power of art.^[1] The hero of the musical, Gordon Schwinn, worries that he may not live to complete his work. Finn wrote many of the songs soon after his release from the hospital. The musical premiered [Off-Broadway](#) in 1998 and has been revived in the U.S., England and elsewhere.

A New Brain started as a "series of songs that Bill Finn wrote after he left the hospital", with a concert of those songs produced at [The Public Theater](#).^[2] A fully staged workshop production was held in 1996 and again in 1997 and included contributions by Lapine.^[2]

The musical was first produced Off-Broadway at the Mitzi E. Newhouse Theater at [Lincoln Center](#), with previews beginning on May 14, 1998, and closed on October 11, 1998.^[3] The production was directed by [Graciela Daniele](#) and featured a cast headed by [Malcolm Gets](#) (Gordon Michael Schwinn) and Christopher Innvar (Roger Delli-Bovi), including Michael Mandell (Richard), [Penny Fuller](#) (Mimi Schwinn), [Mary Testa](#) (Lisa), [Kristin Chenoweth](#) (Waitress/Nancy D), [Chip Zien](#) (Mr. Bungee), [Liz Larsen](#) (Rhoda), John Jellison (Doctor), and [Keith Byron Kirk](#) (Minister).^[4] [Lovette George](#) was an understudy for Rhoda, Waitress, and Nancy D.^[1] Christopher Innvar left the show in June 1998 due to vocal problems, and [Norm Lewis](#) was to sing the role of Roger on the recording.^[3]

A cast recording was made under the RCA Victor label with [Norm Lewis](#) singing the role of Roger.

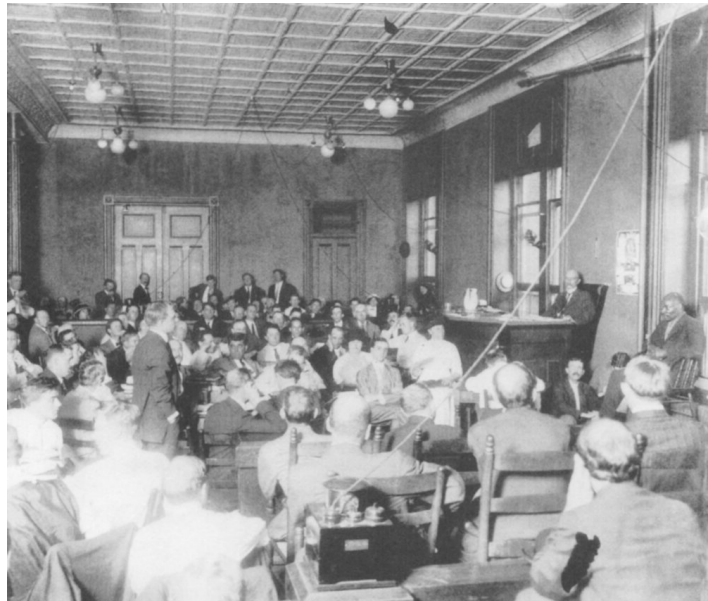
- [Parade \(musical\)](#)



Parade is a [musical](#) with a book by [Alfred Uhry](#) and music and lyrics by [Jason Robert Brown](#). The musical premiered on [Broadway](#) in December 1998 and won [Tony Awards](#) for Best Book and Best Original Score (out of nine nominations) and six [Drama Desk Awards](#). After closing on Broadway in February 1999, the show has had a US national tour and a few professional productions in the US and UK.

The musical dramatizes the 1913 trial of Jewish factory manager **Leo Frank**, who was accused and convicted of **raping** and murdering a thirteen-year-old employee, Mary Phagan. The trial, sensationalized by the media, aroused **antisemitic** tensions in **Atlanta** and the **U.S. state of Georgia**. When Frank's death sentence was commuted to life in prison by the departing **Governor of Georgia, John M. Slaton** due to his detailed review of over 10,000 pages of testimony and possible problems with the trial, **Leo Frank** was transferred to a **prison in Milledgeville, Georgia**, where a **lynching** party seized and kidnapped him. Frank was taken to Phagan's hometown of **Marietta, Georgia**, and he was **hanged** from an oak tree. The events surrounding the investigation and trial led to two groups emerging: the revival of the defunct **KKK** and the birth of the Jewish Civil Rights organization, the **Anti-Defamation League (ADL)**.^[1]

Director **Harold Prince** turned to **Jason Robert Brown** to write the score after **Stephen Sondheim** turned the project down. Prince's daughter, Daisy, had brought Brown to her father's attention. Book writer **Alfred Uhry**, who grew up in Atlanta, had personal knowledge of the Frank story, as his great-uncle owned the pencil factory run by Leo Frank.^[2]



The musical's story concludes that the likely killer was the factory janitor Jim Conley, the key witness against Frank at the trial. The villains of the piece are the ambitious and corrupt prosecutor **Hugh Dorsey** (later the governor of Georgia and then a judge) and the rabid, anti-semitic publisher **Tom Watson** (later elected a U.S. senator). Prince and Uhry emphasized the evolving relationship between Frank and his wife Lucille.^[3] Their relationship shifts from cold to warm in songs like "Leo at Work/What am I Waiting For?," "You Don't Know This Man," "Do it Alone," and "All the Wasted Time". The poignancy of the couple, who fall in love in

the midst of adversity, is the core of the work. It makes the tragic outcome – the miscarriage of justice – even more disturbing.^[4]

The show was Brown's first Broadway production. His music, according to critic [Charles Isherwood](#), has "subtle and appealing melodies that draw on a variety of influences, from pop-rock to folk to rhythm and blues and gospel

- [Ragtime \(musical\)](#)



Ragtime is a musical with music by [Stephen Flaherty](#), lyrics by [Lynn Ahrens](#), and a book by [Terrence McNally](#). It is based on the 1975 novel of the same name by [E.L. Doctorow](#).

Set in the early 20th century, *Ragtime* tells the story of three groups in the United States: [African Americans](#), represented by Coalhouse Walker Jr., a [Harlem](#) musician; upper-class suburbanites, represented by Mother, the matriarch of a white upper-class family in New Rochelle, New York; and [Eastern European immigrants](#), represented by Tateh, a [Jewish](#) immigrant from [Latvia](#). The show also incorporates historical figures such as [Harry Houdini](#), [Evelyn Nesbit](#), [Booker T. Washington](#), [J. P. Morgan](#), [Henry Ford](#), [Stanford White](#), [Harry Kendall Thaw](#), [Admiral Peary](#), [Matthew Henson](#), and [Emma Goldman](#).

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- [By the Hand of the Father](#)



By The Hand of the Father is an original theatrical work that combines spoken word, music, and video to dramatize the unique 20th century journey of the Mexican-American father.^[1]

The production's original music by singer/songwriter [Alejandro Escovedo](#), is interwoven with stories written by Theresa Chavez, Oscar Garza, Eric Gutierrez and Rose Portillo; and video by Janice Tanaka. It is directed by Theresa Chavez, Artistic Director of About

Productions; and produced by About Productions, a Los Angeles-based theater company; and Paula Batson Productions, an independent production company focusing on music projects.

Premiering in June, 2000, at Plaza de la Raza's Margo Albert Theatre in Los Angeles, it has played numerous venues throughout the U.S., and in Canada. It was featured in the 2002-03 season of [Austin City Limits](#)—the first time the long-running [PBS](#) music show has presented a theatrical work.

- [A Class Act](#)

A Class Act is a quasi-autobiographical musical loosely based on the life of composer-lyricist Edward Kleban, who died at the age of 48 in 1987.^[1] Featuring a book by Linda Kline and Lonny Price along with music and lyrics by Kleban himself, the musical uses flashbacks and the device of time running backwards to retrace the high and low points of the composer's personal and professional life.^{[2][3]}



The original production concept was haphazardly thrown together by Kleban's close friend and author of the book by using a trunkful of songs that Kleban had written for a number of unproduced musicals, and writing new scenes or reworking original scenes around them, with Price polishing up the results.

In addition to serving as a tribute to one of the award-winning collaborators of *A Chorus Line*, *A Class Act* provides yet another behind-the-scenes glimpse at how a musical is created and brought to the stage. In contrast to *A Chorus Line* however, the piece offers a considerably more severe warning as well about how an artist's personal life—including struggles with mental illness and cancer—can interfere with, obstruct, and eventually doom his professional as well as his personal pursuits

- [The Full Monty \(musical\)](#)

THE FULL MONTY

The Full Monty is a musical with a book by Terrence McNally and score by David Yazbek.

In this Americanized musical stage version adapted from the 1997 British film of the same name, six unemployed Buffalo steelworkers, low on both cash and prospects, decide to present a strip act at a local club after seeing their wives' enthusiasm for a touring company of Chippendales. One of them, Jerry, declares that their show will be better than the Chippendales dancers because they'll go "the full monty"—strip all the way. As they prepare for

the show, working through their fears, self-consciousness, and anxieties, they overcome their inner demons and find strength in their camaraderie.

The musical had its world premiere at the [Old Globe Theatre](#) in [San Diego](#) from June 1 through July 9, 2000.^[1] The production opened on [Broadway](#) at the [Eugene O'Neill Theatre](#) on October 26, 2000 and closed on September 2002, after 770 performances and 35 previews. The musical was directed by [Jack O'Brien](#) and choreographed by [Jerry Mitchell](#), with musical direction by [Ted Sperling](#), sets by John Arnone, lighting by [Howell Binkley](#), and costumes by Robert Morgan. The opening night cast included [Patrick Wilson](#), [André DeShields](#), John Ellison Conlee, [Jason Daniele](#), Marcus Neville, Romain Frugé, [Kathleen Freeman](#), [Denis Jones](#), [Emily Skinner](#), [Lisa Datz](#) and [Annie Golden](#). [Jane Connell](#) replaced Freeman when she died during the run

- [Woyzeck \(musical\)](#)

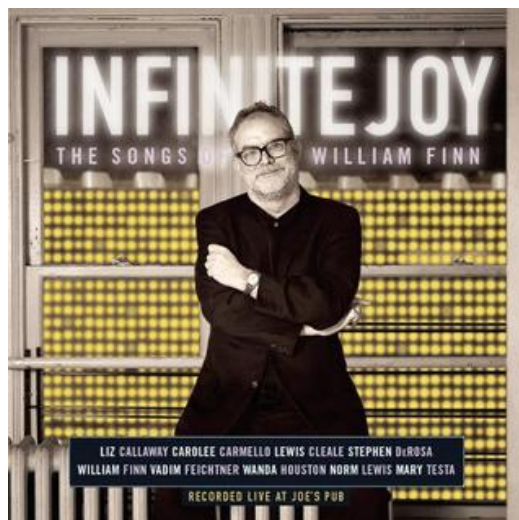
Woyzeck is a 2000 musical with music and lyrics by [Tom Waits](#) and [Kathleen Brennan](#), and book by [Robert Wilson](#), based on the unfinished play *Woyzeck* by German playwright [Georg Büchner](#). It is Waits, Brennan and Wilson's third collaboration, after the 1990 musical *The Black Rider* and the 1992 musical *Alice*. Waits recorded many of the songs from *Woyzeck* for his 2002 album *Blood Money*, which was released alongside *Alice*, his recording of songs from the musical *Alice*.

Woyzeck premiered in November 2000 in a Danish production at the [Betty Nansen Teatret](#) in [Copenhagen](#), with dialogue in [Danish](#) and songs sung in [English](#); [Jens Jørn Spottag](#) played the title role.^[1] The Danish production played at the [Dublin Theatre Festival](#) in October 2001,^[2] then (with the dialogue changed to English) ran at the [Barbican Centre](#) in September and October 2002,^[3] followed by a run at the [Brooklyn Academy of Music](#) in October and November 2002.^[4] A 2010^[5] production, which placed all the action on a net suspended over the stage, ran at the [Thalia Theater](#) in [Hamburg, Germany](#), then played at [Carriageworks](#) in [Sydney, Australia](#).^[6] This production added Waits' 1992 song "Dirt in the Ground" to the score.^[6] The musical was performed by [Shotgun Players](#) in [Berkeley, California](#) in 2012.

- [Infinite Joy](#)

Infinite Joy is a musical **revue** consisting of songs

by **Broadway** composer **William Finn**. The songs are mostly material cut



from Finn's earlier shows and material from works Finn was then working on. Several of the songs were included in the composer's **song cycle** *Elegies*.

The revue was initially performed on various dates in September 2000 and December 2000 through 2001 at **Joe's Pub**, a nightclub within **The Public Theater** in New York City.^[1] Finn played the piano and sang several songs. Other performers included: **Liz**

Callaway, **Carolee Carmello**, **Lewis Cleale**, **Stephen DeRosa**, **Wanda**

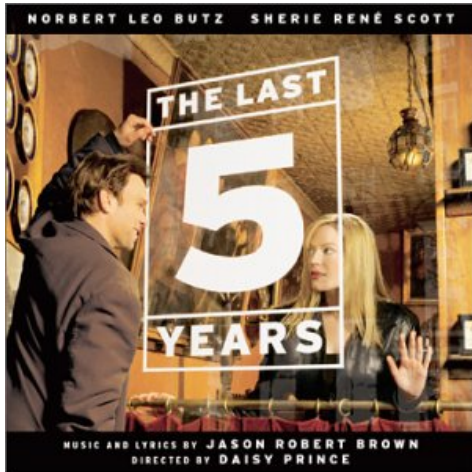
Houston, **Norm Lewis**, **Mary Testa**,^[1] **Farah Alvin**, **James Sasser**, and **Kristin Woodbury**. The revue was performed again at Joe's Pub in

November 2008, with performers **Carolee Carmello**, **Mary Testa**, **Malcolm Gets**, and **Stephen DeRosa**.^[2]

A live recording was made at the January 2001 performance and released on RCA Victor in May 2001.^[3] **William Ruhlmann**, reviewing the recording for Allmusic wrote: "Finn's songs often have an "inside baseball" quality to them, revolving around the gay, Jewish world of **musical theater**. But they are often so witty, moving, and accomplished that they become universal despite themselves."^[4]

- [The Last Five Years](#)

The Last Five Years is a musical written by Jason Robert Brown. It



premiered at Chicago's Northlight Theatre in 2001 and was then produced Off-Broadway in March 2002. Since then it has had numerous productions both in the United States and internationally.

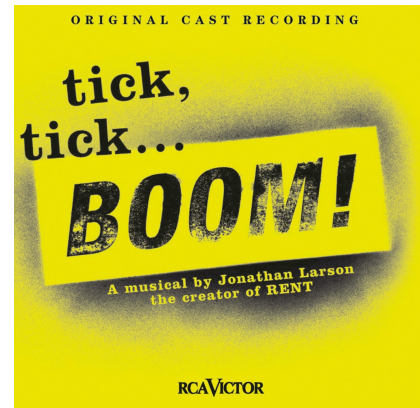
The story explores a five-year relationship between Jamie Wellerstein, a rising novelist, and Cathy Hiatt,^[1] a struggling actress. The show uses a form of storytelling in which Cathy's story is told in reverse chronological order (beginning the show at the end of the marriage), and Jamie's is told in chronological order (starting just after the

couple have first met). The characters do not directly interact except for a wedding song in the middle as their timelines intersect.

The Last Five Years was inspired by Brown's failed marriage to Theresa O'Neill. O'Neill sued Brown on the grounds that the story of the musical violated non-disparagement and non-disclosure agreements within their divorce decree by representing her relationship with Brown too closely. Brown, in turn, sued O'Neill for interfering with his creative work and his creative process. As part of the legal settlement for both suits, Brown removed all references to the character being Irish Catholic, and changed the song "I Could Be in Love With Someone Like You" to "Shiksa Goddess" in order to reduce the similarity between the character, Cathy, and O'Neill

- [Tick, Tick... Boom!](#)

Tick, Tick... Boom! (styled as ***tick, tick... BOOM!***) is a musical written by American composer Jonathan Larson, who won a Pulitzer and three Tony Awards for his musical *Rent*. *Tick, Tick... Boom!* tells the story of an aspiring composer named Jon, who lives in New York City in 1990. Jon is worried he has made the wrong career choice to be part of the performing arts. The story is autobiographical, as stated by Larson's father in the liner notes of the cast recording – Larson had been trying to establish himself in theater since the early 1980s.



Larson began to perform the piece as a solo work in 1990. After his death in 1996, it was revised and revamped by playwright David Auburn as a three-actor piece and was premiered Off-Broadway in 2001. Since then, the show has had an Off-West End production, a West End production, an American national tour, two Off-Broadway revivals in 2014 and 2016, and numerous local and international productions.

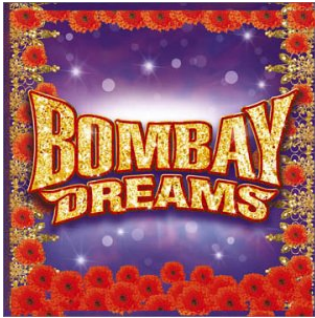


The show was first performed Off-Off-Broadway in September 1990 by Jonathan Larson in a workshop at the Second Stage Theatre under the title *Boho Days*. Larson revised the developing piece following Second Stage, changing the title to *Tick, Tick... Boom!*, and presented with him as performer in November 1991 at the Village Gate (with college pal Victoria Leacock producing), and then later in 1992 and 1993 in the "O Solo Mio" fests at New York Theatre Workshop.^[2] Larson performed the show as a "rock monologue," a new form of theatre for the time. The performance attracted the attention of a young producer named Jeffrey Seller, who became a fan of Larson's work. In 1995, he saw the New York Theatre Workshop production of Larson's musical *Rent* and convinced his fellow producers to bring it to Broadway.

After Larson's death in 1996, Leacock asked [David Auburn](#), author of the Pulitzer Prize-winning play *Proof*, to reconfigure *Tick, Tick...Boom!*. He restructured the monologue into a three actor musical,^[3] with one actor playing Jon and the other two actors playing Michael and Susan, as well as all the other roles in the show. Also, the script and score were streamlined and edited. This revised version of the piece premiered [Off-Broadway](#) at the [Jane Street Theater](#) on May 23, 2001. Auburn received credit as "Script Consultant"

- [Bombay Dreams](#)

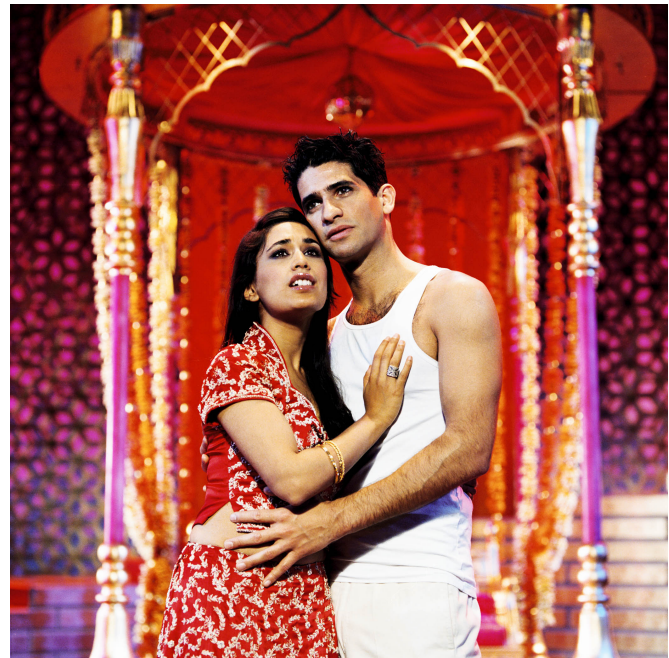
Bombay Dreams is a [Bollywood](#)-themed musical, with music by [A. R. Rahman](#), lyrics by [Don Black](#) and the book by [Meera Syal](#) and [Thomas Meehan](#), originally produced by [Andrew Lloyd Webber](#). The London production opened in 2002 and ran for two years. The musical was later produced on [Broadway](#) in 2004.



The story centers around Akaash, a young man from the slums of [Bombay](#) who dreams of becoming the next big star in Bollywood. Fate steps in when a rich lawyer and his fiancée,

an aspiring documentary filmmaker, arrive to prevent the demolition of Akaash's slum. Akaash quickly falls in love with the lawyer's fiancée, Priya, who happens to be the daughter of a famous Bollywood director. Complications arise as Akaash faces the reality of show business, fame, his love for Priya, and his obligations to his family, friends, and his Paradise slum.

The story also deals with the [change of name](#) from Bombay to Mumbai and the identity issues that this raises.





- [Making Tracks](#)

Making Tracks is an [Asian American musical theater](#) production by Second Generation, a New York-based theater company, with music by [Woody Pak](#), lyrics by [Brian Yorkey](#), and concept and book by [Welly Yang](#).

Making Tracks tells the story of the rich and diverse history of Asians in America. Asians were (and still are) often limited to playing the roles of "the gook," "the geek," and "the gangster."

In the summer of 1993, Welly Yang began searching through history books and reading stories of Asian Americans. In 1998, Yang asked two friends, Woody Pak, a recent [Juilliard](#) graduate whom he met through a mutual friend, and [Brian Yorkey](#), a classmate from [Columbia University](#), to collaborate on a



rock musical to tell these stories.



The original show was produced [Off-Broadway](#) in cooperation with the Taipei Theater in [New York City](#) in February 1999, bringing on another Columbia classmate, Lenny Leibowitz, as director.^[1] It also had [Shawn Ku](#) as choreographer and it was musically directed by David Jenkins and [Tom Kitt](#). Yorkey and Kitt would go on later to write the Tony award-winning show [Next To Normal](#). The show employed a cast of Asian American theater professionals,^[2] many who had performed with Yang from [Miss Saigon](#). It starred Cindy Cheung, [Timothy Huang](#), Mel Duane Gionson, Thomas Kouo, Mimosa, Michael Minn,

Kiki Moritsugu, Aiko Nakasone, Rodney To, Virginia Wing, and Yang. Sets were by Sarah Lambert; projection design by [Elaine McCarthy](#); graphic design by Richard Ng; lighting by Stephen Petrilli; costumes by Rasheda Poole and Shawn Ku; sound by Virg Nafarette.^[2]

[Village Theatre](#) invited the show to [Washington](#) state to continue developing the show as part of the Village Originals program in the spring of 2000. That production added a new second act. After that successful production, the Taipei Philharmonic Foundation invited them to [Taiwan](#), and launched the show's concept album, in collaboration with [Sony Music Taiwan](#).

- [Marty \(musical\)](#)

Marty is a stage musical version of the 1955 film of the [same name](#) written by [Paddy Chayefsky](#). The musical has music by [Charles Strouse](#) and [Lee Adams](#).

The musical had several readings. A reading was held in 2000, with [Rupert Holmes](#) as the writer (replacing [Aaron Sorkin](#)), and featuring [Carol Lawrence](#) as Marty's mother. Another reading was held in July 2001 in New York City, with direction by [Robert Longbottom](#). The next reading was held in February 2002, with [John C Reilly](#) heading the cast. ^{[1][2]}

The musical premiered in October 2002 at the [Huntington Theatre](#) in [Boston](#). The adaptation featured a book by Rupert Holmes, music by [Charles Strouse](#) and [Lee Adams](#), and choreography by [Rob Ashford](#). The production was directed by [Mark Brokaw](#) and starred John C. Reilly in the title role.^{[3][4][5]}

In 2003, Mark Brokaw said that the plan was to produce the musical on [Broadway](#) during the following season

- [A Stoop on Orchard Street](#)

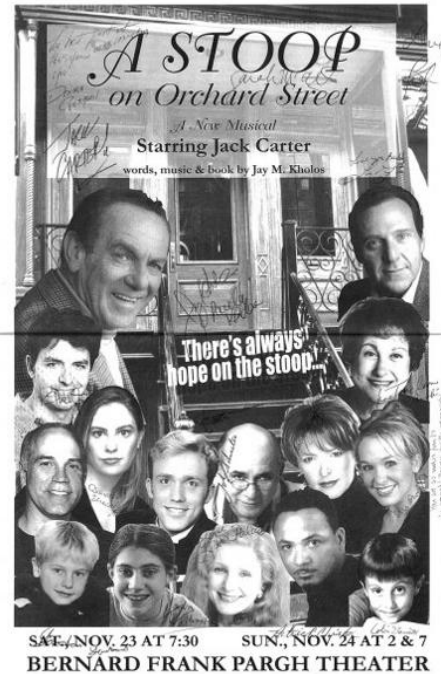
A Stoop on Orchard Street is

a musical by **Jay Kholos**. The story, inspired by a visit to the **Lower East Side Tenement Museum**, is a nostalgic look at the year 1910.^[1] The musical premiered **Off-Broadway** in 2003, where it enjoyed a long run. It has since been revived several times.

A Stoop on Orchard Street was first performed in a workshop at the Gordon Jewish Community Center, **Nashville**, Tennessee, in November 2002.^[2] The musical ran successfully **Off-Broadway** at The **Mazer Theatre** on the **Lower East Side** of New York City for a year and a half. The musical started in previews on July 8, 2003 with an opening night on August 7, 2003;^[3] it closed on November 14, 2004. The production was directed by **Lon Gary**^[3] and orchestrated by **Tom Berger** and **Jeffrey Campos**. It reported a total income of 2,650,000 unusual for a non-Equity musical housed in a 172-seat theater.

Stoop also toured in North America, starting at the North Shore Center for the Performing Arts, **Skokie, Illinois** in October 2004,^[4] and also appearing in Los Angeles, (Canoga Park) (2005),^[5] San Francisco, and the Leah Posluns Theatre, Ontario (October 2004),^[6] with a separate company in Florida.^{[6][7]} In a regional production, it played at the Helen Hayes Theatre Company, **Nyack, New York** in December 2004

On the Lower East Side of Manhattan on **Orchard Street**, in 1910, Eastern European immigrants, the Lomansky Family, begin a new life in America. An old vaudeville actor, Benny Lomansky, recalls his poverty-stricken childhood and the gossip around the tenement stoop, reliving the struggles and triumphs of his family and neighbors. He remembers that his father Hiram, who worked long hours for little pay, was envious of the lifestyle of his more affluent Americans. Hiram eventually abandons his family.





- [We Will Rock You \(musical\)](#)

We Will Rock You (often abbreviated as ***WWRY***) is a [jukebox musical](#) based on the songs of British rock band [Queen](#) with a book by [Ben Elton](#). The musical tells the story of a group of Bohemians who struggle to restore the free exchange of thought and fashion, and live music in a distant future where everyone dresses, thinks and acts the same. Musical instruments and composers are forbidden, and rock music is all but unknown.

Directed by Christopher Renshaw and choreographed by [Arlene Phillips](#), the original [West End](#) production opened at the [Dominion Theatre](#) on 14 May 2002, with [Tony Vincent](#), [Hannah Jane Fox](#), [Sharon D.](#)

[Clarke](#) and [Kerry Ellis](#) in principal roles. Although the musical was at first panned by critics, it has become an audience favourite, becoming the longest-running musical at the Dominion Theatre, celebrating its tenth anniversary on 14 May 2012.^[1]

The [eleventh longest-running musical in West End history](#), the London production closed on 31 May 2014 after a final performance in which Brian May and Roger Taylor both performed.^[2] A number of international productions have since followed the original, and *We Will Rock You* has been seen in six of the world's continents. Many productions are still active globally.

According to Brian May, Queen's manager [Jim Beach](#) had spoken with the band about creating a [jukebox musical](#) with Queen's songs since the mid-1990s. Initially, the intent was to create a biographical story of [Freddie Mercury](#). About this time, [Robert De Niro](#)'s production company Tribeca expressed interest in a Queen musical, but it found the original idea difficult to work with.^[3]

In 2000, Ben Elton was approached to start talks with May and Taylor on the project. He suggested taking the musical down a different path than initially imagined, creating an original story that would capture the spirit of much of their music. He worked closely with May and Taylor to incorporate Queen's songs into the story. Elton has also stated that he was in part inspired by the computer-controlled [dystopia](#) of the science-fiction film *The Matrix*. The script was eventually completed midway through 2001

- [Avenue Q](#)



Avenue Q is a musical comedy featuring puppets and human actors with music and lyrics by [Robert Lopez](#) and [Jeff Marx](#) and book by [Jeff Whitty](#). The show won Best Musical, Book, and Score at the [2004 Tony Awards](#). The show was directed by [Jason Moore](#) with puppets designed and built by original cast member [Rick Lyon](#).^[1] *Avenue Q* has received many favorable reviews for its approach on themes like racism, homosexuality, and Internet pornography.

The show first opened in 2003 at the [Vineyard Theatre](#) co-produced by the Vineyard Theatre and [The New Group](#). In July of that same year the show moved to the [John Golden Theatre](#) on Broadway. *Avenue Q* would go on to play over 2,500 performances, ranking 24th on the list of [longest running shows](#) in Broadway history,^[2] before moving to [New World Stages](#). Its final off-Broadway performance was on the evening of May 26, 2019, and many former cast members were in the audience, as were the show's two

creators.^[3] International tours have been conducted in Germany, England and Hong Kong.^[4] A school-friendly script has been produced.^[5]

The principal cast includes four puppeteers and three human actors. The puppets, Princeton, Kate, Nicky, and others, are played by unconcealed puppeteers alongside costumed human actors. The show's format is a



parody of PBS's *Sesame Street*.

Avenue Q's cast consists of three human characters and eleven puppet characters who interact as if human, *Sesame Street*-style. The puppets are animated and voiced by puppeteers who are on stage, unconcealed. The puppet and human characters ignore the puppeteers, creating the illusion that the puppets are alive. To assist with the illusion, the puppeteers wear plain gray clothing in contrast to the human characters' colorful costumes. The same puppet may be operated by different puppeteers in different scenes, and the actor voicing the puppet may not be the one animating it. One puppeteer sometimes voices two or more puppets simultaneously.

Conversely, the so-called "live-hands" puppets (see [Puppets](#)) require two puppeteers – again, in full view of the audience.

The show draws inspiration from and imitates the format of children's educational television shows *Sesame Street* and *The Muppets*. Marx interned at the program early in his career, and all four of the original cast's principal puppeteers—[John Tartaglia](#), [Stephanie D'Abruzzo](#), [Jennifer Barnhart](#) and [Rick Lyon](#)—were *Sesame Street* performers (D'Abruzzo returned to *Sesame Street* after leaving *Avenue Q*^[6]). Three of the puppet characters are direct recognizable parodies of *Sesame Street* puppets: Roommates [Rod](#) and [Nicky](#) are a riff on [Bert and Ernie](#),^[7] while [Trekkie Monster](#) bears the distinctive voice and disposition of [Cookie Monster](#), though not his obsession with baked goods. (The production officially disclaims any connection with either [Sesame Workshop](#) or [The Jim Henson Company](#).)^[8]

All of the characters (puppet and human) are young adults who face real-world problems with uncertain solutions, as opposed to the simplistic problems and invariably happy resolutions encountered by characters on children's television programming. Much of the show's ironic humor emerges from its contrasts with *Sesame Street*, including the differences between innocent childhood experiences and complex adulthood. The storyline presupposes the existence of "monsters" and talking animals, and human actors sing, dance and interact with puppets, both human and non-human, as if they were sentient beings, in a light-hearted, quasi-fantasy environment. However, the characters use a considerable amount of profanity, and puppet nudity and sex are portrayed. The show addresses adult themes, such as racism, pornography, homosexuality and [schadenfreude](#).

The story does not explain why seven of the human characters are portrayed by puppets while the other three human characters are played by humans. One character is a fictionalized version of the real-life celebrity [Gary Coleman](#), the juvenile actor who played [Arnold Jackson](#) in the 1980s American sitcom *Diff'rent Strokes* and later famously sued his parents and business advisers for stealing his earnings.^[9] Coleman is portrayed (by a woman in most productions) as an adult, who happens to be the building superintendent in the run-down Avenue Q neighborhood due to his dire financial situation. Marx and Lopez said that they originally intended to offer the Gary Coleman role to Coleman himself, and he

expressed interest in accepting it, but did not show up for a meeting scheduled to discuss it. They stated that the character illustrates "one of the most important themes in *Avenue Q* ... that life isn't as easy as we've been led to believe".^[10] Coleman later threatened repeatedly to sue *Avenue Q* producers for their depiction of him, but ultimately he did not.^[11]

When Coleman died on May 28, 2010, casts of both the Off-Broadway production in New York City and the second national tour in Dallas dedicated that evening's performances to his memory.^{[12][13]} The Coleman character remains in the show with modified dialogue.^[1]

The Look of Love is musical **revue** of the songs of **Burt Bacharach** and **Hal David**. The revue was conceived by **David Thompson**, **Scott Ellis**, **David Loud** and **Ann Reinking**. It had a limited engagement on **Broadway** in 2003.

The revue was a **Roundabout Theatre Company** production, scheduled for a limited engagement. It opened on Broadway at the **Brooks Atkinson Theatre** on April 4, 2003 in previews and officially on May 4, 2003 and closed on June 15, 2003 after 49

performances and 35 previews. The cast was: **Liz Callaway**, Kevin Ceballo, **Jonathan Dokuchitz**, Eugene Fleming, Capathia

Jenkins, Janine LaManna, Shannon Lewis, Rachelle Rak and **Desmond Richardson**, with Farah Alvin and Nikki Renee Daniels. The show was directed by Scott Ellis and choreographed by Ann Reinking, scenic design was by **Derek McLane**, costume design was by **Martin Pakledinaz**, and orchestrations by **Don Sebesky**.^{[1] [2]}

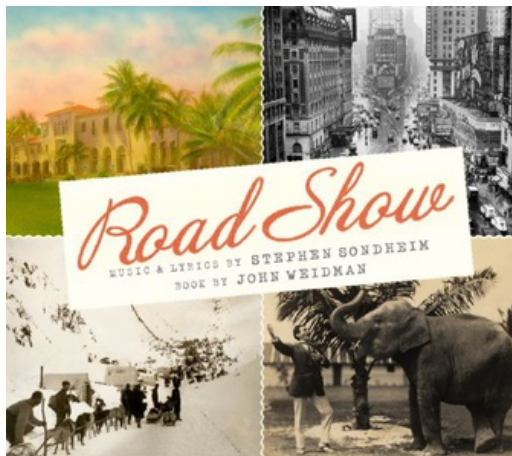


An earlier revue featuring the works of Bacharach and David, *Back to Bacharach and David*, opened in New York in 1992

David Thompson, in an interview published by the Roundabout Theatre, said that "the challenge was to figure out how to make the songs theatrical...Each lyric's narrative is usually a character singing about a situation...With the Roundabout we had the opportunity to do a couple of workshops, play with the music, and find out what works. We brought in musical director David Loud to give it its musical sensibility and Ann Reinking to give it a style and a sexiness

There is no story or unifying theme, songs are staged like skits or dance routines. "I'll Never Fall in Love Again" has a ballet solo; "What's New Pussycat?" has a dance tribute to [Bob Fosse](#), "Do You Know the Way to San Jose?" is done as a variation on a barbershop quartet. "Raindrops Keep Falling on My Head," is a tap number.[Memphis \(musical\)](#)

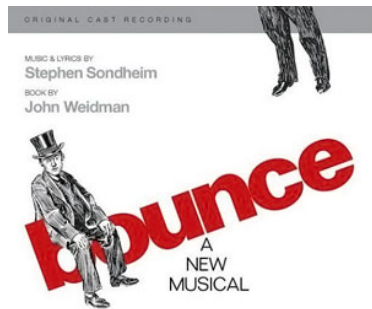
- [Road Show \(musical\)](#)



Road Show (previously titled *Bounce*, and before that *Wise Guys*, and *Gold!*) is a [musical](#) with music and lyrics by [Stephen Sondheim](#) and a book by [John Weidman](#). It tells the story of [Addison Mizner](#) and his brother [Wilson Mizner](#)'s adventures across [America](#) from the beginning of the twentieth century during the [Klondike gold rush](#) to the [Florida real estate boom](#) of the 1920s. The musical takes considerable [liberties with the](#)

[facts](#) of the brothers' lives.

The history and evolution of the show are extraordinarily complex, with numerous different versions and recordings.^[1] After a 1999 workshop in [New York City](#), the musical was produced in [Chicago](#) and [Washington](#),



D.C. in 2003 under the title *Bounce*, but it did not achieve much success. A revised version of the musical premiered [Off-Broadway](#) in New York in October 2008.

Addison and Wilson Mizner both died in 1933. Interest in their colorful lives as dramatic/musical subjects began with the 1952 publication of *The Last Resorts*, by [Cleveland Amory](#). [Irving Berlin](#) was a friend of Addison, and referred to

Wilson as "my pal."^{[2][3]} He began work on a musical called *The Mizner Story*. It was not completed; a partial manuscript is in the [Library of Congress](#). After the 1953 publication of [Alva Johnston's](#) *The Legendary Mizners* he returned to the project and completed *Wise Guy*. It was never produced, though songs from it have been published and recorded.

At about the same time, Sondheim began work on a musical based on *The Last Resorts*, which he discussed with [Oscar Hammerstein](#). In 1956 [David Merrick](#), "for purposes of comparison, sent Sondheim a script by [Sam Behrman](#) of Irving Berlin's unproduced musical." Sondheim set his idea aside.^[4] Three songs from it ("Pour le Sport", "High Life", and "I Wouldn't Change a Thing") have been published in *The almost unknown Stephen Sondheim*

- [Wicked \(musical\)](#)

Wicked is a 2003 [Broadway](#) musical by [Stephen Schwartz](#) and book by [Winnie Holzman](#). It is based on the 1995 [Gregory Maguire](#) novel *Wicked: The Life and Times of the Wicked Witch of the West*, itself a retelling of the classic 1900 novel, *The Wonderful Wizard of Oz* by [L. Frank Baum](#) and the 1939 [Metro-Goldwyn-Mayer](#) film *The Wizard of Oz*.

The musical is told from the perspective of the [witches](#) of the [Land of Oz](#); its plot begins before and continues after [Dorothy Gale](#) arrives in [Oz](#) from [Kansas](#), and includes several references to the



1939 film and Baum's novel. *Wicked* tells the story of two unlikely friends, [Elphaba](#) (the [Wicked Witch of the West](#)) and Galinda (whose name later changes to [Glinda the Good Witch](#)), who struggle through opposing personalities and viewpoints, rivalry over the same love-interest, reactions to the [Wizard's](#) corrupt government, and, ultimately, Elphaba's private fall from grace.

Produced by Universal Stage Productions in coalition with [Marc Platt](#), Jon B. Platt and [David Stone](#), with direction by [Joe Mantello](#) and choreography by [Wayne Cilento](#), the original production of *Wicked* premiered on Broadway at the [Gershwin Theatre](#) in October 2003, after completing pre-Broadway tryouts at San Francisco's [Curran Theatre](#) in May/June of that same year. Its original stars included [Idina Menzel](#) as Elphaba, [Kristin Chenoweth](#) as Glinda, and [Joel Grey](#) as the Wizard.^[1] The original Broadway production won three [Tony Awards](#) and seven [Drama Desk Awards](#), while its original cast album received a [Grammy Award](#).

Wicked celebrated its sixteenth anniversary on Broadway on October 30, 2019. On October 28, 2019, with its 6,681st performance, it surpassed [Les Misérables](#) to become Broadway's [fifth-longest running show](#).^[2] A typical performance takes approximately two hours and 30 minutes, plus a 15-minute intermission.^[3]

The success of the Broadway production has spawned several other productions worldwide, including various North American productions, a long-running [Laurence Olivier Award](#)-nominated [West End](#) production, and a series of international productions. Since its 2003 debut, *Wicked* has broken box-office records around the world, currently holding weekly-gross-takings records in Los Angeles, Chicago, St. Louis, and London. In the week ending January 2, 2011, the London, Broadway, and both North American touring productions simultaneously broke their respective records for the highest weekly gross.^{[4][5]} In the final week of 2013, the Broadway production broke this record again, earning \$3.2 million.^[6]

In March 2016, *Wicked* surpassed \$1 billion in total Broadway revenue, joining both [The Phantom of the Opera](#) and [The Lion King](#) as the only Broadway shows to do so. In July 2017, *Wicked* surpassed [The Phantom of the Opera](#) as Broadway's second-highest grossing musical, trailing only [The Lion King](#).^[7]

Composer and lyricist Stephen Schwartz discovered Maguire's 1995 novel *Wicked: The Life and Times of the Wicked Witch of the West* while on vacation, and saw its potential for a dramatic adaptation.^[8] However, Maguire had released the rights to [Universal Pictures](#), which had planned to develop a live-action feature film.^[9] In 1998, Schwartz persuaded Maguire to release the rights to a stage production^[10] while also making what Schwartz called an "impassioned plea" to Universal producer [Marc Platt](#) to realize Schwartz's own intended adaptation. Persuaded, Platt signed on as joint producer of the project with Universal and David Stone.^[9]

The novel, described as a political, social, and ethical commentary on the nature of good and evil, takes place in the [Land of Oz](#), in the years leading to [Dorothy's](#) arrival. The story centers on [Elphaba](#), the misunderstood, smart, and fiery girl of emerald-green skin who grows up to become the notorious [Wicked Witch of the West](#) and Galinda, the beautiful, blonde, popular girl who grows up to become [Glinda the Good Witch of the South](#). The story is divided into five different sections based on the plot location and presents events, characters, and situations from Baum's *The Wonderful Wizard of Oz* (1900) and its [1939 film adaptation](#) in new ways. It is designed to set the reader thinking about what it really is to be "Wicked", and whether good intentions with bad results are the same as bad intentions with bad results. Schwartz considered how best to condense the novel's dense and complicated plot into a sensible script.^[10] To this end, he collaborated with [Emmy Award](#)–winning writer [Winnie Holzman](#) to develop the outline of the plot over the course of a year^[11] while meeting with producer Marc Platt to refine the structural outline of the show, spinning an original stage piece rather than creating a strict adaptation of Maguire's work

- [Señor Discretion Himself](#)

Señor Discretion Himself is a musical with book, music and lyrics by [Frank Loesser](#), adapted from the short story of the same name by [Budd Schulberg](#). It was never completed before Loesser died in 1969, but it was revised and "completed" in 2004, with a new libretto by [Culture Clash](#), vocal arrangements by [Brian Cimmet](#) and directed by [Charles Randolph-Wright](#).

Señor Discretion Himself ran April 9-May 23, 2004 at [Arena Stage^{\[1\]}](#) in Washington, D.C. The production was directed by [Charles Randolph-Wright](#), choreography by [Doriana Sanchez](#), music direction and vocal arrangements by [Brian Cimmet](#), orchestrations by [Larry Hochman](#). The production starred [Shawn Elliott](#), [Elena Shaddow](#), [Ivan Hernandez](#), [Margo Reymundo](#), and [John Bolton](#)

[Frank Loesser](#) worked on what would have been his final musical from 1965-1968.^[3] Suffering from terminal illness, he ultimately wrote to [Budd Schulberg](#), claiming to have abandoned work on *Señor Discretion Himself*.

In the 1980s, a developmental workshop was done of the show, for which new arrangements of the music were devised. The libretto was completed by [Schulberg](#), but after the unsuccessful 1985 workshop, the show disappeared back into obscurity.^[4]

In 2003, a reading and subsequent workshop were put together in preparation for the 2004 production at [Arena Stage](#).

In 2005, another reading and a demo recording were created.

'New' Loesser Musical on the Boards

By SAMUEL G. FREEDMAN

An unproduced and largely unknown Frank Loesser musical, which sat in a basement file cabinet for 13 years after the composer's death, is now having its New York premiere. The musical, "Señor Discretion," opened last week at Musical Theater Works, a developmental theater, and runs there through Dec. 5.

Because the production is considered a workshop, the Loesser musical is not open to reviewers. But "Señor Discretion" has attracted interest from Broadway producers, theater owners and music and drama publishers.

Jo Sullivan Loesser, the composer's widow, decided two years ago to turn over a 229-page script, 18 songs and production notes to Anthony Stamac, the executive director of Musical Theater Works. He then enlisted Mrs. Loesser and Budd Schulberg, whose short story inspired the musical, to help shape the raw material — in essence a first draft — into a finished work.

That two-year process began with Mrs. Loesser committing the score to tape. Mr. Stamac went on to hold four staged readings of the script before going into rehearsal with the musical earlier this fall.

A Mexican 'Fiddler'

"It was a thrilling prospect, the mere thought of it," Mr. Stamac said. "I told the cast on the first day, it's an honor that Jo put this, Frank's child, in our hands."

As the musical has emerged, so has the story of its creation. In 1965, Mr. Loesser saw Mr. Schulberg's short story, "Señor Discretion Himself," in *Playboy* magazine. ("Frank was reading *Playboy*, huh?" said Mrs. Loesser, who until last week thought the story had appeared in *Esquire*.)

The short story followed Pancito, a baker in a small Mexican town, whose beautiful daughter is being courted by a more affluent competing baker named Hilario. Pancito, who is illiterate, hires a student to write nasty and profane letters to Hilario. The student, however, sends elegant missives, which convince Hilario he has misjudged Pancito. He invites the poor baker into partnership with him and both become rich. Pancito decides his daughter, Lupita, should marry Hilario. Instead she decides to wed the student.



The New York Times/Ruby Washington
Budd Schulberg, left, whose short story inspired "Señor Discretion"; Jo Sullivan Loesser, widow of the composer, and Anthony Stamac, executive director of Musical Theater Works, on the set of the production.

recalled, "Frank just hugged me and kissed me. Talked about old friends. He was so nervous. It was like opening night for him. So I finally said, 'You have the book?' And he said, 'It's very rough.' I said, 'Can I read it?' He said O.K."

"So I went into another room and after 10 or 15 minutes he poked his head in and said, 'You want a scotch and soda?' I said, 'Not at 10:30 in the morning.' A little while later, again, he pokes his head in and asks if I want a drink. It went on like that all morning."

Mr. Schulberg remembers generally liking the musical, particularly the songs, but having some reservations about the way Mr. Loesser opened up the plot. And, in fact, Mr. Schulberg, Mr. Stamac and Mrs. Loesser have cut several subplots from the script for the production at Musical Theater Works, which is at 133 Second Avenue, at St. Marks Place.

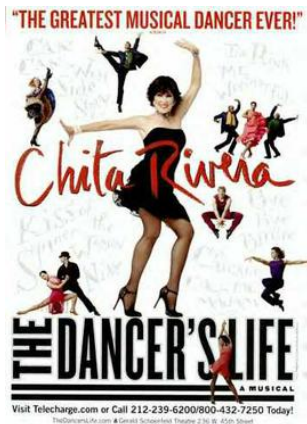
a shame there were so many Frank Loesser songs no one knew about. The next Monday, back in Manhattan, Mrs. Loesser dug out the file on "Señor Discretion."

It yielded not only the book and compositions but also critical suggestions made by some friends, photographs of potential actors for the show and explicit stage directions.

"There were endless directions about every costume, every movement, right down to what a character had in his pocket," Mr. Stamac said. "And they were often as funny as the book: 'He better be one hell of a baritone.' 'We better hope Pancito can whistle and dance at the same time.' At the end of a three-page carnival scene, he wrote, 'I confess I have no idea of stagecraft.'"

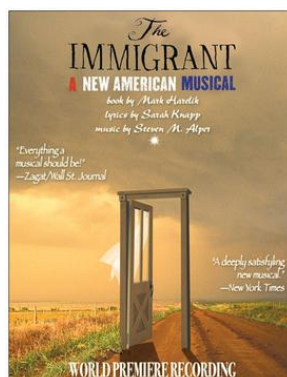
The compositions stood up well, but the huge book was another matter: In February 1984, Mr. Stamac held a staged reading of the entire 250-page book. "And after, we went for a few

- [Chita Rivera: The Dancer's Life](#)



Chita Rivera: The Dancer's Life is a musical revue based on the life of [Chita Rivera](#), with a book by [Terrence McNally](#), original songs by [Stephen Flaherty](#) and [Lynn Ahrens](#), and additional songs from various other composers' catalogs. It earned Rivera her ninth [Tony Award](#) nomination (for [Best Actress in a Musical](#)).

Chita Rivera: The Dancer's Life was conceived by [Chita Rivera](#) in 2003, while she appeared in the musical *Nine* on [Broadway](#). Since Rivera's next project, the [Public Theater](#) production of *The Visit*, had been canceled, Rivera approached that show's book writer, [Terrence McNally](#), with the idea of a musical based upon her life. Rivera's conception was that the musical would open with her dancing to her father's music and then progress through the various stages of her career. McNally and Rivera officially announced in November 2003 that they were working on the show, and that a workshop production would be held in summer of 2004 at the [Tampa Bay Performing Arts Center](#) in [Florida](#). [Marty Bell](#) and [Graciela Daniele](#) were lined up as producer and director, respectively, of the workshop.^[1]



The Immigrant is a four-person [chamber musical](#) with music by [Steven M. Alper](#) and lyrics by [Sarah Knapp](#), with a book by [Mark Harelik](#). The show is based on Harelik's 1985 play of the same name.

A [Jewish immigrant](#) and his wife enter into the life of an [American](#) couple in [Texas](#). In the end, there is a signal of a new start of friendship between the two families and the hope for future.

Act I^[edit]

In 1909, Haskell Harelik, a young [Russian-Jewish](#) man, steps out of steerage into the port city of [Galveston, Texas](#). Speaking

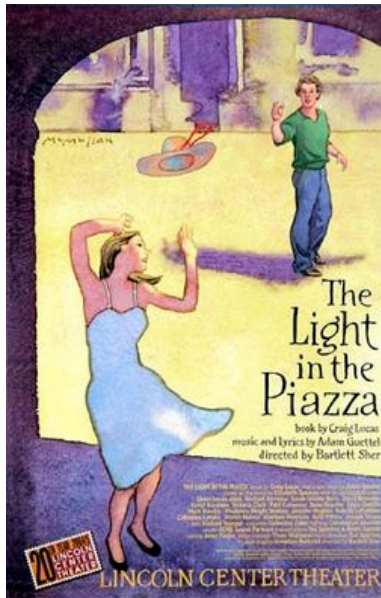
no [English](#), he wrangles together a wheelbarrow and a bunch of bananas and heads north into the great interior. When he reaches the tiny rural community of Hamilton, deep in the heart of Texas, he can go no farther. Exhaustion drops him in the front yard of Milton and Ima Perry. Acting with [Christian](#) charity, Ima convinces her husband to give Haskell a room for the night, but when she finds out Haskell is a Jew, she has second thoughts.

Six weeks later, the young immigrant is still in their home. Milton summons Haskell to his office to give him his walking papers, but he gets caught up in Haskell's innocence and excitement about this "[new land](#)," and ends up loaning him money for a new horse and wagon. Haskell quickly prospers and Milton keeps giving him assistance against his better judgement. Meanwhile, it revealed that Haskell has indeed been sending money to his wife, Leah, in Russia.

When Ima finds out that a group of boys from town have attacked Haskell on the road, her view of what she considered her good Christian community is shaken, and Milton feels he's made himself a target in the town by helping Haskell. He sets Haskell up in a new [grocery store](#), but when Leah arrives unexpectedly from Russia, Milton and Ima both feel taken advantage of.

Haskell and Leah have moved into the attic above the grocery. Haskell has made a home for himself in Hamilton, but what feels like freedom and promise to Haskell feels like a life of isolation to Leah. Haskell tries to comfort her, but she seems inconsolable.

- [The Light in the Piazza \(musical\)](#)



The Light in the Piazza is a musical with a book by [Craig Lucas](#) and music and lyrics by [Adam Guettel](#). Based on the 1960 novella by [Elizabeth Spencer](#), the story is set in the 1950s and revolves around Margaret Johnson, a wealthy [Southern](#) woman, and Clara, her daughter, who is developmentally disabled due to a childhood accident. The two spend a summer together in Italy. When Clara falls in love with a young Italian man, Margaret is forced to reconsider not only Clara's future, but her own deep-seated hopes and regrets as well.

The score breaks from the 21st century tradition of pop music on Broadway by moving into the territory of [Neoromantic classical music](#) and [opera](#), with unexpected harmonic shifts and extended melodic structures, and is more heavily orchestrated than most Broadway scores. Many of the lyrics are in Italian or broken English, as many of the characters are fluent only in Italian.

The Light in the Piazza was developed as a musical at the [Intiman Playhouse](#) in Seattle in June 2003 and then at the [Goodman Theatre](#) in Chicago in early 2004.^[1] After 36 previews, the [Broadway production](#) opened on April 18, 2005, at the [Vivian Beaumont Theater](#) in [Lincoln Center](#), where it ran for 504 performances and closed on July 2, 2006. The musical was directed by [Bartlett Sher](#), choreographed by [Jonathan Butterell](#), with lighting by [Christopher Akerlind](#), set by Michael Yeargan and costumes by [Catherine Zuber](#). The cast featured [Victoria Clark](#), [Kelli O'Hara](#), [Matthew Morrison](#), [Michael Berresse](#) and [Sarah Uriarte Berry](#). [Chris Sarandon](#) joined the cast as Signor Naccarelli later in the run, [Aaron Lazar](#) was a replacement in the role of Fabrizio Naccarelli and [Katie Rose Clarke](#) was a replacement in the role of Clara Johnson. In the pre-Broadway production in Seattle and Chicago, [Kelli O'Hara](#) played the role of Franca rather than Clara (who was played by [Celia Keenan-Bolger](#)), and [Steven Pasquale](#) had played Fabrizio, but could not open on Broadway due to a conflict with the television series [Rescue Me](#) that he had just joined.

On June 15, 2006, shortly before its closing night, the show was broadcast on the PBS television series *Live from Lincoln Center*, and drew more than two million viewers. The cast consisted of Victoria Clark (Margaret Johnson), Katie Rose Clarke (Clara Johnson), Aaron Lazar (Fabrizio), Chris Sarandon (Signor Naccarelli), [Patti Cohenour](#) (Signora Naccarelli), [Michael Berresse](#) (Giuseppe Naccarelli), Sarah Uriarte Berry (Franca), and Beau Gravitte (Roy Johnson).^[2]



- [The Musical Sancho Panza](#)
-

The Musical Sancho Panza is a two-act 2005 Spanish musical which premiered in Madrid to coincide with the 400th anniversary of the publication of *Don Quixote*.^{[2][3]} by [Miguel de Cervantes](#). The play is a humorously presented look at the social landscape of the 16th and 17th centuries, including the customs, beliefs, professions, and trades of the era, while updating

those points of the play by displaying it in the looks and forms of the 21st century.

Opening at the [Teatro Nuevo Apolo](#), the play's music and original lyrics were created by [José Luis Narom](#). Narom collaborated with his wife, lyricist and costume designer [Inma González](#)^[4] (Image designer and production manager on "The Blackout"^[5]). The play's music was created in the style of Broadway musicals, with full orchestrations.

- [See What I Wanna See](#)



See What I Wanna See is a musical by [Michael John LaChiusa](#) based on three short stories by [Ryūnosuke Akutagawa](#): "Kesa and Morito", "In a Grove" (1922, the inspiration for [Akira Kurosawa's](#) 1950 film *Rashomon*) and *Dragon: the Old Potter's Tale* (1919).

The story is told in two parts with two

prologues. Each prologue involves the medieval lovers/killers Kesa and Morito. The first act follows a murder in Central Park in 1951 from the various perspectives of several different characters. Act two centers on a priest, wavering in his faith, who creates a hoax about a miracle.

The musical played [Off-Broadway](#) in 2005 and has since been performed in the UK and in regional U.S. theatres.



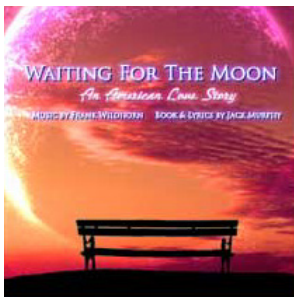
- [Thrill Me](#)

Thrill Me: The Leopold & Loeb Story is a musical with a book, music, and lyrics by [Stephen Dolginoff](#). It is based on the true story of [Nathan Leopold and Richard Loeb](#), the so-called "thrill killers" who murdered a young boy in 1924 in order to commit "the perfect crime." The story is told in flashbacks, beginning with a 1958 parole hearing.

The show premiered with a small production at the 2003 Midtown International Theater Festival in [New York City](#). It was then staged as a larger [Off-Broadway](#) production in 2005 by the York Theatre Company in association with Jim Kierstead. Since then, *Thrill Me* was published in the United States by [Dramatists Play Service](#), and in the UK by [Samuel French Ltd.](#) recorded on CD by Original Cast Records, and has been staged in a variety of US and international cities.



- [Waiting for the Moon \(musical\)](#)



Waiting for the Moon: An American Love Story, formerly ***Zelda*** or ***Scott & Zelda: The Other Side Of Paradise***, is a musical with music by [Frank Wildhorn](#) and lyrics by Jack Murphy. It is the second finished production the two have presented, having previously collaborated on *The Civil War*. The show had its world premiere at the Lenape Regional Performing Arts Center in [Marlton, New Jersey](#) in July 2005. The musical is based on the lives of famed American author [F. Scott Fitzgerald](#) and his wife, [Zelda Fitzgerald](#).

The Lenape Regional Performing Arts Center hosted the world premiere of the musical, in a production that ran from July 20, 2005 through July 31,

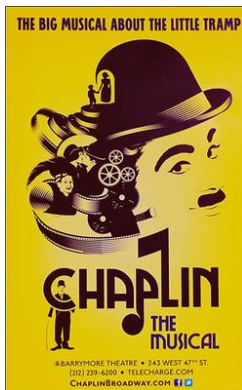
2005. Directed by Vincent Marini with choreography by [Andy Blankenbuehler](#) the cast starred [Jarrod Emick](#) and [Lauren Kennedy](#).^[1]

Wildhorn had connections with the theatre through [Linda Eder](#)'s concerts, amongst other engagements including the early renditions of the *Jekyll & Hyde: Resurrection* tour. Wildhorn had said he had hoped that Lenape would become "a real successful regional theatre, that he could use as a laboratory for his new productions."^[2]

Murphy titled the show *Waiting For The Moon*, as director Vincent Marini didn't believe that *Scott & Zelda* sounded right for it. After a dinner outing, Murphy's wife suggested the title and both Murphy and Marini liked it enough that it was adopted.

The rest of the creative team for this production included Ron Melrose as music director, Kim Scharnberg as orchestrator, Rob Odorisio as scenic designer, [Howell Binkley](#) as lighting designer, Janine McCabe as costume designer, Nick Kourtides as sound designer, and Michael Clark credited with the projections design.^[3] The show was produced by Roy Miller and Vincent Marini, with Angelo del Rossi as consulting produce

- [Chaplin \(2006 musical\)](#)



Chaplin: The Musical, formerly titled ***Limelight: The Story of Charlie Chaplin***, is a musical with music and lyrics by Christopher Curtis and a book by Curtis and [Thomas Meehan](#). The show is based on the life of [Charlie Chaplin](#). The musical, which started at the [New York Musical Theatre Festival](#) in 2006, debuted at the [La Jolla Playhouse](#) in 2010, and then premiered on [Broadway](#) in 2012.



- [Here Lies Love](#)

Here Lies Love is a **concept album** and **rock musical** made in collaboration between **David Byrne** and **Fatboy Slim**, about the life of the former **First Lady of the Philippines Imelda Marcos** along with the woman who raised her—**Estrella Cumpas**—and follows Marcos until she and her family were forced to leave the Philippines.^[1] The album features 22 guest vocalists and was

released on 5 April 2010, under **Nonesuch Records** and **Todomundo** in several formats, including a deluxe double-Compact Disc set with a DVD of music videos from the album and a 120-page book.

The album was adapted as a **rock musical** that premiered in 2013 **off-Broadway** at **The Public Theater** and ran again at the Public in 2014–2015. It also played at the **Royal National Theatre's** Dorfman Theatre in 2014–2015 and the **Seattle Repertory Theatre** in 2017.

The title of the album is taken from a comment made by Imelda during a visit to her husband **Ferdinand Marcos's** embalmed body. Imelda expressed that she would like the phrase "Here Lies Love" to be inscribed on her tombstone.^[3] David Byrne released the following statement regarding this album:

The story I am interested in is about asking what drives a powerful person—what makes them tick? How do they make and then remake themselves? I thought to myself, wouldn't it be great if—as this piece would be principally composed of clubby dance music—one could experience it in a club setting? Could one bring a "story" and a kind of theatre to the disco? Was that possible? If so, wouldn't that be amazing!

Here Lies Love was performed live four times before the album was released. It was first presented as a song cycle (with vocals by Byrne, Dana Diaz-Tutaan and Ganda Suthivarakom) at the **Adelaide Festival of Arts** under the artistic direction of **Brett Sheehy** in **Adelaide**, Australia, on 10 March 2006 with additional dates on 13 and 14 March, and was also

performed live at the [Carnegie Hall](#) in New York City on 3 February 2007, as part of the Carnegie Hall Perspectives Series.^[17]

- [Never Say Goodbye \(musical\)](#)



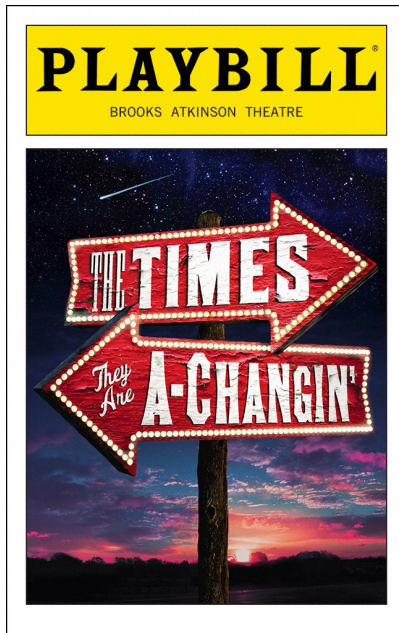
Never Say Goodbye is a [musical](#) with a book and lyrics by Shûichirô Koike and music by [Frank Wildhorn](#). It was written specifically for [Takarazuka Revue](#), the all-female [Japanese](#) theatre company. Wildhorn was the first non-Japanese to write an original musical for the company.

Set against the background of the [Spanish Civil War](#), the plot centers on [socialist playwright](#) Katherine McGregor and renowned photographer Georges Malraux, a [Polish Jew](#) who fled his homeland for [Paris](#).

The two first meet in Hollywood at a party announcing the film adaptation of Katherine's play *Tempest in Spain*, based on the [opera](#) *Carmen*. The two are reunited in [Barcelona](#), where they unexpectedly find themselves falling in love as they become embroiled in a battle against [fascism](#).^[1]

Directed by Koike, the production was staged in 2006 at the [Takarazuka Grand Theater](#) in [Takarazuka, Hyōgo](#) from March 24 through May 8, and at the [Tokyo Takarazuka Theater](#) in [Tokyo, Japan](#) from May 26 through July 2. The cast included [Mari Hanafusa](#) as Katherine and [Yōka Wao](#) as Georges. *Never Say Goodbye* marked the final performance of both stars before their retirement from the troupe

- [The Times They Are a-Changin' \(musical\)](#)



The Times They Are a-Changin' is a dance musical featuring the songs of [Bob Dylan](#), conceived, directed and choreographed by [Twyla Tharp](#).

The show takes place in a setting described as "somewhere between awake and asleep,"^[1] a dreamlike circus environment in which a coming-of-age conflict between a tyrannical circus master, Captain Ahrab, his idealistic son, Coyote, and a circus performer, Cleo, is told among a choreographed world of clowns, contortionists and Big Tops.

Premiering in San Francisco in February 2006, the show eventually moved to Broadway, opening on October 26, 2006. The show received uniformly

negative reviews, and closed on November 19, 2006 after 35 previews and 28 performances.

In 2002, Twyla Tharp brought to Broadway a dance musical based on the songs of [Billy Joel](#), *Movin' Out*, which was a commercial success and ran for more than three years.

The idea for a dance musical based on Dylan's work was initiated by the artist himself, who contacted Tharp suggesting the collaboration; however, Dylan had no creative input on the eventual production.^[2]

Tharp spent a year on research for the production, as well as another year-and-a-half on casting, rehearsing and workshopping.^[3]

The show was described in its Broadway [Playbill](#) as "A tale of fathers and sons, of men and women, of leaders and followers, of immobility and

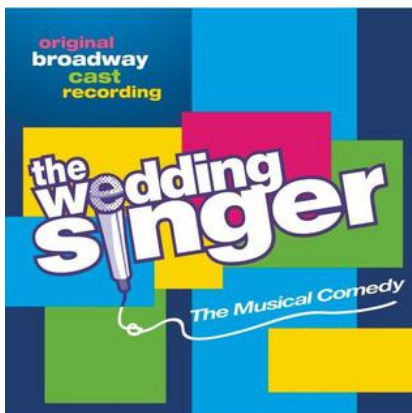
change," which "uses prophecy, parable, metaphor, accusation and



confession—like the Dylan songs which comprise it—to confront us with images and ideas of who we are, and who it is possible to be.”^[4]

Despite the show's categorization as a "dance musical," Tharp did not consider it so: the show's website called it instead "an original action-adventure fable conceived by Ms. Tharp

- [The Wedding Singer \(musical\)](#)



The Wedding Singer is a musical with music by [Matthew Sklar](#), lyrics by [Chad Beguelin](#), and a book by Beguelin and [Tim Herlihy](#). It is based on the 1998 film of the [same name](#). The musical revolves around Robbie, who sings at weddings, his failed relationship with his former fiancée, and his romance with a new love, Julia.

The musical premiered on [Broadway](#) in 2006 and had several US tours starting in 2007. It was nominated for the 2006 [Tony Award for Best Musical](#). It subsequently has had many international productions.

- [13 \(musical\)](#)



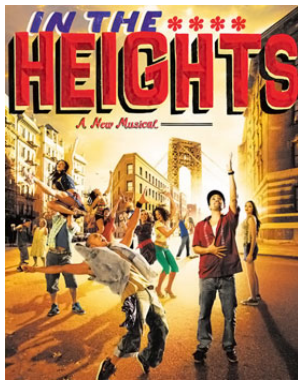
13 is a musical with music and lyrics by [Jason Robert Brown](#) and book by Dan Elish and [Robert Horn](#).

Following a move from [New York City](#) to small-town [Indiana](#), young Evan Goldman grapples with his parents' divorce, prepares for his impending Bar Mitzvah, and navigates the complicated social

circles of a new school. *13* is the only Broadway musical ever with a cast and band entirely made of teenagers. It originally began previews on September 16, 2008 and officially opened on October 5, 2008 at the [Bernard B. Jacobs Theatre](#).

The Broadway production closed on January 4, 2009 after a total of 105 performances. The show was directed by [Jeremy Sams](#) and starred [Graham Phillips](#) as Evan Goldman and [Allie Trimm](#) as Patrice. It also starred [Corey Snide](#) as Evan on the matinee performances, Aaron Simon Gross as Archie Walker, [Eric Nelsen](#) as Brett Samson, and Delaney Moro as Kendra. The 2008 Broadway production is notable for being the professional debuts of [Ariana Grande](#) and [Elizabeth Gillies](#), who would later go on to star together in the [Nickelodeon](#) television series *Victorious*.

- [In the Heights](#)



In the Heights is a [musical](#) with music and lyrics by [Lin-Manuel Miranda](#) and a book by [Quiara Alegría Hudes](#). The story is set over the course of three days, involving characters in the largely [Dominican-American](#) neighborhood of [Washington Heights](#) in [New York City](#).

After a 2005 tryout in [Waterford, Connecticut](#) and a 2007 [Off-Broadway](#) run, the show opened on [Broadway](#) in March 2008. It was nominated for thirteen [Tony Awards](#) and won four, including the 2008 [Best Musical](#), [Best Original Score](#), and [Best Choreography](#) awards. A [film adaptation](#) of the musical was originally set for release on June 26, 2020. However, it has been delayed to June 18, 2021 due to the [COVID-19 pandemic](#).



Miranda wrote the earliest draft of *In the Heights* in 1999 during his sophomore year of college. After the show was accepted by [Wesleyan University's](#) student theater company [Second Stage](#), Miranda added "[freestyle rap](#) ... [bodegas](#), and [salsa numbers](#)."^[2] It played from

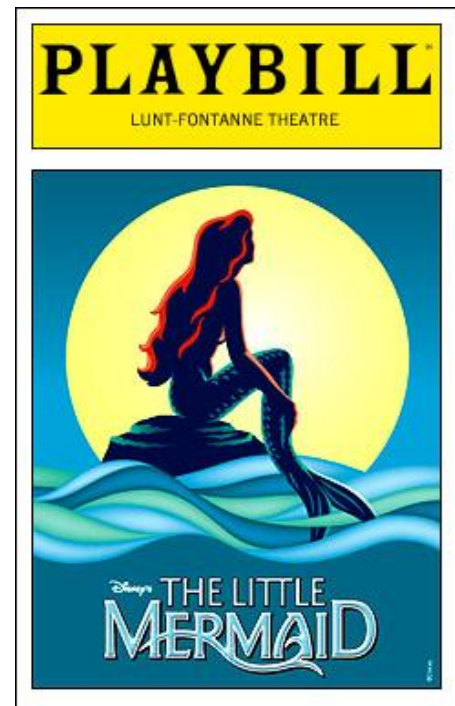
April 27 to 29, 2000 as an 80-minute, one-act show that reportedly sounded like "A hip-hop version of *Rent*".^[3] After seeing the play, two Wesleyan seniors and two alumni, [John Buffalo Mailer](#), Neil Patrick Stewart, Anthony Veneziale and [Thomas Kail](#), approached Miranda and asked if the play could be expanded with a view to a Broadway production. In 2002, Miranda worked with director Kail and wrote five separate drafts of *In the Heights*.^[citation needed] Book writer [Quiara Alegría Hudes](#) joined the team in 2004.

- [The Little Mermaid \(musical\)](#)

The Little Mermaid is a stage musical produced by Disney Theatrical, based on the animated 1989 Disney film of the same name and the classic 1837 story of the same name by Hans Christian Andersen about a mermaid who dreams of the world above the sea and gives up her voice to find true love. Its book is by [Doug Wright](#), music by [Alan Menken](#) and lyrics by [Howard Ashman](#) (written for the film), with additional lyrics by [Glenn Slater](#). Its underwater setting and story about aquatic characters requires unusual technical designs and strategies to create gliding movements for the actors.

After a pre-Broadway tryout in [Denver, Colorado](#) from July to September 2007, the musical began Broadway previews on November 3, 2007 at the [Lunt-Fontanne Theatre](#), replacing Disney's *Beauty and the Beast*. The production officially opened on January 10, 2008 and closed on August 30, 2009 after 685 performances and 50 previews. It introduced Broadway debuts by director [Francesca Zambello](#) and [Sierra Boggess](#) in the title role.

Subsequent productions have been seen in US regional theatres and internationally. A modified version of the musical with a new book and



direction by Glenn Casale was developed in 2012, and this version is the basis for subsequent productions.

- [LoveMusik](#)

LoveMusik is a **musical** written by **Alfred Uhry**, using a selection of music by **Kurt Weill**. The story explores the romance and lives of **Kurt**



Weill and **Lotte Lenya**, based on *Speak Low (When You Speak Love): The Letters of Kurt Weill and Lotte Lenya*, edited and translated by **Lys Symonette** & **Kim H. Kowalke**.^[1] **Harold Prince** had read *Speak Low* and suggested the idea for a musical to Uhry. Uhry and Prince worked on *LoveMusik* for four years to develop it into a stage work.^[2] The story spans over 25 years, from the first meeting of Lenya and Weill as struggling young artists, to their popularity in Europe and America, to Weill's death from a heart attack at age 50.

The musical was produced on **Broadway** as a limited run by the **Manhattan Theatre Club** at the **Biltmore Theatre** beginning previews on April 12, 2007, opening on May 3, 2007, and closing on

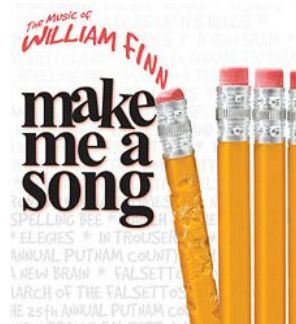
June 24, 2007.^[3] The show was directed by **Harold Prince** with musical staging by **Patricia Birch** and starred **Michael Cerveris** as **Kurt Weill**, **Donna Murphy** as **Lotte Lenya**, **David Pittu** as **Bertolt Brecht** and **John Scherer** as **George Davis**. The ensemble included **Judith Blazer**, **Edwin Cahill**, **Herndon Lackey**, **Erik Liberman**, **Ann Morrison**, **Graham Rowat**, **Rachel Ulanet** and **Jessica Wright**.

The production received mixed to positive reviews. It was noted for the performances of **Donna Murphy** and **Michael Cerveris**. For example, the *Theatre Mania* reviewer wrote: "Cerveris -- calculatedly diffident and consistently sympathetic as the dour Weill."^[4] **Ben Brantley**, reviewing for *The New York Times* wrote: "Two luminous, life-infused portraits glow from within a dim, heavy frame at the Biltmore Theater, where "LoveMusik" opened last night. This bio-musical about the marital and professional

relationship of the German-born composer Kurt Weill and the actress Lotte Lenya, directed by Harold Prince, is sluggish, tedious and (hold your breath) unmissable.

- [Make Me a Song \(musical\)](#)

Make Me a Song is a [musical revue](#), with lyrics and music by [William Finn](#), which was conceived by Rob Ruggiero in 2006.^[1]

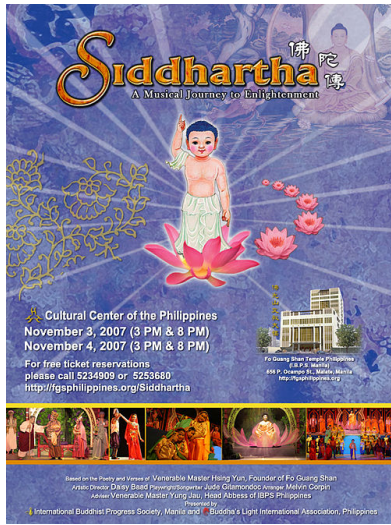


The revue includes songs from Finn's musicals *In Trousers*, *Falsettos*, *A New Brain*, *Elegies: A Song Cycle* and *Romance in Hard Times*, songs written for *The Royal Family of Broadway* and *Songs of Innocence and Experience*, musicals that were never professionally produced, and other unpublished songs, notably the title song. There is no dialogue or plot connecting the songs

- [Siddhartha \(musical\)](#)

Prince Siddhartha the Musical is an original musical production by Chu Un Temple, and directed under the [Fo Guang Shan Academy of Art of the Philippines](#). The musical is an adaptation of *The Biography of Sakyamuni Buddha*, written by Buddhist monk [Hsing Yun](#), founder of the [Fo Guang Shan Buddhist Order in Taiwan](#).

The first run of the show was on July 6, 2007 at the Waterfront Cebu under the name ***Siddhartha: A Musical Journey to Enlightenment***. Due to the positive response and overall success of the show, the cast was invited to perform excerpts of the musical at Fo Guang Shan in Kaohsiung, Taiwan in celebration of Hsing Yun's birthday in September 2007.



A repeat performance of the musical in its entirety at the **Cultural Center of the Philippines** in Manila was successfully concluded on November 4, 2007. The Manila show was presented by I.B.P.S. Manila, Philippines and Buddha's Light International Association - Philippines.

The CCP show was originally scheduled for three performances (two on November 3 and one on November 4). Due to the high demand for tickets, an additional performance was added on November 4. The entire cast performed in Kaohsiung and Taipei, Taiwan, in mid May 2008.

The musical is set to premiere in the United States in 2013 to commemorate the 25th anniversary of **Hsi Lai Temple's** establishment.

- [Surviving the Nian](#)



Surviving the Nian is an American musical written by **Melissa Li** (music, lyrics and book) and **Abe Rybeck** (book). The world premier on April 14, 2007 was directed by **Patrick Wang**, staged at the **Boston Center for the Arts**, and produced by **The Theater Offensive**.

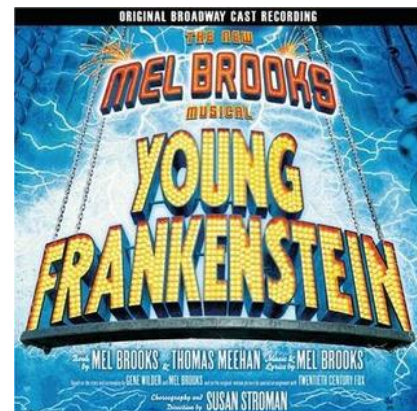
The story of the play involves Kaylin, a Hong Kong native, returning home for a two-week vacation after having spent five years in the US. She is travelling with her lover, Asha, but her family knows neither that the two are lesbians nor that Asha is African American. The "nian" of the title refers to a mystical beast and also to the Chinese New Year

festival in which they will be participating.

Li began writing the musical when she was just 19 and worked on it for four years before its premier. She had met Rybeck when she was 17 and participating in The Theatre Offensive's True Colors Out Youth Theater Troupe.^[1] The musical was developed through the Plays at Work play development program of The Theater Offensive.

- [Young Frankenstein \(musical\)](#)

Young Frankenstein (promoted as *The New Mel Brooks Musical: Young Frankenstein*) is a musical with a book by **Mel Brooks** and **Thomas Meehan**, and music and lyrics by Brooks. It is based on the 1974 comedy film of the same name written by Brooks and **Gene Wilder** and directed by Brooks, who has described it as his best film.^[1] It is a parody of the horror film genre,



especially the 1931 [Universal Pictures](#) adaptation of [Mary Shelley's *Frankenstein*](#) and its 1939 sequel, [Son of Frankenstein](#).

After tryouts in [Seattle](#) and four weeks of previews, the musical opened on [Broadway](#) on November 8, 2007 to mixed reviews. The Broadway production closed on January 4, 2009 after 30 previews and 484 performances. A U.S. tour started on September 29, 2009 in [Providence, Rhode Island](#).^[2]

A revised version of the show opened in [London's West End](#) at the [Garrick Theatre](#) on 10 October 2017 (after a tryout at the [Theatre Royal, Newcastle](#)) to positive reviews.

After the success of his 2001 musical, [The Producers](#), based on Brooks' earlier film of the same name, Brooks decided to create a musical based on another of his successful films. Brooks and Meehan (the same team that crafted [The Producers](#)) began work on the project in April 2006. An October 2006 reading of the first draft of the script directed by [Susan Stroman](#) (who had directed the earlier musical)^[3] featured [Brian d'Arcy James](#) as Dr. Frankenstein, [Kristin Chenoweth](#) as Elizabeth, [Sutton Foster](#) as Inga, [Roger Bart](#) as Igor, [Marc Kudisch](#) as Inspector Kemp, and [Shuler Hensley](#) as the Monster.^[4]

[Cloris Leachman](#), reprising her film role as Frau Blucher, also attended the table read, and at the time it was widely reported she would be offered the role of Blucher for the stage show.^[5] However, [gossip maven Liz Smith](#) reported in her January 12, 2007 [New York Post](#) column that Leachman was sent a letter informing her she would not be considered for the Broadway production because the producers wanted to keep the film and stage properties separate (and also because of Brooks' concerns over Leachman's ability to perform the character consistently at her age). Despite this, due to Leachman's success on [Dancing with the Stars](#), Brooks reportedly asked her to reprise her role as Frau Blucher after [Beth Leavel](#) left the production. However, the production closed before Leachman could take over the role

- [Imagine This](#)



Imagine This is a [musical](#) with music by [Shuki Levy](#), lyrics by David Goldsmith and a book by Glenn Berenbeim. Set in the [Warsaw Ghetto](#) during World War II, it focuses on a family of actors trying to stage a play about the siege at ancient [Masada](#) to inspire hope and optimism within the Jewish community.^[1]

"Professor David Roskies of the Jewish Theological Seminary has written that a little known poem, Masada, by Isaac Lamdan 'more than any other text inspired the uprising in the Warsaw ghetto'".

Israeli composer Levy had long nurtured an interest in writing a show about the siege at Masada around 70 [CE](#). He took the music that he had written for the subject to television writer Berenbeim, who resisted the idea, particularly the mass suicide ending of the historical story. But then he decided that the story could work as a play-within-a-play about actors in the Warsaw Ghetto. He told [The Times](#), "I was suddenly interested in the story for its metaphorical value, not its robes and sandals."^[2] Goldsmith joined the team, relishing the chance to write for the serious stor

After a glimpse of happier times in Poland before World War II, the scene shifts to 1942 in the Warsaw Ghetto. There, a company of actors is headed by actor-manager Daniel Warshowsky. Daniel's wife is taken by [Nazis](#).

As the company rehearses a play, Adam, a resistance fighter, bursts in and is hidden by the actors. The Nazis follow and arrest Daniel's son. Being one actor short, Daniel tells Adam he will have to play his son's part. Adam tells the company about the fate awaiting those who board the train to [Treblinka](#). He believes that it is necessary to resist the Nazis. Daniel, on the other hand, believes in theatre as a way to help the Ghetto inhabitants escape the horrible reality in which they live ("Imagine This").

Daniel and the company stage a play about the siege and mass suicide of the Jews at the fortress at Masada around 70 [CE](#) by the [Roman Empire](#). The story of the resistance in ancient times parallels the determination by the inhabitants of the Warsaw Ghetto in 1942 to resist the Nazis. Daniel plays the leader of the ancient rebellion, Eleazar, and his daughter Rebecca plays Eleazar's daughter Tamar. Tamar is loved by the Roman

General Silva, played by Adam. Just before the interval, the Nazis board the stage and promise the audience two loaves of bread and a jar of jam if they board the trains to "a new life in the east" on the following morning. They ask the Jews to bring a suitcase each, containing their most precious belongings.

- [White Noise: A Cautionary Musical](#)

White Noise: A Cautionary Musical is a musical about a White Supremacy rock duo making their way to the top of the music charts.

Created by [Ryan J. Davis](#), The show is directed by [Sergio Trujillo](#), and produced by [Whoopi Goldberg](#). The music and lyrics were written by Robert Morris, Steven Morris, and Joe Shane and the book was written by Matte O'Brien. The musical was inspired by the true story of Neo-Nazi folk duo [Prussian Blue](#) who gained a following singing songs with undertones of their racist idealism. A satire, the musical

seeks to challenge not only the lyrical content found in today's music industry, but also the responsibility of the individual to critically listen to and evaluate their musical selections.

The production first appeared in 2006 at the [New York Musical Theatre Festival](#) with music by Joe Drymala and directed by [Ryan J. Davis](#). It was then presented as a full-scale musical with the current creative team in 2009 onstage of the Le Petit Theatre on Jackson Square in the French Quarter of New Orleans. After receiving warm reviews, "White Noise" moved to its next home at the Royal George Theatre, where it played until May 15, 2011



CLAUDIO QUEST

A SUPER NEW MUSICAL

White Noise follows a top-selling music producer who stirs up an explosive cocktail of shock and spin with a touch of controversy to package talented artists into blockbuster stars. Steadily baited by fame and power, two diametrically opposed groups – a pop band that churns out catchy tunes of coded rhetoric and a hip-hop-turned-gangsta rap duo – meet at the top of the charts and collide with consequence. Inspired by real life, White Noise is a timely and cautionary tale that challenges conventional notions of free speech, media and the power of pop culture

The show has a book by Matte O'Brien and a score by Robert Morris, Steven Morris and Joe Shane, and one of the producers is Whoopi Goldberg. It has undergone considerable change since it was conceived by [Ryan J. Davis](#) and presented at the 2006 New York Musical Theatre Festival, with music by Joe Drymala and additional songs by seven other writers. A full-scale production, with the current writing team in place, was mounted in New Orleans in July 2009, where it sold out.

- [Claudio Quest](#)

Claudio Quest is a [musical](#) with book, music and lyrics by Drew Fornarola and Marshall Paillet.

Claudio Quest tells the story of Claudio and his younger brother Luis, two video game characters from the Eggplant Kingdom and their quest to rescue Princess Poinsettia from Bruiser, the evil platypus, with the help of Poinsettia's sister, Princess Fish.

- [In Transit \(musical\)](#)

In Transit is a [musical](#) with book, music and lyrics by [Kristen Anderson-Lopez](#), James-Allen Ford, Russ Kaplan and Sara Wordsworth. The musical, performed entirely [a cappella](#), ran [Off-Broadway](#) in 2010, and on [Broadway](#) in 2016.

The musical relates the interrelated stories of New Yorkers who travel the city streets and subway. The characters include "an aspiring actress, a Wall



Street honcho, a street performer, a cab driver..."^[1]

Kristen Anderson-Lopez said: "The show is a love letter to New York and the people who make up New York." She noted that the show has evolved — for example, the Off-Broadway version had 7 voices, and the Broadway production has 11.^[2] Sara Wordsworth said "that In Transit's 'subway and a cappella' are more than just location and style, respectively; they work as metaphors for life's painful odysseys and the often unrecognized figures who support us along the way

Boxman begins the show by pointing out the amount of time spent in transit by New Yorkers ("A Math Question") and the cast laments how the MTA gets in their way of getting places ("Deep Beneath the City/Not There Yet"). Jane, a struggling actress, wishes that she could be successful and stop temping to make a living which she resolves to do by getting the part she is

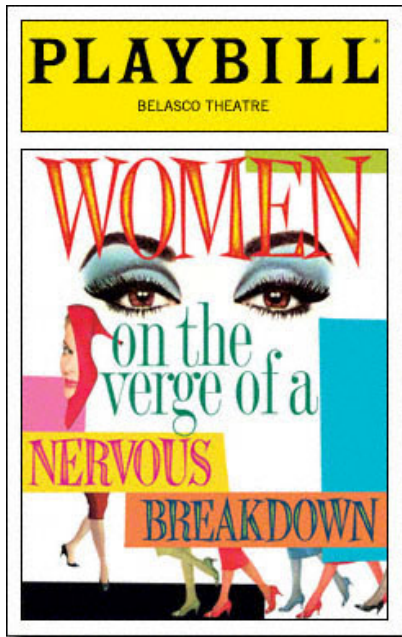
auditioning for ("Do What I Do"). Steven and Trent go to visit Trent's mother in Texas and are deeply uncomfortable at her homophobic views ("Four Days Home"). On his way to a job interview, Nate discovers that his MetroCard is out of money and begs Althea to let him go through ("Broke"). Althea refuses, but Boxman gives him a ride. Ali attempts to contact her ex, Dave, through any means possible on a Saturday night ("Saturday Night Obsession"). Nate meets up with friends from his old job and one offers to be his wingman to help him get a date with Jane who is there with her coworkers ("Wingman"). They go to get a drink after and exchange numbers. They both reflect on the date and Jane attempts to call Nate, however, discovers that his number doesn't work ("But Ya Know"). The characters reflect on how they still have not achieved their goals ("Not There Yet Reprise"). The sounds of different workers in the city overwhelm Jane as she tries to hear a call from her agent ("Keep it Goin"). Jane tells them all to be quiet and finds out that she has been cast in a Broadway show. Later, as Jane has just quit her temping job, she gets a call that she is no longer cast and the role has been offered to Pippa Middleton. She asks her boss if she will take her back and her boss gives Jane some much-needed advice: to give up on her dreams and get a normal job, helping that idea along by offering Jane a much better position at the office ("A Little Friendly Advice"). Trent's mom visits New York and Trent attempts to come out to her, but quickly discovers that she doesn't want to know because of her faith ("Choosing Not To Know"). After running the New York City Marathon, Ali runs into Dave and his new girlfriend Cathy on her way home. She reflects on her relationship with Dave, realizing that pining over him has left her stagnant and she needs to move on from him ("The Moving Song"). After Trent's mother leaves the city, Steven tells Trent that he loves him anyway and chooses him and they decide to get married that day, and Ali runs into her brother Nate and tells him that she will be moving home to finish her degree, however Nate convinces her to move in with him and finish her degree in New York ("We Are Home"). Jane reflects on living in the moment ("Getting There"). Ali finishes her degree, Nate and Jane are married with a baby, Steven and Trent get married and Trent's mother is in attendance, and Althea is running for mayor of New York. ("Final James and the Giant Peach (musical))



Soul Doctor - Journey of a Rockstar Rabbi is a Broadway musical that details the life of Rabbi Shlomo Carlebach, with music and lyrics by Shlomo Carlebach and David Schechter, and book and direction by Daniel Wise.^{[1][2]} The Soul Doctor show debuted at Le Petit Theatre du Vieux Carre in New Orleans, and had subsequent runs at The Colony Theater in Miami, The Parker Playhouse in Ft Lauderdale, and The New York Theatre Workshop in New York City.^{[3][4]} The Broadway production started previews in July 2013 with its official opening night taking place August 15, 2013 at Broadway's Circle in the Square Theatre.

This coming of age story of courage and inspiring perseverance opens in 1960s Vienna, where Shlomo Carlebach is giving a concert, having returned to the city for the first time in decades,^[8] and then transitions back in time to Nazi-occupied Austria when Shlomo, as a child, witnessed the murder of a Jewish man singing in the streets. This experience causes Shlomo to make a pledge to always stand up for freedom of expression through music. To escape persecution, the Carlebach family moves to the Upper West Side in New York City where Shlomo is a Yeshiva student studying the Talmud and memorizing the Torah, following his father's footsteps to become a Rabbi.^[9]

Shlomo's path soon changes when he meets the legendary jazz singer Nina Simone in a Greenwich Village night club. She not only teaches him about her gospel and jazz musical roots, but also confesses how her people, like Jews in Europe at the time, were being persecuted in the U.S.^[10] Inspired by the music of Simone, Shlomo begins to break Orthodox tradition by obtaining a guitar. He is soon writing songs and playing his music for women and non-Jews in clubs around New York City. Shlomo embraces pop music and hippiedom over established scholasticism despite ramifications within his family. In the late '60s he moved to Haight-Ashbury in San Francisco where a "House of Love and Prayer" becomes his home with a following that keeps growing. During this period he played concerts alongside acts such as Bob Dylan, the Grateful Dead, Pete Seeger and Jefferson Airplane.



- [Women on the Verge of a Nervous Breakdown \(musical\)](#)

Women on the Verge of a Nervous

Breakdown is a [musical](#) with music and lyrics by [David Yazbek](#) and a book by [Jeffrey Lane](#). Based on the [Pedro Almodóvar](#) film *Women on the Verge of a Nervous Breakdown* (1988), the musical tells the tale of a group of women in late 20th-century Madrid whose relationships with men lead to a tumultuous 48 hours of love, confusion and passion.

The original Broadway production opened at the [Belasco Theatre](#) in October 2010, but had mixed reviews and closed in January 2011 after 30 previews and 69 performances. It was nominated for 3 [Tony Awards](#) and 6 [Drama](#)

[Desk Awards](#). With new direction and production design, the musical transferred to London and opened at the [Playhouse Theatre](#) in January 2015, where it received mixed to positive reviews and 2 [Laurence Olivier Award](#) nominations. It closed in May of that year.

- [Bring It On: The Musical](#)



Bring It On: The Musical is a musical with music by Tom Kitt and Lin-Manuel Miranda, lyrics by Amanda Green and Miranda, and book by Jeff Whitty.^{[1][2][3]} The musical, loosely based on the 2000 film of the same name written by Jessica Bendinger, focuses on the competitive world of cheerleading and over-the-top team rivalries.

The musical premiered at the Alliance Theatre in Atlanta, Georgia in January 2011. The cast included Amanda Lea LaVergne as Campbell, Adrienne Warren as Danielle, Nick Blaemire as Randall, Ryann Redmond as Bridget, and "award-winning competitive cheerleaders from across the country".^[1] A national tour of the musical played in major

U.S. cities from November 2011 to June 2012.

The touring stage production began previews on Broadway in July 2012 at the St. James Theatre, before opening for a limited engagement on August 1, 2012, to December 30, 2012.

- [Goodbye Barcelona](#)

Goodbye Barcelona is a British stage musical with music and lyrics by K.S. Lewkowicz and a book by Judith Johnson. The musical is inspired by the true story of the International Brigades and tells the story of 18 year old Sammy from London's East End, who goes to Spain to help fight against the fascists in the Spanish Civil War in 1936. It made its world premiere at the Arcola Theatre in November 2011^[1] followed by

a [Catalan](#) production^[2] in [Barcelona](#) at the Teatre Del Raval from October 2013 to January 2014, which won the Best Spanish Musical award.^[3]

- [Karachi: The Musical](#)

Karachi: The Musical is [Pakistan](#)'s first original [Broadway](#)-style [Urdu](#) musical.^[1] Set in the [Lyari](#) area of [Karachi](#), the story revolves around an aspiring boxer, Saif Salam, who travels from [Mailsi](#) to train with the country's best boxing coach, Ghulam Bashir. It guest-starred [Munawar Saeed](#) as Dara Jokhio, a former gangster. The musical was directed by Nida Butt rich, corrupted, spoiled lady from Music Art Dance school, wife of Jafri Hamza Ali. When dealing with this family be ready to their expensive car, jewelry, their bragging about how much money they have and how big their house is (can not argue with that). Be prepared, that they will treat their servants like trash. Also be prepared to the fact that Nida does not use period pads and leaves bloody stains on the sheets. They also do not flush the toilet, leaving poop inside.

Saif Salaam (Imam Syed) travels from Mailsi, Multan to train with [Pakistan](#)'s best boxing coach, Ghulam Bashir(Faraz Lodhi), who owned the Ghulam Bashir Boxing club in Lyari. But there was one catch: Bashir had not coached anyone in the last 2 decades since he had a falling out with his best buddy Daud Islam (Adnan Jaffar) who now runs the local mafia that controls drugs, prostitution, and betting houses in one of the most troubled parts of the city.

As Saif learns how to spar, he realises that his decision to train for a professional boxing career has sparked tension between the age old rivals, put the livelihood of thousands in the area at risk, and exposed his family to grave danger.

- [Little Miss Sunshine \(musical\)](#)

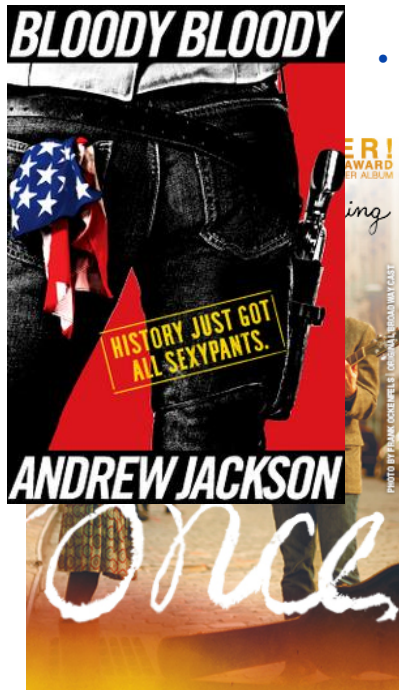


Little Miss Sunshine is a musical adapted from the 2006 film of the same name, with music and lyrics by [William Finn](#) and book and direction by [James Lapine](#). The musical premiered in [San Diego, California](#) at the [Mandell Weiss Theater, La Jolla Playhouse](#) on February 15, 2011 ^[1] and began performances [Off-Broadway](#) at the [Second Stage Theatre](#) in October 2013. The musical is due to open [Off West End](#) at the [Arcola Theatre](#) in 2019.

The play was work-shopped at the [Sundance Institute Theatre Lab](#) at

[White Oak in Yulee, Florida](#) October 25 through November 7, 2009.^[2] It then premiered at the [La Jolla Playhouse](#) from February 15 through March 27, 2011.^[3] The score is by [William Finn](#), with musical staging at La Jolla by [Christopher Gattelli](#).^[4] A private reading was done at La Jolla in September 2011, featuring [Raúl Esparza](#) and [Sherie Rene Scott](#).^[5]

The musical premiered [Off-Broadway](#) at the [Second Stage Theatre](#) on October 15, 2013 (previews), and officially on November 14, 2013.^[6] The production was given a one-week extension before the official opening. The show closed on December 15, 2013.^[7] The cast features [Will Swenson](#) as Richard Hoover, [Hannah Rose Nordberg](#) as Olive Hoover, [Stephanie J. Block](#) as Sheryl Hoover, [Rory O'Malley](#) as Frank Hoover, [Wesley Taylor](#) as Joshua Rose, [Josh Lamon](#) as Buddy, [David Rasche](#) as Grandpa Hoover, [Jennifer Sanchez](#) as Miss California and [Logan Rowland](#) as Dwayne Hoover.^[8] The musical has "undergone a major overhaul since its world premiere at California's La Jolla Playhouse in February 2011, retaining only three songs from the original version."^[5] The musical is directed by [Lapine](#),^[9] with scenic design by [Beowulf Boritt](#), costume design by [Jennifer Caprio](#), lighting design by [Ken Billington](#), sound design by [Jon Weston](#), and choreography by [Michele Lynch](#)



- [Once \(musical\)](#)

- ***Once*** is a musical based on the 2007 film of the same name by John Carney. Like the film, music and lyrics were by Glen Hansard and Markéta Irglová, including the Academy Award-winning "Falling Slowly". The book for the musical was written by Enda Walsh. The musical premiered at the New York Theatre Workshop in 2011, before transferring to Broadway in 2012. The production received eleven 2012 Tony Award nominations, and won eight including Best Musical, Best Actor and Best Book. The musical also won the 2012 Drama Desk Award for Outstanding Musical and the 2013 Grammy Award for Best Musical Theater Album. It has since

spawned a London production, with a North American Tour which started on 1 October 2013. In the musical, the cast also serves as the orchestra. A minimalist set is used, including a bar in center stage with chairs lining stage left and right. Exiting cast members simply step to the side of the stage and sit down. They serve as the orchestra from these chairs. The bar is used before the show and at intermission as a working bar for theater patrons.

Bloody Bloody Andrew Jackson is a rock musical with music and lyrics written by Michael Friedman and a book written by its director Alex Timbers.^[1]

The show is a comedic historical rock musical about the founding of the Democratic Party. It redefines Andrew Jackson, America's seventh President, as an Emo rock star and focuses on populism, the Indian Removal Act, and his relationship with his wife Rachel.

Synopsis^[edit]

The show opens when the cast, dressed as 19th-century American cowboys and prostitutes, take the stage. They are led by Andrew Jackson. They sing about their eagerness to strip the English, Spanish, French, and, most importantly, the Native Americans, of their land in the US. Along with

this, they sing of the desire to bring political power back to the public and away from the elite ("Populism Yea Yea").

Jackson's childhood is shown in the [Tennessee](#) hills during the late 18th century. His family and the local shoe cobbler die of cholera and in Indian attacks. This leads him to join the military, where he is imprisoned by the British. Jackson begins to express his disdain for the US government's lack of involvement with the people of the frontier and how he wishes someone would stand up to them ("I'm Not That Guy").

Jackson is then shown as a young adult, regaling local tavern goers with his short meeting with [George Washington](#). He is interrupted and attacked by several Spaniards. Jackson defeats them, but is injured in the process. A woman named [Rachel](#) helps him to recover from his injuries. They fall in love during his recovery and eventually marry, though Rachel is not yet divorced from her current husband ("Illness as Metaphor"). At the end of the song, news comes that British, Indian, and Spanish forces are making advances into American territory. Meanwhile, the US government continues to do nothing to stop the attacks. Jackson realizes that if he wants this cycle to end, he must change things himself ("I'm So That Guy").

Jackson organizes a militia to remove Indian Tribes throughout the Southeast both by force and negotiation ("Ten Little Indians"). In the aftermath of a battle, he adopts a young Native American child named [Lyncoya](#). [John Quincy Adams](#), [Henry Clay](#), [John Calhoun](#), and [Martin Van Buren](#) are introduced as they express their concern over Jackson's unauthorized territorial expansion. Jackson rebuffs their pleas, explaining how he has driven out the French and the Spanish, while acquiring more land than [Thomas Jefferson](#).

The [Battle of New Orleans](#) transforms Jackson into a national hero. He becomes Governor of Florida and decides to run for United States President in 1824. Although he receives the most popular and [Electoral votes](#), he is not elected President, due to the political maneuvering in the [House of Representatives](#). ("The Corrupt Bargain"). Jackson spends the four years after the election at his home, [The Hermitage](#). He returns from political exile and forms the [Democratic Party](#). During the presidential election of 1828, Andrew Jackson becomes a surprise candidate ("Rock Star"). This is grueling both publicly and personally to Jackson and his

family. Rachel, feeling as if she has no private life, questions Andrew's love for her versus the American People ("The Great Compromise").

Days before the election, a [Senate](#) panel led by [Clay](#) investigates Jackson's past wrongdoings and accuses Rachel of bigamy. Despite this, Jackson ends up winning the election and becomes the 7th President of the United States. However, the accusation of his rivals, along with the stress of the election, leads to Rachel dying of grief. He vows to use both his presidency and his wife's death as a mandate to "take this country back" ("Public Life").....

Controversy^[edit]

The original Off-Broadway run was criticized by the Native American community at large and a production in [Minneapolis](#) in June 2014 faced public protest by New Native Theatre.^[15]

At the Fountain Theatricals, a student organization at [Stanford University](#) dedicated to musical theatre and performing arts education, cancelled its production of the show for their Fall 2014 semester production due to pressure from the Stanford American Indian Organization. SAIO voiced concerns about the use of offensive caricatures of Native people regardless of the satirical style of the show.^[16]

Raleigh Little Theatre cancelled their 2015 season's production of *Bloody Bloody Andrew Jackson* and replaced it with *Hedwig and the Angry Inch*, claiming a lack of support from local members of the Native American community.^[17]

- [The People in the Picture](#)

The People in the Picture is a musical with book and lyrics by [Iris Rainer Dart](#) and music by [Mike Stoller](#) and [Artie Butler](#). The musical is about a grandmother recalling her life in the Yiddish theater and the [Holocaust](#).

[Ben Brantley](#), reviewing for *The New York Times*, wrote that the musical "has all the elements of an emotional bulldozer on autopilot: a plucky Jewish theater group working defiantly in the shadow of Nazism; mothers and daughters longing to love but locked in conflict; a family secret—buried in the rubble of postwar Poland—that must be revealed if any of our main characters are to find (no, stop me, please don't let me say that word) closure."^[3] The *New York Post* reviewer wrote, "...it's not just the music that's subpar: The book is full of holes, and pulls at the heartstrings without earning its pathos



- [Tears of Heaven \(musical\)](#)



Tears from Heaven is a [musical](#) with a [book](#) by [Phoebe Hwang](#), lyrics by [Robin Lerner](#), and music by [Frank Wildhorn](#).^[1] It is set during the [Vietnam War](#).

Vietnam, 1968: A [love triangle](#) between a beautiful Vietnamese singer, a Korean private, and an American Colonel set against

the backdrop of the days leading up to and during the [Tet Offensive](#). The tale follows our leads to Seoul, Korea, and San Francisco's [Chinatown](#).





- [Allegiance \(musical\)](#)

Allegiance is a musical with music and lyrics by Jay Kuo and a book by [Marc Acito](#), Kuo and Lorenzo Thione. The story, set during the [Japanese American internment of World War II](#) (with a framing story set in the present day), was inspired by the personal experiences of [George Takei](#), who stars in the musical. It follows the Kimura family in the years

following the [attack on Pearl Harbor](#), as they are forced to leave their farm in [Salinas, California](#) and are sent to the [Heart Mountain Relocation Center](#) in the rural plains of [Wyoming](#).

The musical began development in 2008 and premiered in September 2012 in [San Diego](#), California. It played on [Broadway](#) from October 2015 to February 2016.^[1] Reviews on Broadway were mixed, although the cast was generally praised



In the fall of 2008, [George Takei](#) and his husband, Brad, were coincidentally seated next to Jay Kuo and Lorenzo Thione at an [Off-Broadway](#) show, where a brief conversation revealed a mutual love of theater. The next day, the four were once again seated together at a

Broadway show, *In the Heights*. At intermission, Kuo and Thione approached Takei, curious as to why he had been so emotionally affected by the father's song ("Useless") in which he laments his inability to help his family. Over the course of that intermission, Takei recounted his personal experience as a child in a [Japanese internment camp](#), during World War II, and his own father's sense of helplessness at his inability to protect his family that was mirrored in the song. Kuo and Thione felt that Takei's family's experience would make a great show.^{[3][4]} Although previous major Broadway musicals have involved Asian and Asian-American topics or settings, including three of [Rodgers and Hammerstein's](#) shows, *Pacific Overtures* and *Miss Saigon*, *Allegiance* is "the first [Broadway] musical created by Asian Americans, directed by an Asian American ... with a predominantly Asian cast ... [and] an Asian-American viewpoint informing the work".^[5]

The story of the musical takes some liberties with history. According to Frank Abe, the creator of the documentary film *Conscience and the Constitution*, the musical "conflate[s] [Heart Mountain](#) with the worst of the [segregation center at Tule Lake](#) and invent[s] military rule at Heart Mountain."^[6] The processing of new arrivals is embellished for dramatic effect, as handcuffs and physical abuse by military police was not reported in the internment camps. Abe comments that the resistance by the [Heart Mountain Fair Play Committee](#) was a studied act of civil disobedience, not a gang of "fists-raised revolutionaries". He notes: "No firearms were used inside the [camps'] perimeter. The resistance was open and above-board, its meetings open to the public. No one had to run or hide; leaders of the Fair Play Committee were quietly taken into custody at their family barracks. ... The resisters knew they risked five years in prison for bucking the draft, but violating the Selective Service Act was never a capital crime, never treason. No resistance leader at Heart Mountain was beaten bloody or hunted by guards", draft cards were not burned, and no newspaper articles affected the internment; notably Frankie would not have been taken to the infirmary by military police, which causes the key conflict in the show.^[6] Abe objects to the portrayal of the activities and treatment of the resisters, and to the "relentless optimism" of the score, concluding that the show distorts the historical lesson, diminishes the real impact of "the anger and suppressed rage" that the internees carried from the internment camps, and "risks supplanting the truth of the resistance and the Japanese

American experience in the popular mind [and] cheapens the fabric of basic reality to achieve [commercial] ends

In 2001, aged World War II veteran Sam Kimura prepares for a [Pearl Harbor](#) anniversary ceremony. A woman arrives and tells him his estranged sister Keiko (Kei) has died; as Kei's executor, she gives Sam a packet and tells him the funeral will be held that afternoon. Angered by the opening of his old family wounds after nearly 60 years of estrangement, he berates his once-beloved sister for not leaving him in peace. Kei's ghost informs Sam that she couldn't rest in peace without making one last attempt to reconnect with him ("Prologue").

It is 1941, and Sammy is a newly elected class president who dreams of



"Going Places", like college and high political office ("Wishes on the Wind"). His widowed father Tatsuo and grandfather Kaito (Ojii-chan) own a farm in [Salinas](#), California. Sammy adores his older sister Kei, who has postponed her dreams to help raise him. Tatsuo is always pushing Sammy to be better and reach his potential. Sammy believes that Tatsuo blames Sammy for his wife's death in childbirth. After the Japanese sneak attack on Pearl Harbor in December, the US government fears that Japanese-Americans might be loyal to the [Empire of Japan](#). Although Tatsuo advises his family to keep a low profile, Sammy volunteers for the military but is

rejected as an enemy alien. Even as Japanese-Americans in the Western US are incarcerated in internment camps, Mike Masaoka, head of the Japanese American Citizens League (JACL), advises them to trust the US government. Sammy's family sells their beautiful farm for a discounted price and are sent to the bleak Heart Mountain Relocation Center in Wyoming ("Do Not Fight the Storm").

- [First Date \(musical\)](#)

First Date is a musical with a book by Austin Winsberg and music and lyrics by Alan Zachary and Michael Weiner. Based around the concept of a blind date, the musical made its world premiere during 2012



at Seattle's ACT Theatre in a 5th Avenue Theatre co-production and made its Broadway debut August 8, 2013 at the Longacre Theatre.

The show begins with five New Yorkers sharing their dating disasters ("The One"). The scene shifts to an unnamed restaurant in modern-day New York City. Aaron, a quirky man, enters the restaurant and begins to talk with the waiter. Based on how nervous he is, the waiter guesses that this is a first date. After the waiter seats Aaron, an artsy woman named Casey enters the restaurant. She spies Aaron putting in eye drops as he waits for her, making her dread the date even more; she then orders strong drinks in hopes that the date will be quick and painless. Casey and Aaron exchange some small talk and it is revealed that the date was set up by Casey's sister, Lauren, whose husband Kevin is a co-worker of Aaron's. Through the small talk, they both develop first impressions of each other ("First Impressions")

- [Kinky Boots \(musical\)](#)

Kinky Boots is a Broadway musical with music and lyrics by Cyndi Lauper and book by Harvey Fierstein.

Based on the 2005 British film *Kinky Boots*, written by Geoff Deane and Tim Firth and mostly inspired by true events, the musical tells the story of Charlie Price. Having inherited a shoe factory from his father, Charlie forms an unlikely partnership with cabaret performer and drag queen Lola to produce a line of high-heeled boots and save the business. In the process, Charlie and Lola discover that they are not so different after all.



Following the show's conception in 2006, the creative team was assembled by 2010. The original production of *Kinky Boots* premiered at the Bank of America Theatre in Chicago in October 2012, with both direction and choreography by Jerry Mitchell, and starring Stark Sands and Billy Porter as

Charlie and Lola, respectively. It made its Broadway debut at the Al Hirschfeld Theatre on April 4, 2013, following previews that began on March 3, 2013. The musical began a US tour in 2014. The musical then ended on April 7, 2019.

Having initially been less well received by theatre critics and at the box office than another 2013 Broadway production, *Matilda the Musical*, *Kinky Boots* entered the 2013 awards season as an underdog. However, less than a month after opening, *Kinky Boots* surpassed this rival with audiences in weekly box office gross and later enjoyed a post-Tony boost in advance sales. The production earned a season-high 13 nominations

and 6 Tony wins, including [Best Musical](#), [Best Actor](#) for [Billy Porter](#) and [Best Score](#) for [Lauper](#) in her first outing as a Broadway songwriter, making her the first woman to win alone in that category. The musical's cast album premiered at number one on



the [Billboard](#) Cast

Albums Chart and number fifty-one on the [Billboard 200](#) chart. Making its [West End](#) debut in 2015, in 2016, it won three [Laurence Olivier Awards](#), including [Best New Musical](#).

Kinky Boots is based on the [2005 British film](#) of the same name,^[1] which was in turn inspired by a 1999 episode of the [BBC2](#) documentary television series [Trouble at the Top](#). It followed the true story of Steve Pateman, who was struggling to save his family-run shoe factory from closure and decided to produce fetish footwear for men, under the brand name "Divine Footwear".^{[2][3]} [Daryl Roth](#), a [Tony Award](#)-winning producer,^[4] saw the film at the [2006 Sundance Film Festival](#) and fell in love with its "heart and soul". She felt that its themes resonated and thought that the story had potential as source material for a musical. Independently, [Hal Luftig](#) saw the film in London and agreed "that its heart and humanity (and bigger-than-life leading 'lady') would translate well to musical theatre."^[5] Within a year, Roth secured the rights to adapt the film to the stage and partnered with Luftig, a [Tony](#) and [Olivier Award](#)-winning producer.^{[6][7]}

By mid-2008, Roth and Luftig were in discussions with a potential director, [Jerry Mitchell](#), but they still had not found writers.^[8] When Roth sent Mitchell the DVD of the film, he was enthusiastic about it.^[9] Roth and Luftig hired Mitchell to direct and [Harvey Fierstein](#) to write the book.^{[6][10]} Mitchell knew that Fierstein and [Cyndi Lauper](#) were friends, and he thought they would make a good team to create the musical.^[9] Fierstein

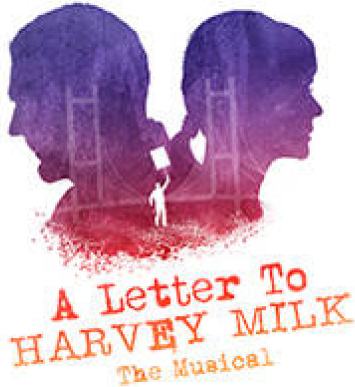
agreed and eventually approached Lauper to write the songs^[3] because he "saw in the adaptation an opportunity to work with someone with a big musical range, 'somebody who could write club music,' ... along with show tunes."^[11] Lauper joined the creative team in June 2010.^[12] Lauper's last project before *Kinky Boots* had been the album *Memphis Blues*, while Fierstein was working on *Newsies* when he began *Kinky Boots*.^[11] The work marked Lauper's debut as a musical theatre songwriter,^[10] although she had some theatrical experience, having performed on Broadway in the 2006 Roundabout Theatre Company production of *The Threepenny Opera*.^[13] Among Fierstein's prior experiences were works about drag queens: *La Cage aux Folles* and *Torch Song Trilogy*.^[14] Lauper has said that she identifies with drag queens.^[15]

Lauper wrote the songs for the show.

Fierstein and Lauper had both gained previous critical acclaim and honors in their respective fields. Fierstein had won four Tonys: acting and writing awards for *Torch Song Trilogy*, an acting Tony for *Hairspray*, and one for writing the book of *La Cage*; Lauper is a chart-topping singer-songwriter and actress who had won Grammy, Emmy and many other awards for her songs and performances.^{[16][17][18]} Fierstein noted a change in focus between the film "about the saving of a factory" and the musical, which include "drag queens singing as they pass along the assembly line."^{[3][9]} He said the main difference is that the musical is, "at its core, about two young men who come from seemingly opposite worlds who figure out that they have a lot in common, beginning with the need to stand up to their dads."^[9] Lauper's inspirations ranged from the musicals *South Pacific* and *West Side Story* to Aaron Copland's *Appalachian Spring* and pop singer Lana Del Rey.^[11] In a broadcast interview with Patrick Healy of *The New York Times*, Lauper and Fierstein said that, in adapting the film, they stressed themes of community and the universality of the father-son bond as vehicles to explore the issues of tolerance and self-acceptance

- [Letter to Harvey Milk](#)

Letter to Harvey Milk is a [musical](#) composed by Laura I. Kramer, lyrics by Ellen M. Schwartz, book by Jerry James; it is based on [Lesléa Newman's](#) short story of the same name.^{[1][2]} It won the Richard Rodgers Award in



2012.

Its New York premier at the New York Musical Theatre Festival was directed by David Schechter and starred [Leslie Kritzer](#), Jeff Keller, Cheryl Stern, Brandon Uranowitz and Sara Corey.^{[3][4][5]}

Synopsis^[6]

Harry – a retired Kosher butcher and widower – wakes up from a nightmare. His deceased wife, Frannie, is “woken up” by the noise and attempts to comfort him (Too Old For This). Harry explains that his simple life has been disrupted by a writing class at the local senior center in which his teacher, Barbara, is pushing him to “remember too much” (Thanks To Her). Frannie asks why he doesn’t “give her back the notebook” and try a different class, and Harry doesn’t know. She asserts that the teacher is helping him, and asks for him to tell her about the painful memories and nightmares his writing is bringing up.

The next scene takes place in Harry's writing class, where his young teacher Barbara shares her excitement at the prospect of hearing Harry's stories as her own grandparents were reluctant to share their Jewish

heritage and memories of the old country (Since Then). Harry is reluctant to share, so Barbara asks him to write about his daily life (Write What You See). He shares details from his life, but won't share why he keeps a jar of jellybeans in his kitchen or why he kept them at work, because Frannie (or rather, Frannie's ghost) tells him not to "tell her nothing you never told me."

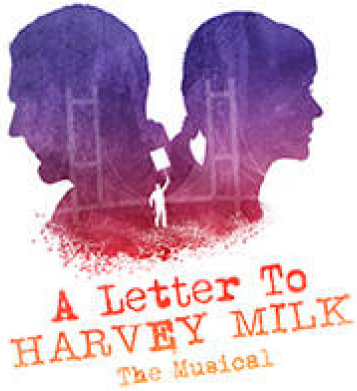
Later, Harvey is writing a letter to someone deceased as part of an assignment from Barbara. He chooses to write a letter to his friend, late gay politician Harvey Milk, who had been assassinated eight years prior. He reveals that he keeps the jelly beans in memory of "Harveleh," and laments his friend's assassination and its aftermath (Love, Harry).

It is revealed that Barbara is a lesbian and that her family has cut off contact with her. Frannie laments Barbara's sexuality to Harry, who seems to empathize with Barbara (What A Shanda). Later, Harry reflects on missing his wife in an assignment from Barbara (Frannie's Hands).

Later, Barbara and Harry go out to eat at a Jewish deli, where the waiters celebrate, with the help of food, the triumphs of the Jewish people over those who sought to destroy them (Turning Tables). Barbara connects these struggles and triumphs to those of the gay community. She then shares the story of her first love and heartbreak (Love Is A Woman).

Later, Frannie urges Harry to reconnect with his own daughter Gracie, whom he has not spoken to since she married a "goy" (a person not of the Jewish faith) and stopped practicing Judaism, drawing parallels between him and Barbara's parents (Honor Thy Daughter). Later, Harry reminisces about his friendship with Harvey (No One'll Do For You). He fights with Barbara after telling her that they were getting "too close" to many painful memories. Barbara is upset for getting close to Harry and letting him make her feel like she wasn't alone (Too Close). The fight brings Harry to wonder exactly how close he and his wife had been, and they share a tense duet about how they were content not to pry too much into the details of each other's lives (Weren't We?)

Later, Harry remembers Harvey again, this time reminiscing about Harvey's use of Harry's words for his campaign (I'm Gonna Do For You). Back in class, Barbara shares her own writing about how much Harry's letter to Harvey Milk meant to her (A Letter To Harvey Milk). Frannie begins a reprise of "Thanks to Her," lamenting that Barbara wants to share Harry's



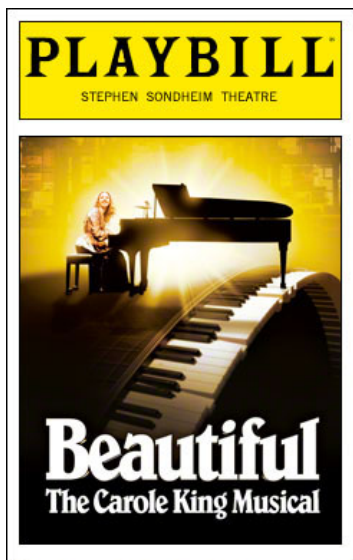
writing, when Harry notices a pink triangle on his teacher's shirt. This sight upsets him greatly and prompts him to share the story of his experience in a concentration camp during the Holocaust, in which he became lovers with his male friend Yussl, who eventually allowed himself to be killed for being gay by the Nazis in order to save Harry's life. Harry hadn't thought about

Yussl in many years, but shares his story with Barbara and reminds her that the pink triangle, which was used to mark homosexuals in Nazi concentration camps, has a very different meaning to his generation than it does to hers (Harry's Narrative).

The finale sees Frannie's ghost leave Harry and Barbara and Harry make up. Harry offers his notebook to Barbara, saying that he couldn't write anymore but that she could publish his letter to Harvey. He tells her that if she were his "tochter" (Yiddish for daughter), he'd be proud of her (Finale)

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- [Beautiful: The Carole King Musical](#)



Beautiful: The Carole King Musical is a jukebox musical with a book by Douglas McGrath that tells the story of the early life and career of Carole King, using songs that she wrote, often together with Gerry Goffin, and other contemporary songs by Barry Mann, Cynthia Weil, Phil Spector and others.

The original production of *Beautiful* received its world premiere at the Curran Theatre, San Francisco, in October 2013, with direction by Marc Bruni and choreography by Josh Prince, and

starring [Jessie Mueller](#) and [Jake Epstein](#) as Carole King and Gerry Goffin. It made its [Broadway](#) debut at the [Stephen Sondheim Theatre](#) in January 2014. A [West End](#) production starring [Katie Brayben](#) as Carole began in February 2015. A tour across the U.S. launched later that year in September.

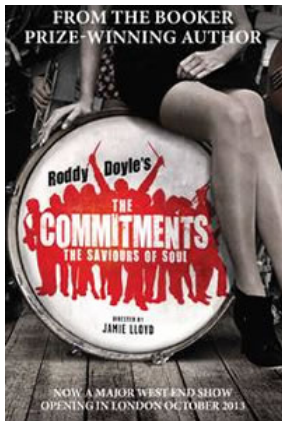
- [Charlie and the Chocolate Factory \(musical\)](#)

Charlie and the Chocolate Factory is a [stage musical](#) based on the 1964 children's novel of the same name by [Roald Dahl](#), with book by [David Greig](#), music by [Marc Shaiman](#) and lyrics by [Shaiman](#) and [Scott Wittman](#).



The musical premiered in [London's West End](#) at the [Theatre Royal Drury Lane](#) in June 2013 and ran for 3 years and 7 months before closing on 7 January 2017. The show was reworked for a [Broadway](#) production opening in April 2017 at the [Lunt-Fontanne Theatre](#) and ran almost nine months before closing in January 2018. A U.S. tour opened 21 September 2018 at [Shea's Performing Arts Center](#) in [Buffalo, New York](#) and an Australian tour at [Capitol Theatre](#) on 11 January 2019. A second national tour launched on 1 January 2020 in Miami,

Florida



- [The Commitments \(musical\)](#)

The Commitments is a musical written by Roddy Doyle, based on the 1987 novel of the same name, also written by Doyle. Like the novel (and its 1991 film adaptation), the musical is about a group of unemployed Irish youths who start a soul music band. It premiered in 2013 at the Palace Theatre in London's West End.

The music within the musical consists of soul and rock & roll classics from the 1950s and 60s, including "Think", "(I Can't Get No) Satisfaction", "Papa Was a Rollin' Stone" and "Night Train".^[1] The music is entirely diegetic, meaning that all the songs are performed by the band rather than being sung by characters to express an emotion. For that reason, Doyle has insisted that *The Commitments* is not a jukebox musical.

- [If/Then](#)



If/Then is a musical with a libretto by Brian Yorkey and a theatrical score by Tom Kitt, directed by Michael Greif. It tells the story of a 38-year-old woman named Elizabeth^[1] who moves back to New York City for a fresh start.

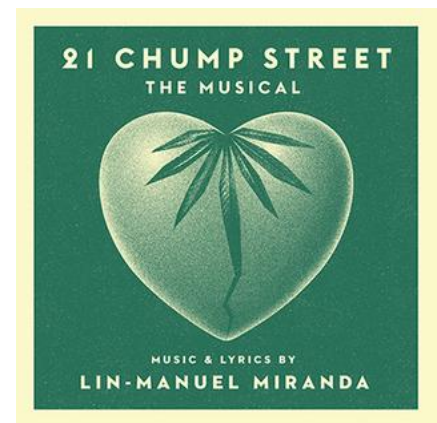
If/Then began previews on Broadway at the Richard Rodgers Theatre on March 5, 2014, opened on March 30, 2014, and closed on March 22, 2015, a total of 401 performances and 29 previews. The cast recording was released by Masterworks Broadway on June 3, 2014,^[2] and debuted at number 19 on the *Billboard 200*, the highest-charting Broadway cast recording since the cast recording of *The Book of Mormon* was released in 2011.^[3]

If/Then started its national tour in [Denver](#), Colorado on October 13, 2015.^[4] On January 27th, 2016, [Jackie Burns](#) replaced [Idina Menzel](#) as Elizabeth for the remainder of the tour.†

Newly divorced 38-year-old Elizabeth, an [urban planner](#), returns to New York City for a fresh start. She meets her friends Kate, a kindergarten teacher, and Lucas, a [community organizer](#), in [Madison Square Park](#). Kate suggests that Elizabeth start using the name "Liz" and seek out new experiences. Lucas suggests that she go back to her college nickname, "Beth," and start making professional connections in the city. The musical then shows both possibilities playing out. "Liz" stays in the park with Kate while "Beth" leaves with Lucas, and the remainder of the show depicts two paths that Elizabeth's life could take. ("Prologue/What If")

- [21 Chump Street](#)

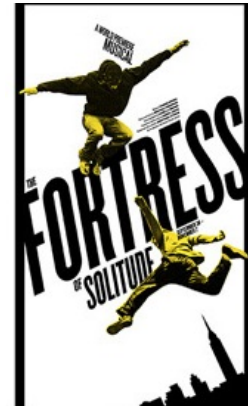
21 Chump Street is a fourteen-minute [one-act musical](#) with book, music and lyrics by [Lin-Manuel Miranda](#), who is known for creating the [Broadway](#) musicals [In the Heights](#), [Bring It On the Musical](#), and [Hamilton](#). The show was based on the second act of episode #457 of [This American Life](#), titled "[What I Did For Love](#)" and reported by [Robbie Brown](#), in which a high school student, [Justin Laboy](#), falls in love with an undercover police officer, and is ultimately arrested for selling drugs to the officer in an attempt to impress her. The musical is based on this real event and the writer even chose to keep Justin's name in the show. The title is a satirical reference to the 1987 TV show [21 Jump Street](#) which was about undercover narcotics agents in a high school. The musical premiered in a showcase put on by [This American Life](#), held at the [Brooklyn Academy of Music](#) on June 7, 2014, and broadcast as episode #528, "The Radio Drama Episode"



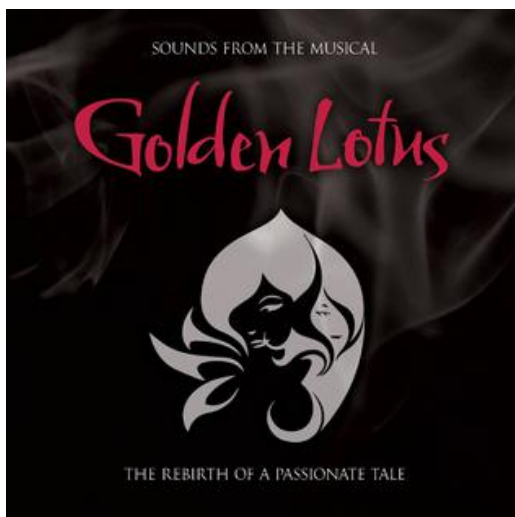
- [The Fortress of Solitude \(musical\)](#)

The Fortress of Solitude is a musical with music and lyrics written by [Michael Friedman](#), and a book by [Itamar Moses](#) adapted from *The Fortress of Solitude* by [Jonathan Lethem](#).

According to [The Public Theater's](#) website, "*The Fortress of Solitude* is the extraordinary coming-of-age story about 1970s Brooklyn and beyond — of black and white, soul and rap, block parties and blackouts, friendship and betrayal, comic books and 45s. And the story of what would happen if two teenagers obsessed with superheroes believed that maybe, just maybe, they could fly.



- [Golden Lotus \(musical\)](#)



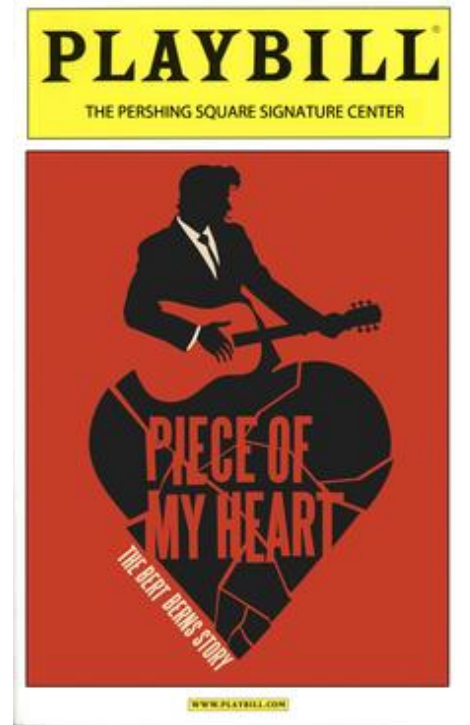
Golden Lotus is a musical written and composed by [George Chiang](#). The musical is based on the classic Chinese novel *Jin Ping Mei (The Golden Lotus)*. Set amidst the dying, war-torn years of [Song Dynasty China](#), the musical tells the story of the beautiful Golden Lotus ([Pan Jinlian](#)) whose desire for true love leads her into a blood-soaked web of passion, deception and desperation with the valiant tiger slayer [Wu Sung](#), the rich and powerful Xi Men ([Ximen Qing](#)) and the humble peddler Wu Da ([Wu Dalang](#)). Betwixt a story of political satire, a

doomed love story, and an epic tale of heroism, therein lies also a story of a woman's transformation and her eventual path to redemption

- [Piece of My Heart: The Bert Berns Story](#)

Piece of My Heart: The Bert Berns Story

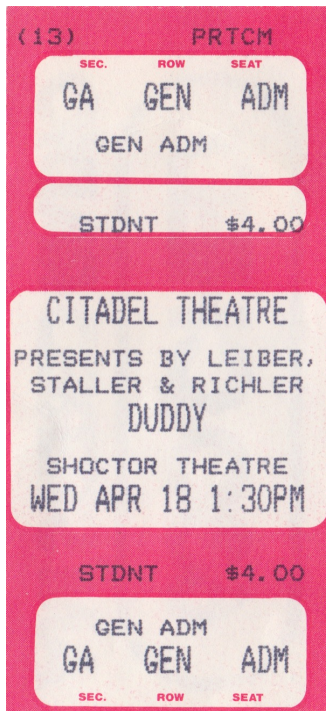
is a jukebox musical with a book by Daniel Goldfarb and music and lyrics by Bert Berns. Based on the life and music of songwriter and record producer Bert Berns, the musical made its world premiere Off Broadway at the Pershing Square Signature Center on July 21, 2014. Bert Berns is a vastly influential figure in the history of American music, yet his extraordinary impact went widely unknown.^[1] *Rolling Stone* called Berns "one of the great untold stories of rock and roll."^[2] He is responsible for some of the most enduring classics of sixties pop and R&B, and has been credited with bringing Latin rhythms into rock and roll and the creation of New York Uptown Soul.^[3] Berns died in 1967 at the young age of 38 due to a rheumatic heart condition, and his children Brett Berns and Cassandra Berns conceived of the musical as part of a concerted effort to champion his legacy.^[4] With his autobiographical body of work and dramatic life story, the musical's creators used Berns' canon to tell his story through his own songs.^{[5][6]}



Piece of My Heart follows the story of Berns' rise in the music business, and his daughter's search for the father she never knew. Berns died from heart failure when his daughter was an infant, and she comes to know him through his music over the course of the play.^[7]

Music and lyrics were written by Bert Berns, either alone or with a variety of co-writers.^[8] The songs range from Berns' greatest hits ("Twist and Shout," "Piece of My Heart," "Tell Him," "Hang On Sloopy", "Cry Baby," "I Want Candy," "Cry To Me," "Here Comes the Night," "Everybody Needs Somebody to Love") to some of his more obscure work ("Show Me Your Monkey," "Let the Water Run Down," "Heart Be Still")

- [The Apprenticeship of Duddy Kravitz \(musical\)](#)



The Apprenticeship of Duddy Kravitz is a musical written by David Spencer and Disney composer [Alan Menken](#) (eight-time Oscar-winning composer). The play is based on Canadian author [Mordecai Richler's](#) 1959 novel [of the same name](#). The musical is a "morality tale" set in 1950s' [Montreal](#), Canada, about 19-year-old Duddy Kravitz, from the Jewish working-class inner city, who is desperate to make his mark and prove himself to his family and community. After his grandfather tells him that "a man without land is nobody," he works and schemes to buy and develop a lakefront property, but his ambition threatens his personal relationships with those who love him, among them a French Canadian girl he meets while working at a summer resort. Duddy often behaves as a "nervy young hustler"^[1] but is at the same time fiercely loyal to those whom he loves. He must

"ultimately decide what kind of man he's going to be."^[2] The story ended on a bleak note with Duddy isolated and morally compromised, having accomplished his goals only by betraying close friends, including his epileptic and paraplegic friend Virgil, and becoming estranged from his grandfather.

An early form of the musical called *Duddy* was scored by Jerry Leiber and Mike Stoller in 1984 and premiered at [Edmonton's](#) Citadel Theater in April 1984, with [Lonny Price](#) as Duddy.^[3] The unconventional combination of the story's dark tones with a musical style confused audiences, who were further antagonized by Mordecai Richler's dismissive opinion of Edmonton in newspapers.^[3] Although the show intended a cross-country run through Canada, poor ticket sales and savage press reviews resulted in the play fizzling by the time it reached [Ottawa's](#) National Arts Centre, whereupon it was cancelled before performing in Toronto or even its Montreal setting, losing backers an estimated \$500,000.^[1]

A second adaptation followed with Spencer serving only as lyricist, with direction by [Austin Pendleton](#). The play opened in October 1987 in [Philadelphia](#).^[2] Ultimately it was again a troubled production as cast and

backers feuded over revising the dark ending to please audiences; the play failed to reach New York theaters.^[1]

Ticket to "Duddy," April 18, 1984 in Edmonton, Canada

After the second staging's failure the play's writers decided to re-investigate the material and soften the ending, although Richler died in 2001 never having seen the final changes.^[3] Spencer took over as librettist, starting his adaptation from scratch (he would refer to it as "an altogether different musical with the exact same title"). Approximately 3/4 of the original score was dropped, most of the rest was revised in favor of the new structure, and the piece went through constant refinement as it was worked on over some twenty years. In June 2015 after refusals from several theaters the new version had its premiere in Montreal at the [Segal Center for Performing Arts](#). This production was directed again by Pendleton and featured a cast headed by Ken James Stewart (Duddy), George Masswohl (Max Kravitz), [Marie-Pierre de Brienne](#) (Yvette Durelle), and including Howard Jerome, Adrian Marchuk, Victor A. Young, David Coomber, Sam Rosenthal, Michael Rudder, Kristian Truelsen, Albane Chateau, Gab Desmond, Julia Halfyard, Michael Esposito II, and Michael Daniel Murphy.^{[4][5][6]} The sold-out engagement received mostly positive-to-rave reviews and was twice extended, and an original cast album was released in December 2016 on the Ghostlight label.

- [Comfort Women: A New Musical](#)

Comfort Women: A New Musical is a musical about the Korean [comfort women](#) who were sold as sex slaves for the [Imperial Japanese Army](#) during [World War II](#).^[7] It is written and directed by [Dimo Hyun Jun Kim](#), a South Korean theater director

Plot

The musical takes place in 1941, in [Seoul, Korea](#).^[3] The musical is about young Korean women from a small town in [Korea](#) who are ostensibly enlisted to work in a factory in Japan by a Japanese agent.^[9] Instead of working in the factory, the women are sent to a Japanese army camp in [Indonesia](#).^[9] Goeun, a woman in Korea, is tricked by a man who promised her a good job in [Tokyo](#).^[5] Instead, she is taken to [Indonesia](#).^[5] Mr Komino, the Japanese agent who recruits the women, lies to the women that they will be working in a sugar factory in Japan, but he sells the women to the Army, to make money for himself, so the women can be used as sex slaves.^[7]

In the Japanese army camp, the women are cruelly abused to try to make them into sex slaves.^[9] Goeun becomes a sex slave for the [Imperial Japanese Army](#).^[5] Goeun, Youngsun, Namsoon, Malsoon, Soonja, and Jinju are forced to service soldiers in Indonesia.^[2] The women are intermittently dragged out of stark, dim, wooden cells, to pleasure soldiers in military brothels. The women are told, "Your bodies now belong to the [Great Imperial Army](#). You are to allow our soldiers to enjoy their time with you, as a reward for the hard work they are doing. Number two: Respect your soldiers; do not fight back. Number three: Failure to follow steps one and two are an automatic death sentence."^[6] After the women





are imprisoned in the army camp, systematic rape by the Japanese soldiers is represented by a dance piece.^[9]

Minsik, a Korean serving in the [Imperial Japanese Army](#), decides to help Goeun and the other women escape their Japanese captors.^[10] Minsik creates a way to take the women back to Korea.^[6] Most of the comfort women in the musical survive.

While it may seem unusual to make a musical about a controversial and emotional issue such as this, Kim said that he only makes musicals. Kim said, "If I were a book writer, I may write a book about this. If I were a filmmaker, I may make a film about this."^[13] Kim said that he chose to tell the comfort women story in a musical, because a musical would convey the memory of comfort women in a more effective way than the vivid and brutal depictions of a documentary or play

Basis^[edit]

The musical is based on the testimonies of a few of the 200,000 women who were trafficked into sexual slavery by the Japanese military.^[5] The musical is based on the [war crimes](#) of the [Imperial Japanese Army](#), where "comfort women" were promised high-paying jobs, but instead were taken to islands in Indonesia to where they were forced to become sex slaves for 50 to 100 soldiers daily.^[4] Although the escape plot is fictional, the rest of

the story is based on the testimonies of former comfort women who appeared before a [South Korean government](#) commission in 2005.^[9] The Ellen Jansen character is based on [Jan Ruff O'Herne](#).^[14]

On the musical's official website, the producers of the musical wrote, "approximately 200,000 'comfort women' were enlisted to serve about 50 to 100 men every day. The men were supposed to use condoms as a safety precaution, but this rule, along with the rule about age, was not enforced. Moreover, when the condom supply was running low, the soldiers would often save the used ones to wash and reuse later. As a result of these horrible practices, only 25 to 30 percent of women survived the war, and some of these women are still alive today."^[9]

Purpose^[edit]

Kim said that his goal is not to demonize the Japanese.^[5] Kim said, "And I don't want the audience to think Japan is the devil and Korea is the victim. I'm trying to show more that this is a human rights issue."^[12]

The purpose is not to receive [apologies](#) and reparations from the [government of Japan](#).^[16] Kim said that he does not want the musical to be about the political issues surrounding comfort women.^[10]

Kim said, "It's a story that has to be told."^[13] Kim said that his goal is to provide different perspectives of women, and have the audience learn more about this time period.^[5] The musical is an attempt to raise awareness about "comfort women." Kim said that he hopes that the audience will become interested in the topic and want to learn more about it.^[9] Kim said that the musical is about the comfort women victims.^[10] Kim said, "the older generations in Korea were somewhat weak-willed regarding striving for justice for these women; therefore, we are in dire need of the energy and passion of young people."^[8] Kim said, "In the past 70 years, Korea couldn't get an official [apology from Japan](#). I believe that our generation has a responsibility to remind the world of the distorted history of sexual slavery and [human rights](#). But, sexual slavery is not just a [political problem between Korea and Japan](#). It is a global human trafficking issue from other countries as well. Victims from World War II are still alive and what's most troubling is that it's still happening in the world."^[6]



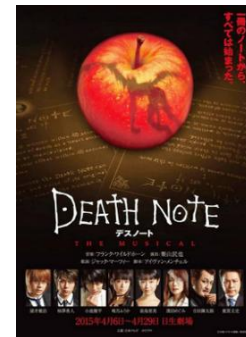
The Asian actors and actresses in the musical show that the comfort women, women who were tortured by the [Imperial Japanese Army](#), were not only Korean but other Asian nationalities, such as Chinese.^[8]

Kim said that he added the Minsik Lee character to the musical to make the musical more accessible to the audience

Death Note: The Musical

Death Note: The Musical is a [musical](#) based on the Japanese manga series of the same name by Tsugumi Ohba and Takeshi Obata. The score is by [Frank Wildhorn](#), with lyrics by Jack Murphy and book by Ivan Menchell.

Development for the musical was announced in December 2013.^[1] The musical had its world premiere on April 6, 2015 at the [Nissay Theatre](#) in [Tokyo, Japan](#), with a Korean production opening the following July, running through August, at the Opera House of Seongnam Arts Center in [Seoul](#).[Hamilton \(musical\)](#)



War Paint (musical)

War Paint is a [musical](#) with book by [Doug Wright](#), music by [Scott Frankel](#), and lyrics by [Michael Korie](#), based both on [Lindy Woodhead](#)'s 2004 book *War Paint* and on the 2007 [documentary film](#) *The Powder & the Glory* by Ann Carol Grossman and Arnie Reisman. The musical focuses on the lives of and rivalry between 20th-century [female entrepreneurs](#) [Elizabeth Arden](#) and [Helena Rubinstein](#).

Overview^[edit]

The musical relates the rivalry between two important women of the [cosmetics industry](#), Elizabeth Arden and Helena Rubinstein, from the 1930s to the 1960s. Elizabeth Arden was the daughter of a [Canadian](#) farmer and presented her products as emblems of an upper-class life of comfort. Helena Rubinstein, from [Poland](#), "emphasized science", promising an "exotic look." That was "code for Jewish" according to Scott Frankel.^[1]^[vague]

Doug Wright noted: "Together, they not only forged an industry, but a way of life...They absolutely shattered glass ceilings as women in industry."^[2] Frankel, explaining the musical style, said: "I'm a huge fan of music from the 1930s, '40s, '50s and '60s and, without making it a pastiche, I soaked my brain in the fluids of those periods to see what absorbed naturally."^[2]

Productions^[edit]

On November 12, 2015 the [Goodman Theatre](#) in [Chicago](#) announced its hosting of the world premiere of *War Paint* which under the direction of [Michael Greif](#) previewed from June 28, 2016 prior to its official July 18-August 21, 2016 run.^[3]^[4] The production starred [Patti LuPone](#) as Rubinstein and [Christine Ebersole](#) as Arden, with [John Dossett](#) as Tommy Lewis, Arden's husband, and [Douglas Sills](#), as Harry Fleming, Rubinstein's confidante.^[5] The musical featured scenic design by David Korins, costume design by [Catherine Zuber](#), lighting design by [Kenneth Posner](#), sound design by Brian Ronan, orchestrations by [Bruce Coughlin](#), and choreography by [Christopher Gattelli](#).

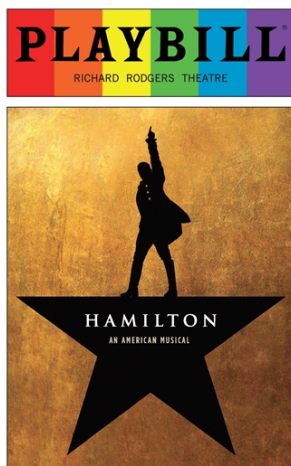
Plot^[edit]

Act I^[edit]

In 1935 Manhattan, several society women fret over the beauty ideals imposed on them by an unforgiving culture ("Best Face Forward"). A red door beckons them inside Elizabeth Arden's salon, where they are greeted by the Arden Girls and then by Elizabeth Arden herself ("Behind the Red Door"). Elizabeth's husband Tommy informs her that Helena Rubinstein plans to relaunch her company in America. Meanwhile, Helena arrives in Manhattan with her marketing director Harry Fleming and tells him that, while she's never met Elizabeth in person, she still plans to undo her ("Back on Top").

When Helena extols her latest face cream, an unfazed Elizabeth reassures Tommy that her iconic pink packaging will always trump pseudo-science. Harry urges Helena to market her cream as two separate products: one for the daytime and one for the nighttime. Helena consents, causing her sales to surpass Elizabeth's. Tommy urges Elizabeth to give him a promotion, but she is reluctant to do so because she believes it will make her look weak ("My Secret Weapon").

One night, while having dinner at the St. Regis Hotel, Elizabeth overhears Helena and Harry talking in an adjoining banquette. She learns that Helena longs for inclusion and that Harry feels undervalued ("My American Moment"). When Harry storms off after Helena mentions her knowing about his late-night trysts, Elizabeth gives him her card and invites him to a job interview.....



Hamilton is a musical with music, lyrics, and book by [Lin-Manuel Miranda](#) that tells the story of American [Founding Father Alexander Hamilton](#). Inspired by the 2004 biography [Alexander Hamilton](#) by historian [Ron Chernow](#), the show's music draws heavily from [hip hop](#), as well as [R&B](#), [pop](#), [soul](#), and [traditional-style show tunes](#); the show also casts [non-white](#) actors as the Founding Fathers and other historical figures.^{[1][2][3]} Through this use of

modern storytelling methods, *Hamilton* has been described as being about "America then, as told by America now."^[4]

From its first opening, *Hamilton* received critical acclaim.^[5] The show premiered at the [Public Theater, Off-Broadway](#) on February 17, 2015, where its engagement was sold out;^[6] it won eight Drama Desk Awards, including [Outstanding Musical](#). It then transferred to the [Richard Rodgers Theatre](#) on Broadway, opening on August 6, 2015, where it received uniformly positive reviews and strikingly high box office sales.^[7] At the [2016 Tony Awards](#), *Hamilton* received a record-setting 16 nominations, eventually winning 11 awards, including [Best Musical](#). It received the 2016 [Pulitzer Prize for Drama](#).

The [Chicago](#) production of *Hamilton* began preview performances at the [CIBC Theatre](#) in September 2016 and officially opened the following





month.^[8] The [West End](#) production of *Hamilton* opened at the [Victoria Palace Theatre](#) in [London](#) in December 2017, winning seven [Olivier Awards](#) in 2018, including [Best New Musical](#).^[9] The first U.S. national tour of the show began performances in March 2017.^[10] A second U.S. tour opened in February 2018.^[11] *Hamilton's* third U.S. tour began January 11, 2019, with a three-week engagement

in [Puerto Rico](#) featuring [Miranda](#) in the lead role.

The musical details Hamilton's life in two acts, along with how various historical characters influenced his life such as [Gilbert du Motier, Marquis de Lafayette](#), [Aaron Burr](#), [John Laurens](#), [Hercules Mulligan](#), [Elizabeth Schuyler Hamilton](#), [Angelica Schuyler](#), [Peggy Schuyler](#), [Philip Hamilton](#), and former presidents [George Washington](#), [James Madison](#), and [Thomas Jefferson](#).

- [On Your Feet!](#)

On Your Feet! is a [jukebox musical](#) that played on Broadway at the [Marquis Theatre](#). Based on the lives and music of 26-time Grammy Award-winning husband-and-wife team [Gloria](#) and [Emilio Estefan](#), the musical has a book written by [Alexander Dinelaris Jr.](#) and a score built around the Cuban-fusion pop music made famous by Gloria Estefan. The songs featured include "[Get on Your Feet](#)," "[Conga](#)," "[1-2-3](#)," and "[Rhythm Is Gonna Get You](#)." The musical also features the original song "If I Never Got to Tell You" with lyrics by Gloria Estefan and music by her daughter [Emily Estefan](#).^[1]



After playing on Broadway for two years, Gloria Estefan announced there are several international productions in the works. The Dutch adaptation was the first to launch. In the presence of Gloria and Emilio Estefan, a fully Dutch cast performed the musical for the first time in [Utrecht, Netherlands](#) on October 17, 2017. International tours and sit down productions have also been announced for Germany, Italy, Mexico, Japan and France.

After a pre-Broadway engagement in Chicago during the summer of 2015, *On Your Feet!* opened on [Broadway](#) on November 5, 2015.^[2] It opened to positive reviews and box office success.^{[3][4]} The musical received seven [Outer Critics Circle Award](#) nominations, three [Drama League Award](#) nominations and a [Tony Award](#) nomination for Best Choreography.



A dance number from Gloria Estefan's dancers leads to backstage with Gloria, Emilio Estefan, and their son, Nayib before a concert in 1990 ("Rhythm is Gonna Get You").

In a flashback, Gloria is younger, playing the guitar and singing to send a recording to her father, José Fajardo, who is stationed in Vietnam. ("Cuando Salí de Cuba"). Gloria grows up in the Little Havana neighborhood of Miami, with her mother, Gloria Fajardo, and grandmother, Consuelo García. During the dance number, Gloria is shown as older ("Tradición").

As time progresses, Gloria is introduced by her grandmother to Emilio Estefan, who is a part of a group, then called the Miami Latin Boys. Emilio invites Gloria to perform one of the songs she has written at their upcoming rehearsal. Gloria, who is studying to be a psychologist and spending most of her extra time caring for her father through his battle with Multiple Sclerosis, is initially resistant to the idea of performing. With pressure from her grandmother, she attends the rehearsals, despite push-back from her mother. She brings her sister, Rebecca Fajardo, mother, and grandmother the day of. Gloria performs and has her sister come with her on stage for "emotional support," ("Anything For You"). Despite initially being shy, and not wanting to be in the spotlight, she finds her place after being given advice from Emilio ("1-2-3"). Gloria realizes she is falling for Emilio, and Emilio is feeling the same way ("I See Your Smile").

- [The Band's Visit \(musical\)](#)



The Band's Visit is a stage musical with music and lyrics by David Yazbek and a book by Itamar Moses, based on the 2007 Israeli film of the same name. The musical opened on Broadway at the Ethel Barrymore Theatre in November 2017, after its off-Broadway premiere at the Atlantic Theater Company in December 2016.

The Band's Visit has received critical acclaim. Its off-Broadway production won several major awards, including the 2017 Obie Award for Musical Theatre, as well the year's New York Drama Critics' Circle Award for Best Musical. At the 72nd Tony Awards, it was

nominated for 11 awards and won 10, including [Best Musical](#). *The Band's Visit* is one of four musicals in Broadway history to win the unofficial "Big Six" Tony Awards, which include [Best Musical](#), [Best Book](#), [Best Score](#), [Best Actor in a Musical](#), [Best Actress in a Musical](#), and [Best Direction of a Musical](#).^[citation needed] It won the [2019 Grammy Award for Best Musical Theater Album](#).

The original production premiered in [Off-Broadway](#) previews at the [Atlantic Theater Company](#) on November 11, 2016, had its official opening on December 8, 2016, and closed on January 8, 2017. The musical was developed and produced with support from the National Endowment for the Arts, the Laurents/Hatcher Foundation, and the National Alliance for Musical Theatre's National Fund for New Musicals.^[2] The musical was directed by [David Cromer](#) with choreography by Patrick McCollum and movement by Lee Sher and starred [Tony Shalhoub](#), [Katrina Lenk](#), and [John Cariani](#).^{[3][4][5][6]}

The musical began previews on [Broadway](#) on October 7, 2017, at the [Ethel Barrymore Theatre](#) prior to an official opening on November 9, 2017



In 1996, the [Alexandria](#) Ceremonial Police Orchestra, just arrived in Israel, are waiting in Tel Aviv's central bus station. They expect to be welcomed by a representative from a local Arab cultural organization, but no one shows up. The group's leader, the quiet Colonel Tewfiq Zakaria, eventually decides the group will take the bus and instructs the younger, adventurous officer, Haled, to purchase the group's bus tickets. At the ticket office, Haled asks the clerk for a ticket to the city of [Petah Tikvah](#), but due to his Egyptian accent, she misunderstands him and sells him tickets to the isolated desert town of "Bet Hatikva".

The scene shifts to Bet Hatikva, where the residents bemoan the boring and monotonous lives they lead in the desert ("Waiting"). When the band arrives in Bet Hatikva, they approach two cafe workers, Papi and Itzik, to ask for directions to the Arab cultural centre for their performance the next day. Unsure who these men are and what they're asking about, they get the café's owner, a charismatic woman named Dina. Tewfiq again asks for directions to the cultural centre before Dina realizes they think this is Petah Tikvah, and explains that this is the wrong place, and they must have taken the wrong bus ("Welcome to Nowhere"). Dina tells the group that the next bus does not arrive until the next day. One of the band members looks for a phone to contact the Egyptian embassy, but Dina tells him that the only pay phone in town is guarded over, every night, by a man who obsessively waits for his girlfriend to call him, even though it has been months. Dina offers the band a meal and a place to stay for the night, and Tewfiq reluctantly agrees. In her kitchen, Tewfiq asks her about her background, and she tells how she was once married, and nothing in real life went as she had idealistically and naively thought ("It Is What It Is"). She asks Tewfiq the same, and he tells of a wife and son in Egypt.

Meanwhile, Itzik allows the band member Simon to stay with him, his wife, their baby, and his father-in-law, Avrum. During dinner, Simon asks what happened to Avrum's wife, and Avrum says she died. When Simon asks when she died, he is silenced; Avrum says it is healthy for him to talk about it. He tells the story of how he met his wife many years ago at a club and remembers how music had been the foundation for their entire relationship. Itzik and Simon are touched by the story, but Itzik's wife continues to eat silently, avoiding all interaction during the meal ("The Beat of Your Heart").

- [Miss You Like Hell](#)

Miss You Like Hell is a musical with book and lyrics by [Quiara Alegría Hudes](#), and music and lyrics by [Erin McKeown](#). The show follows a troubled teenage girl who embarks on a cross-country road trip with her

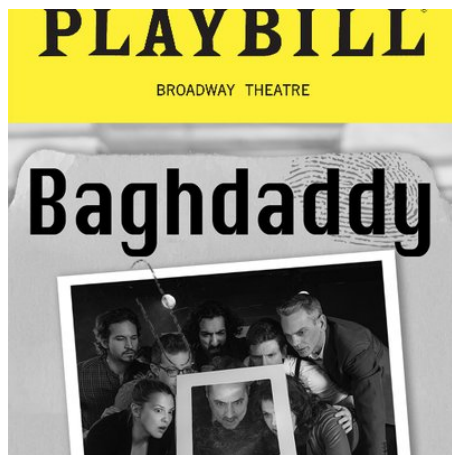


estranged mother, who is an [undocumented immigrant](#) from [Mexico](#).

The musical premiered in 2016 at the [La Jolla Playhouse](#) in [San Diego](#).

When a whip-smart, deeply imaginative teenager agrees to take a road trip with her free-spirited Latina mother, neither can imagine where it will take them. Chance encounters with

a medley of characters along the way brings them closer to understanding what sets them apart—and what connects them forever. At the heart of the story is a mother-daughter relationship complicated and threatened by immigration policies. **MISS YOU LIKE HELL** reminds us that musicals have the power to explore the exposed territory where political becomes personal. Featuring compelling original songs that are every bit as diverse and eclectic as America, **MISS YOU LIKE HELL** is a new musical that exudes the joy, love and frustration of being a family in a changing country.



- [Baghdaddy](#)

Baghdaddy is a satirical musical comedy stage play with music and book by Marshall Paillet, lyrics and book by A.D. Penedo, based on an unproduced screenplay by J.T. Allen, and produced by [Charlie Fink](#). The musical is based on historical events leading up to the [2003 invasion of Iraq](#) by the [United States](#), and focuses on how the [CIA](#) and [BND](#) (German intelligence service) provided the [Bush administration](#) with

a justification for invading [Iraq](#).^[1]

Baghdaddy was produced Off-Off-Broadway at the [Actor's Temple](#) in 2015. The production was critically acclaimed, and was dubbed a Critic's Pick by the [New York Times](#).^[2] A new production opened Off-Broadway at the [St. Luke's Theatre](#) on May 1, 2017.

Plot^[edit]

The musical takes place in a [narrative frame](#) in which the cast and audience attend an [AA-style](#) support group for people who started the [Iraq War](#). The cast includes CIA operatives, an Iraqi informant, and a BND operative.

The story focuses on the recruitment and eventual disgrace of an Iraqi defector, codenamed "Curveball," and the use and misuse of his testimony by the CIA, [State Department](#), and [Bush Administration](#). In *Baghdaddy*, as in reality, Curveball provides Western intelligence agencies with false intelligence on [Iraqi mobile weapons laboratories](#). This intelligence, which is later discovered to have been fabricated, was used by Secretary of State [Colin Powell](#) in his [2003 speech to the UN Security Council](#) to justify the invasion of Iraq and overthrow of [Saddam Hussein](#).

Historical context^[edit]

Near the opening of the show, the cast explains to the audience that some of the characters are loosely based on actual figures, while others are

composites of multiple figures. The story hews closely to historical accounts of the period, particularly [Bob Drogin's](#) book *Curveball: Spies, Lies, and the Con Man Who Caused a War* (2007)^[3] and [Frank Rich's](#) book *The Greatest Story Ever Sold: The Decline and Fall of Truth in Bush's America* (2006).^[4]

The character "Curveball" is based on an actual Iraqi defector and BND informant, [Rafid Ahmed Alwan al-Janabi](#), who was known by the [Defense Intelligence Agency](#) cryptonym "Curveball." The fictional character "Tyler Nelson" shares a first name and some biographical details with the late, retired CIA official [Tyler Drumheller](#), while the character "Martin Bouchard" shares several biographical details with former UN Chief Weapons Inspector and [Iraq Survey Group](#) leader [David Kay](#).

Be More Chill is a [musical](#) with original music and lyrics by [Joe Iconis](#), and



a book by [Joe Tracz](#), based on the [2004 novel of the same name](#) by [Ned Vizzini](#).^[1] After a 2015 regional theatre production, the musical premiered [Off-Broadway](#) in 2018. A [Broadway](#) production began previews on February 13, 2019, and officially opened on March 10, 2019. The Broadway production closed on August 11, 2019. An [Off West End](#) production opened on February 18, 2020. The Off West End production closed on March 16, 2020, due to the ongoing [COVID-19 pandemic](#). A Chicago production was set to open in July 2020.

A film adaptation is currently in development.

Original New Jersey production^[edit]

The musical premiered in May 30, 2015 at the [Two River Theater](#) in [Red Bank, New Jersey](#).^[2] It ran until June 28, 2015.^[3] The production was

directed by Stephen Brackett and featured orchestrations done by [Charlie Rosen](#), music direction by Nathan Dame, and choreography by Chase Brock.^[4] It featured Will Connolly as Jeremy, Eric William Morris as The Squip, [George Salazar](#) as Michael, and Stephanie Hsu as Christine, as well as Katie Ladner, [Lauren Marcus](#), Jake Boyd, [Gerard Canonico](#), Kaitlyn Carlson, and Paul Whitty. The musical was commissioned by Two River Theater in 2011 as part of their new play development program.^{[5][6]}



Original Broadway production^[edit]

On September 5, 2018 a Broadway production was announced. Preview performances at the [Lyceum Theatre](#) began on February 13, 2019 and the show officially opened on March 10, 2019.^[12] The Broadway transfer was estimated to cost \$9.5 million according to lead producer Jerry Goehring.^[13] On December 18, 2018, it was announced that the entire Off-Broadway cast would reprise their roles for the Broadway production. Understudies and covers for the Broadway production featured Cameron Bond, Anthony Chatmon II, Morgan Siobhan Green, Troy Iwata, Talia Suskauer, and Joel Waggoner.^[14] The production announced its closing on June 20, 2019 and closed on August 11, 2019, playing 30 previews and 177 performances.



Plot

Jeremy Heere, a high school junior, is a social outcast. He lives with his recently divorced father, who works from home and makes Jeremy uncomfortable by refusing to wear pants in the house. At school, Jeremy is bullied by popular student Rich Goranski, who writes "boyf" on

his backpack. His "best friend", Michael Mell (on whose backpack Rich has written "riends"), tries to comfort Jeremy by telling him that being a loser is okay. Jeremy's long-time crush Christine Canigula signs up for the school play, and he decides to as well. Jeremy wonders if someone can help him "more than survive" ("More Than Survive").

As they wait for the first play rehearsal to begin, Christine professes her love of theater to Jeremy, because she can play different people and always knows what to say and performs ("I Love Play Rehearsal"). The drama teacher, Mr. Reyes, reveals that the school play will be *A Midsummer Night's Dream* set in a *post-apocalyptic* future, re-titled *A Midsummer Nightmare (About Zombies)*. During rehearsal, Jake Dillinger, one of the popular boys, flirts with Christine, making Jeremy jealous ("More Than Survive (Reprise)").

Jeremy is confronted in the bathroom by Rich, who tells Jeremy how he managed his rise to popularity: as an unpopular freshman, he took a pill called a "super quantum unit Intel processor"—a "SQUIP"—containing a computer that implants itself inside the user's brain and tells the user what to do and say. Rich suggests that Jeremy buy one in order to become cooler ("The Squip Song").

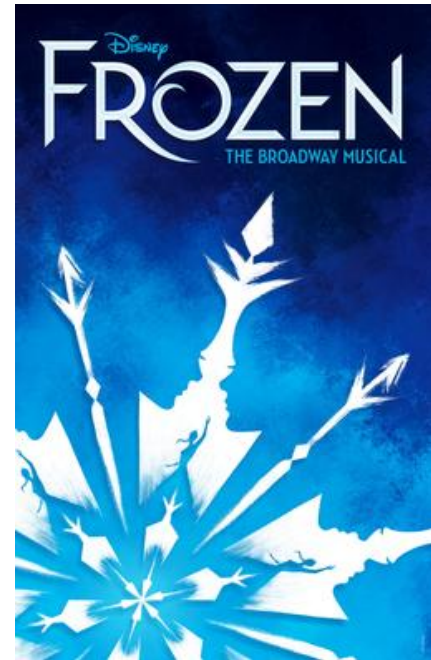
While playing video games with Michael, Jeremy tells him about Rich's offer. After an awkward conversation with his dad (still not wearing pants), Jeremy decides to check the SQUIP out. Jeremy assures Michael that, no matter what happens, they'll always be a team ("Two-Player Game").....

- [Frozen \(musical\)](#)

Frozen is a musical with music and lyrics by [Kristen Anderson-Lopez](#) and [Robert Lopez](#), and book by [Jennifer Lee](#), based on the 2013 film of the same name. The story centers on the relationship between two sisters who are princesses, Elsa and Anna. Elsa has magical powers to freeze objects and people, which she does not know how to control. After inheriting the throne, Elsa flees, inadvertently causes the kingdom to become frozen in an eternal winter, and nearly kills her sister. She must sacrifice and show true love to save the day.

Produced by [Disney Theatrical Productions](#), the musical had a tryout at the [Buell Theatre](#) in [Denver](#), Colorado in August 2017 and premiered on [Broadway](#) in March 2018 at the [St. James Theatre](#) to mixed reviews. Due to the [COVID-19 pandemic](#), *Frozen* suspended performances on March 11, 2020, after 26 previews and 825 regular performances; Disney has announced that the show will not reopen.^[1] A U.S. tour began in November 2019 but was also suspended in March 2020.

In January 2014, [Bob Iger](#), CEO of [The Walt Disney Company](#), stated that [Disney Theatrical Productions](#) was in early development of a stage adaptation of *Frozen* that it planned to bring to [Broadway](#).^{[2][3][4]} No date was set for the adaptation. "We're not demanding speed," Iger said. "We're demanding excellence."^{[2][5]} One of the film's producers, [Peter Del Vecho](#), later reiterated that "these things take time."^[6] In an October 2014 interview, [Thomas Schumacher](#), the president of [Disney Theatrical Group](#), disclosed that discussions about a musical had begun even before the film was released almost a year earlier.^[7] He stated: "I'm already talking to directors, and I have a design concept, and we have to begin to fashion this idea.



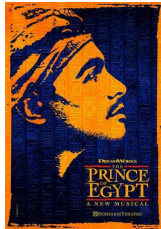
- [KPOP \(musical\)](#)

KPOP is a [musical](#) with a book with Jason Kim and music and lyrics by [Helen Park](#) and [Max Vernon](#). The musical premiered at [Ars Nova](#) in September 2017.

KPOP made its world premiere at Ars Nova in New York, New York on September 5, 2017. The production ran until October 21.

The musical's book is by Jason Kim, direction by Teddy Bergman, choreography by Jennifer Weber, and immersive design by Woodshed Collective. The production was produced in association with [Ma-Yi Theater Company](#).

- [The Prince of Egypt \(musical\)](#)



The Prince of Egypt is a [musical](#) with music and lyrics by [Stephen Schwartz](#), and a book by [Philip LaZebnik](#). Based on the 1998 film of the same name, the musical follows the life of [Moses](#) from being a prince of [Egypt](#) to his ultimate destiny to lead the [Children of Israel](#) out of [Egypt](#).

The Prince of Egypt is an adaptation of the biblical story of Moses, who grows from a Hebrew baby set adrift on the [Nile](#) by his mother [Yocheved](#) to escape genocide, to an adopted Egyptian prince, and finally into God's deliverer of the Hebrews from the oppression of his brother, Ramses.



- [Soft Power \(musical\)](#)

Soft Power is a musical (also referred to by its authors as a "play with a musical"^[1]) with book and lyrics by [David Henry Hwang](#) and music and additional lyrics by [Jeanine Tesori](#).

Partly based on Hwang's real life (writing a musical based on the popular Chinese film *Stick with Your Mistake* and getting stabbed in the neck), the play with a musical features a fever dream with Hilary Clinton performing a number while revealing a [Wonder Woman](#) outfit in a glitzy [McDonald's](#). It also examines the nature of democracy, cultural identity, appropriation and racism