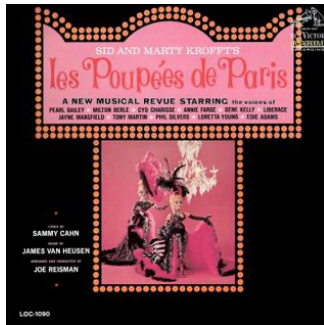


## 1960's

- Les Poupées de Paris



*Les Poupées de Paris* (*The Dolls of Paris*) was a musical puppet show created, produced and directed by Sid and Marty Krofft, that toured the United States throughout the 1960s.

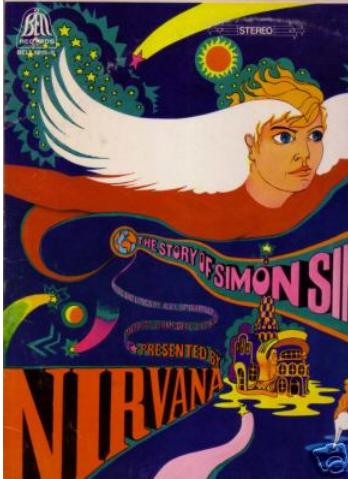
Puppeteers Sid and Marty Krofft had had a successful career on stages in America and Europe throughout the 1950s. One morning, Sid awoke with the idea to create a show with his

marionettes for adults only,

complete with music, comedy, horror, celebrities and topless puppets.

Nat Hart, a maître d' at the Flamingo Hotel, became a fan of the Krofft's work during repeated viewings of their shows at the hotel.<sup>[1]</sup> Hart approached the Kroffts one day and announced that he was going to open a club, and he asked the Kroffts to put together a puppet show as an attraction for the new club.<sup>[1]</sup>





***The Story of Simon Simopath*** is the debut album by British psychedelic band **Nirvana**, released by **Island Records** in 1967. The lyrics trace the story from life to death of the titular hero via a series of short songs. The story deals with a boy named Simon Simopath who dreams of having wings. He is unpopular at school, and after reaching adulthood (in 1999) goes to work in an office in front of a computer. He suffers a nervous breakdown and is unable to find help in a mental institution, but gets aboard a rocket and meets a **centaur** who will be his friend and a tiny goddess

named Magdalena, who works at Pentecost Hotel. Simon and Magdalena fall in love and get married, followed by a jazzy party.

"Pentecost Hotel" was released as a single with the non-album **b-side**, "Feelin' Shattered". "Wings of Love" was the next single, also with a non-album b-side, "Requiem to **John Coltrane**". "Girl in the Park", from the second album, *All of Us*, featured the b-side, "C Side In Ocho Rios", which is an instrumental version of "In the Courtyard of the Stars"

This album is considered to be the main influence for modern rock operas.

### ***The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up***

***Zombies*** (sometimes "!!?" is appended to the title) is a 1964 American **monster movie** written and directed by **Ray Dennis Steckler**.<sup>[1]</sup> Steckler also starred in the film,<sup>[2]</sup> billed under the **pseudonym** "Cash Flagg". Upon release, the film received negative reviews, and is regarded by some critics as being one of the worst movies ever made.

In the film, three friends visit a **carnival** and stumble into a group of **occultists** and disfigured monsters.<sup>[3]</sup> Produced on a \$38,000 budget, much of it takes place at **The Pike** amusement park in **Long Beach, California**,



which resembles Brooklyn's [Coney Island](#). The film was billed as the first "monster [musical](#)," beating out *The Horror of Party Beach* by a mere month in release date.

Plot -

Free-spirited Jerry (Steckler as "Flagg"), his girlfriend Angela (Sharon Walsh), and his buddy Harold (Atlas King) head out for a day at a seaside carnival. In one venue, a dance number is performed by Marge ([Carolyn Brandt](#)), a superstitious alcoholic who drinks before and between shows, and her partner, Bill Ward, for a small audience. Backstage, Marge sees a black cat and, disturbed by its appearance, visits powerful carnival fortune-teller Estrella (Brett O'Hara) to find out what it means. In her fortune-telling booth, Estrella predicts death for Marge, who runs out, terrified, past Jerry, Angela, and Harold. The three decide to have their fortunes told. Estrella predicts "a death near water" for someone close to Angela.

## [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),<sup>[1]</sup> 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.<sup>[2]</sup>



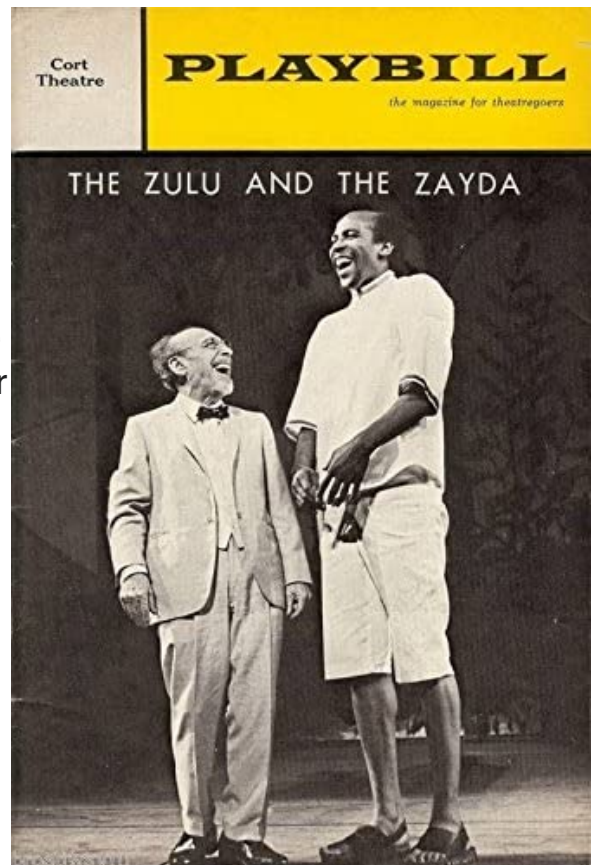
Produced by [Theodore Mann](#) and [Dore Schary](#), the [Broadway](#) production, opened on 10 November 1965 at the [Cort Theatre](#), where it ran for 179 performances. The cast

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."<sup>[4]</sup> 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.<sup>[4]</sup>

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.





*S.F. Sorrow* is the fourth album by the English rock group [Pretty Things](#). Released in 1968, it is one of the first rock [concept albums](#).

Based on a short story by singer [Phil May](#), the album is structured as a song cycle, telling the story of the main character, Sebastian F. Sorrow, from birth through love, war, tragedy, madness, and the disillusionment of old age.

Although the album is a [rock opera](#), it has been stated by members of [the Who](#) that the record had no major influence on [Pete Townshend](#) and his writing of *Tommy* (1969). The [Pretty Things](#), however, have suggested otherwise,<sup>[B]</sup> as have some critics. [Story Concept](#)<sup>[edit]</sup>

*S.F. Sorrow's* narrative is different from others in the rock opera/concept album genre: while *Tommy* and Pink Floyd's *The Wall* relay their concept through the lyrics of their songs, the [Pretty Things](#) tell the bulk of the story through small paragraph-like chapters which were printed in the liner notes of the LP and the CD, alternating with the song's lyrics. These explanatory notes were read aloud between song performances by [Arthur Brown](#) during the [Pretty Things'](#) first of two known live performances of the opera.

Like *Tommy*, *S.F. Sorrow* opens with the birth of the story's protagonist at the turn of the 20th century. Sebastian F. Sorrow is born in a small nameless town to ordinary parents in a house called "Number Three." The town is supported by a factory of some sort, referred to as the "Misery Factory." ("S.F. Sorrow Is Born") Sorrow, an imaginative boy, has a

relatively normal childhood until it ends abruptly when he needs to get a job. He goes to work with his father at the Misery Factory, from which many men have been laid off. This might make S.F. the object of hate in a sense that he might be a scab in the story, or perhaps the young boy who is taking some older man's job, and he comes into his sexual adolescence during this period ("Bracelets of Fingers"). Sorrow's life is not yet over, though. Joy still exists for him in the form of a pretty girl across the street. She says 'Good morning' to him every day, and he thinks about her constantly. This is the factor that keeps him going despite his childhood's abrupt ending. The two fall in love and become engaged, but their marriage plans are cut short when Sorrow is drafted ("She Says Good Morning").

Sorrow joins a light infantry ("Private Sorrow") and goes off to fight in a war, possibly [World War I](#). Sorrow sinks into a daze, living out the entire war in a funk. Soon the sounds of gunfire and artillery become the rhythm to his life in a daydream. He survives the war and settles down in a land called "Amerik" (obviously referring to the country [America](#), because the first



words of the song "Balloon Burning" are "New York"). Sorrow's fiancée travels by a balloon, the *Windenber* ([Hindenburg](#)) to join him, but it bursts into flame at arrival ("Balloon Burning"), killing all aboard. Sorrow is left alone, his beloved fiancée dead ("Death").

Sorrow drifts into a state of depression that leads him on an epic journey to the center of his subconscious. When wandering the streets, he encounters

the mysterious Baron Saturday (a character intended to represent [Baron Samedi](#), a deity in [Haitian Voodoo](#) religion). The black-cloaked Saturday invites Sorrow to take a journey and then, without waiting for a response, "borrows his eyes" and initiates a trip through the Underworld ("Baron Saturday").

The trippish quest begins by taking flight into the air, where Sorrow is driven by a whip-cracking Baron Saturday. Sorrow thinks he is flying toward the moon, which would have been lovely as he always had a fascination with it, but instead he sees that it is his own face. The Baron pushes him



through the mouth of the face and then down the throat, where they find a set of oak doors. Saturday throws them open and prompts S.F. Sorrow inside, where he finds a room full of mirrors ("The Journey"). Each mirror shows a memory from his childhood, which Baron Saturday suggests that he studies well. After the hall of mirrors comes a long winding staircase which brings him to two opaque mirrors that show him the horrible truths and revelations from his life ("I See You").

Sorrow is destroyed by his journey; it leads him to understand that no one can be trusted any longer, and that society will only do away with you when you become old and serve it no longer ("Trust"). He is driven into a dark mental seclusion where he suffers from eternal loneliness. Much like *The Wall*, S.F. Sorrow is the tale of a man who has endured hardships which he uses to build into a mental wall that cuts him off from the rest of the waking

world, and leaves them without light ("Old Man Going"). At the end of the album he identifies himself as "the loneliest person in the world" ("Loneliest Person")

## Live performances

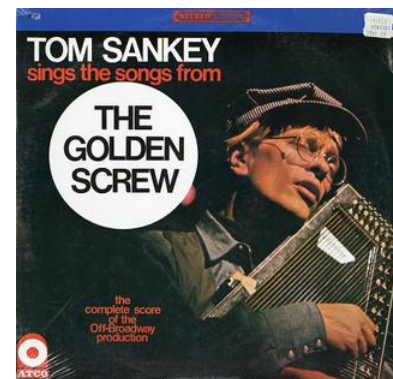
Shortly after the album's release in 1968, the band attempted to perform the album onstage at [Middle Earth Club](#) in London. It was by all accounts a strange show which featured the band miming to the EMI backing tracks. Each member also played various characters and in the role of Sorrow was Twink, wearing a leotard, white face make up and indulging in his penchant for mime. After that, a handful of songs from the album became part of their typical live set notably "She Says Good Morning", "Balloon Burning" and "Old Man Going".

<https://www.theguardian.com/music/2010/may/06/pretty-things-sf-sorrow-cd-review>



"On the Flip Side" is an episode of ABC Stage 67 starring James Coco, Tyrone Cooper, and James Dybas. A spirit and her musical combo are assigned to help a washed-up singer make a comeback. The original score for this program was composed by Burt Bacharach and Hal David, with musical direction by Peter Matz.

*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.<sup>[1]</sup> 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.<sup>[2]</sup> 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).<sup>[3]</sup> The script was published as *The Golden Screw, Or That's Your Thing, Baby* (1968).

- Evening Primrose (musical) 1966

***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.

- [Jacques Brel is Alive and Well and Living in Paris](#)

***Jacques Brel Is Alive and Well and Living in Paris*** is a musical revue of the songs of Jacques Brel. Brel's songs were translated into English by Eric Blau and Mort Shuman, who also provided the story.

The original 1968 Off-Broadway production ran for four years and spawned international and regional productions, as well as a West End production and Off-Broadway revival, among others. A film adaptation was released in 1975.



In 2003, David Bowie included the cast recording in a list of 25 of his favourite albums, "Confessions of a Vinyl Junkie".<sup>[1]</sup>

***Head*** is a 1968 American satirical musical adventure film written and produced by Jack Nicholson and Bob Rafelson, directed by Rafelson, starring television rock group The Monkees (Davy Jones, Peter Tork, Micky Dolenz and Michael Nesmith),<sup>[2]</sup> and distributed by Columbia Pictures.



During production, one of the working titles for the film was *Changes*, which was later the name of an unrelated album by The Monkees. Another working title was *Untitled*. A rough cut of the film was previewed for audiences in Los Angeles in the summer of 1968 under the name *Movee Untitled*.

The film featured Victor Mature as "The Big Victor"<sup>[2]</sup> and cameo appearances by Nicholson, Teri Garr, Carol Doda, Annette Funicello, Frank Zappa, Sonny Liston, Timothy

Carey, Percy Helton and Ray Nitschke.<sup>[2]</sup> Also appearing on screen in brief non-speaking parts are Dennis Hopper and film choreographer Toni Basil.<sup>[1]</sup>

*Head* begins at the dedication of the Gerald Desmond Bridge. As a local politician struggles with his microphone during the dedication speech, The Monkees (Micky Dolenz, Davy Jones, Peter Tork, and Michael Nesmith) suddenly interrupt the ceremony by running through the assembled officials to the sound of various horns and sirens. Micky then jumps off the bridge into the water below. He floats around, unconscious, as several mermaids attempt to revive him.

The scene then transitions into a living room, in which the Monkees are having a kissing contest with a young woman, who pronounces them all "even." Then the opening song plays, filling the screen with images from the film, and ending with the Execution of Nguyễn Văn Lém followed by a woman screaming. However, the woman is not screaming in terror but in excitement, as the Monkees are about to take the stage at a concert. When the Monkees arrive, they lead the audience in a cheer of "WAR!" ....

*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 movie"



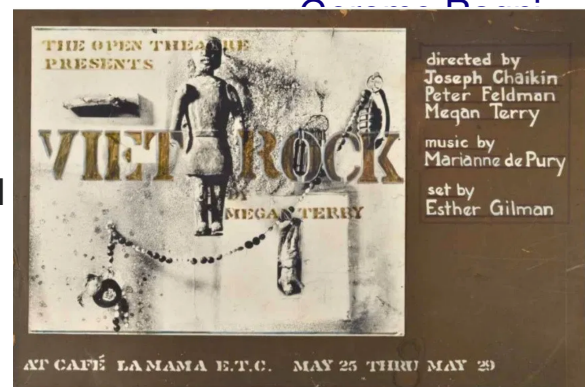
A folk war movie  
presented by  
THE OPEN THEATRE  
at Cafe La Mama  
May 25, 1966  
Music and Sound by  
MARIANNE de PURY

comprising scenes of disillusionment and protest to the American military presence in Southeast Asia.<sup>[1]</sup> *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.<sup>[2]</sup> 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.<sup>[3]</sup>

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*.<sup>[4]</sup> The company performed improvisations based on accounts of the Vietnam War, and Terry wrote and directed a full-length show based on these improvisations.<sup>[5]</sup> 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.<sup>[6]</sup> The play then had a two-week run at the *Yale Repertory Theatre* before its off-Broadway premiere at the *Martinique Theatre* on November 10, 1966. It closed at the *Martinique* on December 31 after 62 performances.<sup>[7][8]</sup>

One of the leading cast members was who would go on to create the musical actor *James Rado*. In developing *Hair*, the anti-war theme, as well as the experimental technique of improvisational exercises, from the production of *Viet Rock*

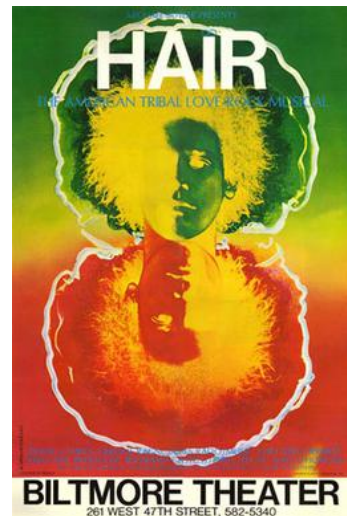




- [Hair \(musical\)](#) also See Hair Film

***Hair: The American Tribal Love-Rock Musical*** is a rock musical with a book and lyrics by [Gerome Ragni](#) and [James Rado](#) and music by [Galt MacDermot](#). The work reflects the creators' observations of the [hippie counterculture](#) and [sexual revolution](#) of the late 1960s, and several of its songs became anthems of the [anti-Vietnam War peace movement](#). The musical's profanity, its depiction of the use of illegal drugs, its treatment of [sexuality](#), its irreverence for the [American flag](#), and its nude scene caused much comment and controversy.<sup>[1]</sup> The musical broke new ground in [musical theatre](#) by defining the genre "rock musical", using a racially integrated cast, and inviting the audience onstage for a "Be-In" finale.<sup>[2]</sup>

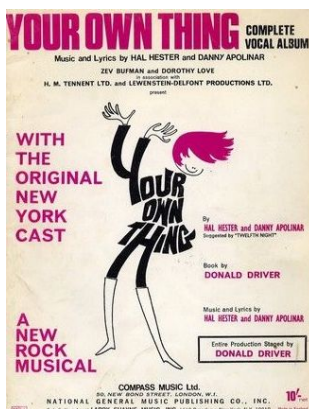
*Hair* tells the story of the "tribe", a group of politically active, [long-haired](#) hippies of the "Age Aquarius" living a [bohemian](#) life in New York City and fighting against [conscription](#) into the [Vietnam War](#). Claude, his good friend Berger, their roommate Sheila and their friends struggle to balance their young lives, loves, and the sexual revolution with their rebellion against the war and their [conservative](#) parents and society. Ultimately, Claude must decide whether to [resist the draft](#) as his friends have done, or to succumb to the pressures of his parents (and



conservative America) to serve in Vietnam, compromising his **pacifist** principles and risking his life.

After an **off-Broadway** debut on October 17, 1967, at **Joseph Papp's Public Theater** and a subsequent run at the **Cheetah** nightclub from December 1967 through January 1968, the show opened on **Broadway** in April 1968 and ran for 1,750 performances. Simultaneous productions in cities across the United States and Europe followed shortly thereafter, including a successful London production that ran for 1,997 performances. Since then, numerous productions have been staged around the world, spawning dozens of recordings of the musical, including the 3 million-selling **original Broadway cast recording**. Some of the songs from its score became **Top 10** hits, and a **feature film adaptation** was released in 1979. A Broadway revival opened in 2009, earning strong reviews and winning the **Tony Award** and **Drama Desk Award** for Best Revival of a Musical. In 2008, *Time* wrote, "Today *Hair* seems, if anything, more daring than ever."<sup>[3]</sup>

- [Your Own Thing](#)
- 



*Your Own Thing* is a rock-styled musical comedy loosely based on *Twelfth Night* by **William Shakespeare**. It premiered **off-Broadway** in early 1968. The music and lyrics are by Hal Hester and Danny Apolinar <sup>[1]</sup> with the book adaptation by Donald Driver, who also directed the original production.<sup>[2]</sup> Dorothy Love was the show's producer. The show was a success, running for 937 performances **Off-Broadway**<sup>[3]</sup> and then touring and playing in London and Australia.<sup>[4]</sup>

The setting for the play suggests a Shakespearean stage. Whilst *Twelfth Night* was "then", *Your Own Thing* is very much "here and now". The time is now, the place is in and about the city of Manhattan Island, Illyria where Orson is a theatrical agent and Olivia the operator of a discotheque. The confusion between Sebastian and Viola seems more probable given the fashion of both men and women having long hair. In this version, Viola and Sebastian, both rock singers have lost all their music in a shipwreck and

coincidentally apply to the same agent when they seek work. Viola, informed that Orson requires a male singer for a rock group dresses as a boy and calls herself Charlie. When Orson send Charlie with a love letter to Olivia, the familiar complications follow. In the end Viola is engaged to Orson and Sebastian to Olivia. Sebastian is not at all fazed by the fact that Olivia is ten years older than he is. He believes in the creed that his band, The Apocalypse, promulgate, "do your own thing - or die".



- [Catch My Soul \(musical\)](#)



**Catch My Soul** is a rock musical produced by Jack Good, loosely adapted from Shakespeare's *Othello*.<sup>[1]</sup> The character of Iago had originally been played by Jerry Lee Lewis<sup>[2]</sup> in the US production which had closed in 1968.<sup>[3]</sup> The UK production of the show was a showcase for the talents of Lance LeGault, P. P. Arnold, P.J. Proby and an introduction to the rock musician Robert Tench and the band Gass.<sup>[4]</sup>

The first UK stage performance was at the University Theatre Manchester by the *69 Theatre Company* with Angharad Rees as Desdemona. The

London stage version opened at *The Roundhouse* in 1969 and moved to the *Prince of Wales Theatre* in the *West End* in 1970.<sup>[5]</sup> The show also toured larger UK cities and closed in January 1972.<sup>[6]</sup> The original UK cast recorded *Catch My Soul* (1971), with music as interpreted by Gass, the show's backing band at that time.<sup>[7]</sup> A film, *Catch My Soul*, was released in 1974 with a different cast.

Jack Good's *Catch My Soul* is based on William Shakespeare's play *Othello*. Good's musical contained many of the elements of

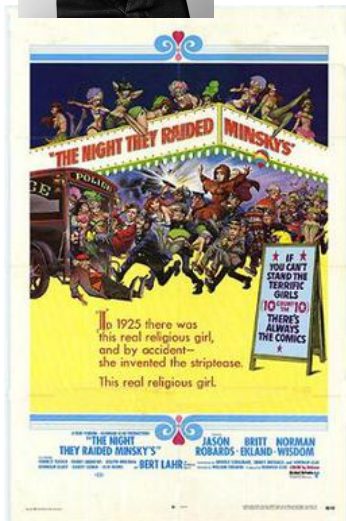


Shakespeare's original work and largely mirrored its source. The subsequent film version directed by [Patrick McGoochan](#) changed the structure, setting and songs to an extent that make it a substantially different work. In the synopsis for [allmovie.com](#) Sandra Brennon states that in the film story:

"Othello is a wandering evangelist who happens onto Iago's remote commune. There he marries the lovely Desdemona much to the chagrin of Iago, who also loves her. The conniving commune leader then manages to quietly pressure Othello until murder and tragedy ensue."

## Jimmy Shine

*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



*The Night They Raided Minsky's* is a 1968 musical comedy film directed by [William Friedkin](#) and produced by [Norman Lear](#). It is a fictional account of the invention of the [striptease](#) at [Minsky's Burlesque](#) in 1925. The film is based on the novel by Rowland Barber, published in 1960.

Rachel Schpitendavel ([Britt Eklund](#)), an innocent [Amish](#) girl from rural Pennsylvania, arrives in New York's Lower East Side hoping to make it as a dancer. Rachel's dances are based on Bible stories. She auditions at [Minsky's Burlesque](#), but her dances are much too dull and chaste for the bawdy show. But

then Billy Minsky ([Elliott Gould](#)) and the show's jaded straight man, Raymond Paine ([Jason Robards](#)), concoct a plan to foil moral crusader Vance Fowler ([Denholm Elliott](#)), who is intent on shutting down the theater. Minsky publicizes Rachel as the notorious Mademoiselle Fifi, performing

the "dance that drove a million Frenchmen wild." This will invite a raid by Fowler and the police. But Billy will let Rachel perform her innocuous Bible dances, thus humiliating Fowler.

During the run-up to her midnight performance, Raymond and his partner, Chick ([Norman Wisdom](#)), show Rachel the ropes of burlesque, and they both fall for her in the process. Meanwhile, Rachel's stern father ([Harry Andrews](#)), who even objects to her Bible dances, arrives in search of his daughter. The film climaxes when Rachel takes the stage after her father has called her a whore and she realizes that the Minskys are just using her. Her father tries to drag her off-stage, but she pulls away and accidentally tears a slit in her dress. The sold-out crowd spurs her on and Rachel begins to enjoy her power over the audience and starts to strip. She looks into the wings and sees Raymond, who senses a raid and perhaps the end of an era, leaving the theater for good. Rachel calls and throws out her arms to him, inadvertently dropping the front of her dress and baring her breasts. Fowler blows his whistle and the police rush the stage and close down the show. A madcap melee follows. In the end, most of the cast members are loaded into a [paddy wagon](#), including Rachel's bewildered father.



***Can Heironymus Merkin Ever Forget Mercy Humppe and Find True Happiness?*** is a 1969 British musical film directed by and starring [Anthony Newley](#).<sup>[3]</sup>

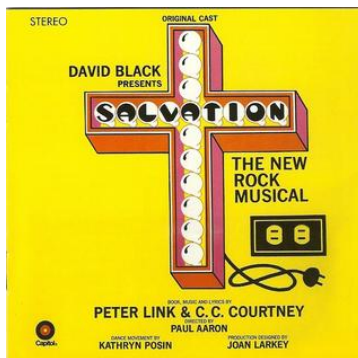
Newley played the autobiographical title role of Merkin, an internationally successful singer approaching middle age who retells his life story in a series of production numbers on a seashore in front of his two toddlers (played by Newley's actual children [Tara](#) and [Alexander](#)) and aged mother. Merkin focuses on his promiscuous relationships with women, particularly Polyester Poontang (played



by Newley's wife [Joan Collins](#)) and the adolescent Mercy Humppe ([Playboy centerfold Connie Kreski](#)). Merkin compares the relationship with Mercy Humppe to that of [Humbert Humbert](#) and [Lolita](#).

Merkin is constantly surrounded by a [Satan-like](#) procurer, Goodtime Eddie Filth ([Milton Berle](#)), and an [angelic](#) 'Presence' ([George Jessel](#)) who

interrupts Merkin's biography with cryptic [Borscht Belt](#)-level jokes to denote births and deaths in Merkin's life. Newley periodically steps out of character to complain about his 'Merkin' role with an unseen director (voiced by Newley), two screenwriters, the film's producers and a trio of blasé movie critics who are turned off by the story's [eroticism](#) and lack of plot.



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

**Salvation** is a 1969 [Off-Broadway rock musical](#) with music, lyrics, and book by [Peter Link & C.C. Courtney](#). The production opened on September 24, 1969, at the [Jan Hus Playhouse](#) and ended on April 19, 1970, after 239 performances. [Snow White and the Seven Dwarfs \(musical\)](#)

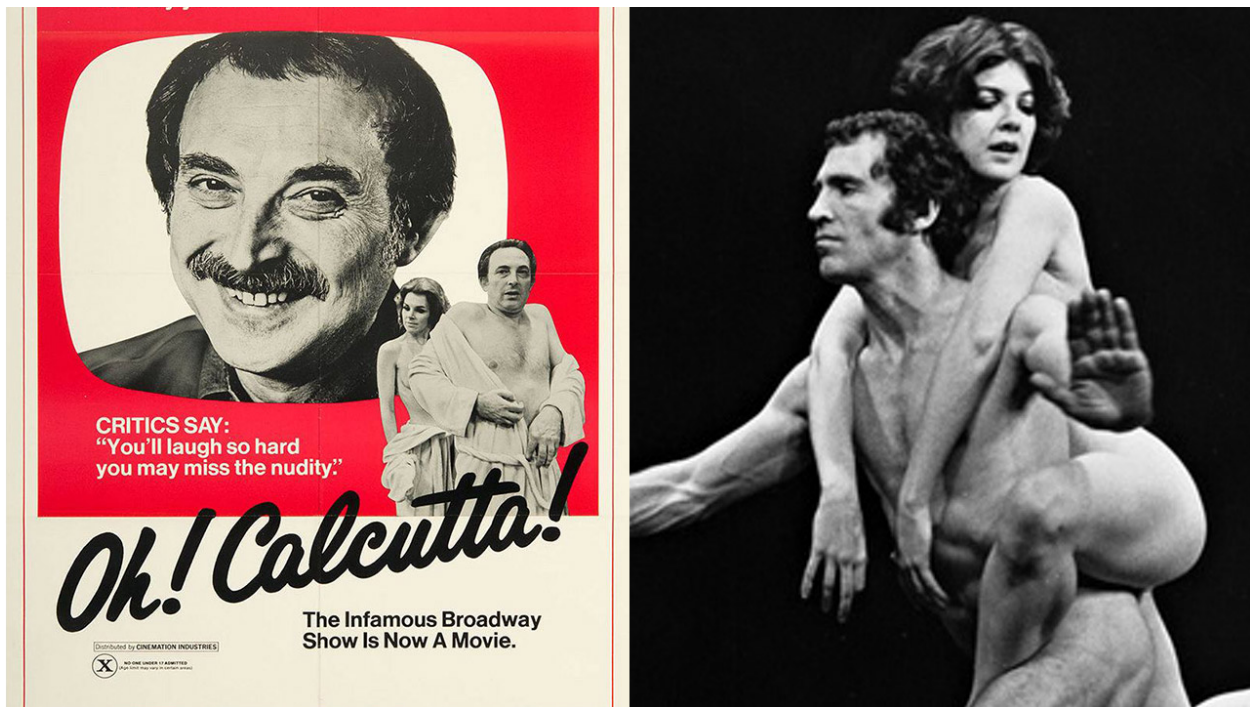
The idea came from Courtney and his frustration with organized religion. Both Link and he wrote the show, and appeared in it as well. Courtney said of the show, "I was walking through [Central Park](#), and the whole show just sort of came to me on that 20-minute walk. I usually did the concept and the book and the lyrics, and Peter did the music. So I hit him with the idea and he was hot to do that. In fact, he probably was more anxious to do it than I was...He's very productive. So I said let's do it, and I started working on the lyrics and giving them to him as fast as I could. So it became, in effect, well, the plot is pretty much my life story." Both were actors looking

for the next thing. Courtney was appearing on the [NBC](#) daytime drama *The Doctors*. At the same time, Link was on the [CBS](#) daytime drama *As the World Turns* as the pot-smoking, troubled Tom Hughes. Afterwards, Link would join *Hair* and replace [Gerome Ragni](#) as Berger.

The show was written in two weeks, and it first premiered in a showcase production at [The Village Gate](#), financed by Courtney and Link. It opened on March 11, 1969, and was given a positive review by [New York Times](#) columnist [Lawrence Van Gelder](#). It was picked up by producer David Black, who had produced *George M!*, and got them booked at the [Mitzi E. Newhouse Theater](#) by the [Lincoln Center for the Performing Arts](#), but unfortunately, the booking was canceled, supposedly by the director, [Robert Montgomery](#). Courtney said of the incident, "I heard lots of rumors about what happened, mainly that Robert Montgomery didn't like this kind of filthy, disgusting stuff--that's why we didn't get to open at Lincoln Center."

Black got the musical moved to the Jan Hus Playhouse for its off-Broadway run, starting on September 24, 1969 and ending on April 19, 1970, after 239 performances. It earned a profit of \$55,000. Black convinced Link and Courtney to close the New York production for the summer, bring it to [Los Angeles](#), and try to reopen it in the fall in a Broadway theatre. Due to bad casting, *Salvation* never got a chance on Broadway. Two efforts to help the show came too late. The first was the cast album by [Capitol Records](#), produced by [Nick Venet](#), which had begun to do well. The second was singer [Ronnie Dyson](#) (*Hair*), who recorded a single of "(If You Let Me Make Love to You Then) Why Can't I Touch You?", which sold over a million copies and peaked at #8 in 1970.

- Oh! Calcutta!



**Oh! Calcutta!** is an [avant-garde](#) theatrical [revue](#), created by British drama critic [Kenneth Tynan](#). The show, consisting of sketches on sex-related topics, debuted [Off-Broadway](#) in 1969 and then in the [West End](#) in 1970. It ran in London for over 3,900 performances, and in New York initially for 1,314. Revivals enjoyed even longer runs, including a [Broadway](#) revival that ran for 5,959 performances, making the show the longest-running revue in Broadway history at the time.

As of 2018, its revival was still the longest-running revue in Broadway history, the second longest-running revival, after [Chicago](#), and the [eighth longest-running](#) Broadway show ever. The show sparked considerable controversy at the time due to its extended scenes of total nudity, both male and female. The title is taken from a painting by [Clovis Trouille](#), itself a [pun](#) on "O quel cul t'as!" [French](#) for "What an [arse](#) you have!"<sup>[1]</sup>



### **It's A Bird, It's A Plane... It's Superman!**

Many decades before Spider-Man crashed on Broadway, Superman made his mark in musical form. *It's a Bird... It's a Plane... It's*

*Superman* debuted on Broadway in 1966 but failed to capture the attention of the theater-going public so closed after only 129 performances.

A TV special was made in 1975, filmed over the course of three days, and boy, can you tell? The material itself isn't necessarily bad and at least you get the feeling these writers liked Superman a whole lot more than the creators of *Turn off the Dark* cared about Spider-Man, but it was all just a little too ahead of its time.



Given the superhero genre's stranglehold over pop culture at large for the past decade, we can't help but wonder if a show like this is worth reviving with a more ambitious budget and the stagecraft to match. Or, at the very least, maybe we can convince Warner Bros. to add a few dance scenes to the next DCEU film.

[The Mad Show](#) 1966

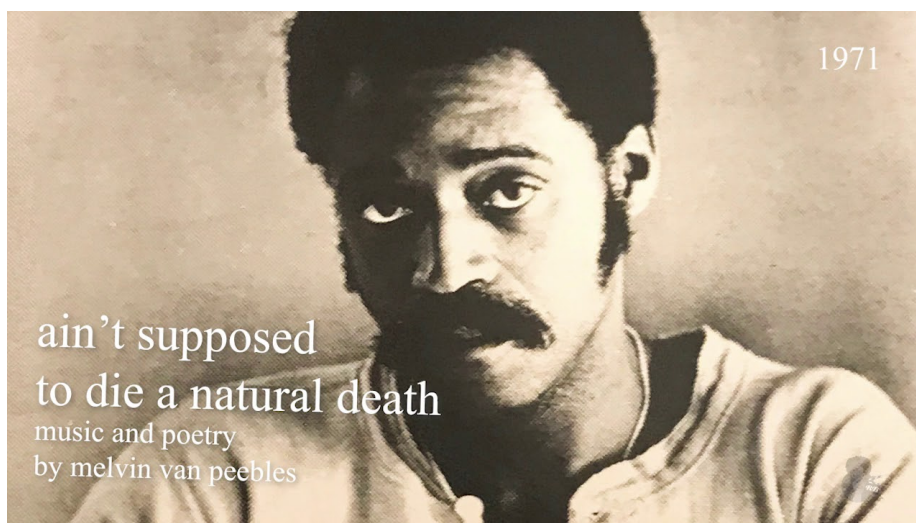


**The Mad Show** is an **Off-Broadway** musical revue based on *Mad Magazine*. The music is by **Mary Rodgers**, the book by **Larry Siegel** and **Stan Hart**. The show's various lyricists include Siegel, **Marshall Barer**, **Steven Vinaver**, and **Stephen Sondheim**.<sup>[1]</sup>

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

**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.



ain't supposed  
to die a natural death  
music and poetry  
by melvin van peebles

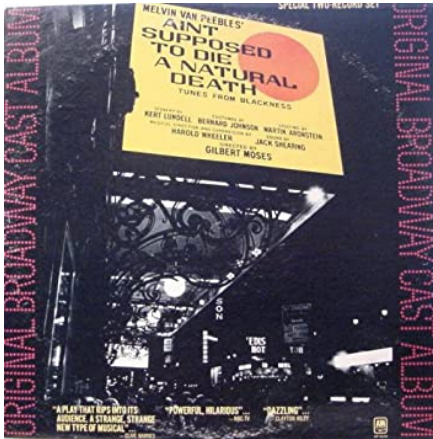
• **Ain't Supposed to Die a Natural Death**

**Ain't Supposed to Die a Natural Death (Tunes from Blackness)** is

a **musical** with a book, music, and lyrics by **Melvin Van Peebles**. The

musical contains some material also on three of Van Peebles' albums, *Brer Soul*, *Ain't Supposed to Die a Natural Death* and *As Serious as a Heart-Attack*,<sup>[1]</sup> some of which were yet to come out.

The musical is a series of 19 politically outspoken, darkly comic, and sexually charged musical monologues that explore the negative aspects of African-American street life and the ghetto experience. Each character has a painful story to tell in funk, soul, jazz and blues-inflected songs. The innovative piece, presented in a confrontational, "in your face" style, is a precursor to choreopoem, spoken word, and rap music. It "contributed to the growing black presence on Broadway."<sup>[2]</sup>



In 1970, Van Peebles decided to transform some of the albums he had recorded between

1968 and 1970 into a musical. According to Van Peebles, "The songs were mirroring the incidents that were happening in the streets."<sup>[1]</sup> Van Peebles marketed the musical to black audiences in churches "all up and down the fucking East Coast. Ministers have congregations, and the congregations would come with busloads of people In a poor Black neighborhood, nameless characters rail against a general malaise called "the Man." Each one begins his or her musical rant with the repetition of one or two signature phrases. They sing of their frustrations, fears, regrets and pain. The drama stems from the characters' words about their daily lives. Act I follows a "normal" day in the ghetto, but Act II graphically depicts a particularly violent day, in which looting and several brutal killings occur. The characters include a blind beggar, a Malcolm X lieutenant, a pimp, prostitutes, a drag queen, a lesbian, looters, lovers, junkies, a wino, a bag lady, corrupt cops, a disgruntled postal worker, sweatshop workers, and a death row prisoner. The work begins with the "Star Spangled Banner" and ends with the accusatory "Put a Curse on You."



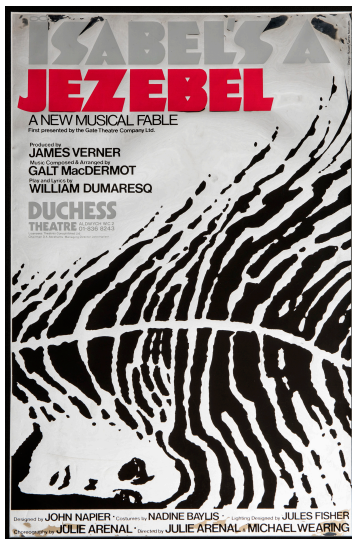
# 1970's

- [The Dirtiest Show in Town](#)

*The Dirtiest Show in Town* is a **musical revue** with a book and lyrics by **Tom Eyen** and music by **Jeff Barry**. An attack on **air pollution**, the **Vietnam War**, **urban blight** and computerized conformity, the show is filled with sex, nudity, and strong **lesbian** and **gay** male characters. The show culminates in a massive **orgy**, with the entire naked cast writhing on the floor. *The Dirtiest Show in Town* is distinguished from a raunchy sex show by Eyen's clever dialogue and witty observations, which impressed even mainstream



- [Isabel's a Jezebel](#)



*Isabel's a Jezebel* is a British **musical** with music by **Galt MacDermot** and book and lyrics by **William Dumaresq**, based loosely on one of the **Grimm's Fairy Tales**, centers around Isabel and her deep-sea lover, who spend their time copulating and arguing about bringing children into a world committed to death.

After out-of-town tryouts, the musical premiered on 15 December 1970 on the **West End** at the **Duchess Theatre**, running for only 61 performances. The cast included Frank Aiello, Sharon Campbell, Helen Chappelle, Peter Farrell, **Carole Hayman**, Michele Mowbray, Maria Popkiewitz, Miguel Sergides, Howard Wakeling. The production was co-directed by **Michael Wearing** and Julie Arenal, who also choreographed.

After his spectacular success with the musical *Hair*, expectations for MacDermot's next work, *Isabel's a Jezebel*, were high. The musical underwent several last minute cast changes, including Hayman's joining

the show just before opening night. *The New York Times* praised the score but called the book "irretrievably inert."



***Bugsy Malone*** is a 1976 gangster musical comedy film written and directed by Alan Parker. The film was Parker's feature film directorial debut. A co-production of United States and United Kingdom, it features child actors playing adult roles, with Jodie Foster, Scott Baio, John Cassisi, and Martin Lev in major roles. The film tells the story of the rise of "Bugsy Malone" and the battle for power between "Fat Sam" and "Dandy Dan".

Set in New York City, it is a gangster movie spoof, substituting machine guns that fire gobs of whipped cream instead of bullets. The film is based loosely on events in New York and Chicago during Prohibition era, specifically the exploits of real-life gangsters such as Al Capone and Bugs Moran. Parker lightened the subject matter considerably for the children's market, and the film received a G rating in the U.S.

*Bugsy Malone* premiered at the 1976 Cannes Film Festival, where it competed for the Palme d'Or. The film was released theatrically in the UK on 12 July 1976 by Fox-Rank Distributors, and in the U.S. by Paramount Pictures. The film was a commercial success in the UK but not in other territories. It received acclaim from critics for its screenplay, musical numbers, unique narrative and performances of the cast (particularly Foster's).

In 2003, *Bugsy Malone* was voted #19 on a list of the 100 greatest musicals, as chosen by viewers of Channel 4 in the UK.<sup>[6]</sup> In 2008, *Empire* ranked it 353rd on their list of 500 greatest movies of all time.<sup>[7]</sup> The film received eight nominations at the 30th British Academy Film Awards, including Best Film and won three: Best Supporting Actress and Most Promising Newcomer to Leading Film Roles for Foster and Best Screenplay for Parker. The film also received three nominations at the 34th Golden Globe Awards including Best Motion Picture – Musical or Comedy.



- [The Survival of St. Joan](#)

# THE SURVIVAL OF ST. JOAN

*The Survival of St. Joan* is a rock opera by Smoke Rise (Gary Ruffin, Hank Ruffin, Stan Ruffin, and Randy Bugg — music composed by Hank and Gary) from an original concept and libretto by Off-Broadway playwright and screenwriter James Lineberger.

The plot of *The Survival of St. Joan* was possibly inspired by *Operation Shepherdess: The Mystery of Joan of Arc* by André Guérin and Jack Palmer White, a revisionist history alleging that Joan of Arc escaped execution and later married a nobleman named Robert des Armoises. An idea rejected by historians, the notion of a legendary Joan who lived on in secret has persisted.<sup>[4]</sup> Certainly inspired by the Vietnam War,<sup>[citation needed]</sup> the opera tells of the government of France and Pierre

Cauchon, Archbishop of Beauvais, releasing Joan of Arc and allowing a double, also believed to be a witch, to burn in her place. She is sent to live with a mute farmer, who falls in love with her,<sup>[1]</sup> as he elucidates in songs performed in soliloquy toward the audience. Realizing that there is no end in sight to the Hundred Years' War, the first act ends with Joan seeking to rejoin the army,<sup>[1]</sup> despite the fact that she is no longer hearing her voices.

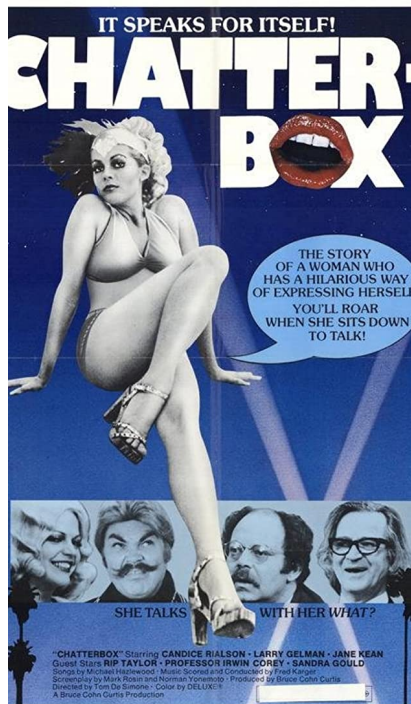
In Act II, Joan learns that she has lost the respect of the army, who attempt to rape her. (The libretto in the concept album has Joan raped about halfway through the act; this was changed when stagings went beyond a band

performance to a full-fledged play.) She meets with some deserters who no longer understand the meaning of the war, and reject its former religious



purposes, complaining that only their generals and the nobility can live above suffering. Alone and anonymous, Joan is eventually found by villagers who mistakenly decide she has put a hex on their cow, tie her to a tree and **immolate** her, thus ending her life almost as history would have it.<sup>[1]</sup> Upon her death, Joan re-establishes contact with her three voices, **St. Michael**, **St. Catherine**, and **St. Margaret**.

The play script is held in the North Carolina Collection at the **University of North Carolina at Chapel Hill**, and remains unpublished.<sup>[citation needed]</sup> It contains many scene changes, often depicting how ordinary people's lives are affected by the war, including Joan's brother, Charles — acting as a scribe for his mother — requesting the king to provide them Joan's soldier's wages to live on, and chiding her for some irate informalisms she wants to include in the letter.



**Chatterbox** (addressed in the opening credits as **Chatterbox!**; also known as **Virginia the Talking Vagina**) is a 1977 American **comedy film**<sup>[1]</sup> about a woman with a **talking vagina**. The film stars **Candice Rialson** as a hairdresser who discovers her **vagina** has the power of speech after it derisively comments on a lover's performance. Her talking vagina has a mind of its own, which includes a desire to sing; they wind up exploited by her psychiatrist, who launches her on a career in **show business**.

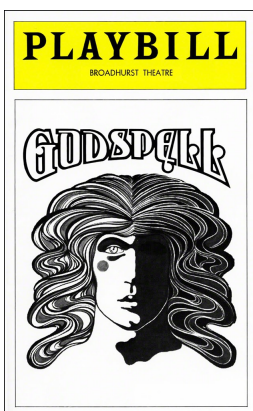
According to **Michael Medved** in **The Golden Turkey Awards**, the talking vagina precipitates many developments in her life:

Escapades include a sojourn in jail with a basketball team and sessions with a psychiatrist to help Virginia overcome her (its?) emotional problems. With her self-confidence restored, she

makes several hit appearances on TV talkshows; the theory, apparently, is that Virginia makes an even more interesting late-night guest than [Truman Capote](#).<sup>[2]</sup>

Plot - Penelope, a young hairdresser, discovers her vagina can talk when it criticizes a lover's performance, who leaves in a huff. At the salon where she works, her talking vagina insults a lesbian client, which leads to her being fired. Penelope goes to a psychiatrist, Dr. Pearl, where she reveals her "problem". In the psychiatrist's office, her vagina reveals a new talent, singing. It has a propensity for singing [show tunes](#). Dr. Pearl reveals her secret to friends of his in show business. At a meeting of the [American Medical Association](#), Penelope and her talking vagina, now called "Virginia", are revealed to the public for the first time. Virginia regales the assembled physician with show tunes. Dr. Pearl becomes her agent, and over Penelope's objections, launches Penelope and Virginia on an entertainment career. At a show hosted by Professor [Irwin Corey](#), Virginia sings in public for the first time, becoming a star after crooning a [disco](#) tune. Virginia increasingly becomes the tail that wags the dog, with Penelope becoming increasingly unhappy as "they" become a successful act on a cross-country tour.<sup>[3]</sup> Despite her new success, Penelope decides to [kill herself](#) until she sees the lover from the start of the movie and discovers that he has a talking penis.

- [Godspell](#) ( also see film)



***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*.<sup>[1]</sup>

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.<sup>[2]</sup>

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).<sup>[3]</sup> 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.<sup>[4]</sup>

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.<sup>[5]</sup>

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

## Godspell (Candada SCTV cast)



*Godspell*, the musical version of several biblical parables with music by Stephen Schwartz and book by John-Michael Tebelak, was a spectacle perfectly suited for its times. It was a hippie version of the Bible, complete with a clown concept, and it was jam-packed with great, hummable songs. Having originated at Carnegie Mellon University, it debuted in 1971 off-Broadway in New York City at the La Mama Experimental Theatre Club on the Lower East Side before moving to the Cherry Lane Theatre and the Promenade

Theatre—it closed in 1976 after a whopping 2,124 performances.

The Toronto production of *Godspell* opened at the Royal Alexandra Theatre in 1972, with an expectation of running for just a few dozen performances. It was a massive hit as well, closing more than a year later after 488 performances. That production is legendary for the budding young talent in the show—including Victor Garber (*Alias*, *Titanic*) as Jesus as well as future comedy stars Eugene Levy, Andrea Martin, Gilda Radner, Dave Thomas, and Martin Short. The show's musical director was a sassy young fellow named Paul Shaffer.



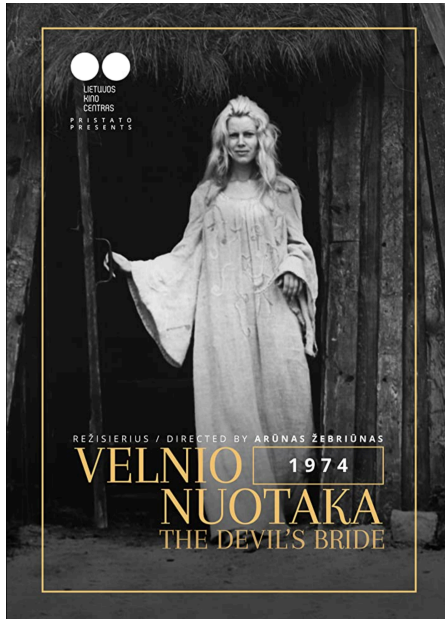
Radner, of course, would achieve national fame a few years later when she joined the inaugural cast of *Saturday Night Live*, while Levy,



Martin, Short, and Thomas ended up as the core of an experimental sketch comedy show called *SCTV*.

There's an exhaustive [website dedicated to the production](#), and it's chock full of details. Short and Radner dated during the run, but Short ended up marrying Gilda's understudy, Nancy Dolman. The show was Gilda Radner's professional stage debut. Dave Thomas was not in the original cast, but he joined the show near the end of its run.

***Devil's Bride*** (Lithuanian: *Velnio nuotaka*) is the first [Lithuanian musical](#) created in 1974 and based on the book by [Kazys](#)



### *Boruta Baltaragio*

*malūnas* (English: Whitehorn Mill). Due to its popularity it is sometimes called a Lithuanian *Jesus Christ Superstar* rock opera. This musical is a joint creation by the director *Arūnas Žebriūnas*, composer *Vyacheslav Ganelin* and scriptwriter *Sigitas Geda*.

A devil, *Pinčiukas* (*Gediminas Girvainis*), comes to earth and lands near the mill of *Baltaragis* (*Vasilijus Simčičius*). *Pinčiukas* and *Baltaragis* conclude a pact: the devil will help the miller in his work and will get him a spectacular wife, *Marcelė* (*Vaiva Mainelytė*). In exchange, *Baltaragis* will let *Pinčiukas* marry the beautiful daughter he and *Marcelė*

will have. Soon after giving birth to a daughter, *Marcelė* dies. The daughter, *Jurga* (played by the same actress interpreting her mother, *Vaiva Mainelytė*), grows up to become a beautiful woman, and the handsome *Girdvainis* (*Regimantas Adomaitis*) falls in love with her. *Pinčiukas* plays all sort of tricks to separate *Jurga* from *Girdvainis*, while *Baltaragis* regrets his pact with the devil and tries to persuade him to marry instead his not-so-beautiful sister *Uršulė* (*Regina Varnaitė*). In the end, the whole village realizes *Pinčiukas* is a devil and tries to kill him by drowning him in a nearby river, but he is saved by *Uršulė*, who is secretly in love with him. In the final scene, *Jurga* is happily riding with *Girdvainis*, and they pass by *Uršulė* and *Pinčiukas*, who also seem happy with their children.<sup>[1]</sup>

*The Boy Friend* is a 1971 British-American musical comedy film written and directed by Ken Russell and starring Twiggy, Christopher Gable, Tommy Tune, and Max Adrian with an uncredited appearance by Glenda Jackson.<sup>[3]</sup> It is an adaptation of the 1953 musical *The Boy Friend* by Sandy Wilson. It was released on DVD on 12 April 2011.



**Plot** - The plot exists on three levels. First there is the frame story, where, in the south of England in the 1920s, a struggling theatrical troupe is performing a musical about romantic intrigues at a finishing school for young women in the south of France. As well as weathering ongoing backstage dramas, and audiences that are smaller in number than the cast, two extra stressors arrive: a famous Hollywood film producer turns up to see the show, and Polly, the

mousy assistant stage manager, is forced to go on when the leading lady breaks a leg. As Polly struggles to keep her cool while acting opposite the male lead who she secretly loves, the rest of the company backstab each other as they try to impress the impresario.

Next there is the musical itself. Four of the girls at the school are very forward and acquire boy friends, but Polly is shy and has nobody to take her to the carnival masked ball that night. Tony, a messenger boy from a dress shop, brings her a costume and the two young people are struck with each other. They meet again in the afternoon and reach an



understanding, she pretending to be only a secretary, so as not to seem above him socially. He comes to the ball and, when unmasked, is

recognised as a peer's son. So Tony and Polly are both rich and can marry openly.

Thirdly, there are extensive fantasy sequences in the film, during which the characters' dreams and hopes are enacted in music and dance without words.

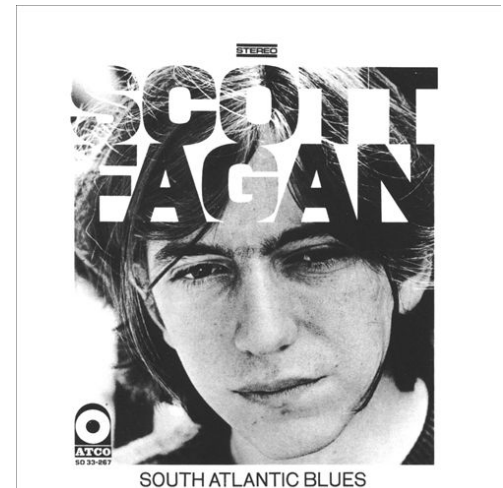
**Soon** is a [rock opera](#) with a music by Joseph M. Kookoolis and Scott Fagan, lyrics by Fagan, and a book by [Martin Duberman](#) and [Robert Greenwald](#). It is based on a story by Fagan and Kookoolis.

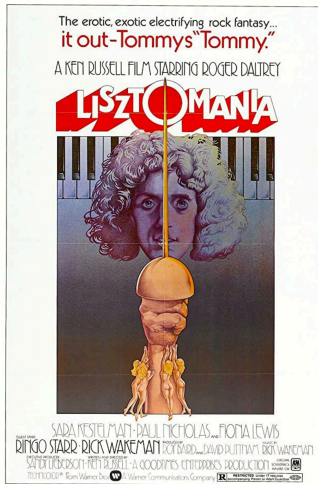
The story is about a group of young musicians who achieve success in [New York City](#), but pay the price. It was an attack on the record industry, which apparently caused Fagan and Kookoolis to be blacklisted. Productions[edit]

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).<sup>[5]</sup>

## Reception<sup>[edit]</sup>

Martin Brookspan said "The tide of Rock musicals reaches its high water mark in *Soon...* an inventive, imaginative, brilliantly realized creation."<sup>[6]</sup> Emory Lewis said "*Soon* is a hallelujah blessing, glorious music easily the best score of the season... I loved every rocking minute."<sup>[7]</sup> [John Schubeck](#) said "Staggering shots of meaning. Dynamite in so many

ways."<sup>[8]</sup>

*Soon*," the first "rock opera" to be produced on Broadway. It arrived in January 1971, nine months before "Jesus Christ Superstar." The show featured Peter Allen, Vicki Sue Robinson, Barry Bostwick, Nell Carter — and a young Richard Gere.

***Lisztomania*** is a 1975 musical film written and directed by [Ken Russell](#) about the nineteenth century composer [Franz Liszt](#). The screenplay is derived, in part, from a "kiss-and-tell" book, *Nélida* by [Marie d'Agoult](#) (1848), about her [affair](#) with Liszt.

Depicting the flamboyant Liszt as the first classical pop star, *Lisztomania* features contemporary rock star [Roger Daltrey](#) (of [The Who](#)) as Franz Liszt. The film was released the same year as *Tommy*, which also starred Daltrey and was directed by Russell. [Rick Wakeman](#), from the progressive rock band [Yes](#), composed the *Lisztomania* [soundtrack](#), which included [synthesiser](#) arrangements of works by Liszt and [Wagner](#). He also appears in the film as the Nordic god of thunder, [Thor](#). Daltrey and Russell wrote the lyrics for the soundtrack,

and Daltrey provided vocals. Of the other rock celebrities appearing in the film, [Ringo Starr](#), drummer of [The Beatles](#), appears as the Pope.



The term "[Lisztomania](#)" was coined by the German romantic literary figure [Heinrich Heine](#) to describe the massive public response to Liszt's virtuosic piano performances. At these performances, there

were allegedly screaming women, and the audience was sometimes limited to standing room only.

This film was first to use the new [Dolby Stereo](#) sound system.

Rather than presenting a straightforward narrative, the film tells of Liszt's life through a series of surrealistic episodes blending fact and fantasy, and full of [anachronistic](#) elements. At the start of the film, Liszt is caught in bed with [Marie d'Agoult](#) by her husband the Count d'Agoult. The Count challenges Liszt to a fight with sabres but Marie begs the count to let her share Liszt's fate. The Count then orders his staff to trap Liszt and Marie into the body of a piano, nailing it shut, and then leaving it on railroad tracks.

### Plot

This 19th century steam engine on the [Bluebell Railway](#) was featured in the film

The scene is then shown to be a flashback triggered by the camera flash of photographers backstage before one of Liszt's concerts. [Richard](#)



[Wagner](#) appears and Liszt introduces him to his circle of colleagues including [Gioachino Rossini](#), [Hector Berlioz](#), [Frédéric Chopin](#), and [Hans von Bülow](#). Liszt then pays Wagner to allow him to perform a variation on a theme from [Rienzi](#). At the concert, Wagner is put off by Liszt's crowd-

pleasing showmanship at the expense of serious musicianship, which includes adding the melody of *Chopsticks* to his *Rienzi* variation. However the crowd, consisting entirely of young screaming girls, go wild at Liszt's performance, storming the stage. Liszt uses von Bülow to proposition potentially wealthy females in the audience during his performance. One of them is Princess Carolyn, who relays to Liszt her address in Russia.....

***The Ruling Class*** is a 1972 British black comedy film.<sup>[1]</sup> It is an adaptation of Peter Barnes' satirical stage play *The Ruling Class* which tells the story of a paranoid schizophrenic British nobleman (played by Peter O'Toole) who inherits a peerage. The film co-stars Alastair Sim, William Mervyn, Coral Browne, Harry Andrews, Carolyn Seymour, James Villiers and Arthur Lowe. It was produced by Jules Buck and directed by Peter Medak.



The film has been described as a "commercial failure ... [that] has since become a cult classic";<sup>[2]</sup> Peter O'Toole described it as "a comedy with tragic relief".

Plot -

Following the death from accidental asphyxiation of Ralph Gurney, the 13th Earl of Gurney (Harry Andrews), Jack Gurney (Peter O'Toole) becomes the 14th Earl of Gurney. Jack, a paranoid schizophrenic, thinks he is Jesus Christ and shocks his family and friends with his talk of returning to the world to bring it love and charity, not to mention his penchant for breaking out into song and dance routines and sleeping upright on a cross. When faced with unpalatable facts (such as his identity as the 14th Earl), Jack puts them in his "galvanized pressure cooker" and they disappear. His unscrupulous uncle, Sir Charles (William Mervyn), marries him to his mistress, Grace (Carolyn Seymour), in hopes of producing an heir and putting his nephew in an institution; the plan fails, however, when Grace falls in love with Jack. Jack gains another ally in Sir Charles' wife, Lady Claire (Coral Browne), who hates her husband and befriends Jack just to spite him. She also begins sleeping with

Jack's **psychiatrist**, Dr. Herder (**Michael Bryant**), to persuade him to cure Jack quickly.

***Alice in Wonderland*** is a 1976 American **erotic musical comedy film** loosely based on Lewis Carroll's 1865 book ***Alice's Adventures in Wonderland***. The film expands the original story to include **sex** and broad adult humor, as well as original songs. The film was directed by Bud Townsend, produced by **William Osco**, and written by Bucky Searles, based on a concept by Jason Williams.<sup>[1]</sup>

The plot revolves around Alice (**Kristine De Bell**), a librarian who falls asleep reading the book ***Alice's Adventures in Wonderland***, and dreams of the **White Rabbit** (**Larry Gelman**), who she follows into **Wonderland**, where she begins to experiment with her unexplored sexuality. Through a series of sexual encounters, Alice loses her sexual



inhibitions and allows herself to become sexually liberated. The film is a **softcore** erotic comedy with orchestrated musical numbers which move the plot forward, and contribute to the film's humor.

After premiering in a longer version, three minutes were edited from the film, and it was **rated R** by the **MPAA**, and released theatrically by General National, a company formed by



STARRING PLAYBOY'S COVER GIRL — KRISTINE DE BELL  
WITH LARRY GELMAN • ALLAN NOVAK • TERRY HALL • JASON WILLIAMS STAR OF **FLESH GORDON**  
SCREENPLAY BY B. A. FREDRICKS  
LYRICS AND MUSIC BY BUCKY SEARLES • ARRANGED AND CONDUCTED BY JACK STEARN & PETER MATZ  
PRODUCED BY WILLIAM OSKO • DIRECTED BY BUD TOWNSEND  
FROM THE PRODUCER OF **FLESH GORDON**



producers Jason Williams and William Osco, due to other distributors being unwilling to distribute a sex film.<sup>[1]</sup> The film grossed over \$90 million at the box office.<sup>[4]</sup> Osco later re-edited the film as a **hardcore pornographic** film, incorporating explicit sex that was not part of the film's original production.<sup>[1]</sup> In 2004, Osco staged an **Off-Broadway** stage adaptation of the musical.

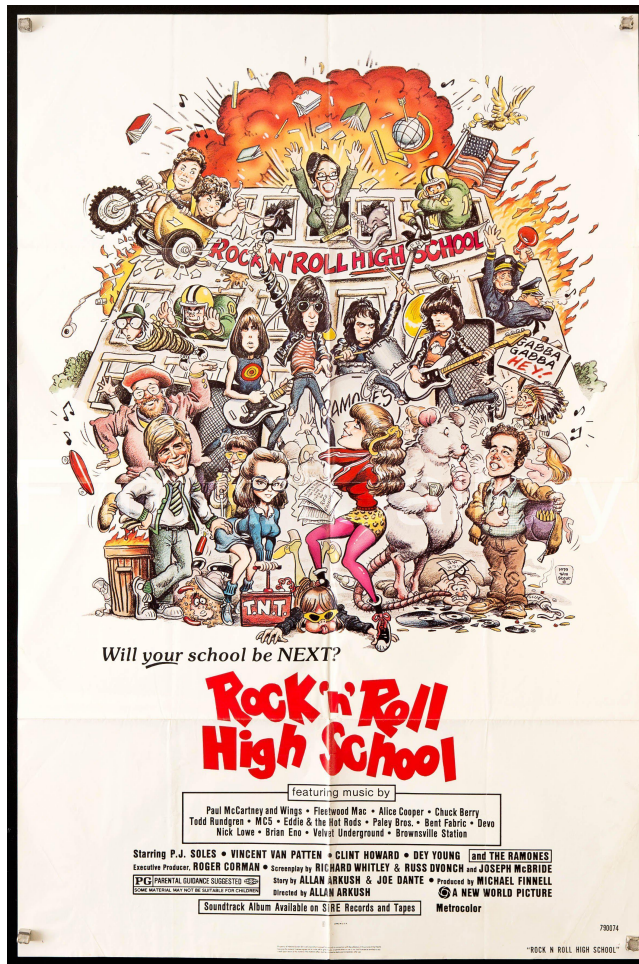


***Sextette*** is a 1978 American musical comedy film released by **Crown International Pictures**. The film stars **Mae West**.<sup>[4]</sup> Other actors in the cast included **Timothy Dalton**, **Dom DeLuise**, **Tony Curtis**, **Ringo Starr**, **Keith Moon**, **George Hamilton**, **Alice Cooper** and **Walter Pidgeon**.<sup>[4]</sup>

Directed by **Ken Hughes** and produced by **Daniel Briggs**, **Robert Sullivan** and **Harry Weiss**<sup>[4]</sup> for the production company **Briggs and Sullivan**, the **script** was dramatized for the screen, by **Herbert Baker**, from Mae West's final stage performance **play** *Sextette*, later renamed "Sextet," which West herself had originally written (based on a story idea by **Charlotte Francis**) and performed on stage in

1961.<sup>[5]</sup> Costumes were designed by **Edith Head**.

Filmed at **Paramount Studios**, *Sextette* was Mae West's final film, as well as that of **Walter Pidgeon** and **Keith Moon**. Featured were **cameos** by **Rona Barrett**, **Regis Philbin** and **George Raft**, all of whom appeared as themselves. The film turned out to be a major **box-office bomb**, grossing just \$50,000 against an estimated budget between \$4–8 million.



**Rock 'n' Roll High School** is a 1979 American musical comedy film directed by Allan Arkush, produced by Michael Finnell, and starring P. J. Soles, Vince Van Patten, Clint Howard, and Dey Young.<sup>[3]</sup> The film featured the punk rock group Ramones.

PLOT - The movie is set in 1980. Vince Lombardi High School keeps losing principals to nervous breakdowns because of the students' love of rock 'n' roll and their disregard for education. The leader of the students, Riff Randell (P. J. Soles), is the biggest Ramones fan at school. She waits in line for three days to get tickets to see the band, hoping to meet **Joey Ramone** so she can give him a song she wrote for the band, "Rock 'n' Roll High School".

When the tyrannical Principal Togar (**Mary Woronov**) takes her ticket away, Riff and her best friend Kate Rambeau (**Dey Young**) have to find another way to meet their heroes—by winning a radio contest. When Miss Togar and a group of parents attempt to burn a pile of rock records, the students, joined by the Ramones (who are made honorary students) overthrow the teachers and hall monitors to take over the high school, with Miss Togar asking the musicians "Do your parents know you're Ramones?"<sup>[4]</sup> When the police are summoned and demand that the students evacuate the building, they do so, but then the students and the Ramones burn down the school as a final act of youthful rebellion.

## More Than You Deserve 1973

***More Than You Deserve*** is a musical written by Jim Steinman and Michael Weller, produced by Joseph Papp and directed by Kim Friedman. After a workshop production lasting two weekends in April 1973 at the Other

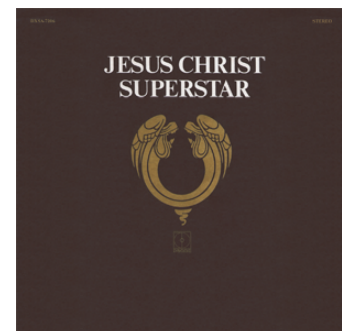


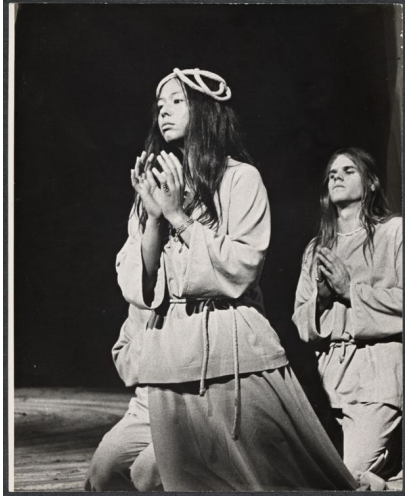
Stage (now known as the LuEsther Hall) of [The Public Theater](#),<sup>[1]</sup> it opened at the Newman Theater (also within The Public Theater) on November 21, 1973, ran for 63 performances and closed on January 13, 1974.<sup>[2]</sup> Weller's original title for the play was *Souvenirs*, which referred to the severed ears of killed Viet Cong forces which the soldiers collected and wore as keepsakes on strings around

their necks.

- [Jesus Christ Superstar](#)

***Jesus Christ Superstar*** is a 1970 rock opera with music by Andrew Lloyd Webber and lyrics by Tim Rice. It started as a rock opera album musical before its Broadway on-stage debut in 1971. The musical is sung-through, with no spoken dialogue. The story is loosely based on the Gospels' accounts of the last week of Jesus' life, beginning with the preparation for





the arrival of Jesus and his [disciples](#) in Jerusalem and ending with the [crucifixion](#). It depicts political and interpersonal struggles between [Judas Iscariot](#) and Jesus that are not present in the [Bible](#).

The work's depiction offers a free interpretation of the psychology of Jesus and other characters. Much of the plot centres on Judas, who is dissatisfied with the direction in which Jesus is steering his disciples.

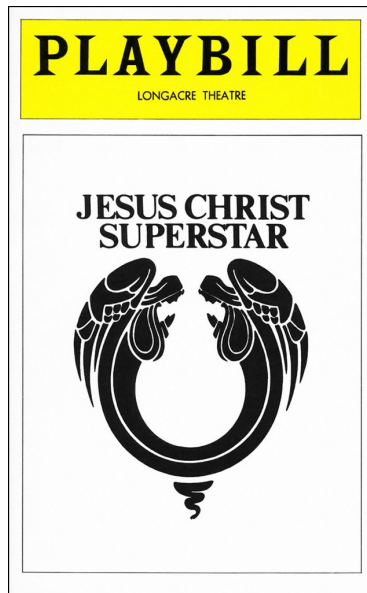
Contemporary attitudes, sensibilities and slang pervade the rock-opera's lyrics, and ironic allusions to modern life are scattered throughout the depiction of political events. Stage and film productions accordingly contain many intentional [anachronisms](#).

By 1980, the musical had grossed more than \$237 million worldwide.<sup>[1]</sup>

### **Original Broadway production**

The musical opened on Broadway on 12 October 1971, directed by [Tom O'Horgan](#), at the [Mark Hellinger Theatre](#). It starred [Jeff Fenholt](#) as Jesus, [Ben Vereen](#) as Judas and [Bob Bingham](#) as Caiaphas. Dennen and Elliman played the roles that they had sung on the album. [Kurt Yaghjian](#) was Annas.<sup>[*citation needed*]</sup> Anderson replaced Vereen when he fell ill, and the two performers later took turns playing the role. The show closed on 30 June 1973 after 711 performances. The production received mixed reviews; the bold casting of African-Americans as Judas was lauded, but reviewer [Clive Barnes](#) from *The New York Times* said, "the real disappointment was not in the music ... but in the conception."<sup>[6][7]</sup> The show was nominated for five [Tony Awards](#), including Best Score, but won none. Lloyd Webber won a [Drama Desk Award](#) as "Most Promising Composer", and Vereen won a [Theatre World Award](#).





## Controversy

The Broadway show and subsequent productions were condemned by some religious groups. Tim Rice was quoted as saying "It happens that we don't see Christ as God but simply the right man at the right time at the right place."<sup>[8][9]</sup> Some [Christians](#) considered such comments to be [blasphemous](#), the character of Judas too sympathetic and some of his criticisms of Jesus offensive.<sup>[10]</sup> The musical's lack of allusion to the [resurrection of Jesus](#) has resulted in criticism similar to that of fellow musical *Godspell*, which also did not clearly depict the resurrection.

At the same time, some [Jews](#) claimed that it bolstered the [antisemitic](#) belief that the Jews were responsible for Jesus's death by showing most of the villains as Jewish ([Caiaphas](#) and the other priests, Herod) and showing the crowd in Jerusalem calling for the crucifixion.<sup>[11][12]</sup> The musical was banned in South Africa for being "irreligious".<sup>[13]</sup> A 1972 production of the play was banned in the [Hungarian People's Republic](#) for "distribution of religious propaganda".

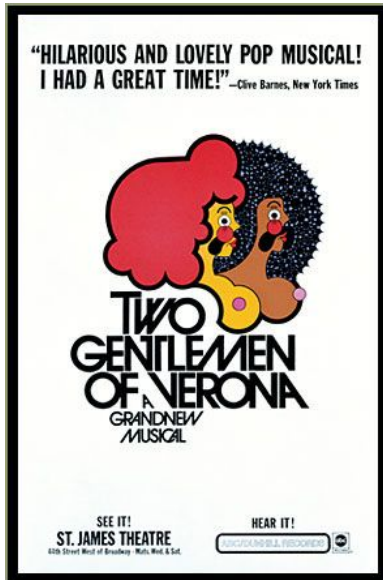
- [Two Gentlemen of Verona \(musical\)](#)

*Two Gentlemen of Verona* is a rock musical, with a book by John Guare and Mel Shapiro, lyrics by Guare and music by Galt MacDermot, based on the Shakespeare comedy of the same name.

The original Broadway production, in 1971, won the Tony Awards for Best Musical and Best Book of a Musical. A London production followed in 1973. The Public Theater revived the piece in 2005.

Proteus and Valentine, lifelong friends, each leave their rural hometown of Verona to experience life in the city of Milan. Valentine strikes out on his own, arriving first; he falls in love with Sylvia, and makes plans to win her hand. However, her father, the Duke of Milan, has betrothed her to the wealthy but undesirable Thurio. Antonio, a Veronese nobleman,

then decides to send his son Proteus to the Duke's court in Milan, to experience a more well-rounded life. After his arrival in Milan, Proteus also sets his sights on Sylvia, disregarding his loyalty to both Valentine and Julia (his sweetheart back home). Valentine admits his own plans to elope with Sylvia. Proteus tells the Duke of their plans, gaining favor for himself - and causing Valentine's banishment from the court. Meanwhile, in Verona, Julia asks her maid Lucetta for help, in deciding upon which of the two she should fall in love with. Julia disguises herself as a man (Sebastian, a page) so she can travel to Milan to be reunited with Proteus. After arriving at court, she witnesses Proteus and Thurio wooing Silvia.

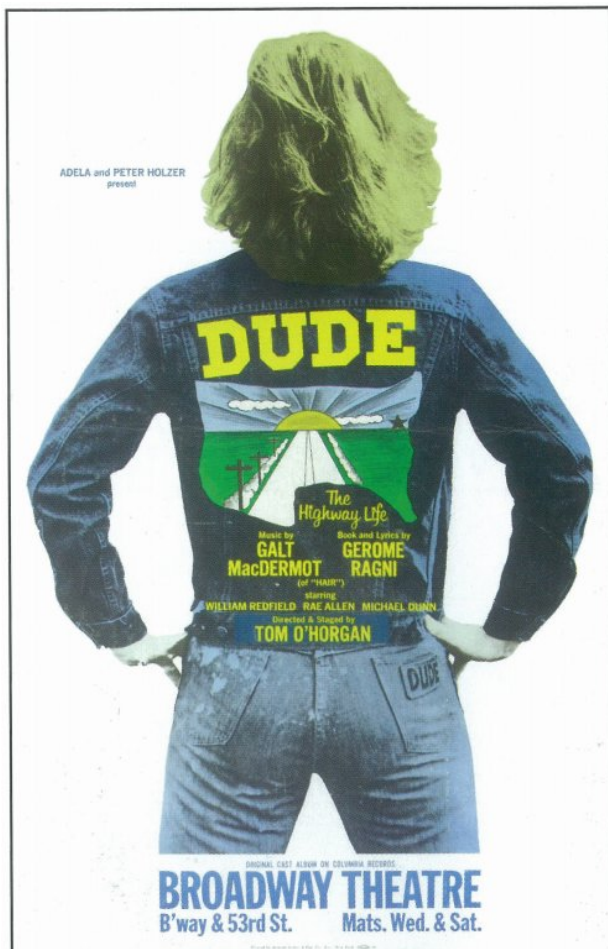


- [Dude \(musical\)](#)

***Dude (The Highway Life)*** is a rock musical with a book and lyrics

by [Gerome Ragni](#) and music by [Galt MacDermot](#). It is an [allegory](#) about good and evil, the conflict between mankind's creative and destructive urges, the power of love, and the joy to be found in simple pleasures. *Dude* is an [Everyman](#) who loses his innocence and fights to regain it.

As soon as the musical *Hair* opened, Ragni began to work on *Dude*. MacDermot was busy with *Two Gentlemen of Verona* but finally began to compose the music. In March 1972, their studio cast album, *Salome Bey Sings Songs from Dude*, was recorded and released on Kilmarnock Records. The music was more influenced by [country music](#) than their previous musical, *Hair*.<sup>[1]</sup>



The rehearsal period was plagued with problems: Kevin Geer, the actor who had been cast in the leading role, Dude, was unable to sing the role acceptably and had to be replaced; the script (such as it was) was far from finished; Ragni's requests of the producers were bizarre (for example, 100 butterflies to be released at the beginning of each performance); and the cast threatened to walk out

In [The Broadway Theatre](#), the musicians were divided, with brass and woodwinds against the wall of one side of the playing area and strings at the other. To accommodate the [multimedia](#) presentation, the theatre was gutted and reconverted, at a cost of \$800,000, into a [circus-like arena](#) in the center (a [theatre in the round](#)) filled with fake dirt (real dirt had caused dust; wetting it had caused mud), ramps, [runways](#), [catwalks](#), columns, [trapezes](#), [trapdoors](#), bleachers, and various mechanical and electronic gear. Performers moved freely between the round playing area, representing "Earth", and the audience, seated in flanking "valleys and foothills," with "mountains and mountain tops" beyond and "tree tops and trees" (mezzanine) above. "Heaven and hell" were also represented. The overall effect was of a [circus](#) being performed in a [primeval forest](#).<sup>[2]</sup>

Reba and Harold, actors who believe they have been cast in [Richard III](#), instead find themselves portraying [Adam and Eve](#) in a [Garden of Eden](#)-like setting, where they are tempted by Zero (the [devil](#)) and give birth to son Dude. The forces of Good (#33, Bread, Susie Moon, Mother Earth, and the Shubert Angels) and Evil (Zero, Nero, Ezzo, Extra, and Sissy) try to gain control of Dude's soul. Dude grows up and succumbs to the temptations of bizarre [sexual practices](#) and illicit [drugs](#), leaving his parents guilt-ridden, until Guide #33 ([God](#)) assures them that life is merely show business and everything has a happy ending.



### **Lucifer Rising (1972):**

At only 29 minutes long, the spectacularly bonkers *Lucifer Rising* is pretty short for a rock opera, but the fantastical film is one of the finest of the genre, concerning Egyptian gods summoning Lucifer – and starring Mick Jagger's bro Chris and Marianne Faithfull. Director Kenneth Anger originally commissioned Led Zeppelin's Jimmy Page to create the soundtrack, but the final film's music was composed by Bobby Beausoleil – a Manson Family associate currently serving life in jail.



### [I'm Getting My Act Together and Taking It on the Road](#) 1978

*'m Getting My Act Together and Taking It on the Road* is a musical with music by **Nancy Ford** and book and lyrics by **Gretchen Cryer**. The show premiered **Off-Broadway** in 1978.

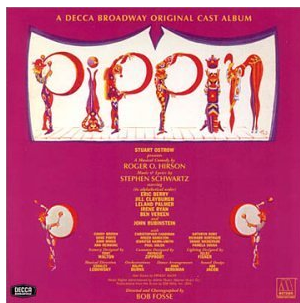
The lead, Heather, is a 39-year-old divorcee attempting a comeback as a pop star. Generally considered a **feminist** vehicle, the plot centers around her displaying new material for her manager without relying on showbiz clichés. However, "The collaborators are emphatic that they never meant the musical to be a



feminist declaration. 'We were writing about relationships between men and women, not about women's roles in society as a whole,' explains Ford."<sup>[4]</sup>

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

***Pippin*** is a 1972 **musical** with music and lyrics by **Stephen Schwartz** and a book by **Roger O. Hirson**. **Bob Fosse**, who directed the original Broadway production, also contributed to the **libretto**. The musical uses the premise of a mysterious **performance troupe**, led by a Leading Player, to tell the story of **Pippin**, a young prince on his search for **meaning** and significance.



The protagonist, Pippin, and his father, **Charlemagne**, are characters derived from two real-life individuals of the early **Middle Ages**, though the plot is fictional and

presents no historical accuracy regarding either. The show was partially financed by **Motown Records**. As of April 2019, the original run of *Pippin* is the 36th longest-running **Broadway show**.

**Ben Vereen** and **Patina Miller** won **Tony Awards** for their portrayals of the Leading Player in the original Broadway

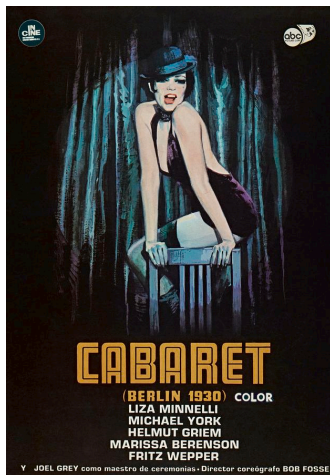




production and the 2013 revival, respectively, making them the first actors to win Tonys for Best Leading Actor and Best Leading Actress in a Musical, for the same role.

*Pippin* was originally conceived as a student musical titled *Pippin, Pippin* and performed by Carnegie Mellon University's *Scotch'n'Soda* theatre troupe.<sup>[1]</sup> Stephen Schwartz collaborated with Ron Strauss, and, when Schwartz decided to develop the show further, Strauss left the project. Schwartz had said that not a single line nor note from Carnegie Mellon's *Pippin, Pippin* made it into the final version

***Cabaret*** is a 1972 American musical drama film directed by Bob Fosse, and starring Liza Minnelli, Michael York, and Joel Grey.<sup>[3]</sup>

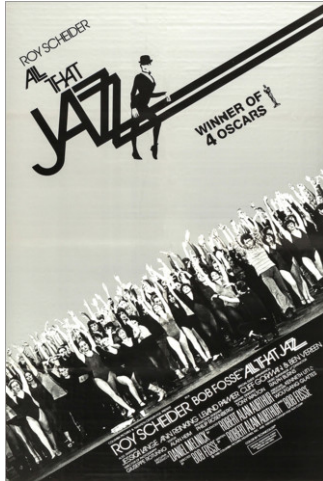


Set in Berlin during the Weimar Republic in 1931,<sup>[4]</sup> under the presence of the growing Nazi Party, the film is loosely based on the 1966 Broadway musical *Cabaret* by Kander and Ebb,<sup>[3]</sup> which was adapted from Christopher Isherwood's semi-autobiographical novel *The Berlin Stories* (1945) and the 1951 play *I Am a Camera* adapted from the same work.<sup>[3][5]:609</sup> Only a few numbers from the stage score were used for the film; Kander and Ebb wrote new ones to replace those that were discarded.<sup>[6][7]</sup> In the traditional manner of musical theater, called an "integrated musical", every significant

character in the stage version sings to express his or her own emotion and to advance the plot. In the film version, the musical numbers are entirely diegetic.<sup>[5]:609</sup> All of them take place inside the club,<sup>[6][5]:609</sup> with one exception: "Tomorrow Belongs to Me", the only song sung neither by Grey's character of the Kit Kat Klub's Master of Ceremonies nor by Minnelli's character of Sally Bowles.<sup>[8]</sup>



**All That Jazz** is a 1979 American musical drama film directed by [Bob Fosse](#). The screenplay, by [Robert Alan Aurthur](#) and Fosse, is a [semi-autobiographical fantasy](#) based on aspects of Fosse's life and career as a dancer, choreographer and director. The film was inspired by Fosse's manic effort to edit his film [Lenny](#) while simultaneously staging the 1975 Broadway musical [Chicago](#). It borrows its title from the [Kander and Ebb](#) tune "All That Jazz" in that production. The film won the [Palme d'Or](#) at the [1980 Cannes Film Festival](#).



In 2001, *All That Jazz* was deemed "culturally, historically, or aesthetically significant" by the United States [Library of Congress](#) and selected for preservation in the [National Film Registry](#)

Plot - Joe Gideon is a theater director and choreographer trying to balance staging his latest Broadway musical, *NY/LA*, while editing a Hollywood film he has directed, *The Stand-Up*. He is a workaholic who chain-smokes cigarettes and a womanizer who constantly flirts and has [sex](#) with a stream of women. Each morning, to keep himself going, he plays a tape of [Vivaldi](#) and takes doses of [Visine](#), [Alka-Seltzer](#), and [Dexedrine](#), always finishing by looking at himself in the mirror and telling himself "It's showtime, folks!". Joe's ex-wife, Audrey Paris, is involved with the production of the show, but disapproves of his womanizing ways. Meanwhile, his girlfriend Katie Jagger and daughter Michelle keep him company. In his imagination, he flirts with an [angel of death](#) named Angelique in a nightclub setting, chatting with her about his life.



As Joe continues to be dissatisfied with his editing job, repeatedly making minor changes to a single monologue, he takes his anger out on the dancers and in his choreography, putting on a highly sexualized number with topless women during one rehearsal and frustrating both Audrey and the show's penny-pinching backers. The only moment of joy in his life occurs when Katie and Michelle perform a Fosse-style number for Joe as an homage to the upcoming release of *The Stand-Up*, moving him to tears. During a particularly stressful [table-read](#) of *NY/LA*, Joe experiences severe chest pains and is admitted to the hospital with severe [angina](#). Joe brushes off his symptoms, and attempts to leave to go back to rehearsal, but he collapses in the doctor's office and is ordered to stay in the hospital for several weeks to rest his heart and recover from his exhaustion. *NY/LA* is postponed, but Gideon continues his antics from the hospital bed, continuing to smoke and drink while having endless strings of women come through his room; as he does, his condition continues to deteriorate, despite Audrey and Katie both remaining by his side for support. A negative review for *The Stand-Up* — which has been released during Joe's time in the hospital —



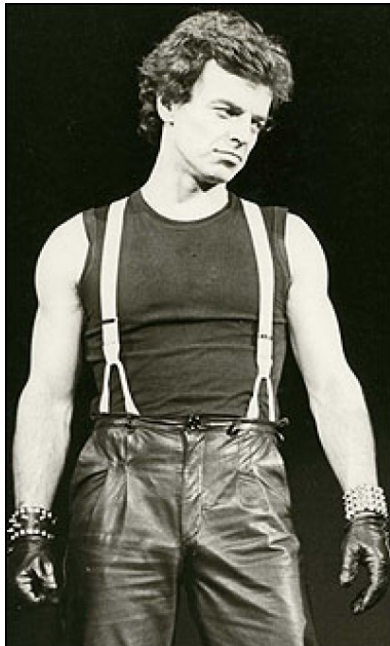
comes in despite the film's monetary success, and Gideon has a massive coronary event.....

- [The Tooth of Crime](#)

***The Tooth of Crime*** is a [musical play](#) written by [Sam Shepard](#) which made its premiere in [London's Open Space Theatre](#) on July 17, 1972. It tells the story of aging [rock singer](#) Hoss, doing battle with rival Crow.

The play is set in a vaguely described [science fiction](#) future dominated by "The Game," a conflation of [rock music](#) and [violence](#) played by "Markers" under the direction of "The Keepers." Hoss has struggled to become the top Marker, only to find himself doubting his own abilities in the face of opposition from "Gypsies" who

operate outside of the official rules.



Act 1: Eager to make an outing, Hoss is frustrated when the Star-Man advises him against it on the basis of his [astrology](#). Hoss learns that his rival, Mojo Root Force, has encroached upon his territory in [Las Vegas](#) in a move of questionable legality. After getting word that a Gypsy from Vegas is on his way to attack him, Hoss calls an old friend, Little Willard, for backup, only to find that Willard has committed [suicide](#) due to his inability to cope with his status. These successive revelations exacerbate Hoss's self-doubt and his belief that the old way is dying, and he attempts to perk up his

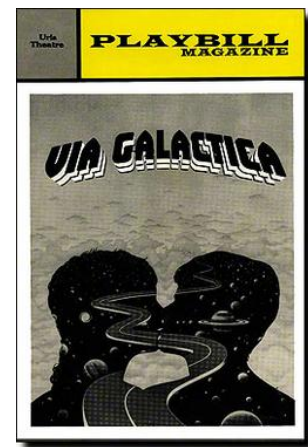
confidence by challenging the Gypsy to a [shiv](#) fight.

Act II: Before the duel (which has been changed from a shiv fight to battle of words under the guidance of an official referee) Hoss and Crow attempt to psych each other out. While Crow learns to imitate Hoss's walk and style, Hoss intimidates Crow by taking on the voice of an old Western gunslinger. Despite an ostensibly effective second round in which he takes on the voice of a Delta bluesman, Hoss loses the battle when Crow exposes Hoss's "Fear that he's crackin' busted in two."<sup>[1]</sup> After killing the Ref, a desperate Hoss begs Crow to teach him the new style. Ultimately, however, he decides to commit his last authentic act by killing himself, for which Crow commends him. The play ends with Crow assuming his place on Hoss' throne, with Becky quickly shifting her loyalty.

- [Via Galactica](#)

***Via Galactica*** is a [rock musical](#) with a book by [Christopher Gore](#) and Judith Ross, lyrics by Gore, and music by [Galt MacDermot](#). It marked the Broadway debut of actor [Mark Baker](#).<sup>[1]</sup>

Originally entitled *Up!*, it offers a futuristic story of social outcasts living on an [asteroid](#) in the year 2972. Among them is Gabriel Finn, a space sanitation man



who collects trash in a clamshell-shaped garbage ship called the **Helen of Troy**.



The storyline was so incomprehensible that at the last moment producers decided to insert a plot synopsis in the *Playbill*, but audiences were still baffled by what they were witnessing unfold on stage. Pyrotechnic displays and other special effects did little to enhance the project.

After fifteen previews, the Broadway production, directed by Peter Hall,

produced by George W. George and choreographed by George Faison, opened on November 28, 1972, the first production at the brand new Uris Theatre where, unable to withstand a universal assault by the critics, it ran for only seven performances. The cast included Raul Julia, Irene Cara, Keene Curtis, Chuck Cissel, Ralph Carter, Melanie Chartoff, and Virginia Vestoff.

- [Man of Sorrows \(musical\)](#)

**Man of Sorrows** (originally titled *Jesus Christ Revolution*) is an Australian musical with music by Enzo Toppano and lyrics by Peggy Mortimer and Lorrae Desmond. The rock musical depicts the life of Jesus Christ, from his birth to his crucifixion and the resurrection.



The musical premiered under the title *Jesus Christ Revolution* at the [Comedy Theatre, Melbourne](#) on 8 January 1972.<sup>[1][2]</sup> The cast included Steve Anthony as Jesus, Erl Dalby as Judas and Una Valli as Mary (as well as a young [John Paul Young](#)).<sup>[3]</sup> It closed after three weeks due to weak audience demand.<sup>[4]</sup>

The name was changed to *Man of Sorrows* for a subsequent Sydney production, which opened at the [Pitt Street Congregational Centre](#) on 6 June 1972. The cast included Ron Stevens as Jesus, Erl Dalby (from the Melbourne production) as Judas, Jennifer Bailey as Mother Mary and Janet Roberts as Mary Magdalene.<sup>[5]</sup>

A 1973 New Zealand production featured [Rob Guest](#) as Jesus.<sup>[6]</sup>

A studio recording of the songs "Hail All Hail" performed by Neil Williams, [Kerrie Biddell](#) and chorus and "My Boy's Different" performed by Biddell was released in May 1972

## Lou Reed - Berlin 1973



*Berlin* is bleak, to say the least; Lou Reed's third solo album tells the story of Jim and Caroline, a couple plagued by drug addiction, domestic violence, depression and ultimately, suicide. Perhaps that's why it took critics and fans a while to warm up to it after it was initially released in 1973. Reed and producer Bob Ezrin originally planned for the album to be performed as a rock opera onstage, but that idea was scrapped after poor sales and mediocre reviews. Eventually people came around on *Berlin's* understated, tragic beauty, and in 2006, Reed finally got to perform the album in its entirety the way he had planned—backed by a 30-piece band and 12 choir members. The

performance was recorded by Julian Schnabel and released as *Berlin: Live At St. Ann's Warehouse* the following year.

## Concept

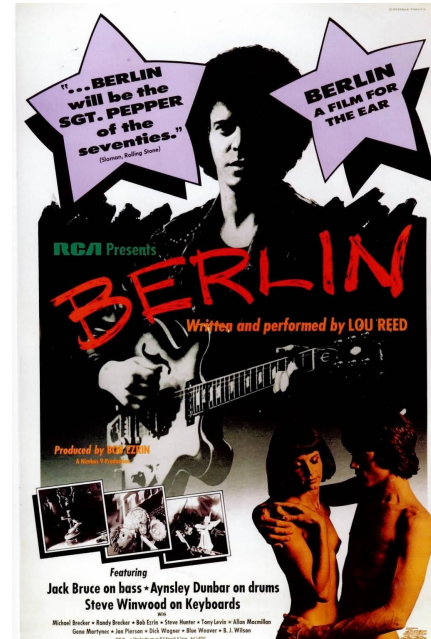
The concept was created when producer [Bob Ezrin](#) mentioned to Lou Reed that although the stories told by Reed's songs had great beginnings – they never really had an ending. Specifically, Ezrin wanted to know what happened to the couple from "Berlin" – a song from [Reed's first solo album](#).<sup>[3]</sup>

The album is a tragic [rock opera](#) about a doomed couple, Jim and Caroline, and addresses themes of [drug use](#), [prostitution](#), [depression](#), [domestic violence](#) and [suicide](#).

"The Kids" tells of Caroline having her children taken from her by the authorities and features the sounds of children crying for their mother. The Scottish folk rock band [the Waterboys](#) takes its name from a line in this song.<sup>[4]</sup>

## Musical themes

Instrumentally, Reed plays acoustic guitar. As with Reed's previous two studio albums, *Berlin* re-drafts several songs that had been written and recorded previously. The title track first appeared on [Reed's solo debut album](#), only here it is simplified, the key changed and re-arranged for solo piano. "Oh, Jim" makes use of the [Velvet Underground](#) outtake "Oh, Gin". "Caroline Says II" is a rewrite of "[Stephanie Says](#)" from *VU* (though the latter was not released until 1985). The Velvet Underground had also recorded an alternate demo of "Sad Song", which had much milder lyrics in its original form. "Men of Good Fortune" had also been played by the Velvets as early as 1966; an archival CD featuring live performances of the band playing at [Andy Warhol's Factory](#) provides the evidence of the



song's age. The CD featuring the early performance of "Men of Good Fortune" is not for sale and can only be heard at [the Andy Warhol Museum](#) in Pittsburgh, Pennsylvania.

### [The Me Nobody Knows](#) 1970

***The Me Nobody Knows*** is a musical with music by Gary William Friedman and lyrics by Will Holt. It debuted off-Broadway 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.

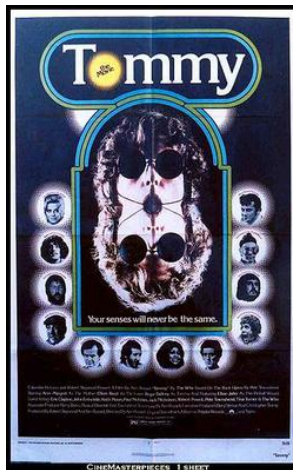


There is no plot, but the theme is children in low-income neighborhoods of [New York City](#), who are "complex, introspective characters. Each 'I' is an authentic voice saying attention must be paid." The children are self-assertive in the face of difficult lives.<sup>[1]</sup> Various stories are told

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 n.....". Another boy watches as a drunk black man is taken away in an ambulance after an accident.<sup>[2]</sup> 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



### Tommy film (also see 1993 musical adaptation)

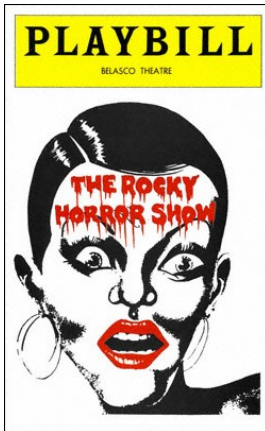


**Tommy** is a 1975 British satirical [operetta fantasy drama film](#) written and directed by [Ken Russell](#) and based upon [The Who's 1969 rock opera album \*Tommy\*](#) about a "psychosomatically deaf, mute, and blind" boy who becomes a [pinball champion](#) and religious leader.<sup>[5]</sup> The film featured a [star-studded ensemble cast](#), including the band members themselves (most notably, lead singer [Roger Daltrey](#), who plays the title role), [Ann-Margret](#), [Oliver Reed](#), [Eric Clapton](#), [Tina Turner](#), [Elton John](#), and [Jack Nicholson](#).

An independent production by Russell and [Robert Stigwood](#), *Tommy* was released by Columbia Pictures in the US on 19 March 1975 while in the UK it was released on 26 March 1975. Ann-Margret received a [Golden Globe Award](#) for her performance and was also nominated for the [Academy Award for Best Actress](#). [Pete Townshend](#) was also nominated for an Oscar for his work in [scoring and adapting](#) the music for the film. The film was shown at the [1975 Cannes](#)

Film Festival, but was not entered into the main competition.<sup>[6]</sup> In 1975, the film won the award for Rock Movie of the Year in the First Annual Rock Music Awards.<sup>[7]</sup>

- [The Rocky Horror Show](#)



*The Rocky Horror Show* is a musical with music, lyrics and book by Richard O'Brien. A humorous tribute to the science fiction and horror B movies of the 1930s through to the early 1960s, the musical tells the story of a newly engaged couple getting caught in a storm and coming to the home of a mad transvestite scientist, Dr Frank-N-Furter, unveiling his new creation, a sort of Frankenstein-style monster in the form of an artificially

made, fully grown, physically perfect muscle man named Rocky, complete "with blond hair and a tan".

The show was produced and directed by Jim Sharman. The original London production of the musical premiered at the Royal Court Theatre (Upstairs) on 19 June 1973 (after two previews on 16 and 18 June 1973). It later moved to several other locations in London and closed on 13 September 1980. The show ran for a total of 2,960 performances and won the 1973 *Evening Standard* Theatre Award for Best Musical. Its 1974 debut in the US in Los Angeles had a successful nine-month run, but its 1975 Broadway debut at the Belasco Theatre lasted only three previews and forty-five showings, despite earning one Tony nomination and three Drama Desk nominations. Various international productions have since spanned across six continents as well as West End and Broadway revivals and eight UK tours. Actor Tim Curry,



who originated the role of Dr. Frank-N-Furter in the original London production, became particularly associated with the musical.

As an out-of-work actor in London in the early 1970s, [Richard O'Brien](#) wrote *The Rocky Horror Show* to keep himself busy on winter evenings. Since his youth, he had developed a passion for [science fiction](#) and [B horror movies](#); he wanted to combine elements of the unintentional humour of B horror movies, portentous dialogue of schlock-horror, [Steve Reeves](#) muscle films, and fifties [rock and roll](#) into *The Rocky Horror Show*.<sup>[4]</sup> A major theme running throughout the musical is [transvestism](#), which according to O'Brien was not originally meant to be as prominent as it ended up being. He conceived and wrote the play set against the backdrop of the glam era that had manifested itself throughout British popular culture in the early 1970s;<sup>[5]</sup> he has stated "[glam rock](#) allowed me to be myself more", allowing his concept to come into being.<sup>[6]</sup>

O'Brien took a small amount of his unfinished *Rocky Horror* to Australian director [Jim Sharman](#), who decided he wanted to direct it at the small experimental space Upstairs at the [Royal Court Theatre, Sloane Square, Chelsea, London](#), which was used as a project space for new work.<sup>[7]</sup> Sharman had received considerable local acclaim as the director of the original Australian productions of *Hair* and *Jesus Christ Superstar*. He went to London to direct the first British stage production of *Superstar*, during which he met O'Brien, who had played King Herod for just one performance. Sharman brought fellow Australians [Nell Campbell](#) and long-time scenic designer partner [Brian Thomson](#) into the production.



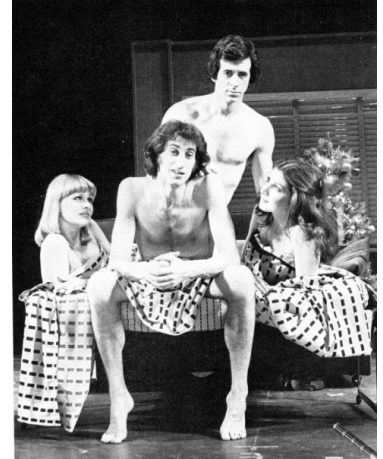
- [I Love My Wife](#)

*I Love My Wife* is a [musical](#) with a book and lyrics by [Michael Stewart](#) and music by [Cy Coleman](#), based on a play by [Luis Rego](#).<sup>[1]</sup>

A [satire](#) of the [sexual revolution](#) of the 1970s, the musical takes place on [Christmas Eve](#) in [suburban Trenton, New Jersey](#), where two married couples who have been close friends since high school find themselves contemplating a [ménage-à-quatre](#).

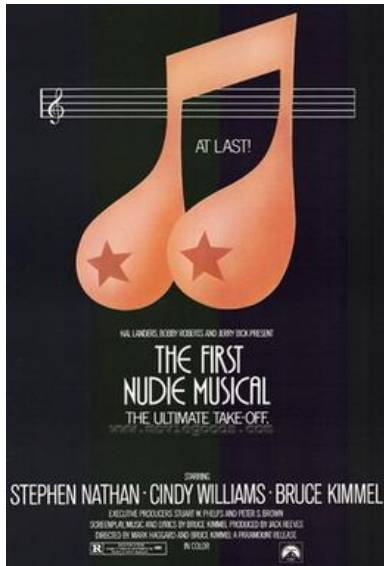
In [Trenton](#), New Jersey old high school buddies Wally (now an executive in public relations) and Alvin (a furniture mover) discuss the possibility of adding some spice to their lives by having

a foursome. Alvin suggests to his wife Cleo that they share their bed with Monica, Wally's wife. Cleo thinks that she would enjoy Wally. They agree that whoever enters first becomes the evening's partner, but the couple walks in together. The three discuss the situation after Monica has left, and decide on a foursome on Christmas Eve.



Alvin and Cleo arrive for dinner and the later foursome on Christmas Eve, but while Monica is initially unhappy with the arrangement, she finally agrees. Too excited to eat, they undress and get into bed and take [pot](#) to relax. As Wally suggests ideas from a sex manual, the group discards all of the idea

***The First Nudie Musical*** is a 1976 American [musical comedy film](#) directed by Mark Haggard and [Bruce Kimmel](#)



The movie is a comedy starring [Cindy Williams](#), Stephen Nathan and [Bruce Kimmel](#). Nathan plays Harry Schechter, heir to a [Hollywood](#) studio forced to make a [musical comedy porno](#) in order to stave off bankruptcy. The movie features a series of farcical lewd musical numbers in the style of classical Hollywood musical comedies including: "Orgasm", "Lesbian Butch Dyke", and "Dancing Dildos." The movie has a low-budget feel, with a "musical-within-a-movie" theme in the tradition of [Singin' in the Rain](#), but with satirical sexual humor.

An early staple of [Cinemax](#), it has become a [cult film](#) since its initial release and was released on DVD in 2001 and is currently available on Blu-ray on Kritzerland. The film is featured in *Cult Movies II* by Danny Peary, and has a long entry in the book about 1970s film musicals, *We Can Be Who We Are* by Lee Gambin. It was one of several farcical musical-comedy collaborations between Kimmel (who also co-starred in the movie) and Williams, along with [The Creature Wasn't Nice](#) in 1981. Originally distributed by Paramount Pictures in 1976, it was picked up by World-Northal in 1977 and re-released to great acclaim, first in New York, where it played for three months exclusively at the 68th Street Playhouse before gaining wider distribution. The first week of its wide release, it was the fourth highest-grossing picture in the country, behind *Star Wars*, *You Light Up My Life*, and *The Spy Who Loved Me*.

### [King of Hearts \(musical\)](#)

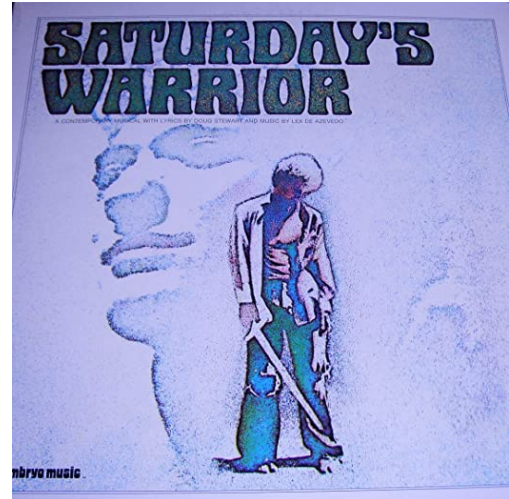
***King of Hearts*** is a 1978 [musical](#) with a book by [Joseph Stein](#), lyrics by [Jacob Brackman](#), and music by [Peter Link](#), orchestrated by Bill Brohn. It is based on the 1966 [anti-war cult film](#) of the same name. Set in the [fictional French](#) town of DuTemps in September 1918, shortly before the end of [World War I](#), its [protagonist](#) is Private Johnny Perkins, whose mission is to defuse a bomb intended to destroy the entire village. All the local residents have fled, leaving behind only the cheerful inmates of



the [insane asylum](#), who happily take over the town and proclaim Johnny their King of Hearts. The show raises the question of who is more insane, the asylum's patients or those who wage war.

- [Saturday's Warrior](#)

***Saturday's Warrior*** is a religious-themed musical written by Douglass Stewart and Lex de Azevedo about The Church of Jesus Christ of Latter-day Saints (LDS Church). The musical tells the story of a group of children that are born into a [Latter-day Saint](#) family after making various promises in the [premortal life](#). Two of the children, Jimmy and Julie, encounter personal struggles that help them rediscover and fulfill their [foreordained](#) missions in life. Although no explicit time frame is given in the dialogue, certain contextual clues (in particular, a song that references the [Zero population growth](#) movement) suggest that the story takes place in the then-current and then-recent period of the late 1960s or early '70s, similar to other religious musicals such as *Godspell* and *Jesus Christ Superstar*.



The musical explores the Latter-day Saint doctrines and views on the premortal life, foreordination, and [eternal marriage](#). It depicts [abortion](#) and [birth control](#) as being contrary to the divine [plan of salvation](#).

*Saturday's Warrior* was first performed in California in 1973 as a college project.<sup>[1]</sup> In early spring 1974, the play was performed at [Brigham Young University's](#) (BYU) Spring Arts Festival by a cast of BYU students. Bob Williams made a video version of the musical in 1989, setting it on a stage as opposed to giving the movie a more naturalistic look. It is among the first popular [LDS films](#) to not be made or sponsored by the LDS Church or BYU.<sup>[1]</sup> A sequel, *The White Star*, debuted in 2007.<sup>[2]</sup> In 2016, de Azevedo and Stewart produced another filmed remake with a more naturalized look.



***La Révolution Française*** is a French rock opera by Claude-Michel Schönberg and Raymond Jeannot, book by Alain Boublil and Jean-Max Rivière, created in 1973. The show premiered at the Palais des Sports de Paris.

### Synopsis<sup>[edit]</sup>

With the French Revolution as its background, we see unfold the fictional story of the impossible love between Charles Gauthier and Isabelle de Montmorency. Gauthier is the son of a

shopkeeper who becomes a member of the **Tiers-État**, while Isabelle is an aristocrat who is forced to flee with the royal family.

"La Révolution Française" debuted in 1973, seven years before "Les Misérables." It depicts the 1789 uprising and overthrow of the Bourbon dynasty, followed by Robespierre's Reign of Terror, all set to a catchy rock score. "Révolution" started out as a concept album and received a staging at Paris 'enormous Palais des Sports and also at Théâtre Mogador. ("Les Misérables" followed roughly the same path.) But "Revolution" was never translated into English -- its subject matter was most likely deemed too French -- and thus remains relatively unknown to Americans. "Révolution." The music, in all of its '70s glory, was written by Schönberg and Raymond Jeannot, with book and





lyrics by Boublil et Jean-Max Rivière. The musical (technically a rock opera) has a multitude characters that makes “Les Misérables” look like an intimate chamber piece by comparison. All of the historically important figures are represented. Schönberg himself sang the role of Louis XVI. There’s even an appearance by a young Napoleon Bonaparte, who gets a comic song with a group of laundry maids.

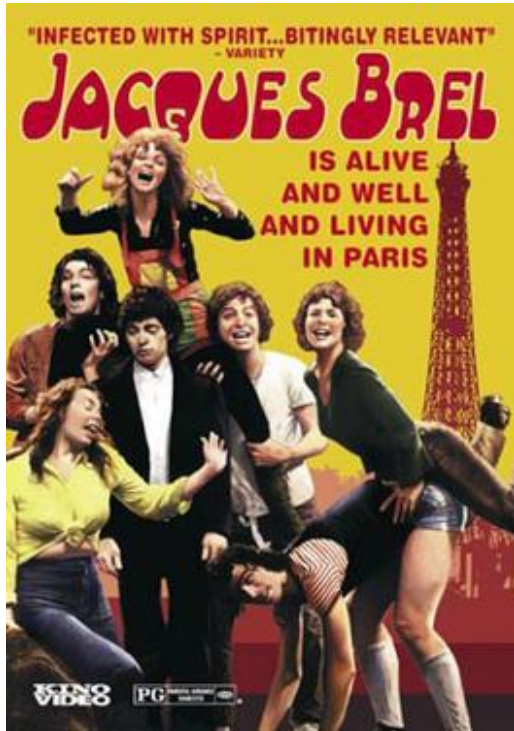


***One Sings, the Other Doesn't*** (French: *L'une chante, l'autre pas*) is a 1977 French film written and directed by [Agnès Varda](#) that focuses on the lives of two women against the backdrop of the [Women's Movement in 1970s France](#).

Pauline ([Valérie Mairesse](#)), a schoolgirl studying for her baccalaureate, wanders into a gallery and recognizes an old friend, Suzanne ([Thérèse Liotard](#)), in one of the photographs displayed. Suzanne has two children with the photographer and is expecting a third

which she cannot afford to keep. In order to help raise funds for an abortion, Pauline lies to her parents about a school trip, and when they find out, she leaves home and begins working as a singer. The photographer commits suicide and Suzanne moves away to live with her parents on their farm. The two women lose touch for ten years but are reunited at a demonstration in 1972 and begin to correspond by postcard. Pauline, now known as Pomme (French: *Apple*), moves to Iran with her boyfriend Darius ([Ali Rafie](#)), but becomes dissatisfied with her life there and returns to France. Suzanne leaves the farm and opens a family planning clinic in [Hyères](#), where she marries a local doctor.

*Jacques Brel Is Alive and Well and Living in Paris* is a 1975 French/Canadian musical film directed by Denis Héroux.



The screenplay by Eric Blau is an adaptation of his book for the long-running off-Broadway revue of the same name. The score is composed of songs with music by Jacques Brel and his accompanist Gérard Jouannest and English translations of the original French lyrics by Blau and Mort Shuman.

*Jacques Brel Is Alive and Well and Living in Paris* was produced and released by the American Film Theatre, which adapted theatrical works for a subscription-driven cinema series. It was the second of two musical films created by the American Film Theatre, following *Lost in the Stars* in 1974.

The film opens in a puppet theater, where three audience members—a military officer, a taxi driver, and a woman on a shopping trip—discover they are being depicted as marionette caricatures against a backdrop of newsreel footage from the 1920s through the 1950s. They find themselves trapped backstage amidst bizarre circumstances ... the puppet master is found dead above the stage, a gigantic plaster hand drops from the ceiling to the floor, and a deafening siren blares endlessly. The trio escapes from the theater to a beach, where the military officer locates the siren and kicks it, causing it to blow up.<sup>[1]</sup>

The film then resumes the stage show's plotless structure. In this version, different cinematic interpretations are used to illustrate the show's score. A straightforward approach is for some songs: "Bachelor's Dance" finds a bartender singing out loud of his potential mate while eyeing the female patrons of his establishment, while "Amsterdam" places a weary inebriate in a barroom corner while he watches the mix of sailors and sexual predators pass by his table. Other songs are interpreted in a surreal manner: with "Marieke," images of a large red ball bouncing off a cliff are

mixed with that of Elly Stone, dressed in a suit and tie, pursuing a little girl amidst the headstones of a cemetery.



*Phantom of the Paradise* is a 1974 American rock musical horror comedy film written and directed by Brian De Palma, and scored by and starring Paul Williams. In the film, a disfigured composer writes his music for a woman he loves so that she will sing it. However, a record producer betrays him and steals his music to open his rock palace, The Paradise. Betrayed, the composer dons a new appearance and exacts revenge on the producer. It co-stars William Finley and Jessica Harper.

The story is a loosely adapted mixture of several classic European works: Gaston Leroux's 1910 novel *The Phantom of the Opera*, Oscar Wilde's 1890 *The Picture of Dorian Gray*, and *Faust* by Goethe/Christopher Marlowe.<sup>[2]</sup>

The film was a box office failure and received negative reviews contemporaneously, while earning praise for its music and receiving Academy Award and Golden Globe nominations. However, over the years, the film has received much more positive reviews and has become a cult film.

## Plot

In 1974, music composer/singer-songwriter Winslow Leach is heard by widely acclaimed record producer Swan as Winslow plays an original composition following a set run through by the 1950s-style nostalgia band 'The Juicy Fruits', which Swan produces.

Swan believes Winslow's music perfect to open "The Paradise" — Swan's



highly anticipated new concert hall — and has his right-hand man Arnold Philbin steal it, under the guise of producing Winslow.

One month later, Winslow goes to Swan's Death Records to follow up about his music but is thrown out. He sneaks into Swan's private mansion and observes several women rehearsing his music for an audition. One is Phoenix, an aspiring singer whom Winslow deems "perfect" for his music. Winslow realizes Swan's plan to open the Paradise with his music after he



is thrown out again. In response, he **disguises himself as a woman** to sneak in and try to speak to Swan. Swan has Winslow beaten and framed for drug dealing. Winslow is given a **life sentence in Sing Sing Prison** and his teeth are extracted and replaced with metal ones (part of an experimental prisoner program to decrease infection amongst inmates, funded by the Swan

Foundation).....

The record press in which William Finley's character was disfigured was a real pressing plant (an injection-molding press at Pressman Toys). He was worried about whether the machine would be safe, and the crew assured that it was. The press was fitted with foam pads (which resemble the casting molds in the press), and there were **chocks** put in the center to stop it from closing completely. Unfortunately,



the machine was powerful enough to crush the chocks and it gradually kept closing. Finley was pulled out in time to avoid injury.

The "electronic room" in which Winslow composes his cantata (and where Swan restores his voice) is in fact the real-life recording studio [The Record Plant](#). The walls covered with knobs are in reality an oversize custom-built electronic synthesizer dubbed [TONT0](#), which still exists to this day.

The "Paradise" concert scenes were filmed at the [Majestic Theater](#) in Dallas, Texas. The "extras" in the audience had responded to an open [cattle call](#) for locals interested in being in the film.

[Sissy Spacek](#) was the film's [set dresser](#), assisting her then-boyfriend-now-husband [Jack Fisk](#), the film's [production designer](#). She later starred in De Palma's *Carrie* in 1976.

A novelization of the film was written by Bjarne Rostaing. Apparently based on an early draft of the screenplay, the novel excludes the supernatural angle of the film.

The film was financed independently. Producer Pressman then screened the movie to studios and sold it to the highest bidder, 20th Century Fox, for \$2 million plus a percentage

## Legacy<sup>[edit]</sup>

A fan-organized festival, dubbed "Phantompalooza", was held in 2005 in Winnipeg, where the fanbase took particularly strong root.<sup>[19]</sup> That event featured appearances by Gerrit Graham and William Finley, in the same Winnipeg theatre where the film had its original run in 1975. A second "Phantompalooza" was staged April 28, 2006, reuniting many of the

surviving cast members and featuring a concert by Paul Williams. According to a *Guardian* interview with Daft Punk, "Hundreds of bands may tout cinematic references, yet few have them as hard-wired as Daft Punk. Guy-Manuel de Homem-Christo and Thomas Bangalter met two decades ago this year, at the perfect cinema-going ages of 13 and 12 ... the one movie which they saw together more than 20 times was *Phantom of the Paradise*, Brian De Palma's 1974 rock musical, based loosely around *Phantom of the Opera* (both this and *Electroma* feature 'a hero with a black leather outfit and a helmet')." [23]

The electrocution scene in *Romeo's Distress* was created in tribute to Beef's death on stage

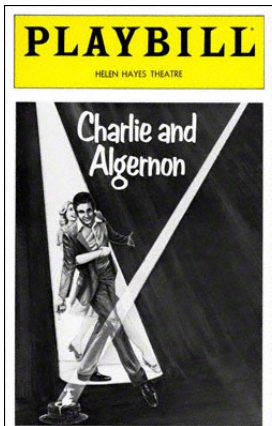


## Charlie and Algernon

***Charlie and Algernon*** is a musical with a book and lyrics by David Rogers and music by Charles Strouse. It is based on the 1966 novel *Flowers for Algernon* by Daniel Keyes. It received its premiere on 21 December 1978 at The Citadel Theater, in Edmonton, Canada.

On June 14, 1979, the musical opened titled *Flowers for Algernon* at Queen's Theatre in the West End with Michael Crawford as Charlie. In the West End staging, Michael Crawford performed one number in a spotlight while the trained white mouse ran from one of his hands to the other, by





way of Crawford's shoulders and neck. The audience reaction to this was so positive that Crawford repeated it with another live

mouse (while playing an entirely different character) in 2003 while starring in the West End musical *The Woman in White*.

The title characters are a **mentally retarded** man and a **laboratory mouse**, respectively. Charlie volunteers to participate in

an **experimental intelligence**-enhancing treatment, and his rapid progress parallels that of Algernon, who had been treated earlier. When the mouse's enhanced intelligence begins to fade, Charlie realizes he too is fated to revert to his original mental state.

- [Let My People Come](#)



- *Let My People Come* is a sexually-explicit musical about love, sex and relationships, written by Earl Wilson, Jr., that originally ran from 1974–1976 at [The Village Gate](#) theater in [Greenwich Village, New York City](#). Subtitled "A Sexual Musical," the show began [previews](#) at the [Morosco Theatre](#) on [Broadway](#) on July 7, 1976, and closed on October 2, 1976 after 108 performances.<sup>[1]</sup> The show includes the songs "I'm Gay", "Come in My Mouth", "[Fellatio 101](#)", and "The [Cunnilingus](#) Champion of Company C," and features on-stage nudity.

The show was nominated for a Grammy Award in 1975 for [Best Original Cast Album](#).<sup>[2]</sup>

*Let My People Come* opened [Off-Broadway](#) on January 8, 1974 at [The Village Gate](#) and closed on July 5, 1976.<sup>[3]</sup> A second New York City production opened in 1985, produced by Bernard Jay.<sup>[4]</sup> A third New York City production opened in 2013 at The Underground, produced and directed by John Forslund, and featured both new and re-imagined numbers from the original production.<sup>[5][6]</sup>

The show had a 10-year run at Grendel's Lair Cabaret Theatre in Philadelphia, and an 8-year run at the Basin Street Cabaret Theater in Toronto.<sup>[7]</sup> The show also had runs in Chicago<sup>[8]</sup> and London.<sup>[9]</sup>

## **Broadway**<sup>[edit]</sup>

Originally produced and directed by Phil Oesterman,<sup>[10]</sup> with musical direction and vocal arrangements by [Billy Cunningham](#), the show opened on Broadway in previews at the [Morosco Theater](#) on July 7, 1976.<sup>[11][12]</sup> The original cast included [Yvette Freeman](#). Wilson sought a close order but was



denied, and removed his name from the production. According to *The New York Times*, "Earl Wilson Jr. has asked to have his name removed from any credits for the Broadway production of 'Let My People Come.' "I feel that the show has become vulgar," he said."<sup>[13]</sup> This production did not officially open, and closed on October 2,

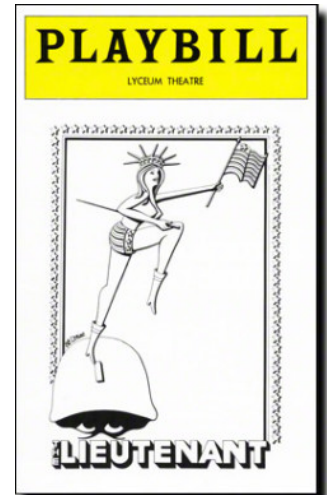
*The Lieutenant* is a [rock opera](#) with book, music and lyrics by [Gene Curty](#), [Nitra Scharfman](#) and [Chuck Strand](#). The musical concerns the court martial of Lieutenant Calley during the [Vietnam War](#) and ran on [Broadway](#) in 1975.<sup>Production</sup><sup>[edit]</sup>



The original production of *The Lieutenant*, directed by William Martin and choreographed by Dennis Dennehy opened on Broadway at the Lyceum Theatre on March 9, 1975 and closed on March 16, 1975 after nine performances and seven previews.<sup>[1]</sup> The cast featured Eddie Mekka and was produced by Joseph S. Kutzreba and Spofford J. Beadle.

*The Lieutenant* was nominated for four Tony Awards including Best Musical, Tony Award for Best Book of a Musical, Tony Award for Best Original Score and Best Actor in a Musical.

*The Lieutenant* was originally produced by Queens Playhouse, (Flushing Meadows, New York) in 1974 by Joseph S. Kutzreba, who started the Playhouse.<sup>[2][3]</sup> Alan Eichler was the press representative.<sup>[4]</sup>



Producer and Holocaust survivor Joseph Kutzreba said of the reason he decided to produce *The Lieutenant* was

"The show meant a lot to me on human values. I think the theme is one of cardinal importance to our times: The concept of obedience versus exercising one's own conscience." The Philadelphia Inquirer September 3, 1974

The show poses the question: Where does the guilt lie for the My Lai massacre of civilians in 1968 Vietnam? Does it reside solely in the person of The Lieutenant, who gave the order to "waste them"? Or perhaps in the larger military itself, where wars are planned, body counts are calculated, and inconvenient casualties are sometimes scrubbed from the record?

Or just maybe the seeds for deeds like My Lai are latent in the very fabric of the human race, and once in a while the perfect storm of events allows for something terrible like this to happen?

**'Lieutenant', Musical With Something Worth Singing**

THE LIEUTENANT, a rock opera by Gene Curry, Nick Schafman and Chuck Strand, opened at the Lyceum Theatre last night. It is a musical about the My Lai massacre in Vietnam, which was the subject of a Broadway musical, "The Lieutenant," which opened at the Lyceum Theatre last night.

**By CLIVE BARNES**

The massacre at My Lai was one of the saddest, indeed one of the most horrendous, episodes in American history, not only for what happened but also for the implications of those happenings. It is not, one would have imagined, a very viable subject for a Broadway musical. Yet "The Lieutenant," which opened at the Lyceum Theatre yesterday, has a passion and vitality not often found in musicals these days. It is also, and this may be even rarer, a musical with something to say worth singing, or, if you prefer, something to sing about worth singing.

"The Lieutenant" is accurately described as a "rock opera." It is entirely operatic in form—there is no linking dialogue whatsoever, and music and dance carry the entire burden of the story. It works very well indeed, for the tension is never broken by the emotional shifting of gears that spoken dialogue inevitably brings with it.

The authors of the show, Gene Curry, Nick Schafman and Chuck Strand (they describe themselves as "non-poser-playwrights," incidentally), take as their political and dramatic premise that Lieut. William L. Calley Jr., who is never mentioned by name, was himself, in part, a victim of My Lai. The suggestion is that he was a scapegoat, although the authors do not whitewash his actions.

The Lieutenant himself puts it clearly enough when he sings: "I only did the things that they taught me." This is not a simplistic, one-sided view of the issue. One of the most powerful and provoking songs of the show is the Prosecutor's aria, "The Conscience of a Nation," which is a strong indictment of the defendant. Nevertheless the musical undoubtedly emerges with the view that the real villain at My Lai was American military and, be that as it may, it is the most strangely cogent defense of Lieutenant Calley one is likely to encounter.

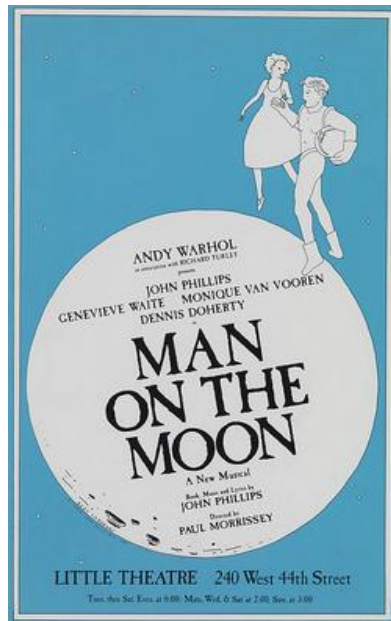
The music is attractive and supportive. Although described as "rock," luckily it covers a lot of territory, including old-fashioned vaudeville and even a touch of a comic barbershop quartet sung by a trio. There is satire here as well as drama, and the lyrics, while a few of the rhymes are occasionally examined, tell the opera's story with clarity and punch. You can also understand every word that is being sung, which is a distinct credit for the cast.

At the end of the evening, Mekka acts, sings and dances with an honesty and openness that proves very attractive. He portrays a simple dupe of circumstances, a puzzled kid with a gun who has been told to kill.

The company gathered together is talented. Many of them are dancers, and all of them can sing. Perhaps most impressive were Joel Powers as the go-getting Recruiting Sergeant (Brecht would have approved of him), Don McGrath as a Psalm-singing Padre, Walt Hunter as the troubled Captain who sends the Lieutenant's company in on its mission, Burt Rodriguez as the impassioned Prosecutor, and Gordon Grody as the almost equally impassioned Defense Attorney.

This rock-opera is unusual entertainment, sharp in its aspiration, modest in its resources and silkily assertive in its achievement. It deserves to do well.

The use of music follows the approach of Brecht, whereby the songs comment on themes and issues of the play.



***Man on the Moon*** is a 1975 musical written by John Phillips of the Mamas & The Papas, produced by Andy Warhol and directed by Paul Morrissey. The story concerns an American astronaut who leads a mission of interplanetary dignitaries to prevent the destruction of the universe by a bomb that has been placed on the moon by an evil scientist and primed to explode. Original illustration by Rudy Cardenas of Detroit, MI

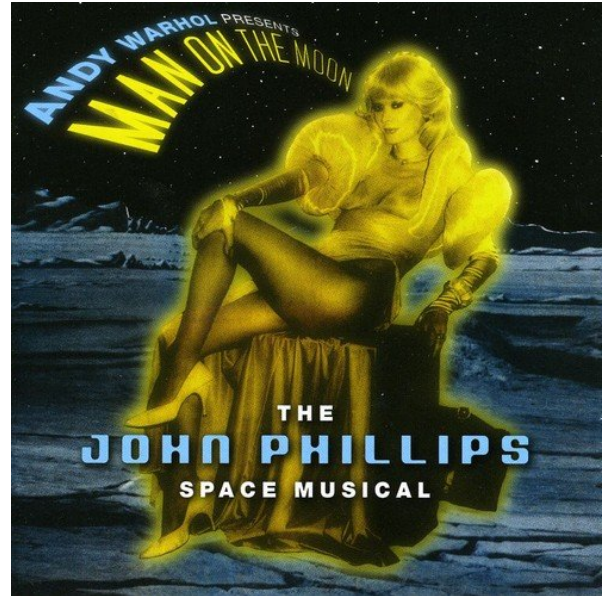
The original production ran at the Little Theatre in New York for 43 preview performances (beginning December 27, 1974), opened on January 29, 1975 and closed two days later, on February 1, after

disastrous opening night reviews.

Soon after completing work on his debut album *John, the Wolf King Of L.A.*, John Phillips came up with the idea for a space-themed musical project, inspired by his viewing of the July 1969 TV broadcast of the Apollo 11 moon landing. The initial title for the project was simply *Space*. Phillips worked on a script and wrote songs for *Space* over a period of two years with his third wife, Geneviève Waïte. Phillips envisioned that the lead role of the astronaut would be played by either Elvis or Ricky Nelson, both of whom he was friendly with.

Initial funding for the project came from producer Michael Butler, who had brought the stage musical *Hair* to Broadway. Butler hired a young director called Michael Bennett to work on the project, but he and Phillips did not gel and Bennett resigned during dress rehearsals for the production at the Aquarius Theater in Los Angeles. Phillips then attempted to generate interest in a film version of the book with the help of real estate heir

Leonard Holzer (a producer on the Stones documentary, *Gimme Shelter* and the former husband of Warhol superstar, Baby Jane Holzer). Holzer took the project to Ray Stark, producer of *Funny Girl*, who brought the script to the attention of Barbra Streisand, while Holzer tried to hook Jack Nicholson for the male lead. In 1972, Phillips also got a copy of the script to director George Lucas through his daughter Mackenzie Phillips, who was one of the stars of Lucas's film *American Graffiti*. Phillips would later maintain that Lucas got the idea to make *Star Wars* from *Space*.<sup>[1][2]</sup>



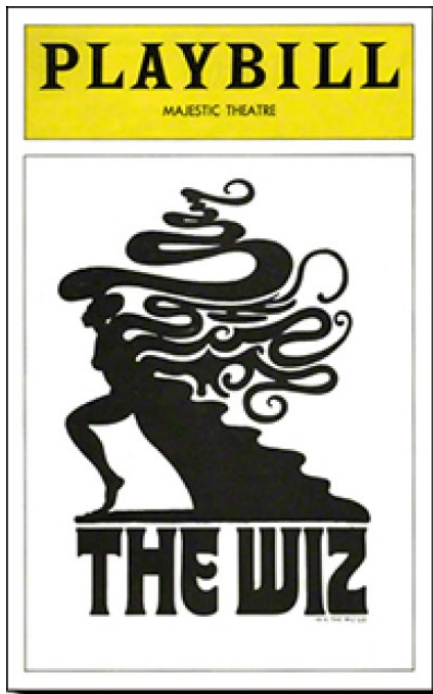
When financing for the film seemed to be going nowhere, Phillips and Waite focused their energy into making the musical happen again. They went to New York to raise money, performing the songs to potential backers as part of their pitch. Waite managed to persuade Andy Warhol to come on board as producer. Warhol's manager and film-making collaborator Paul Morrissey signed on as director of the production, which was then renamed *Man On The Moon*. Rehearsals took place at Andy Warhol's Factory. Morrissey, concerned about the script, hired Michael O'Donoghue to rewrite much of the dialogue, though these revisions were ultimately not used.<sup>[3]</sup>

- [Orpheus and Eurydice \(rock opera\)](#)



***Orpheus and Eurydice*** is a 1975 rock opera album by Russian composer [Alexander Zhurbin](#).

In 2003, the Opera was included in the [Guinness book](#) records as the musical, the maximum number of times played in one team (at the time of registration of the record the play was performed 2350 times) [The Wiz](#)



*The Wiz: The Super Soul Musical "Wonderful Wizard of Oz"* is a musical with music and lyrics by Charlie Smalls (and others) and book by William F. Brown. It is a retelling of L. Frank Baum's children's novel *The Wonderful Wizard of Oz* (1900) in the context of modern African-American culture. It opened on October 21, 1974, at the Morris A. Mechanic Theatre in Baltimore, Maryland, and moved to Broadway's Majestic Theatre<sup>[2]</sup> with a new cast on January 5, 1975.

The 1975 Broadway production won seven Tony Awards, including Best Musical. It was an early example of Broadway's mainstream acceptance of works with an all-black cast. It has had revivals in New York, London, San Diego and

the Netherlands, and a limited-run revival was presented by *Encores!* at New York City Center in June 2009. A big-budget film adaptation of the same name was released in 1978, with Ted Ross and Mabel King reprising their roles. A live television production of the stage version, *The Wiz Live!*, was broadcast on NBC on December 3, 2015, with an encore presentation on December 19 of the same year.



The idea for the musical originated with producer Ken Harper. He replaced the original director, Gilbert Moses, with [Geoffrey Holder](#) in Detroit during out-of-town [tryouts](#).



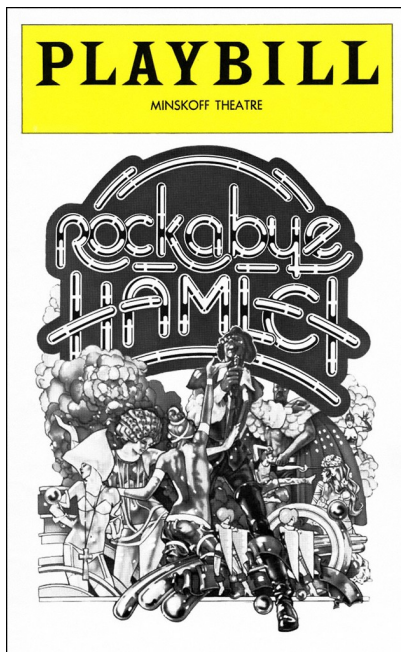
The original Baltimore cast included [Renee Harris](#) as Dorothy, Charles Valentino as the Scarecrow, [Ben Harney](#) as the Tin Man, Ken Prymus as the Cowardly Lion, and [Butterfly McQueen](#) as the Queen of the Field Mice. Only Harney would remain in the Broadway cast, but in a much smaller role. Harris stayed on as understudy for the role of Dorothy, as did McQueen for the role of Addaperle.

- [Stephanie Mills](#) as [Dorothy](#)
- [Hinton Battle](#) as the [Scarecrow](#)
- [Tiger Haynes](#) as the [Tin Man](#)
- [Ted Ross](#) as the [Lion](#)
- [Dee Dee Bridgewater](#) as [Glinda, the Good Witch of the South](#)
- [André De Shields](#) as the [Wizard](#)
- [Mabel King](#) as Evillene, the [Wicked Witch of the West](#)
- [Clarice Taylor](#) as Addaperle, the [Good Witch of the North](#)
- [Tasha Thomas](#) as [Aunt Em](#)
- [Ralph Wilcox](#) as [Uncle Henry/Lord High Underling](#)
- [Phylicia Ayers-Allen](#) as a [Munchkin](#)
- [Victor Willis](#) as Uncle Henry (replacement), The Wiz (understudy), The Lion (understudy), Tin Man (understudy)<sup>[4][5]</sup>

Sixteen-year-old [Dorothy Gale](#) lives with her [Aunt Em](#), [Uncle Henry](#), and dog, [Toto](#), on their farm in [Kansas](#). Though her work on the farm keeps her busy, she often gets distracted in her boredom with farm life, choosing instead to play with Toto and dream of someday seeing far-off lands. Aunt Em, however, has little patience for Dorothy's daydreaming, believing that dawdling is contrary to their way of life. After an argument, Aunt Em apologizes to Dorothy for an unintentionally hurtful remark. She explains that she only scolds because she wants Dorothy to be the best she can be,



and fears that Dorothy will not be prepared for the responsibilities life will soon put upon her. Aunt Em loves Dorothy dearly and hopes they will always be as close as they were when Dorothy was younger ("The Feeling We Once Had").



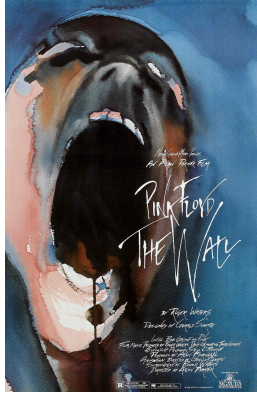
- [Rockabye Hamlet](#)

- *Rockabye Hamlet* is a [rock musical](#) with a book, lyrics, and music by [Cliff Jones](#). It is based on [the classic tragedy](#) by [William Shakespeare](#) and tells the story of a [Danish prince](#) who plots revenge on his uncle for killing his father.

The show's original title was *Kronborg: 1582*.<sup>[1]</sup> It was commissioned by the [Canadian Broadcasting Corporation](#), which first broadcast it as an episode of the [radio series](#) *The Entertainers* on December 1, 1973. The cast included [Cal Dodd](#) as Hamlet and [Nancy White](#) as [Ophelia](#). It was staged by

the [Charlottetown Festival](#) in 1974 and 1975,<sup>[2]</sup> then toured eastern [Canada](#) with [Brent Carver](#) as Hamlet and [Beverly D'Angelo](#) as Ophelia.

Jones revised the show and retitled it *Rockabye Hamlet* for a [Broadway](#) production that was staged as an all-out rock concert directed and choreographed by [Gower Champion](#).<sup>[3]</sup> After 21 previews, it opened on February 17, 1976 at the [Minskoff Theatre](#) and closed after seven performances. D'Angelo reprised her role of Ophelia, and the rest of the cast included [Larry Marshall](#) as Hamlet, [Alan Weeks](#) as Claudius, [Leata Galloway](#) as [Gertrude](#), [Kim Milford](#) as [Laertes](#), [Rory Dodd](#) as [Horatio](#), [Meat Loaf](#) as the Priest, and [Christopher Chadman](#) and [Winston DeWitt Hemsley](#) as [Rosencrantz](#) and [Guildenstern](#).



A studio cast recording featuring ten songs from the score was released on the Rising



label.<sup>[4]</sup> Vocals were provided by **Cliff Jones**, Rory Dodd, Cal Dodd, Lisa Hartt, and **The Irish Rovers**.

In 1981, Jones revised the show once again.<sup>[5]</sup> It was staged as ***Somethin' Rockin' in Denmark*** at the Odyssey Theatre in **Los Angeles**. It had an 18-month run.<sup>[2]</sup>

***Pink Floyd – The Wall*** is a 1982 **musical film** directed by **Alan Parker**, based on the 1979 **Pink Floyd** album ***The Wall***. The screenplay was written by Pink Floyd vocalist and bassist **Roger Waters**. **Bob Geldof** plays rock star Pink, who, driven into insanity by the death of his father, constructs a physical and emotional wall to protect himself.

Like the album, the film is highly **metaphorical**, and symbolic imagery and sound are present most commonly. The film is mostly driven by music and does not feature much **dialogue**. The film is best known for its imagery of mental isolation, drug use, war, **fascism**, dark or disturbing animated sequences, sexual situations, violence and gore. Despite its turbulent production and the creators voicing their discontent about the final product, the film received generally positive reviews and has an established **cult following**.

## Plot

Pink is a rock star, one of the many reasons which have left him depressed. At the beginning of the film, he appears motionless and

expressionless, while remembering his father. ("[When the Tigers Broke Free, Part 1](#)") While Pink imagines a crowd of fans entering one of his concerts, but him receiving them in a fascist alter ego, a [flashback](#) reveals how his father was killed defending the [Anzio bridgehead](#) during [World War II](#), in Pink's infancy. ("[In the Flesh?](#)") The aftermath of the battle is seen



("The Thin Ice"), and thus, Pink's mother raises him alone, which affects Pink's childhood. ("[Another Brick in the Wall, Part 1](#)") A young Pink later discovers a scroll from "[kind old King George](#)" and other relics from his father's military service and death. ("[When the Tigers Broke Free, Part 2](#)") An [animation](#) depicts the war, showing that the death of the people was for nothing. ("[Goodbye Blue Sky](#)") Pink places a bullet on the track of an oncoming train within a tunnel, and the train that passes has children peering out of the windows wearing face masks.

At school, he is caught writing poems in class and is humiliated by the teacher who reads a poem from Pink's book (lyrics from the song "[Money](#)"). However, it is revealed that the bad treatment of the students is because of the unhappiness of the teacher's marriage. ("[The Happiest Days of Our](#)

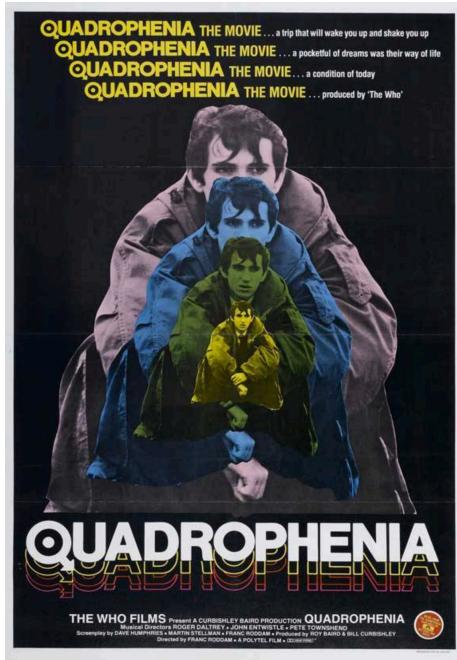
Lives") Pink imagines an oppressive school system in which children fall into a meat grinder. Pink then fantasizes about the children rising in rebellion and burning down the school, throwing the teacher onto a bonfire. ("Another Brick in The Wall, Part 2") As an adult now, Pink remembers his overprotective mother ("Mother"), and when he got married. After a phone call, Pink discovers that his wife is cheating on him, and another animation shows that every traumatic experience he has had is represented as a "brick" in the metaphorical wall he constructs around himself that divides him from all society. ("What Shall We Do Now?").....



***Sgt. Pepper's Lonely Hearts Club Band*** is a 1978 American musical comedy film directed by Michael Schultz, written by Henry Edwards and starring an ensemble cast led by The Bee Gees. Depicting the loosely constructed story of a band as they wrangle with the music industry and battle evil forces bent on stealing their instruments and corrupting their home town of Heartland, the film is presented in a form similar to that of a rock opera, with the songs providing "dialogue" to carry the story. Only George Burns has spoken lines that act to clarify the plot and provide further narration.

The film's soundtrack, released as an accompanying double album, features new versions of songs originally written and performed by the Beatles. The film draws primarily from two of the band's albums, 1967's *Sgt. Pepper's Lonely Hearts Club Band* and 1969's *Abbey Road*. The film covers all of the songs from the *Sgt. Pepper* album with the exceptions of "Within You, Without You" and "Lovely Rita", and also includes nearly all of *Abbey Road*.

The production was loosely adapted from *Sgt. Pepper's Lonely Hearts Club Band on the Road*, a 1974 off-Broadway production<sup>[3]</sup> directed by Tom O'Horgan.<sup>[4]</sup> The film was met with minor box office success but overwhelmingly negative reviews from critics. It has developed a cult following in recent years.



*Quadrophenia* is a 1979 British drama film, loosely based on The Who's 1973 rock opera of the same name. It was directed by Franc Roddam in his feature directing début. Unlike the adaptation of *Tommy*, *Quadrophenia* is not a musical film, and the band does not appear live in the film.

The film stars Phil Daniels as Jimmy, a young 1960s London-based Mod who escapes from his dead-end job as a mailroom boy by dancing, partying, taking amphetamines, riding his scooter and brawling with the motorcycle-riding Rockers. After he and his friends participate in a huge brawl with the

Rockers at the seaside town of Brighton, he is arrested and his life starts to spiral out of control; he loses his love interest (Leslie Ash), gets kicked out of his house by his parents, and discovers that his idol, the popular mod nicknamed "Ace Face" (Sting), is actually a bell boy at a hotel.

## Plot

In 1964, Jimmy Cooper (Phil Daniels) is a young London Mod, disillusioned by his parents and a dull job as a post room boy in an advertising firm. Jimmy finds an outlet for his teenage angst by taking amphetamines, partying, riding scooters and brawling with Rockers, accompanied by his Mod friends Dave (Mark Wingett), Chalky (Philip Davis) and Spider (Gary Shail).



One of the rival Rockers is Jimmy's childhood friend Kevin ([Ray Winstone](#)). An attack by hostile Rockers on Spider leads to a retaliatory attack on Kevin. Jimmy initially participates in the beating, but when he realises the victim is Kevin, he berates the other attackers but does not stop them, instead riding away on his scooter revving his engine loudly in frustration.

A planned [bank holiday](#) weekend away provides the excuse for the rivalry between [Mods and Rockers](#) to escalate, as both groups descend upon the seaside town of [Brighton](#). Jimmy plans to be noticed as a 'face', and hints to Steph ([Leslie Ash](#)) – a girl on whom he has a crush – that he would like her to ride with him, but she confirms plans to ride with Pete ([Garry Cooper](#)), an older, [well-heeled](#) Mod instead.....



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

- **Starmania** is a Canadian-French cyberpunk rock opera written in 1976 with music by [Michel Berger](#) and book and lyrics by [Luc Plamondon](#). It debuted in 1978 with a studio recording of the songs, before premiering on stage in 1979. Several of its songs have passed into mainstream [Francophone pop culture](#), and helped original cast members [Daniel Balavoine](#) and [Diane Dufresne](#) to rise in

popularity in France; it is now considered one of the most famous rock operas in French history.

An English version with lyrics by **Tim Rice**, titled ***Tycoon***, premiered with the release of a studio recording in 1992, which starred **Kim Carnes**, **Celine Dion**, **Nina Hagen**, **Peter Kingsbery**, **Cyndi Lauper**, **Willy DeVille**, and **Tom Jones**.



In 1978, its first recording was released (in **French**), sub-titled *Starmania, ou la passion de Johnny Rockfort selon les évangiles télévisés* ("Starmania, or the Passion of Johnny Rockfort According to the Televised Gospels") with the leading roles filled by **Daniel Balavoine**, **Claude Dubois**, **Diane Dufresne**, **Nanette Workman**, **France Gall**, **Eric Esteve** and **Fabienne Thibeault**.

In 1979 the show was given its theatrical debut in **Paris**, starring Balavoine, Étienne Chicot, Dufresne, Gall, and Thibeault, followed by Canadian productions in 1980 and 1986 and French revivals in 1988 and throughout the 1990s. The 1980 Canadian production had a cast that included **France Castel**, **Louise Forestier**, **Gilles Valiquette**, and **Martine St-Clair**.<sup>[1]</sup>



Céline Dion recorded several songs from the musical on her 1991 album *Dion chante Plamond*

In the near future, Monopolis, the capital of the recently united Occident, is terrorized by the Black Stars, a gang headed by Johnny Rockfort, who dances to the tune of Sadia, a student-agitator, originally from the upper crust, who cross-dresses at night and descends into the underground to hand out orders. They meet at the Underground Café, under the amused gaze of Marie-Jeanne, the robotic waitress.

Above this underground café stands the Golden Tower, a 121-floor building, the top of which is the office of Zéro Janvier, a billionaire getting into politics by running for the presidency of the Occident. He bases his electoral campaign on a return to order and on the construction of the new atomic world. Zéro Janvier thus becomes the sworn enemy of Johnny Rockfort and the Black Stars. It is in this



framework that three parallel love affairs take shape and come undone: the impossible love of Marie-Jeanne for Ziggy, a young androgynous and mythomaniac record dealer; the sensational romance of Zéro Janvier and Stella Spotlight, a sex symbol who has just said farewell to the silver screen; and the passion of Johnny Rockfort and Cristal, a true nexus of the plot.



Cristal, the host and star of a TV show called “Starmania,” gets a call from Sadia offering her a clandestine

interview with Johnny Rockfort, whose face no one knows. The get-together takes place at the Underground Café. For Cristal and Johnny, it is love at first sight. They go off together; therefore, Sadia has lost her hold over Johnny. Cristal decides to become the spokeswoman for the Black



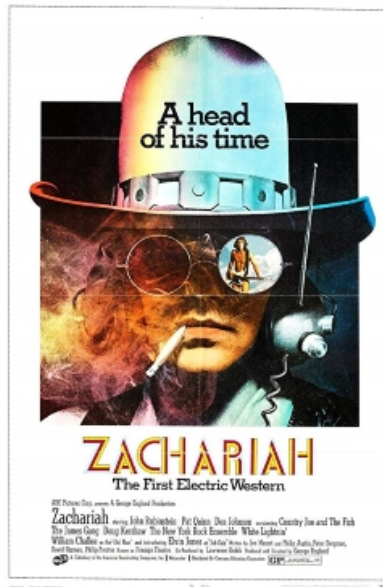
Stars, transmitting pirate messages by means of a neutron camera that lets her take over television frequencies.

Sadia, furious with jealousy, denounces Johnny and Cristal to Zéro Janvier on the evening that he is celebrating his engagement with Stella Spotlight at Naziland, a gigantic revolving discothèque above Monopolis. The Black



Stars have chosen this very evening to set off a bomb in the Golden Tower. Zéro Janvier's men hunt the Black Stars. Cristal is hit and dies in Johnny's arms. The shadow of Johnny Rockfort will darken the victory of Zéro Janvier, elected president of the Occident. Terrorism against totalitarianism, two living forces in opposition, two dangers that threaten the world.

Stella Spotlight, revolted by power, returns to her dream of immortality; Marie-Jeanne, having had enough of the underground world, heads off in search of sunlight.



**Zachariah** is a 1971 American **Western musical** film directed by **George Englund** and written by **Joe Massot** and the four members of the comedy troupe **The Firesign Theatre** (**Phil Austin**, **Peter Bergman**, **David Ossman** and **Philip Proctor**). The film stars **John Rubinstein** as Zachariah, and **Don Johnson** as his friend Matthew, two gunfighters journeying through the **American West**.

### Production<sup>[edit]</sup>

The film is loosely based on **Hermann Hesse's** 1922 novel *Siddhartha*,<sup>[4]</sup> surrealistically adapted as a musical Western. Massot said his inspiration came from when he joined **the Beatles** in

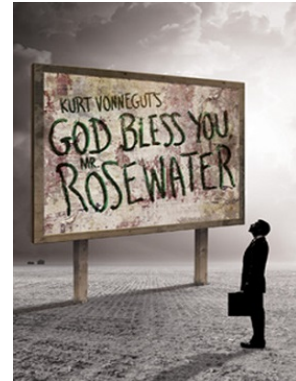
India,<sup>[5]</sup> when they were **studying Transcendental Meditation** under **Maharishi Mahesh Yogi** in early 1968.<sup>[6]</sup> Massot said he arrived to find only **George Harrison** and **John Lennon** there, after their bandmates had left the course early, and the two Beatles "locked into some sort of meditation duel ... to see who was the stronger character".<sup>[6]</sup>

Massot initially asked Harrison to provide the film's soundtrack, following his work on *Wonderwall*, which Massot directed.<sup>[7]</sup> According to **Levon Helm** of **The Band**, Harrison discussed making *Zachariah* as an **Apple Films** project starring **Bob Dylan** and **The Band**, in late 1968.<sup>[8]</sup> The following April, *Rolling Stone* announced that **Cream's** drummer **Ginger Baker** and **The Band** were to be major players in the film.<sup>[9]</sup>

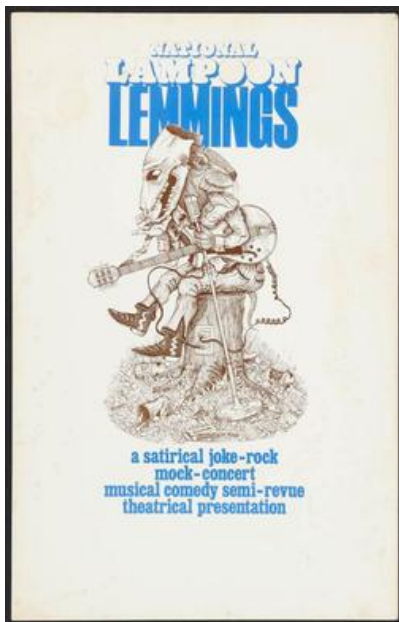
This film was billed as "The first electric **Western**".<sup>[3]</sup> It features appearances and music supplied by rock bands from the 1970s, including the **James Gang**<sup>[3]</sup> and **Country Joe and the Fish** as "The Cracker Band".<sup>[3]</sup> Fiddler **Doug Kershaw** has a musical cameo<sup>[3]</sup> as does **Elvin Jones** as a gunslinging drummer named Job Cain

## [Kurt Vonnegut's God Bless You, Mr. Rosewater](#)

***Kurt Vonnegut's God Bless You, Mr. Rosewater*** is a 1979 musical that marked the first collaboration of composer [Alan Menken](#) and writer [Howard Ashman](#). Based on [Kurt Vonnegut's 1965 novel of the same name](#), the musical tells the story of Eliot Rosewater, a millionaire who develops a social conscience and creates a foundation to improve the lives of the citizens of an impoverished Indiana town.



## [Lemmings \(National Lampoon\)](#) 1973



***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](#).<sup>[1][2]</sup> 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.

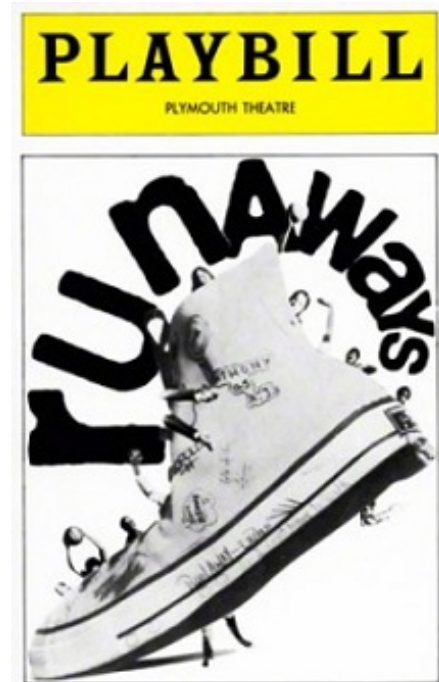
## Runaways (musical) 1978



**Runaways** is a musical which was written, composed, choreographed and directed by **Elizabeth Swados**, about the lives of children who run away from home and live on the city streets. The characters were taken from workshops conducted by Swados with real-life runaways in the late 1970s

Swados took her idea for a musical with the theme of running away "from home, from a boyfriend, from a predator,... from yourself" to **Joseph Papp**, who agreed to produce it. She looked for the children who would be in the musical in various places in New York City, such as a community center, and "little by little, we built a world where runaways came together, told their stories, and acted out the hardships they endured."<sup>[1]</sup> Swados did research for her project as she gathered the cast, and some in the cast were actual runaways. The show was done in a series of songs, monologues, scenes, poems, and dances

20 "multi racial, multi ethnic" children explore the "fragmented" life of the runaway<sup>[6]</sup> in an inner city. Through songs, monologues and poems the children examine and explain why they are runaways. They are abused, come from broken families, or are in an orphanage. The children show a range of emotions, and are seen as victims but also "perpetrators". They "plead with their families and society 'Let Me Be A Kid Again'"



**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 Ertegun 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*

The Magic Show

***The Magic Show*** is a one-act musical with music and lyrics by **Stephen Schwartz** and a book by Bob Randall. It starred magician **Doug Henning**. Produced by **Edgar Lansbury**, it opened on May 28, 1974 at the **Cort Theatre** in Manhattan, and ran for 1,920 performances, closing on December 31, 1978. Henning was nominated for the **Tony Award for Best Featured Actor in a Musical** and director Grover Dale was nominated for the Tony Award for Best Direction of a Musical.



It originally began life as *Spellbound* produced by **Ivan Reitman** with a book by **David Cronenberg** and music by **Howard Shore** at the **Royal Alexandra Theatre** in Toronto in 1973 starring Henning and **Jennifer Dale**. When Reitman took it to New York, the book and score were entirely replaced<sup>[1]</sup> but

Henning's illusions and magic tricks remained unchanged.

The setting for the show is a seedy nightclub, the Top Hat, where an aging alcoholic magician, "Feldman the Magnificent," chews the scenery in his overly grand performance. Manny, the Top Hat owner, wants to replace him and brings in Doug. Doug is very unconventional and has an assistant named Cal. Cal is in love with Doug, but he does not notice her and is focused on advancing his career. Donna and Dina are the rock act in the club. One of them dates the nephew of a big agent named Goldfarb. Goldfarb is coming to the club to check out Donna and Dina's act, and everyone is excited.

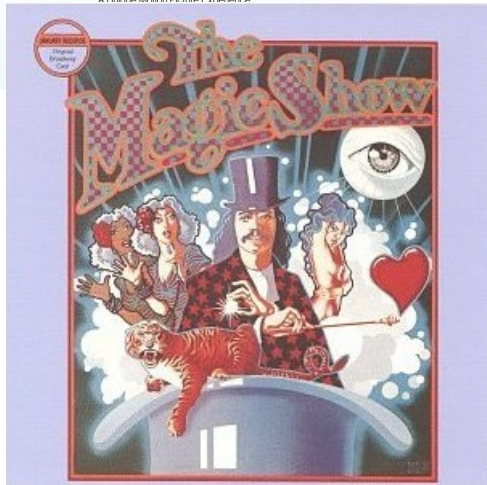
Meanwhile, Doug pays little attention to Cal and decides that he needs a "beautiful assistant". Cal is hurt, as Doug



conjures up the beautiful Charmin. Donna and Dina get jealous, and along with Feldman, plot to expose the secrets to Doug's tricks during the show. Doug finally realizes he loves Cal, and gets to her before she leaves. Charmin is sent back to wherever she came from, and all ends up well.



A 1 Inches Motion Picture Experience



*Catch My Soul* is a 1974 film produced by [Jack Good](#) and Richard M. Rosenbloom, and directed by [Patrick McGoohan](#). It was an adaptation of Good's [stage musical](#) of the same title, which itself was loosely adapted from [William Shakespeare's \*Othello\*](#). It was not a critical success.

## Production<sup>[edit]</sup>

Shakespeare's tragedy of [revenge](#) and [racism](#) had been retitled for the [London stage](#) and relocated from [Venice](#) to [Piccadilly](#); for the film, the location of the drama was moved to the [New Mexico](#) desert; filming took place in [Española](#) and [Santa Fe](#). The title comes from Act III, Scene III of Shakespeare's play, in which [Othello](#) declares his love for [Desdemona](#), "Perdition catch my soul / But I do love thee! And when I love thee not, / Chaos is come again."<sup>[2]</sup>

Although much of the plot remains intact, Othello, the "noble [Moor](#)" becomes the [pacifist](#) leader of a [hippie commune](#),<sup>[3]</sup> [Iago](#) appears to be the [Devil](#) incarnate who "fits all the negative stereotypes of [dropouts](#) with his scruffy beard and unwashed look"<sup>[4]</sup> and Desdemona becomes a "white round-faced girl with granny glasses".<sup>[4]</sup>

[Patrick McGoohan](#) had earlier starred in the successful 1962 modernisation of the Othello story, *All Night Long*, which had been moved to 1960s London and fuelled by [jazz](#) music. [AllMovie](#)'s reviewer points out that "perhaps he thought lightning would strike twice in moving it to a [gospel](#) show in the Southwest. He was terribly wrong."<sup>[5]</sup> *Catch My*

*Soul* would be the only film to be directed by McGoohan,<sup>[6]</sup> although he later directed some episodes of *Columbo*.<sup>[7]</sup> In an interview with *Premiere* magazine in 1995, McGoohan gave some insight into why the film had failed:



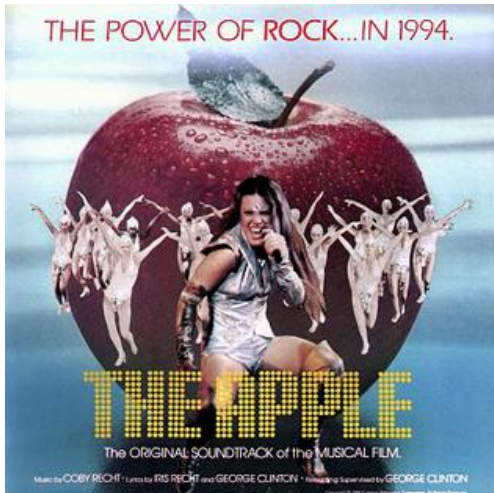
***The Muppet Movie*** is a 1979 musical road comedy film and the first theatrical film featuring the Muppets. An international co-production of the United Kingdom and the United States, the film was directed by James Frawley and produced by Jim Henson, and its screenplay was conceived by *The Muppet Show* writers Jerry Juhl and Jack Burns. Produced by Henson Associates and ITC Entertainment between the first and second half of *The Muppet Show's* third season, the film tells the origin story of the Muppets: Kermit the Frog embarks on a cross-country trip to Hollywood, encountering several of the Muppets—who all share the same ambition of finding success in professional show business—along the way while being pursued

by Doc Hopper, an evil restaurateur with intentions of employing Kermit as a spokesperson for his frog legs business.

In addition to the Muppet performers, the film stars Charles Durning and Austin Pendleton, and it features cameo appearances by Dom DeLuise, James Coburn, Edgar Bergen (in his final film appearance), Steve Martin, and Mel Brooks, among others. Notable for its surreal humour, meta-references and prolific use of cameos, *The Muppet Movie* was released in the United Kingdom on May 31, 1979, and in the United States on June 22, 1979, and it received critical praise, including two Academy Award nominations for Paul Williams and Kenneth Ascher's musical score and their song, "Rainbow Connection". In 2009, the film was deemed "culturally, historically, or aesthetically significant" by the Library of Congress and selected for preservation in the National Film Registry.



# 1980's



***The Apple*** (also called ***Star Rock***) is a 1980 science fiction musical comedy film written and directed by Menahem Golan. It stars Catherine Mary Stewart as a young singer named Bibi, who, in a futuristic 1994, signs to an evil label named Boogalow International Music. It deals with themes of conformity versus rebellion, and makes use of biblical allegory<sup>[6]</sup> including the tale of Adam and Eve.

Principal photography took place in late 1979 in West Berlin. The film was universally panned by critics and audiences alike. and, in some circles, has been considered to be one of the worst films ever made.

In an uncut two-song prologue of the film named "Paradise Day,"<sup>[7][8][9]</sup> Mr. Topps (Joss Ackland) creates heaven and carves the first human Alphonse out of a rock, sending Alphonse to Earth to meet Bibi.<sup>[10][11]</sup>

The two take part in the 1994 Worldvision Song Festival. Despite being the most talented performers, they are beaten by BIM (Boogalow International Music) and its leader, Mr. Boogalow, who use underhanded tactics to secure a victory. The duo are approached by Mr. Boogalow to sign to his music label, but they soon discover the darker side of the music industry. Bibi is caught up in the wild lifestyle BIM offers, while Alphonse risks his life to free her from the company's evil clutches. He eventually convinces her to run away with him and the pair live as hippies for a year (and produce a child) before being tracked down by Mr. Boogalow who insists Bibi owes him ten million dollars. Alphonse and Bibi are saved by the Rapture, and all good souls are taken away by Mr. Topps (aka God) who arrives on scene in a flying apparition of a Rolls Royce.

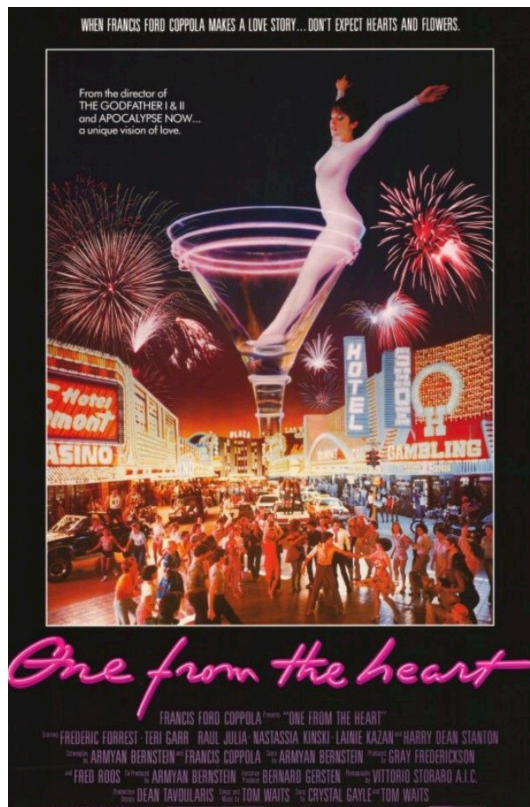
***Xanadu*** is a 1980 American musical fantasy film written by Richard Christian Danus and Marc Reid Rubel, and directed by Robert Greenwald. It stars Olivia Newton-John, Michael Beck and Gene Kelly in his final film role. The film features music by Newton-John, Electric Light Orchestra, Cliff Richard, and The Tubes.



The title is a reference to the nightclub in the film, which takes its name from *Xanadu*, the summer capital of Kublai Khan's Yuan Dynasty in China. This city appears in *Kubla Khan* by Samuel Taylor Coleridge, an 1816 poem that is quoted in the film.

A box office disappointment, *Xanadu* earned negative critical reviews and was an inspiration for the creation of the Golden Raspberry Awards to recognize the worst films of the year. Despite the lackluster performance of the film, the soundtrack album became a huge commercial success around the world, and was certified double platinum in the United States. The song "Magic" was a U.S. number one hit for Newton-John, and the title track (by Newton-John and Electric Light Orchestra) reached number one in the United Kingdom and several other countries around the world. The film has since become a cult classic for the way it mixes the storyline from an old-fashioned 1940s fantasy with modern aesthetics featuring late 1970s and early 1980s rock and pop music on the soundtrack as well as for fans of Newton-John.

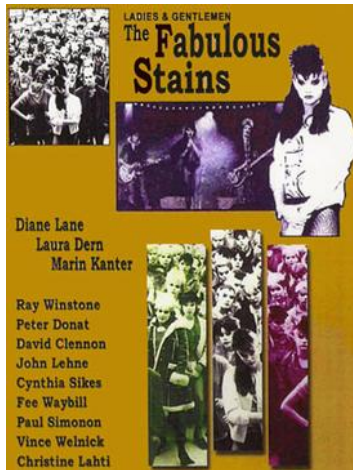
***One from the Heart*** is a 1982 American musical film co-written and directed by Francis Ford Coppola and starring Frederic Forrest, Teri Garr, Raul Julia, Nastassja Kinski, Lainie Kazan and Harry Dean Stanton. The story is set entirely in Las Vegas.



The story begins on the evening of the **Fourth of July** in Las Vegas. Hank, a mechanic, and Frannie, a travel agent, break up while celebrating their fifth anniversary. He has been insensitive to her yearning for adventure and excitement. They both spend a night with their idealized partners — Hank goes with Leila, a circus performer, and Frannie goes with Ray, a waiter who passes himself off as a cocktail pianist and singer.

After their mutual nights away from each other, Hank breaks down, tracks Frannie to the motel room she and Ray are in, and abducts her. She refuses to stay with him and walks away, saying that this time it is goodbye forever.

Hank follows her to the airport, where Frannie is about to leave for her dream trip to **Bora Bora**. Hank sings to her to prove he is willing to be more romantic, but she boards the plane, saying it is too late. Hank, distraught, goes home and is about to burn her clothes when Frannie returns, realizing she "made a mistake".



***Ladies and Gentlemen, The Fabulous Stains*** is a 1982 film about three teenage girls, played by [Diane Lane](#), [Laura Dern](#) and [Marin Kanter](#), who start a punk band. The film also features acting roles by real-life punk musicians including [Steve Jones](#) and [Paul Cook](#) of the [Sex Pistols](#), [Paul Simonon](#) from the [Clash](#), and [Vince Welnick](#) and [Fee Waybill](#) from the [Tubes](#).

The Stains are depicted suffering the derision of male audiences and peers, but their dedication—and the fiery public persona of lead singer [Corinne Burns](#)—gains them a strong female fan base that ultimately eclipses their antagonists. The last scene is a triumphant [MTV](#)-style professional [music video](#), which indicates the band finally achieved rock stardom.

Director [Lou Adler](#) and screenwriter [Nancy Dowd](#) (aided by [Caroline Coon](#)) disagreed starkly on the film's finale, and it was put on hold for two years until it was capped by Adler with the music video. Although it failed to make any commercial headway with its initial release in late 1982, the film became a [cult favorite](#) on 1980s cable television, particularly the late-night series [Night Flight](#). Its reputation grew, and it is considered an influence on the [feminist riot grrl](#) movement. The film continues to be celebrated at film festivals and specialty theaters.



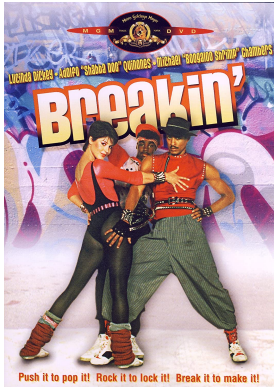
**Starstruck** is a 1982 Australian comedy-drama musical film directed by Gillian Armstrong and starring Jo Kennedy, Ross O'Donovan and Margo Lee. The plot concerns two teenagers trying to break into the music industry. The film was shot on location in Sydney, New South Wales, Australia. It was marketed with the tagline "A Comedy Musical." The hotel shots were filmed at the Harbour View Hotel in Sydney's "The Rocks" district, near the south pylon of the Sydney Harbour Bridge.

**PLOT** - Sydney teenager Jackie Mullens works as a barmaid in her mother's failing hotel pub, but dreams of becoming a singing star. Her scheming 14-year-old cousin Angus aspires to be her manager. At a local club talent night, Jackie's performance impresses pop band The Wombats,

who become her backing band. Jackie also begins dating the band's guitarist, Robbie.

In an attempt to get Jackie on a TV talent show, "The Wow! Show", Angus calls up the show's host, Terry Lambert, and tells him Jackie will be walking a tightrope between high-rise buildings, nude. Although the stunt backfires, Terry is intrigued enough to feature Jackie on the show. Jackie develops a crush on the suave Terry, and under his influence, she drops the Wombats from her act, tones down her quirky style of music and dress to be more conventional, and breaks up with Robbie who disapproves of these changes. Jackie's TV appearance with her new look and sound is a failure, and afterwards she discovers that Terry, who she thought was romantically interested in her, is actually gay. Humiliated, she reconciles with Robbie. Meanwhile, Angus' deadbeat father Lou has returned and begun romancing Jackie's hardworking mother Pearl, but the affair ends badly when Lou disappears with all the money from the pub's safe, leaving Pearl

and the pub, which was already on the verge of closing, in dire financial straits.....



*Breakin'* (also known as *Breakdance* in the United Kingdom and *Break Street '84* in other regions<sup>[4]</sup>) is a 1984 American breakdancing-themed comedy-drama film directed by Joel Silberg, written by Charles Parker and Allen DeBevoise, based on a story by Parker, DeBevoise and Gerald Scaife.

The film's setting was inspired by a 1983 documentary titled *Breakin' 'n' Enterin'*, set in the multi-racial hip hop club Radio-Tron, based out of MacArthur Park in Los Angeles.<sup>[5]</sup> Many of the artists and dancers from said documentary, including Ice-T (who makes his film debut as a club MC), and Michael "Boogaloo Shrimp" Chambers, went straight from *Breakin' 'n' Enterin'* to star in *Breakin'*.

The musical score featured the hits "Breakin'... There's No Stopping Us" by Ollie & Jerry and "Freakshow on the Dance Floor" by The Bar-Kays.

*Breakin'* was the final Cannon film production released by MGM/UA. After release, MGM and Cannon dissolved their distribution deal, reportedly over the potentially X-rated content in John Derek's film *Bolero* and MGM's then-policy of not theatrically releasing X-rated material, forcing Cannon to become an in-house distribution company once again. Because of this, *Breakin'* is considered to be the final financially profitable film released by Cannon.

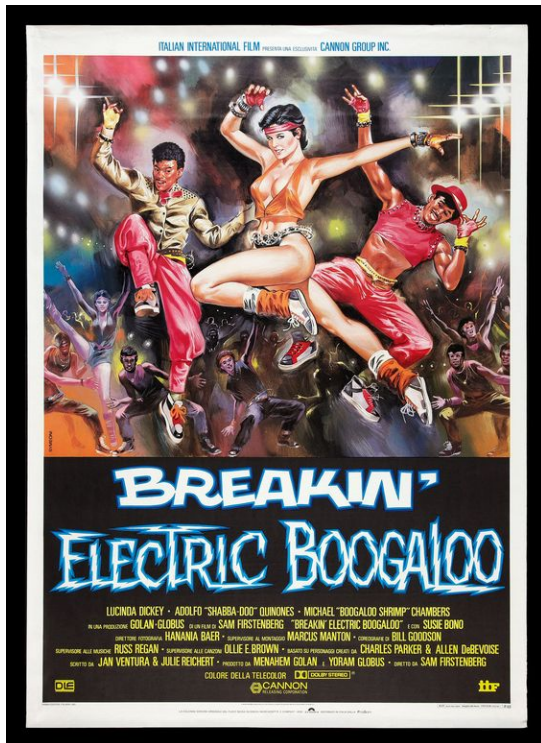
*Breakin'* was followed by a sequel entitled *Breakin' 2: Electric Boogaloo*, released later in 1984.

Protagonist Kelly Bennett (Lucinda Dickey) is a young dancer training under the supervision of a traditionalist choreographer, Franco (Ben Lokey). Through her friend Adam (Phineas Newborn III), Kelly is introduced to two street dancers, Ozone (Adolfo 'Shabba Doo' Quiñones) and Turbo (Michael 'Boogaloo Shrimp' Chambers) on the boardwalk at Venice Beach. Kelly becomes enamored with their dancing and becomes friendly with the

men, dancing and talking with them. Eventually, the three form a team after dancing together. Kelly eventually leaves her studio as her choreographer does not respect breakdancing and makes unwanted advances towards her. Later, Kelly attends a dance audition and is shut down by harsh directors. Kelly then wanders to a breakdancing event where she finds Ozone and Turbo in the midst of a dance battle that they eventually lose against rivals "Electro Rock". A very defeated



Ozone is consoled by Kelly. She convinces him and Turbo to enter a dance competition. Kelly's agent friend, James ([Christopher McDonald](#)), sees what the group can do and agrees to back them. However, the group is technically not allowed to perform in the dance audition because they only want "respected" forms of dance. Kelly and the crew dress up in black tie clothes to fool the judges and then start their audition. When the judges see their breakdancing, they are initially shocked and disapproving. However, the three eventually win over the judges and are chosen from the audition. The group goes on to be popular, remain friends, and dance in the community



*Breakin' 2: Electric Boogaloo* is an American 1984 film directed by Sam Firstenberg.<sup>[2]</sup> It is a sequel to the 1984 breakdancing film *Breakin'*. *Electric Boogaloo* was released seven months after its predecessor by TriStar Pictures. In some international locations the film was released under the title *Breakdance 2: Electric Boogaloo*. Another sequel, *Rappin'* (also known as *Breakdance 3*) was made but had an unconnected plot and different lead characters – only Ice-T features in all three films.

*Breakin' 2* features three dancers from *Breakin'* – Kelly "Special K" Bennett (Lucinda Dickey), Orlando "Ozone" Barco (Adolfo Quinones), and Tony "Turbo" Ainley (Michael Chambers) – who struggle to stop the demolition of a community recreation center by a developer who wants to build a shopping mall. Viktor Manoel, Ice-T, and Martika also appear as dancers.



The subtitle "Electric Boogaloo", originally a reference to a funk-oriented dance style of the same name, has entered the popular culture lexicon as a snowclone pejorative nickname to denote an archetypal sequel.<sup>[10]</sup> The usual connotation is of either a ridiculous sequel title, or of the follow-up to an obscure or eclectic film (or other work).<sup>[11][12]</sup> The band Five Iron





Frenzy titled one of their albums *Five Iron Frenzy 2: Electric Boogaloo*.<sup>[13]</sup> The band *Minus the Bear* features the song "Get Me Naked 2: Electric Boogaloo" on the album *Highly Refined Pirates*. An episode of the television show *It's Always Sunny in Philadelphia* was titled "Chardee MacDennis 2: Electric Boogaloo".<sup>[14]</sup> Other news articles and media have used the Electric Boogaloo subtitle, and it has also become an [Internet meme](#).<sup>[13]</sup>



*Can't Stop the Music* is a 1980 American musical comedy film directed by Nancy Walker. Written by Allan Carr and Bronté Woodard, the film is a pseudo-biography of disco's Village People that bears only a vague resemblance to the actual story of the group's formation. It was produced by Thorn EMI Screen Entertainment (formerly EMI Films), and distributed by independent distributor Associated Film Distribution (AFD). The film was released after disco's peak and was subsequently a box office flop, winning two of the first ever Razzie Awards for Worst Picture and Worst Screenplay.

Songwriter Jack Morell—a reference to Village People creator Jacques Morali—gets a break DJing at local disco Saddle Tramps. His roommate, Samantha "Sam" Simpson, is a supermodel newly retired at the peak of her success. She sees the response to a song that he wrote for her ("Samantha") and agrees to use her connections to get him a record deal. Her connection is her ex-boyfriend Steve Waits, president of Marrakech Records—a reference to Village People record label Casablanca Records—who is more interested in rekindling their romantic relationship than in Jack's music (and more interested in taking business calls than in wooing Samantha), but agrees to listen to a demo.





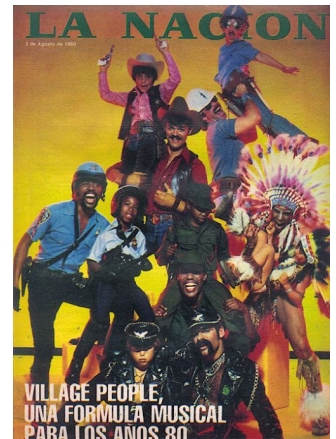
*Can't Stop the Music* has received very negative reviews from critics. It currently holds an 7% "rotten" score on [Rotten Tomatoes](#) based on 14 reviews, with an average rating of 2.41/10.<sup>[24]</sup> *The New York Times* gave the film a scathing review, calling it "thoroughly homogenized."<sup>[25]</sup> *Variety* magazine felt likewise, writing "The Village

People, along with ex-Olympic decathlon champion Bruce Jenner, have a long way to go in the acting stakes."<sup>[26]</sup> [Neil Minow](#) of *Yahoo! Movies* called the film "an absolute trainwreck of a movie", but that it had "some hilariously campy moments."<sup>[27]</sup> [Gene Siskel](#) and [Roger Ebert](#) selected the film as one of their "dogs of the year" in a 1980 episode of *Sneak Previews*.<sup>[28]</sup>

*Can't Stop the Music* was the first winner of the [Worst Picture Golden Raspberry Award](#), for it was a double feature of this and *Xanadu* that

inspired [John J. B. Wilson](#) to start the Razzies.

The film is listed in Wilson's book *The Official Razzie Movie Guide* as one of "The 100 Most Enjoyably Bad Movies Ever Made".<sup>1</sup>





***Times Square*** is a 1980 American drama film directed by Allan Moyle and starring Trini Alvarado and Robin Johnson as teenage runaways from opposite sides of the tracks and Tim Curry as a radio DJ. The film is set in New York City. The plot embodies a punk rock ethic of misunderstood youth articulating their frustrations toward adult authority through music. Plot - Nicky Marotta (Robin Johnson) and Pamela Pearl (Trini Alvarado) are two teenage girls who meet in the New York Neurological Hospital, where they're both being examined for mental illness. Pamela is depressed and insecure, and she's neglected and exploited by her father, David Pearl (Peter Coffield), a prominent and wealthy

commissioner running a campaign to "clean up" Times Square. Nicky is a tough-talking street kid with musical aspirations, sent to the hospital for an evaluation after an altercation with police. Sharing a room, the brash Nicky and shy Pamela become friends. Nicky admires Pamela's poetic spirit; Pamela admires Nicky's forthright attitude and resents the condescending way in which the doctors treat her. Nicky is released from the hospital and later returns, ostensibly for an appointment with her social worker, Rosie Washington (Anna Maria Horsford), but really to break Pamela out. Both girls escape the hospital, steal an ambulance, and hide out in abandoned warehouse on the Chelsea Piers, making a pact to scream out each other's names in times of trouble.



***Breaking Glass*** is a 1980 British film starring [Hazel O'Connor](#), [Phil Daniels](#) and [Jonathan Pryce](#). It was co-produced by [Dodi Fayed](#) and written and directed by [Brian Gibson](#).<sup>[2]</sup>

Initial finance of £30,000 (used for development) was

provided by [Goldcrest Films](#). This was reimbursed by the company when Dodi Fayed put up the entire budget of \$3 million.<sup>[3]</sup> Goldcrest and Allied (Fayed's company) would later work together on *Chariots of Fire*.

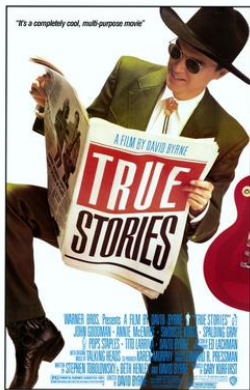
The film was screened out of competition at the [1980 Cannes Film Festival](#).<sup>[4]</sup>

The [soundtrack album](#), featuring songs performed by O'Connor, reached number 5 in the UK and was certified Gold by the [British Phonographic Industry](#).<sup>[5]</sup> Two singles, "Eighth Day" and "Will You", both reached the UK Top 10.

Plot - The film depicts the rise and fall of Kate Purley ([Hazel O'Connor](#)), an angry but creative young singer and songwriter. At the beginning of the film, she is discovered by Danny ([Phil Daniels](#)), a young man who desperately wants to become a promoter of music bands but is stuck working for another agent (who forces him to buy hundreds of copies of the singles of one of his artists, Suzie Sapphire, to fix the music charts). Danny takes an active part in controlling Kate's career, impressed with her talent if not her band, whom he promptly fires. He arranges auditions and reaches out to former friends, and in doing so Kate's new band, Breaking Glass, is formed. Breaking Glass consists of Kate on vocals and keyboard, best friends Tony ([Mark Wingett](#)) and Dave ([Gary Tibbs](#)) on lead and bass guitar respectively, the heroin-addicted and partially-deaf Ken ([Jonathan Pryce](#)) on saxophone and the 'mental' Mick ([Peter-Hugo Daly](#)) on drums.

Danny does his best to promote the band but finds it hard-going. The best he can do is several nights in a pub frequented by [neo-Nazis](#), which, given

Kate's anarchist and liberal tendencies that shine through in her songwriting, doesn't go well. After a brawl breaks out one night and the publican refuses to pay the band, Danny finally manages to persuade the anti-establishment Kate to record a demo tape. Danny and Kate then take the demo tape to some gig promoters who show no interest.....



**True Stories** is a 1986 American musical satirical comedy film directed by David Byrne, who stars alongside John Goodman, Swoosie Kurtz, and Spalding Gray. The majority of the film's music is supplied by Talking Heads. A soundtrack album, titled *Sounds from True Stories*, featured songs by Byrne, Talking Heads, Terry Allen & The Panhandle Mystery Band, and others. Around the same time, Talking Heads released an album titled *True Stories*, composed of studio recordings of songs

featured in the film.

*True Stories* was released by Warner Bros. in the United States, Canada, Italy, and Sweden in 1986, with limited release elsewhere the following year. Byrne was given much creative control over the motion picture's direction, largely due to the mainstream success of Talking Heads' 1984 concert film *Stop Making Sense*. The film is presented as a series of vignettes centered around Byrne as an unnamed, cowboy-hat-wearing stranger who visits the fictional Texas town of Virgil, where he observes the citizens as they prepare for the "Celebration of Specialness" to mark the 150th anniversary of Texas' independence. The event is being



sponsored by the Varicorp Corporation, a local computer manufacturing plant.

Among the many characters the visitor meets and interacts with, the most prominent are:

- Louis Fyne, ([John Goodman](#)), a [country-western-singing clean room](#) technician at Varicorp who is unlucky in love,
- Civic leader Earl Culver ([Spalding Gray](#)), who never speaks directly to his wife, Kay ([Annie McEnroe](#)),
- Miss Rollings ([Swoosie Kurtz](#)), who never leaves her bed,
- Mr. Tucker ([Pops Staples](#)), Miss Rollings' personal assistant, a kindly [voodoo](#) practitioner whom Louis hires to help him find love,
- A conspiracy theorist preacher ([John Ingle](#)) whose [schtick](#) owes a great deal to the [Church of the SubGenius](#),
- Ramon ([Tito Larriva](#)), a Tejano singer who claims to hear [tones from people](#),
- "The Lying Woman" ([Jo Harvey Allen](#)), who recounts fantastic episodes from her life to anyone who will listen.

***Labyrinth*** is a 1986 [musical fantasy](#) film directed by [Jim Henson](#), with [George Lucas](#) as executive producer, based upon conceptual designs by [Brian Froud](#). It revolves around 16-year-old Sarah's ([Jennifer Connelly](#)) quest to reach the center of an enormous otherworldly maze to rescue her infant brother Toby, whom Sarah wished away to [Jareth](#) the Goblin King ([David Bowie](#)). Most of the film's significant characters, apart from Bowie and Connelly, are played by puppets produced by [Jim Henson's Creature Shop](#).



The film started as a collaboration between Henson and Froud following their previous collaboration *The Dark Crystal*. [Terry Jones](#) of [Monty Python](#) wrote the first draft of the film's script early in 1984, drawing on Froud's sketches for inspiration. Various other scriptwriters rewrote it and added to it, including

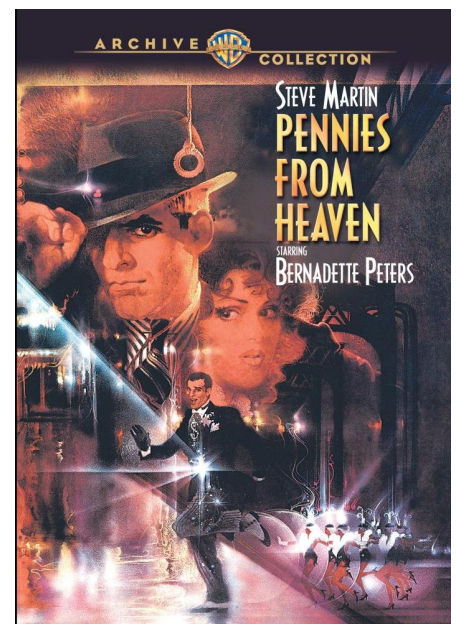
Laura Phillips, Lucas, [Dennis Lee](#), and [Elaine May](#)—although Jones received the film's sole screenwriting credit. It was shot on location in [Upper Nyack](#), [Piermont](#), and [Haverstraw, New York](#), and at [Elstree Studios](#) and [West Wycombe Park](#) in the United Kingdom.

*The New York Times* reported that *Labyrinth* had a budget of \$25 million. The film was a box office disappointment, grossing \$12.9 million during its U.S. theatrical run. It was the last feature film Henson directed, and the poor reception contributed to a difficult period of Henson's career, according to his son [Brian Henson](#). It was met with a mixed critical response upon its release, but it has since gained a large cult following. [Tokyopop](#) published the four-volume comic sequel *Return to Labyrinth* between 2006 and 2010. In January 2016, it was announced that a sequel was in development,<sup>[3]</sup> which screenwriter [Nicole Perlman](#) described as more of a "spin-off" in the same fictional universe.<sup>[4]</sup>

***Pennies from Heaven*** is a 1981 American [musical romantic drama](#) film directed by [Herbert Ross](#), based on the 1978 [BBC television drama](#) of the same name. [Dennis Potter](#) adapted his screenplay from the BBC series for American audiences, changing its setting from [London](#) and the [Forest of Dean](#) to [Depression-era Chicago](#) and rural [Illinois](#).

The film stars [Steve Martin](#), [Bernadette Peters](#), [Christopher Walken](#) and [Jessica Harper](#). Choreographed by [Danny Daniels](#),<sup>[2]</sup> the film includes musical numbers consisting of actors [lip-syncing](#) and dancing to popular songs of the 1920s–30s, such as "[Let's Misbehave](#)", "[Life Is Just a Bowl of Cherries](#)", "[Let's Face the Music and Dance](#)" and the title song.

While positively received by critics, it was a [box office bomb](#), grossing just a fraction of its budget. Potter received a nomination for the 1981 [Academy Award for Best Adapted Screenplay](#), but lost to *On Golden Pond*.





***The Return of Captain Invincible*** is a 1983



Australian musical comedy superhero film starring Alan Arkin and Christopher Lee. It was a box office disappointment on release but has become a cult film. The plot involves the Captain America/Superman inspired super-hero called "Captain Invincible" (also known as "Legend in Leotards", "The Caped Contender", and "Man of Magnet") who is active during Prohibition, World War II, and afterwards. Once a popular hero to all Americans, he is forced into retirement by McCarthy-style government persecution in the 1950s.

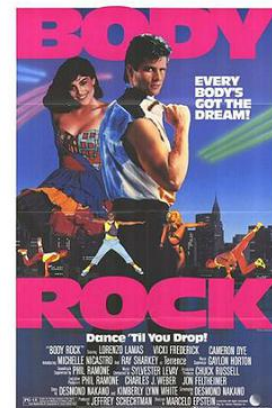
A congressional investigation accuses him of being a communist, citing his red cape and "premature anti-fascism". He is charged with violating U.S. airspace by flying without a proper license, impersonating a military officer, and wearing underwear in public. He disappears from the public eye, moving to Australia and becoming an alcoholic.

Thirty years later, his old rival, the super-villain "Mr. Midnight", re-emerges and steals a secret government super-weapon: the hypno-ray. The US government asks Captain Invincible to return, and the story follows his attempts to return to super-heroing and redeem his reputation.

***Body Rock*** is a 1984 dance film directed by Marcelo Epstein. Lorenzo Lamas stars as Chilly, a young man "from the streets" with a talent for break-dancing.

The film received negative reviews from critics and was a failure at the box office.

Lamas was nominated for Worst Actor at the 5th Golden Raspberry Awards for his performance, but lost to Sylvester Stallone in *Rhinestone*. Also nominated was the song "Smooth Talker" – one of two songs in the film performed by Lamas. The other, "Fools Like Me",



remains Lamas's one single to date to crack the *Billboard* Hot 100 chart; it peaked at no. 85 in January 1985.



In his book *The Official Razzie Movie Guide*, John J. B. Wilson, founder of the Golden Raspberry Awards, listed the film as one of The 100 Most Enjoyably Bad Movies Ever Made.<sup>[2]</sup>

The soundtrack also features [Laura Branigan](#), [Roberta Flack](#) and others including [Ashford & Simpson](#). The theme song "Body Rock", performed by [Maria Vidal](#), peaked at no. 48 on the Hot 100 in the autumn of 1984 and reached no. 8 on the US dance charts. A year later, in the autumn of 1985, "Body Rock" reached no. 11 in the UK.<sup>[3]</sup>

*Forbidden Zone* is an American absurdist musical fantasy comedy



film produced and directed by [Richard Elfman](#), and co-written by Elfman and [Matthew Bright](#). Shot in 1977 and 1978, the film was premiered in 1980 and distributed in 1982.<sup>[1][2]</sup> Originally shot on black-and-white film, *Forbidden Zone* is based upon the stage performances of the Los Angeles theater troupe [The Mystic Knights of the Oingo Boingo](#), of

which Elfman, Bright and many of the cast and crew were a part, and revolves around an alternate universe accessed through a door in the house of the Hercules family.<sup>[2]</sup>

The composing debut of [Danny Elfman](#), the film stars [Hervé Villechaize](#), [Susan Tyrrell](#) and members of the Mystic Knights of the Oingo Boingo, and features appearances by [Warhol Superstar Viva](#), [Joe Spinell](#) and [The Kipper Kids](#). Villechaize kicked his cheque back into the production and even painted sets on weekends. The only actual paid actor was Phil Gordon, who played Flash; all the other [SAG](#) actors kicked their cheques back into the show.<sup>[3]</sup>

The film was made as an attempt to capture the essence of The Mystic Knights of the Oingo Boingo's live performances on film, and also as a means for both director Elfman to retire from music to work on film projects, and to serve as a transition between the group's former cabaret style and a [new wave](#)-based style.<sup>[1][3]</sup> Amid negative reactions to content in the film that had been perceived as being offensive, the film was screened as



a [midnight movie](#), received positive notice, and developed a large and eventually world-wide [cult following](#).<sup>[1][3]</sup> In 2004, the film was digitally restored and released on [DVD](#), and in 2008, the film was [colorized](#).<sup>[4]</sup>

Said Elfman, “Doing anything original is taking a chance.

Financially it bankrupted me

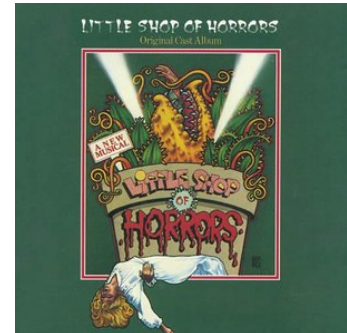
and we lost our house. But I'm still glad I did it (although I'd change a few things if I had a time machine, of course).”<sup>[5]</sup>

A prospective [sequel](#) entitled *Forbidden Zone 2: The Forbidden Galaxy*, has long been in development by Elfman, who launched a successful crowdfunding campaign in 2014 to raise an initial sum for the film. As of 2019, the sequel is still in the stages of development but regularly updated and discussed by Elfman.<sup>[6]</sup> Elfman has also licensed *Forbidden Zone* as an

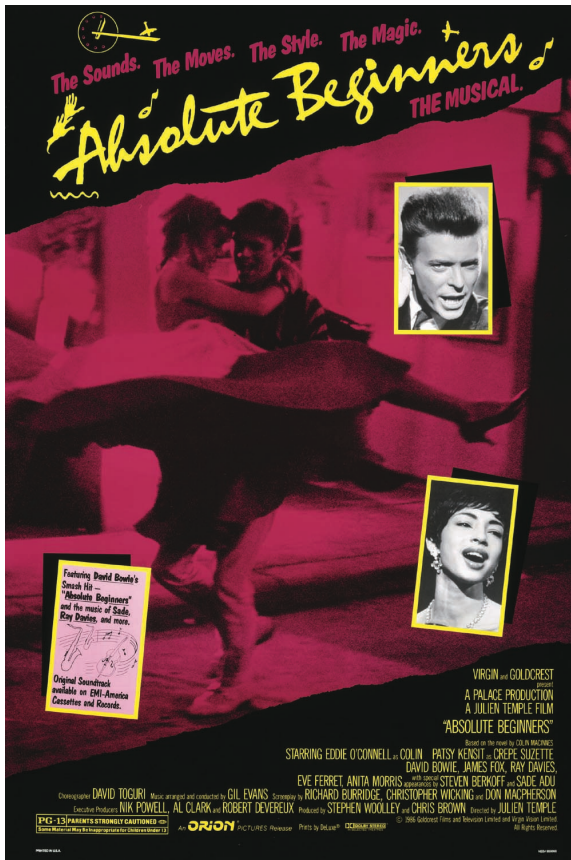
intellectual property for manufacturers to produce collectibles based on the film's characters.<sup>[7]</sup>

### **Little Shop of Horrors (musical) and Movie 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.<sup>[1]</sup> The musical was also made into a 1986 **film of the same name**, directed by **Frank Oz**.



**Absolute Beginners** is a 1986 British musical film adapted from Colin MacInnes' book about life in late 1950s London, directed by Julien Temple. The film stars Eddie O'Connell, Patsy Kensit, James Fox, Edward Tudor-Pole, Anita Morris, and David Bowie, with featured appearances by Sade Adu, Ray Davies, and Steven Berkoff. It was screened out of competition at the [1986 Cannes Film Festival](#).<sup>[4]</sup> It received immense coverage in the British media but was panned by critics and became a box office failure.<sup>[5]</sup> However, Bowie's **theme song** was very popular in the UK, spending nine weeks on the charts and peaking at number two.<sup>[6]</sup>

The commercial failure of *Absolute Beginners* and two other films is blamed

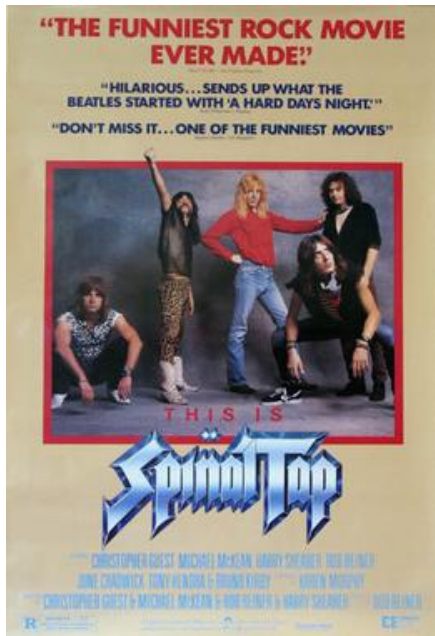
for the collapse of British film studio [Goldcrest Films](#).<sup>[7]</sup>

The film takes place in 1958, a time in which popular culture is transforming from 1950s jazz to a new generation on the verge of the 1960s. The storyline incorporates elements of the 1958 [Notting Hill race riots](#).



Young [photographer](#) Colin falls in love with aspiring [fashion designer](#) Crepe

Suzette, but she is only interested in her career. Colin tries to win her affections by taking a crack at the big time himself. Meanwhile, racial tensions heat up in Colin's neighborhood of London.



*This Is Spinal Tap*<sup>[3]</sup> (stylized as *This Is Spiñal Tap: A Rockumentary by Martin Di Bergi*) is a 1984 American mockumentary film directed and co-written by Rob Reiner. It stars Christopher Guest, Michael McKean, and Harry Shearer as members of the fictional English heavy metal band Spinal Tap (who are characterized as "one of England's loudest bands"),<sup>[4][5]</sup> and Reiner as Martin "Marty" Di Bergi, a documentary filmmaker who follows them on their American tour. The film satirizes the behavior and musical pretensions of rock bands and the hagiographic tendencies of rock documentaries such as *Gimme Shelter* (1970), *The Song Remains the Same* (1976), and *The Last Waltz* (1978) and

follows the similar *All You Need Is Cash* (1978) by The Rutles.<sup>[6]</sup> Most of its dialogue was improvised and dozens of hours were filmed.

*This Is Spinal Tap* released to critical acclaim, but was only a modest success upon its initial release. However, it found greater success and amassed a cult following after it was released on VHS. In 2002, it was deemed "culturally, historically, or aesthetically significant" by the Library of Congress, and was selected for preservation by the National Film Registry.<sup>[7]</sup> In 2016, film critic and author Jeremy Arnold chose it as one of the "52 Must-See Movies", describing it as "one of the single most influential movies of the past thirty-five years" and arguing that it "effectively launched a new genre—the mockumentary”

## Popeye



Robert Altman. Robin Williams. Shelley Duvall. Harry Nilsson. All masters of their craft. And when they combined to turn the lovable adventures of Popeye the Sailor Man into a bonafide Hollywood musical, they created one of the weirdest, most puzzling pieces of tonally-clashing filmed musicals ever made. The 1980 musical version of *Popeye* tries to smudge Altman's acclaimed-but-ultra-specific aesthetics and stylistic

tics into "a musical" as literally as possible, without seemingly any adjustments for the new form. Altman tends to shoot his sequences in freewheeling, zoom-happy wides, eschewing traditional coverage. His dialogue is delivered in naturalistic, overlapping waterfalls; he's less interested in comprehension than in textures. Thus: His musical sequences are shot in freewheeling, zoom-happy wides — meaning that when Williams sings a happy tune, he is framed just, like, a little too far away, and it's weird. And: The songs, penned by the incredible Nilsson, literally do not rhyme, so as to feel more like natural dialogue instead of a stylized "piece of music." Couple this with Williams' truly insane Popeye dialect choice, and these tunes become borderline avant-garde.

Making a comedy musical starring Williams as Popeye must've felt like a home run to Paramount — the fact that Altman took the pitch and instead delivered "a strange bunt down the first base line that still somehow advanced the runner" is delightful to me. And if *Popeye* intrigues you in any way, I'll give you two more pieces of homework: Watch *Punch-Drunk*

Love and listen to Carly Rae Jepsen's "[Everything He Needs](#)," as both works flip and remix the Nilsson-penned Duvall-performed "He Needs Me" in objectively perfect ways.



*Purple Rain* is a 1984 American rock musical drama film directed by Albert Magnoli, written by Magnoli and William Blinn, and produced by Robert Cavallo, Joseph Ruffalo and Steven Fargnoli. The film stars Prince in his acting debut playing The Kid, a character based in part on Prince himself. *Purple Rain* was developed to showcase Prince's talents, and the film contains several concert sequences.

Principal photography took place almost entirely in Minneapolis: the film features many local landmarks, including the Crystal Court of the IDS Center and the legendary First Avenue nightclub. First Avenue was paid

\$100,000 for use of the club in filming; it was closed for 25 days.<sup>[3]</sup>

*Purple Rain* grossed over \$72 million worldwide, against its \$7.2 million budget.<sup>[4]</sup> The film won an Oscar for Best Original Song Score. In 2019, the film was added by the Library of Congress for preservation in the National Film Registry for being "culturally, historically, or aesthetically significant".<sup>[5]</sup> *Purple Rain* has been regarded by publications and critics as one of the greatest musical films.<sup>[6]</sup>

*Purple Rain* was supported with its soundtrack album of the same name, which featured two US chart-topping singles, "When Doves Cry" and "Let's Go Crazy", as well as the number-two hit "Purple Rain". The soundtrack is



certified **13x Platinum** by the **Recording Industry Association of America** (RIAA) and has sold over 25 million copies worldwide.

Plot - The Kid is the talented but troubled **frontman** of his **Minneapolis-** based band, **The Revolution**. To escape his difficult home life—his father is **verbally** and **physically abusive**, and his mother is **emotionally abusive**—he spends his days rehearsing and his nights performing at the **First Avenue nightclub**.



First Avenue's three **house band** slots are held by The Revolution, the flashy **Morris Day** and his group **The Time**, and **Dez Dickerson** and his group The Modernaires. Morris, aware that The Revolution's guitarist Wendy and keyboardist Lisa are frustrated by The Kid's unwillingness to play their compositions, lobbies Billy Sparks, the nightclub's owner, to replace The Revolution with a **girl group** which Morris is already

forming. He targets the Kid's girlfriend Apollonia—an aspiring singer and new arrival in Minneapolis—to lead his group, and tries to persuade her that The Kid won't help her because he's too focused on himself. She eventually joins Morris's group, which Morris names **Apollonia 6**. When she reveals her newfound partnership to the Kid, he becomes furious and slaps her, as his father had struck him earlier.....

Prince intended to cast **Vanity**, leader of the girl group **Vanity 6**, but she left the group before filming began. Her role was initially offered to **Jennifer Beals** (who turned it down because she wanted to concentrate on college) before going to **Apollonia Koterou**, a virtual unknown at the time. Prince had seen her appearance on the February 1983 episode of **Tales of the Gold Monkey**, in which she played a saucy island girl (inspired by Jamie Muller, the only person who Prince trusted to cut the grass of his Minnesota home at the time of filming) who was sleeping with a German man of the cloth.<sup>[8]</sup> Excluding Prince and his onscreen parents, almost every character in the movie is named after the actor who plays him or her.

After the character change from Vanity to Apollonia, the script was drastically revised, and many dark scenes were cut. Some of these scenes include Prince and Apollonia having sex in a barn (a concept which was the story behind the 1985 song "[Raspberry Beret](#)"); Prince going to Apollonia 6's rehearsal and engaging in a physical fight with the members of The Time; and a scene which featured Prince's mother talking to him about her shaky relationship with his father. In addition, many scenes such as the "Lake Minnetonka" scene, Apollonia first meeting Morris, and the railyard scene were cut down because of time constraints. Many clips from these scenes were featured, however, in the trailer for the movie as well as the "When Doves Cry" and "Let's Go Crazy" montage.

Although [Warner Bros.](#) considered the film "outrageous" at the time, it was accepted for distribution after an internal debate. Music industry PR man [Howard Bloom](#) advocated for it.

**Principal photography** took place almost entirely in [Minneapolis](#): the film features many local landmarks, including the Crystal Court of the [IDS Center](#) (also shown in segments of the opening credits to [The Mary Tyler Moore Show](#)) and the legendary [First Avenue](#) nightclub. First Avenue was paid \$100,000 for use of the club in filming; it was closed for 25 days

## **Streets of Fire**



Vanity and Morris Day, lead singer with The Time, document 'The Night' for one of a 30-minute film, with Prince, that Prince Day to promote their album, Vanity 6, and What Time Is It?

If you want to get me, a reserved man who likes iced chai lattes and speaking in a soft tone about how I like major seventh chords because they're "gentle", to jump out of my seat and pump my fist in the air like an aggro bro who just got a *Ballers* blu-ray for Christmas, put the film [Streets of Fire](#) on. This flick straight up rules hard. Coming from the brains of tough genre maestro Walter Hill (*The Warriors*, *48 Hrs.*), *Streets of Fire* is a wild melange of tones, styles, and tunes. It mixes up neon-noir, post-apocalyptic alternate

reality grungy sci-fi, 1950s nostalgia, 1980s retro-futurism, punchy action, broad comedy (hello, Rick Moranis!) and, most importantly, Diane Lane as the frontwoman of a rockin' band, Ellen Aim and the Attackers.

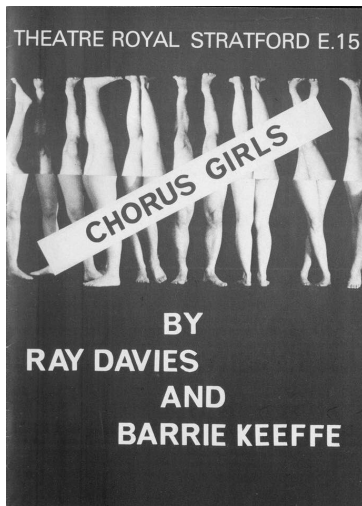
Using Lane, Moranis, and an eclectic cast including Michael Paré, Willem Dafoe, and Bill Paxton as the brushes on his canvas, Hill and production designer John Vallone craft a world that feels both indebted to the best kinds of kitschy influences and wholly unique impulses. Hill never lets the audience rest, assailing us with intense action choreography and early-MTV style editing. As for the music? If you're into bombastic, operatic 1980s rock like Meat Loaf or Stevie Nicks, this flick features tunes written by Nicks and Loaf collaborator Jim Steinman that will hit you in the bones and stick. "Nowhere Fast" is the obvious hit, but my heart belongs to "Countdown to Love," a doo-wop aping tune bubbling with adorableness. You ain't never seen a film like *Streets of Fire* — and you must see it now, lest I bro out on you some more.



***Billy the Kid and the Green Baize Vampire*** is a 1987 British musical film starring [Phil Daniels](#) and [Alun Armstrong](#). The film was directed by [Alan Clarke](#) and written by [Trevor Preston](#). The BFI has described it as "undoubtedly the only [vampire snooker](#) musical in cinema history. Billy the Kid is a young, up-and-coming snooker player. His manager, T.O. (The One), a compulsive gambler, falls into debt with psychopathic loanshark the Wednesday Man, who offers to cancel T.O's debt if he can arrange a 17-frame grudge snooker

match between Billy and the reigning world champion Maxwell Randall (popularly known as the Green Baize Vampire).

To ensure that both players will agree to the match, T.O hires a journalist, Miss Sullivan, to stir up trouble between them. She interviews Billy and the Vampire separately, asks them leading questions intended to elicit angry responses and provoke enmity, then prints the results. The match is set.....



- [Chorus Girls \(musical\)](#)

***Chorus Girls*** was a 1981 musical written by The Kinks lead singer and songwriter [Ray Davies](#), who collaborated with *The Long Good Friday* screenwriter [Barrie Keeffe](#).

It opened at the [Theatre Royal, Stratford East, London](#) starring [Marc Sinden](#) and also had a supporting cast of [Michael Elphick](#), [Anita Dobson](#), [Lesley Manville](#), [Kate Williams](#), [Sandy Ratcliff](#) and [Charlotte Cornwell](#). Directed by [Adrian Shergold](#), the choreography was by [Charles](#)

[Augins](#) and [Jim Rodford](#) of The Kinks played bass with the theatre's 'house band'.



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

***Blondel***, a rock opera musical by Tim Rice (book and lyrics) and Stephen Oliver (music), was inspired by, and very loosely based on, the life of the eponymous French troubadour. The play is set during the period of the Third Crusade.

Originally conceived by Tim Rice during his collaboration with Andrew Lloyd Webber, the project was originally titled "Come Back, Richard, Your Country Needs You" and a single of the same title was recorded in 1969. The project was shelved until Rice met Stephen Oliver in the 1970s, and the pair began working on a musical centering on King Richard I of England; as it developed, the project shifted its focus to a minstrel in the King's court, vying for pop-stardom, and his 'progressive' girlfriend.

Though the musical is largely a comic romp, it does tackle some serious issues. Historically, *Blondel* lays out the basic goings-on of the Third Crusade as told through the eyes of the English political environment. Although the musical frequently mentions the Crusade, it is never actually shown, excepting Richard's imprisonment in Austria upon his return trip. The play also deals with one of the many assassination attempts made on Richard, and an attempt by Prince John to steal the throne of England from his brother. As the Monks say at the end of Act One, 'Who said this piece wasn't educational?'

*Blondel* opened in London on 2 November 1983 and played in two different theatres in the West End, eventually closing after less than two years. After more than twenty years away from a professional London stage, it returned at the [Pleasance Theatre](#) in [Islington](#). The new production starred [Abi Finley](#), semi finalist of the hit [BBC1](#) show *How Do You Solve A Problem Like Maria?*, and Chris Grierson, a regular from the teen soap, *Hollyoaks*. Produced by [Pete Shaw](#), and directed by [Patrick Wilde](#), the revived version of *Blondel* appeared for a limited season of six weeks.

("Stephen, the King") is a [Hungarian rock opera](#) with music by Levente Szörényi, lyrics by [János Bródy](#) and book by Bródy and Miklós Boldizsár, based on the latter's play, *Ezredforduló*.

The musical is based on the life of [Saint Stephen of Hungary](#). The scenery was created by Johannes Lorenz Klotz.

The opera was first staged in 1983 on an open-air stage in [Budapest](#). This first performance was also made into a 1984 film, directed by Gábor Koltay, and its music released on an album. The musical became a smash hit and is still very popular in Hungary and among Hungarian minorities in neighboring countries.



## Historical background



The opera is based on actual historical events, yet treats them quite freely. In the late 10th century, **Géza**, ruling prince (*fejedelem*) of the **pagan Magyar** (Hungarian) people recognized that his people would not have a future if they did not found a **Christian** state. He invited **Catholic** missionaries to his lands and let his son Vajk be baptized István (**Stephen**) and brought up as a Catholic.

Géza planned to have István take over the country after his death, as was custom in Western **hereditary monarchies**. According to ancient Hungarian custom, however, the oldest male member of the family - in this case, a relative named **Koppány** - would have been the successor.

After Géza's death, Koppány started an uprising against István, but lost and was killed in battle. In order to deter the pagans from further uprising, his body was **quartered** and the pieces exposed upon the walls of the main castles of the country.

In the year 1000 or 1001, István received a crown from the **Pope**. He was crowned the first king of **Hungary**.



*Time* is a musical with a book and lyrics by [Dave Clark](#) and [David Soames](#), music by [Jeff Daniels](#), and additional songs by [David Pomeranz](#).<sup>[1]</sup>

## Plot

Derived from the 1970s musical *The Time Lord* by [Soames](#) and [Daniels](#), it focuses on

contemporary [rock musician](#) [Chris Wilder](#), who has been transported with his backup singers and band from a [concert](#) to the High Court of the Universe in the [Andromeda Galaxy](#). In light of mankind's strides in [space exploration](#), the [Time Lord](#) [Melchisedic](#) (loosely based on the [title character](#) in the [BBC science fiction series](#) *Doctor Who*) has decided the time has come to examine [Earth](#)'s people to determine what role they will play in the quest for universal peace, and [Wilder](#) and his band are called upon to defend their planet.<sup>[2]</sup>

## Productions

The heavily-amplified [multi-media](#) event relied heavily on [special effects](#), including a huge projected floating head named [Akash](#) (billed by the show's producers as a [hologram](#)) that served as a [narrator](#) throughout the show.



The interior of the [Dominion Theatre](#) was gutted and reconstructed to accommodate the massive steel set with [hydraulic lift](#) designed by [John Napier](#).<sup>[2]</sup>

The [West End](#) production, directed and [choreographed](#) by [Larry Fuller](#) (assisted by [Arlene Phillips](#)), had a world premiere on [April 9, 1986](#), at the [Dominion Theatre](#) in [London, England](#), where it ran for two



years. [Cliff Richard](#) starred as Wilder,<sup>[2]</sup> [Jodie Brooke Wilson](#) as Louise, [Jeff Shankley](#) as Melchisedic, and [Dilys Watling](#) as one of the tribunal judges, with a pre-filmed [Laurence Olivier](#) as Akash.<sup>[3]</sup> [David Cassidy](#) replaced Richard later in the run, closing with *Grease* producer [David Ian](#). [Stephanie Lawrence](#) was also a replacement in the *Time* musical and played opposite Cassidy.



The **rock opera** *Lāčplēsis* is a [Latvian musical](#) based on the [Latvian national epic](#) *Lāčplēsis*. The libretto was written in 1986/87 by [Māra Zālīte](#), with music composed by [Zigmārs Liepiņš](#). It premiered in [Riga](#) on 23 August 1988. According to [Māra Zālīte's homepage](#) there were 43 shows, each attended by 4,000 people.

## Summary<sup>[edit]</sup>

Unlike in the original poem, Kangars and Lāčplēsis are the best of friends. They are both heroes, they both have weaknesses, but Kangars' is easily noticeable: he is very ambitious. The rock opera mostly deals with Kangars' being blinded by the desire for fame, unaware of his betrayal until he reveals Lāčplēsis' weakness to the foreign invaders. Kangars is contrasted to Koknesis, who refuses even to think of betrayal. Laimdota and Lāčplēsis are characterised as symbols of Latvia and the [Latvian people](#) in many ways: Laimdota appears to represent Latvia herself, while Lāčplēsis stands for the people of





Latvia. The villains are the **crusaders**, represented by their leader Dīterihs, aided by devils and informers.

## Plot<sup>[edit]</sup>

Lāčplēsis and Kangars are sent to study at Burtnieki. On the way they visit **Aizkraukle** Castle where Kangars is taken captive and tortured by devils, asking him to betray his people by drawing them into slavery and establishing **Christianity**. When he refuses, the torture is interrupted by the head devil Līkcepure who brainwashes him by saying that Kangars would win all fame if Lāčplēsis were not standing in his way.

Meanwhile Lāčplēsis is dropped into the **Daugava** by two witches, but is saved by Staburadze, who tells him that this is his first death. He is supposed to die and come back to life three times, and go through three periods of transition from oppression to freedom.<sup>[1]</sup> When he asks if he is dead, he is told that he is alive as long as he remembers Staburadze, sunken castles, flying lakes and who he is: he has been nursed by all Latvian mothers and his soul is made from the souls of all Latvians.<sup>[2]</sup> Then Koknesis appears, telling Lāčplēsis to build a homeland for Latvians, and promises to supply him with wood. Afterwards, at Burtnieki, Lāčplēsis flirts with Laimdota; together they listen to songs of Burtnieki castle and Laimdota sings a prayer to **Saule**, the sun deity. After listening to her, Lāčplēsis tells Laimdota that through this song he hears his motherland even louder than before and raises the sunken castle of Burtnieki. The devils try to stop him, saying that his nation has no history, only old wives' tales, but he succeeds and is engaged to Laimdota, who is the very soul of Latvia.



Later Laimdota meets Kangars, who asks her to be with him. When she refuses Kangars threaten to rape her and share her with anyone who wants her. Then he kidnaps her and tells Lāčplēsis that she has fled together with "her lover" Koknesis and suggests that Lāčplēsis should leave. Broken-hearted, Lāčplēsis follows his advice. In his wanderings Lāčplēsis meets Ziemeļmeita (personification of the [aurora borealis](#)), who tells him that this is his second death: he is told that he is dead if he does not believe any more. Now Lāčplēsis wants to return to his people, but is faced with three multiheaded monsters, the *jodi*. When he has chopped off all but one of their heads, the last *jods* begs for mercy and tells him that the rocks around are actually bewitched people. Lāčplēsis awakens them and returns home.

The devils are now frightened; they curse and cry that people were already under their rule, and the local songs and language were almost exterminated. Dīterihs announces that only Kangars can help them and orders the devils to search for Kangars among the Latvian people.<sup>[3]</sup> The devils try to convince Koknesis to join them, but he refuses, saying that Lāčplēsis is his friend and Lāčplēsis can count on him. After that, Laimdota appears and Lāčplēsis asks her why she is crying. She answers that she is dishonoured and dirty. Lāčplēsis tells her that she will become clean in his tears and they are both reborn through each other's tears; then they are married. Meanwhile Kangars has finally discovered the weakness of Lāčplēsis and reveals it to the enemy: Lāčplēsis' power is in his ears, because he hears his motherland and feels her every movement with his ears. If they make Lāčplēsis deaf, he will be unbelieving and unremembering and therefore easy to defeat. Only then does Kangars realise what he has done and cries that he loves Latvia. The crusaders arrange a tournament for Lāčplēsis and the Black Knight, a creature that has no eyes, no ears and no language: belief and memories are drawn out of anyone who comes near him. Lāčplēsis feels doomed but still asks his motherland to call him. The narrator says that his fight with the Black Knight has not ended yet but there will come a time when Lāčplēsis will kill h

***Which Witch*** is a [musical](#) written by Norwegian

singers/composers [Benedicte Adrian](#) and [Ingrid Bjørnov](#).



The storyline for *Which Witch* was derived from the [witch finder's](#) manual *Malleus Maleficarum*,<sup>[1]</sup> and the original script was written by Adrian and Bjørnov's manager [Ole A. Sørli](#). The lyrics of the early concert versions were written by Helen Hampton in collaboration with Adrian, Bjørnov and Sørli.<sup>[citation needed]</sup>

The first performance was in [Grieghallen, Bergen](#) on May 27, 1987, with Adrian playing the female lead, and Bjørnov as musical director.<sup>[1]</sup> The material was constantly developed throughout a period of eight years, resulting in several national and international tours presenting continuously updated concert versions of the musical.<sup>[citation needed]</sup>

The "Operamusical" *Which Witch* opened at the [Piccadilly Theatre](#) in [London](#) on October 22, 1992 and ran for 76 performances, after a critical savaging. It has been described as "the second worst [West End musical](#) of all time",<sup>[2]</sup> a "bizarre musical",<sup>[3]</sup> and "a [dire](#) rock opera".<sup>[3]</sup>

The London version was followed by a rather more successful [Norwegian](#) tour, and further performances of a Norwegian version in [Holmenkollen, Oslo](#) during the summer of 1994.



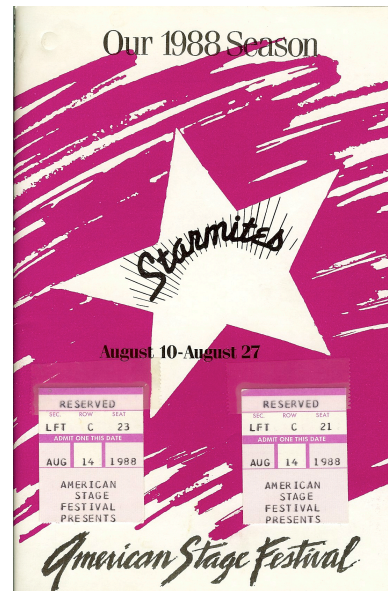
• ***Starmites*** is a musical with music and lyrics by Barry Keating and a book by Stuart Ross and Barry Keating. It was first presented in 1980 [Off-Off-Broadway](#) by the Ark Theatre Company.<sup>[1]</sup> It opened off-Broadway in 1987 and on-Broadway on April 27,

1989, where it ran for 60 performances. It received six [Tony Award](#) nominations, including Best Musical, winning none.

The story revolves around a shy teenager, Elenor, who creates a fantasy world involving [science fiction](#) characters in her comic book collection. She escapes into her fantasy world where the Starmites are the guardian angels of Innerspace.

*Starmites* was staged [off-Broadway](#) by Musical Theater Works at the CSC Theater in 1987, with staging by Mark Herko. It featured [Liz Larsen](#), Gabriel Barre, and Sharon McNight.<sup>[2]</sup> It was staged in [Milford, New Hampshire](#) at the now-defunct American Stage Festival, August 10–27, 1988. That staging was directed by [Larry Carpenter](#), and featured Liz Larsen and Sharon McNight, all of whom would remain with the show when it opened on [Broadway](#) at [Criterion Center Stage Right](#) on April 27, 1989 and closed on June 18, 1989 after 60 performances and 35 previews. Directed and staged by [Larry Carpenter](#) with choreography by Michele Assaf, it featured Liz Larsen as Eleanor and Bizarbara, Gabriel Barre as Trinkulus, [Brian Lane Green](#) as Spacepunk, and Sharon McNight as Diva and Eleanor's mother.

Currently<sup>[when?]</sup>, there are three versions of *Starmites* available through Samuel-French for amateur and professional performance: *Starmites Lite*, a junior version of *Starmites*, intended for grade school and middle school performances; *Starmites High School*; and *Starmites Pro*, intended for professional-level performance





## Starlight Express

Andrew Lloyd Webber makes weird musicals. He first broke out with a toe-tapping rock opera about Jesus Christ, then he made a musical biopic about a South American dictator's wife before bringing us the ceaselessly perplexing beauty of *Cats*. After that show became popular to a baffling degree, Lloyd Webber wanted to make a show for kids that was high on spectacle with a unique hook, so he turned to the beloved *Thomas the Tank Engine* stories for

inspiration. The end result was *Starlight Express*, a show about toy trains where the entire cast sing, dance, and act on roller-skates. As expected, many people were seriously injured because, shock horror, skating at speeds of up to 40 miles per hour on a stage while dressed as a train is pretty tough work. The show was torn



apart by critics but a hit with its intended audience and it's still playing today in Germany, where it's been continuously running for 31 years! The show has changed a lot over the years, with songs cut or added and new characters brought in to keep things "relevant", such as the Brexit train and the renaming of the Japanese bullet train to Manga. Hey, we never said subtlety was Andrew Lloyd-Webber's forte.

## Shock Treatment

Continuing from *The Rocky Horror Picture Show* are the characters of Brad and Janet Majors (now portrayed by **Cliff De Young** and **Jessica Harper**), now married. The film takes place in the town of Denton, USA, which has been taken over by fast food magnate Farley Flavors (also De Young). The town of Denton is entirely encased within a television studio for the DTV (Denton Television) network. Residents are either stars and regulars on a show, cast and crew, or audience members. Brad and Janet, seated in the audience, are chosen to participate in the **game show** *Marriage Maze* by the kooky, supposedly blind host Bert Schnick (**Barry Humphries**). As a "prize", Brad is imprisoned on *Dentonvale*, a **soap opera** that centers upon the local **mental hospital** run by brother and sister Cosmo and Nation McKinley (**Richard O'Brien** and **Patricia Quinn**).



Janet is given a taste of showbiz as Farley molds her into a singing diva superstar in an attempt to take her away from Brad. Her compliance is assured through the use of drugs supplied by the McKinleys. Betty Hapschatt (**Ruby Wax**) and Judge Oliver Wright (**Charles Gray**) investigate Farley and other people involved in DTV and eventually discover that Cosmo and Nation are not doctors, but



merely **character actors**, and Farley Flavors is Brad's jealous, long-lost twin brother, seeking to destroy Brad and take Janet for himself. The pair rescue Brad from *Dentonvale* and have him confront his twin on his



show *Faith Factory*. Farley imprisons the three and Janet, but they manage to escape in a car along with a local band while the remainder of Denton's citizens follow Farley and commit themselves to *Dentonvale*. Coinciding with the release of the film, Ode Records issued the soundtrack album on [vinyl](#) and [cassette](#) in 1981, and later reissued it on [CD](#) in 1994.<sup>[2]</sup> The album includes longer versions of "Thank God I'm a Man" and "Carte Blanche", as well as two unlisted bits taken directly from the film, the Farley Flavors "commercial break" (after "Denton U.S.A.") and the rhyming dialogue, which directly precedes "Duel Duet" (after "Breaking Out").<sup>[3]</sup>

All editions are missing Richard O'Brien's solo version of the title song (which plays during the end credits and features backing vocals by [Nell Campbell](#)), though it was released as a 7" vinyl single,<sup>[4]</sup> and included on the CD *Songs from the Vaults: A Collection of Rocky Horror Rarities*,<sup>[5]</sup> which was exclusive to the *Rocky Horror Picture Show 15th Anniversary* boxed set.<sup>[6][7]</sup>



### • [Bad Boy Johnny and the Prophets of Doom](#)



*Bad Boy Johnny and the Prophets of Doom* is a rock [stage musical](#) first performed in Australia in 1989. it is a [satire](#) on religion and [rock and roll](#). Written in 1986 by [Daniel Abineri](#) it premiered in [Melbourne](#) in 1989 and featured [Russell Crowe](#) in the title role.<sup>[1]</sup> *Bad Boy Johnny* enjoyed a six-month run in [Melbourne](#) and [Sydney](#), won two International Pater Awards for best [libretto](#) and score, and



spawned a cast album on [WEA](#) and a top ten single "Enemy The Sun". The late Australian pop singer [Troy Newman](#) who took over the title role, is heard on the official cast album and single in place of Russell Crowe.

In April 1993 a showcase performance of the musical, directed by Daniel Abineri was performed at Jacksons Lane Community Theatre N6. Performing in the cast were 1980s pop band [Then Jerico](#) singer [Mark Shaw](#) in the title role, Daniel Abineri as Father McLean, with [Elizabeth Carling](#) from TV's drama series [Boon](#), Sebastian Abineri as Pope Liberty III, Jody Saron as Desire and Cathy Murphy and Matt Selby in supporting roles.<sup>[2]</sup>



On 26 January 1994, *Bad Boy Johnny* was re-mounted as a five-week limited showcase run at The Union Chapel in [Islington London](#), again directed by Daniel Abineri and starring [Craig Ferguson](#) and [Mark Shaw](#) it also featured Cornel John as Charlie Fortune, Anna Jacysaon as Mary, Eve Barker as Desire, [Stephen Marcus](#) as Pope Liberty, and Sandra Bee, [Perry Benson](#), Louisa Casano, Mark Frost, Daniel Kyle and Louise Anne Wesley as the ensemble.<sup>[3]</sup>



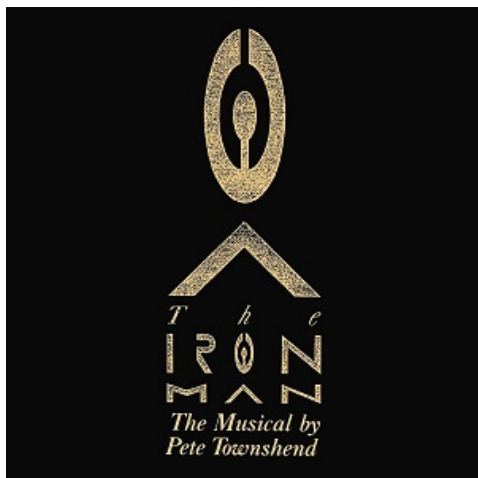
The 1994 London production made national news when it caused grave offence to the [Roman Catholic Church](#) and was closed down after just nine performances

Born on the wrong side of the tracks to a single mother and part-time [prostitute](#) called Mary, Johnny steals his first [guitar](#) and forms a band, the Prophets Of Doom. He is discovered and managed by his

evil parish priest Father MacLean.

Booked onto an [X Factor](#)-type show called *Have Your Say*, Johnny is voted by the public as the person the world would like to see as the new [Pontiff](#). However, the current incumbent, the obese Pope Liberty III, is not going to step down. Enter Johnny's number one fan Desire who, disguised as a nun, tries to seduce Liberty, leading him to die of a massive heart attack.

So Johnny is ordained as the people's Pope. However, he learns that MacLean [raped](#) his mother in the [confessional](#) box when she was just sixteen and that he is in fact Johnny's father. Things get even worse for Johnny when it then transpires that Maclean murdered Mary in order to get his hands on Johnny. Johnny swears revenge, so MacLean plans to have his client assassinated live on his TV show, *The Vatican Tonite*.



***The Iron Man: The Musical by Pete Townshend***, released in 1989, is an adaptation of [Ted Hughes'](#) story *The Iron Man*, produced and largely composed and performed by [Pete Townshend](#) of [The Who](#). It also stars [Roger Daltrey](#), [Deborah Conway](#), [John Lee Hooker](#), and [Nina Simone](#).

The three then-surviving members of The Who ([Daltrey](#), [John Entwistle](#), and [Townshend](#)) performed as a group in two songs, "Dig" and "Fire", although the latter

was a cover of [The Crazy World Of Arthur Brown's](#) hit. (The Who would later perform "Dig" live during their [1989 reunion tour](#).)

"A Friend Is a Friend" and "I Won't Run Anymore" were commercially released as singles; "Fire" was issued as a promo-only single in the United States.

A stage version was mounted at the [Young Vic](#) theatre in London in 1993. On the strength of this, [Warner Bros.](#) optioned the story for a movie which, with a very different adaptation of the story, became *The Iron Giant*; [Townshend](#) received an Executive Producer credit.

## Co-Ed Prison Sluts

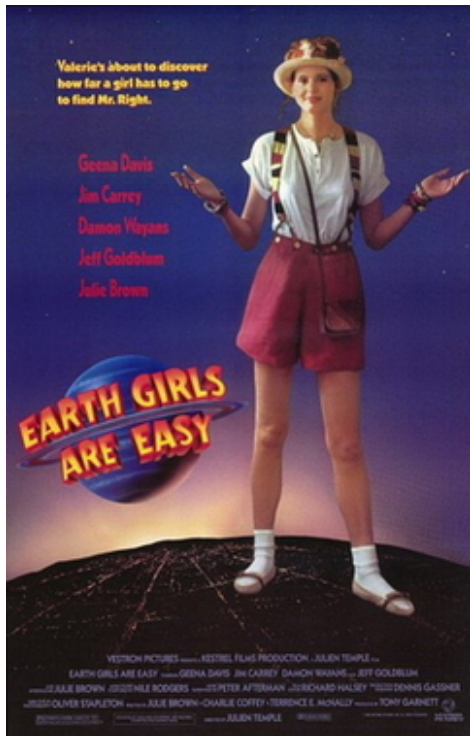
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**-Ed Prison Sluts** is a musical revue that originally opened at the [Annoyance Theatre](#) in April 1989, closed in June 2000, and reopened in 2008, making it the longest-running musical in [Chicago, Illinois](#), a title that still holds to this day.<sup>[1][2][3][4]</sup>

The show was directed by [Mick Napier](#) with original music by [Faith Soloway](#). The show is known for having been an important part of the Chicago fringe theater, but was highly criticized because of its use of a live dog for entertainment during the show. One audience member was very shocked to see one of the dogs being used in the show was clearly very stressed and frightened.

*Co-Ed Prison Sluts* follows the prison's newest inmate, Alice, as she learns the ropes from the other inane inmates including Hamster Man, The Dame, Skeeter, Slick, Henry, and Dr. Bellows and his dog Fluffy. And she learns the number one rule — to fear the dreaded Clown.

Thanks to songs such as "Hey We're in Prison" and "The Dog is Eating my Hamster Now", *Co-ed Prison Sluts* is known for its risqué themes, and has helped forged The Annoyance's tradition of raunchy, edgy comedy.

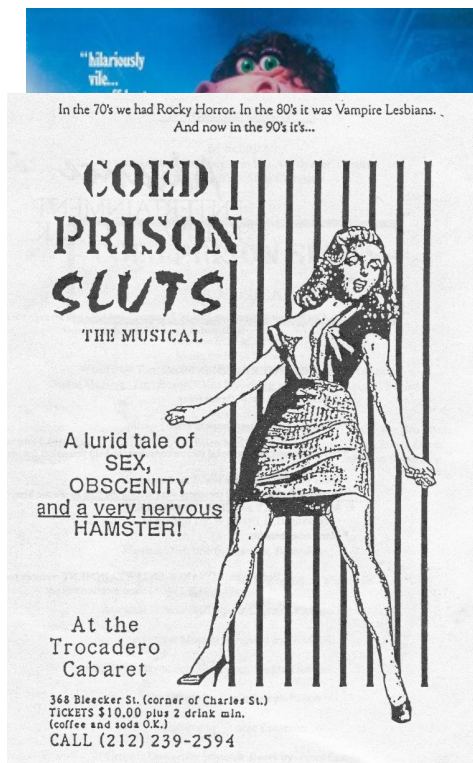


***Earth Girls Are Easy*** is a 1988 American musical romantic comedy science fiction film that was produced by Tony Garnett, Duncan Henderson, and Terrence E. McNally and was directed by Julien Temple. The film stars Geena Davis, Julie Brown, Jeff Goldblum, Damon Wayans and Jim Carrey.<sup>[2]</sup> The plot is based on the song "Earth Girls Are Easy" from Julie Brown's 1984 mini-album *Goddess in Progress*.<sup>[3]</sup>

Plot Three furry aliens—the blue Mac, the yellow Zeebo, and the red Wiploc—are traveling in a space ship. It has been a long time since they have had female companionship, and they receive a broadcast showing human females. They are titillated by these "hairless", shapely

creatures, and when they discover that the broadcast came from Earth, they set off and land in **Southern California**.

**Valley girl** Valerie Gail is a **manicurist** at the "Curl Up & Dye" **hair salon**. When she becomes dissatisfied with the lack of sexual affection from her fiancé, medical doctor Ted Gallagher, she decides to seduce him by dressing up in lingerie and setting up some romantic touches at home. Instead, she catches him cheating on her with his nurse. She kicks him out and refuses to see him again. The next day, she is sunbathing when the aliens' spaceship crash lands in her pool. She befriends them and calls her friend Woody to come drain the pool so the aliens can work on their ship and get it flying again. Meanwhile, she brings them into her home; and, though there is a **language barrier** at first, the aliens prove to be quick learners and absorb **American pop culture** and language by watching television.....



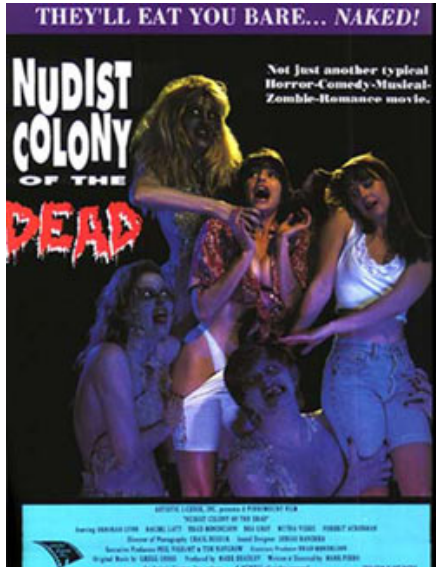
***Meet the Feebles*** (also known as ***Frogs of War*** in New Zealand as the film's English fake working title) is a 1989 New Zealand musical black comedy film directed by Peter Jackson, and written by Jackson, Fran Walsh, Stephen Sinclair and Danny Mulheron. It features Jim Henson-esque puppets in a perverse comic satire.<sup>[4]</sup>

Like Henson's **Muppets**, the Feebles are animal-figured puppets (plus some suited performers) who are members of a stage troupe. However, whereas the Muppets characterize positivity, naïve folly and innocence, the Feebles largely present negativity, vice and other **misanthropic** characteristics. It is the first Jackson film that was co-written by his

future wife **Fran Walsh**, who has gone on to act as co-writer for all his subsequent films.

Despite being a **commercial failure** on release (grossing only NZ\$80,000),<sup>[3]</sup> the film went on to win critical praise and a cult following plus won over new viewers following Jackson's success with ***The Lord of the Rings*** trilogy. During his acceptance speech at the **2004 Academy Awards**, Jackson mentioned ***Meet the Feebles*** (along with ***Bad Taste***), joking that it had been "wisely overlooked by the Academy.

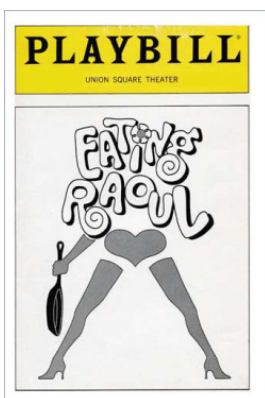
## 1990's



*Nudist Colony of the Dead* is a 1991 [horror comedy musical](#) film written and directed by Mark Pirro (who has also worked under the names Marky Dolittle and Marky Elfman). The film was shot on [Super-8](#) film and produced on a budget of \$35,000.

"Sunny Buttocks [Nudist Colony](#)" is shut down by Judge Rhinehole and his band of religious [zealots](#) for offending the local community. The [nudists](#) decide to protest by entering into a [suicide](#) pact, vowing to return one day to terrorize the people who took over their land. Five years later, a bunch of kids are sent to the ex-nudist colony, which has now

been transformed into a religious retreat. True to their promise, the nudist corpses rise from the grave, seek revenge on the zealots who condemned them and sing big production numbers, as the campers begin to experience an attrition problem.



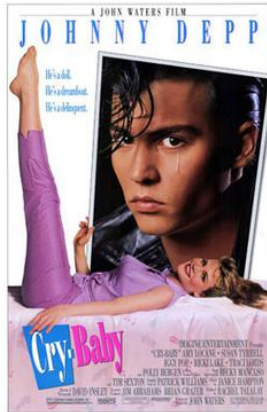
### [Eating Raoul \(musical\)](#) 1992

*Eating Raoul* is a [musical](#) with music by Jed Feuer, lyrics by Boyd Graham, and a book by [Paul Bartel](#) and Richard Blackburn. It is based on the 1982 [movie of the same name](#).

The story focuses on Mary and Paul Bland, a couple of "squares", in the late 1960s, who want to raise money to open a restaurant. They decide to kill [swingers](#) for profit by hitting them on the head with a frying pan. They become involved with a partner, Raoul, their swarthy, sexy janitor, who helps them to

dispose of the bodies. However, they soon feel trapped by Raoul and dispatch him too; he becomes the main course.

The musical opened [Off-Broadway](#) at the [Union Square Theatre](#) on May 13, 1992, starring [Courtenay Collins](#), [Eddie Korbich](#) and [Adrian Zmed](#). It was directed by [Toni Kotite](#) and choreographed by [Lynne Taylor-Corbett](#). Since then it has received numerous regional productions.



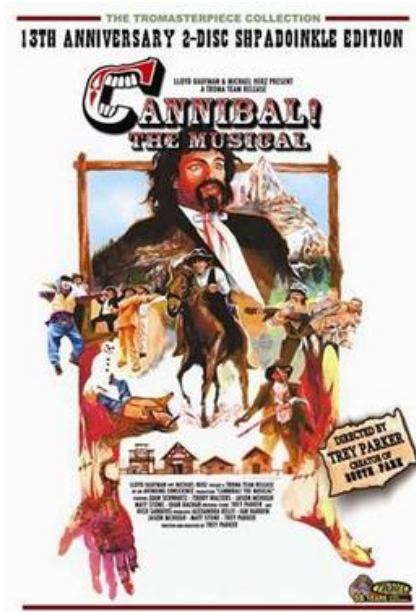
***Cry-Baby*** is a 1990 American (**also See [Cry-Baby Broadway production](#)**) **teen musical romantic comedy** film written and directed by [John Waters](#). It was the only film of Waters' over which studios were in a bidding war, coming off the heels of the successful [Hairspray](#). The film stars [Johnny Depp](#) as 1950s teen rebel "Cry-Baby" Wade Walker, and also features a large **ensemble cast** that includes [Amy Locane](#), [Polly Bergen](#), [Susan Tyrrell](#), [Iggy Pop](#), [Ricki Lake](#), and [Traci Lords](#), with appearances by [Troy Donahue](#), [Joe Dallesandro](#), [Joey Heatherton](#), [David](#)

[Nelson](#), [Willem Dafoe](#), and [Patricia Hearst](#).

The story centers on a group of **delinquents** who refer to themselves as "drapes" and their interaction with the rest of the town and its other subculture, the "squares", in 1950s [Baltimore, Maryland](#). "Cry-Baby" Walker, a drape, and Allison, a square, create upheaval and turmoil in their little town of Baltimore by breaking the subculture taboos and falling in love. The film shows what the young couple has to overcome to be together and how their actions affect the rest of the town.

Part of the film takes place at the now-closed [Enchanted Forest amusement park](#) in [Ellicott City, Maryland](#). Others take place in the historic neighborhoods and towns of [Hampden, Baltimore City](#), [Reisterstown](#), [Jessup](#), [Milford Mill](#), and [Sykesville, Maryland](#). The only scenes not filmed in Maryland were shot at [Golden Oak Ranch](#) in [Santa Clarita Valley, California](#).

The film did not achieve high audience numbers in its initial release, but has subsequently become a **cult classic** and spawned a [Broadway musical of the same name](#) which was nominated for four [Tony Awards](#).



***Cannibal! The Musical*** (originally known as ***Alferd Packer: The Musical***) is a 1993 American independent musical black comedy film directed, written, produced, co-scored by and starring Trey Parker while studying at the University of Colorado at Boulder, before reaching fame with *South Park* alongside his friend Matt Stone who also stars in and produced the film. It is loosely based on the true story of Alferd Packer and the sordid details of the trip from Utah to Colorado that left his five fellow travelers dead and partially eaten. Trey Parker (credited as Juan Schwartz) stars as Alferd Packer, with frequent collaborators Stone, Dian Bachar, and others playing the supporting roles.

A live staged version was performed at Sierra College, in Rocklin, California, in May 1998. It was followed by Dad's Garage Theater, Atlanta Georgia, in the fall of 1998. The Dad's Garage version is highlighted in the special features of Troma's DVD release of the movie. The show has continued to find small theaters and audiences across America and beyond for many years. In 2001, a production was staged Off-Broadway at the Kraine Theater on East 4th Street in New York.

A large-scale stage production was produced by The Rival Theatre Company at the 2008 Edinburgh Festival Fringe. It featured West End performers. It was executive produced by Jason McHugh and directed by Frazer Brown.<sup>[2]</sup>

In 2011, producer Jason McHugh released a book titled *Shpadoinkle: The Making of Cannibal! The Musical* which chronicles all aspects of the creation and continuation of the *Cannibal! The Musical* cult phenomenon





**1991. "Vegas in Space."** is a science fiction/comedy film, written by SF drag queen Doris Fish, about three male space travelers who must become women in order to complete a secret mission on the all-female planet Clitoris..camp for day

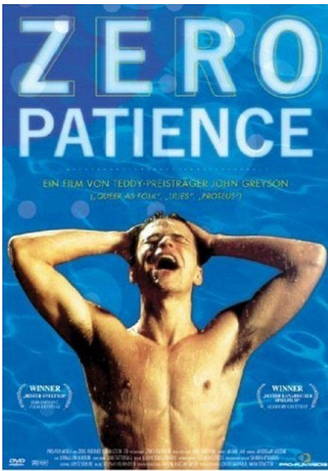
Plot - Captain Dan Tracey and his two lieutenants are ordered to investigate trouble on the resort planet Clitoris, a pleasure world filled with shopping and gambling where, according to the Articles of the Venus Convention, only women are allowed. A variety of problems are occurring on the planet; most notably, several important

pieces of Girlinium have been stolen from the Empress Nueva Gabor. Girlinium, as explained by the empress, is a very rare gem found only in the caverns of the fourth moon of Girlina, a distant planet. It is used by the empress to help the planet maintain its delicate orbit surrounding its sun. The stolen pieces must be found or the planet will fall into ruin as evidenced by increasingly violent earthquakes. The captain and his men, in



order to remain  
undercover, become  
women via sex reversal  
pills and pose as  
showgirls from Earth  
performing a mid-20th  
century lounge act for  
the empress' annual off-  
world slumber party  
while investigating the  
crime





**Zero Patience** is a 1993 Canadian musical film written and directed by John Greyson. The film examines and refutes the urban legend of the alleged introduction of HIV to North America by a single individual, Gaëtan Dugas. Dugas, better known as Patient Zero, was tagged in the popular imagination with the blame in large measure because of Randy Shilts's history of the early days of the AIDS epidemic, *And the Band Played On* (1987). The film tells its story against the backdrop of a romance between a time-displaced Sir Richard Francis Burton and the ghost of "Zero" (the character is not identified by Dugas' name).

Produced in partnership with the Canadian Film Centre, the Canada Council, Telefilm Canada and the Ontario Film Development Corporation, *Zero Patience* opened to mixed reviews but went on to win a number of prestigious Canadian film awards. The film has been the subject of critical attention in the context of both film theory and queer theory and is considered part of the informal New Queer Cinema movement.



### Plot summary

Victorian adventurer and sexologist Sir Richard Francis Burton (John Robinson), following an "unfortunate encounter" with the Fountain of Youth in 1892, is 170 years old and living in Toronto, Canada. Burton, now living and working as the chief taxidermist at a museum of natural history, is searching for a centerpiece display for an exhibit in his Hall of Contagion. He comes up with the idea of featuring AIDS and the Patient Zero hypothesis. Accepting the popular belief that Zero introduced the virus to North America, Burton sets out to collect video footage from those who knew Zero to support the hypothesis. When Zero's doctor (Brenda

Kamino), mother (Charlotte Boisjoli) and former airline colleague Mary (Dianne Heatherington), who is now with ACT UP, all refuse to demonize Zero, Burton manipulates the footage to make it appear as if they do and includes doctored photographs of Zero showing signs of Kaposi's sarcoma. He presents this preliminary version to the press.

The ghost of Zero (Normand Fauteux) materializes at a local gay bathhouse. No one can see or hear him, until Zero runs into Burton while Burton is spying on Zero's friend George. Zero realizes that Burton can see him, although Zero does not show up on Burton's video camera. The two strike a deal; Zero agrees to help Burton with his Patient Zero exhibit if Burton finds a way to make Zero appear.....

## Production

John Greyson became interested in offering a counterpoint to the Patient Zero story as early as 1987, when the Patient Zero meme began entering the public consciousness following the publication of Randy

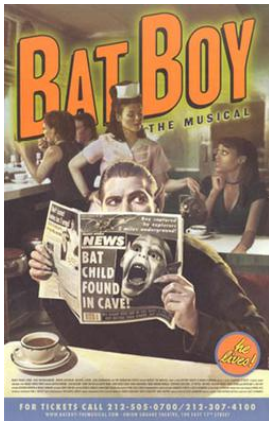
Shilts's book *And the Band Played On*. The book described the cluster study which led to the popular identification of flight attendant Gaëtan Dugas as the vector through which HIV was first brought to North America. Shilts himself never claimed that Dugas was the first. In early 1991 Greyson was given a development grant for the script from the Canadian Film Centre, of which Greyson is an alumnus. Over the next year Greyson, in collaboration with Film Centre partners Louise Garfield and Anna Stratton, continued to develop the script, eventually presenting it with producer Alexandra Raffé in a workshop format. During the first half of 1992, the production team secured additional development funding from the Canada Council, Telefilm Canada and the Ontario Film Development Corporation. By June of that year the script and the songs were completed



and that autumn, with funds from the Telefilm Canada and OFDC grants along with revenue from the sale of British broadcast rights to [Channel 4](#), pre-production and casting got underway. Principal photography began in November 1992 and wrapped after five weeks. Sneak previews took place at the [Seattle International Film Festival](#) and a number of [LGBT film festivals](#) across the United States before its official debut in September 1993 at [Toronto's Festival of Festivals](#).<sup>[2]</sup>

In dedicating the film's soundtrack album to performer and AIDS activist [Michael Callen](#) and other friends they had lost to the disease, Greyson, composer Glenn Schellenberg and producers Garfield and Stratton explained their reasons for making the film. "We wanted to explode the opportunistic myth of Patient Zero...More importantly, we wanted to celebrate the courage and sass of an international AIDS activist movement that has tirelessly fought for the rights of people living with AIDS."

### [Bat Boy: The Musical](#) 1997



***Bat Boy: The Musical*** is an American [rock musical](#) with a book by [Keythe Farley](#) and [Brian Flemming](#) and music and lyrics by [Laurence O'Keefe](#), based on a June 23, 1992 [Weekly World News](#) story about a half-boy, half-bat, dubbed "Bat Boy", who grew up living in a cave.

The [Weekly World News](#) 1992 story about [Bat Boy](#), a half-boy, half-bat found living in a cave inspired writers [Keythe Farley](#) and [Brian Flemming](#) to write a stage adaptation.

They were joined by American [composer/lyricist Laurence O'Keefe](#) and their first production premiered on [Halloween](#),

1997.<sup>[12]</sup>

The later London production introduced significant changes to the script and score, including the replacement of the song 'Inside Your Heart' with 'Mine, All Mine'.

The musical differs in a few of its plot details from the *Weekly World News* portrayal of Bat Boy. In the musical, Bat Boy learns to speak from his adoptive family, yearns for acceptance and tries to join society, only to face hatred and violence from a town that fears him and jealous rage from his foster father.

***Carrie*** is a musical with a book by Lawrence D. Cohen, lyrics by Dean Pitchford, and music by Michael Gore. Adapted from Stephen King's 1974 novel *Carrie*, it focuses on an awkward teenage girl with telekinetic powers whose lonely life is dominated by an oppressive religious fanatic mother. When she is humiliated by her classmates at the high school prom, she unleashes chaos on everyone and everything in her path.



Originally premiering in England in 1988, *Carrie* came to Broadway the same year, and closed after 16 previews and 5 performances. Because of the passionate response from both its critics and its fans, the show is considered one of the most notable flops in Broadway musical history; a 1991 book written by Ken Mandelbaum, which chronicled the history of flop Broadway musicals, was partially titled *Not Since Carrie*.

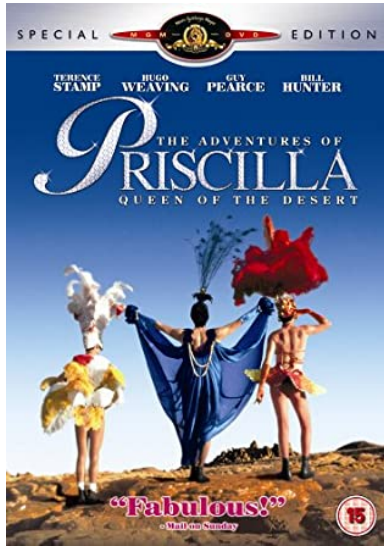
- Assassins (musical)

***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.



**The Adventures of Priscilla, Queen of the Desert** (also see musical) is a 1994 Australian comedy-drama film written and directed by Stephan Elliott. The plot follows two drag queens played by Hugo Weaving and Guy Pearce and a transgender woman, played by Terence Stamp, as they journey across the Australian Outback from Sydney to Alice Springs in a tour bus that they have named "Priscilla", along the way encountering various groups and individuals. The film's title references the slang term "queen" for a drag queen or female impersonator.

The film was a surprise worldwide hit and its positive portrayal of LGBT individuals helped to introduce LGBT themes to a mainstream audience.<sup>[2]</sup> It received predominantly positive reviews and won an Academy Award for Best Costume Design at the 67th Academy Awards. It was screened in the Un Certain Regard section of the 1994 Cannes Film Festival and became a cult classic both in Australia and abroad.<sup>[3]</sup> *Priscilla* subsequently provided the basis for a musical, *Priscilla, Queen of the Desert*, which opened in 2006 in Sydney before travelling to New Zealand, the United Kingdom, Canada, and Broadway.



- [Glam Slam Ulysses](#)

***Glam Slam Ulysses*** was a 1993 musical production by Prince, loosely based on Homer's *Odyssey*,

featuring a combination of live performances and video, with thirteen previously unreleased songs.<sup>[1]</sup>



Each song represented an element from

Homer's *Odyssey* (Ulysses is the Latin name for the

protagonist, *Odysseus*). The musical received a limited performance at Prince's **Glam Slam nightclub**, with a few shows being performed in late August to early September 1993.<sup>[2]</sup> **Carmen Electra**, who was relatively unknown at the time, was a featured dancer

in the performance, as was Frank Williams. **Jamie King** provided the choreography.

When Prince first announced to change his name to an unpronounceable symbol on June 7, 1993, he also stated that he would no longer be releasing new albums; instead he was to focus on alternative performances, films, etc., while his record company, **Warner Bros.**



Records, would be able to release albums from Prince's vault of unreleased material to fulfill his contract. The first of these alternative performances would be *Glam Slam Ulysses*.

- [Prisoner Cell Block H: The Musical](#)



***Prisoner Cell Block H: The Musical*** is a stage musical based on the Australian television series *Prisoner* (also known as *Prisoner Cell Block H*) created by [Reg Watson](#).<sup>[1]</sup> After previews from 23 October 1995, the musical opened on 30 October 1995 at the [Queen's Theatre](#) in London's West End. It closed on 13 January 1996. <sup>[2]</sup> The cast featured [Lily Savage](#) and [Maggie Kirkpatrick](#).

### [Zombie Prom](#)



***Zombie Prom*** is an [Off-Broadway musical](#) with music by [Dana P. Rowe](#) and a book and lyrics by [John Dempsey](#)<sup>[1]</sup>, later adapted into a short film. It was first produced at the Red Barn Theatre, [Key West, Florida](#) in 1993. It opened off-Broadway in [New York City](#) at the [Variety Arts Theatre](#) in 1996. It also opened November 2009 in London with a UK Premiere at the off- West End [Landor Theatre](#).

## **Zombies from The Beyond 1995**

***Zombies from The Beyond*** is an American **musical comedy** with book, music, and lyrics by **James Valcq**. It opened **Off-Broadway** on October 11, 1995 at the Players Theatre. The show examines American ideals and foibles during the era of President **Dwight D. Eisenhower** in a tone that is often parodistic and sometimes genuinely satiric, all following closely the structural form of grade-B space paranoia films that were popular during the 1950s.

- [Saucy Jack and the Space Vixens](#) 1995

***Saucy Jack and the Space Vixens*** is a cult **science fiction musical** reminiscent of ***The Rocky Horror Show***. The 2006 **West End** run starred **Faye Tozer** and was **choreographed** by **Bruno Tonioli**.<sup>[1]</sup> The cast interact with the audience as if the audience were patrons of the club in which the musical is set.



The story revolves around a **cabaret** club called "Saucy Jack's", at which the performers become the victims of a serial killer as they try to leave to better themselves elsewhere. Step in the Space Vixens in their role as investigators and upholders of the oath. As well as Rocky Horror there are clearly influences of **Barbarella** as the Vixens' interrogation device the **Vibratron** appears to be similar to the **Orgasmatron** of that movie and the Vixens' characters more than a little like **Jane Fonda's** character in that movie. Musically the influences are predominantly **Disco** with a catchy original score.

[Johnny Pye and the Fool-Killer](#) 1993

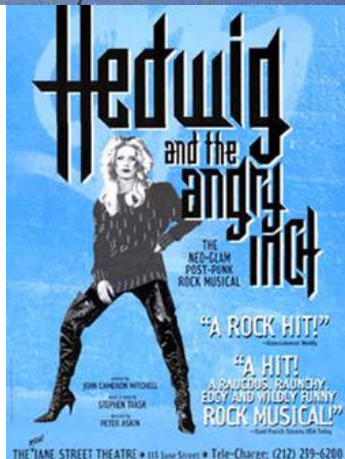
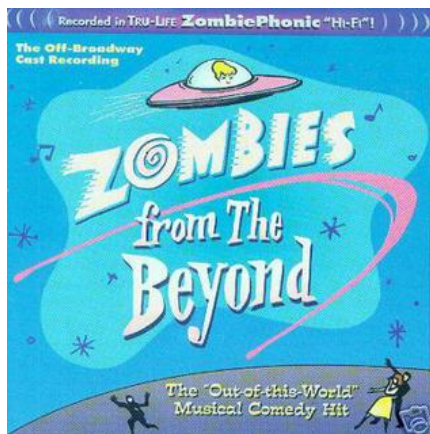
***Johnny Pye and the Fool-Killer*** was an Off-Broadway musical with music by **Randy Courts**, the book by **Mark St. Germain**, and lyrics by Randy Courts and Mark St. Germain based on the story of the same name by **Stephen Vincent Benét**. It was originally performed at Seattle's La Pensee Discovery! Theatre in 1993 and ran at **Lamb's Theatre** from October 21, 1993 and closed on December 12, 1993 after 54 performances.

The story follows an all-American boy Johnny Pye in 1928, and following the passing of his father, he has advanced awareness of death. The bereaving youngster actually sees the figure of death: It is a deformed, portly workman wearing a smock and cap and toting a grindstone. It shows Johnny his aspirations: he wants to be a doctor, then a painter, then a minister, but ends up being the postmaster in his hometown of Martinsville, United States of America.

Over the course of the show, Death (The Fool-Killer) can only be seen by Johnny. When they first meet, Johnny angrily challenges him. Johnny later leaves to serve in **World War II**, and when he returns after nearly dying, he steals the girl of his dreams from his arch enemy Wilbur. Through the several decades the show passes through (it ends in 1995), Johnny sees many of his loved ones get taken away. Johnny makes a deal with Death in the early process of their relationship: if Johnny can solve a riddle that the Fool-Killer presents, then Johnny's life will be spared. The second act deals with the happy marriage of Johnny and Suzy, and eventually to when they are great-grandparents and Johnny can't remember any of their names.



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



***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.<sup>[1]</sup> 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.<sup>[2]</sup>

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 Griff"). 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").

***South Park: Bigger, Longer & Uncut*** is a 1999 American [adult animated satirical musical dark comedy war film adventure](#) film based on the [Comedy Central adult animated television series \*South Park\*](#). The film was directed by series co-creator [Trey Parker](#) and stars the regular television cast of Parker, [Matt Stone](#), [Mary Kay Bergman](#) and [Isaac Hayes](#), with [George Clooney](#), [Eric Idle](#) and [Mike Judge](#) in supporting roles. The screenplay was written by Parker, Stone and [Pam Brady](#). It follows [Stan Marsh](#) as well as his friends [Kyle Broflovski](#), [Eric Cartman](#) and [Kenny McCormick](#) as they sneak into an R-rated film featuring Canadian actors [Terrance and Phillip](#) and begin [cursing](#) incessantly. Eventually, their mothers pressure the United States to wage war against [Canada](#) for allegedly corrupting their children, giving Stan, Kyle and Cartman no choice but to unite the other children, fight their own parents,

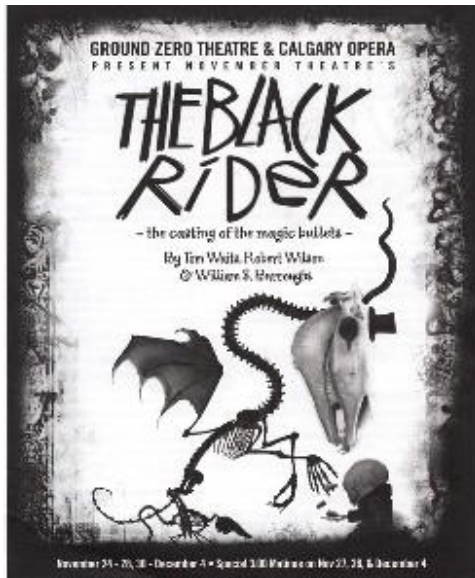


put both America and Canada back into control and rescue Terrance and Phillip, while Kenny tries to stop a prophecy when [Satan](#) and [Saddam Hussein](#) conquer the world.

The film is primarily centered on themes of [censorship](#) and bad parenting; it also serves as a parody and satire of the animated films of the [Disney Renaissance](#), musicals such as [Les Misérables](#), and the [controversy surrounding the show](#) itself. The film also heavily lampoons the [Motion Picture Association of America](#); Parker and Stone battled the MPAA throughout the production process and the film received an R rating just two weeks prior to its release. A writing team consisting of Parker, Stone, and [Pam Brady](#) was assembled. They conceived numerous plot ideas, with Parker and Stone's being the one developed into a film. The film features twelve original songs by Parker and [Marc Shaiman](#), with additional lyrics by Stone. The film was produced by [Comedy Central Films](#), [Scott Rudin Productions](#) and Braniff Productions.

*South Park: Bigger, Longer & Uncut* is Comedy Central's only theatrically released animated feature film, and it was released theatrically in the United States and Canada on June 30, 1999 by [Paramount Pictures](#), with [Warner Bros. Pictures](#) handling international distribution, until around 2013. The film received positive reviews from critics, with praise for its soundtrack, humor, and themes. Produced on a \$21 million budget, it went on to gross \$83.1 million worldwide, making it the highest-grossing R-rated animated film of all time until it was surpassed by [Sausage Party](#) in 2016. The song "[Blame Canada](#)" earned Parker and Shaiman a nomination for [Academy Award for Best Original Song](#) at the [72nd Academy Awards](#), but lost to "[You'll Be In My Heart](#)" from [Tarzan](#). It was also nominated three [Annie Awards](#), including for [Best Animated Feature](#).

***The Black Rider: The Casting of the Magic Bullets*** is a self-billed "musical fable" in the [avant-garde](#) tradition created through the collaboration of theatre director [Robert Wilson](#), musician [Tom Waits](#), and



writer [William S. Burroughs](#). Wilson, in the original production, was largely responsible for the design and direction. Burroughs wrote the book, while Waits wrote the music and most of the lyrics. The project began in about 1988 when Wilson approached Waits. The story is based on a German [folktale](#) called "[Der Freischütz](#)", which had previously been made into an [opera](#) by [Carl Maria von Weber](#). It premiered at [Hamburg's Thalia Theatre](#) on 31 March 1990, and was performed at [Paris's Théâtre du Châtelet](#) on 9 October 1990. [November Theatre](#) produced its world English-language premiere in 1998 at

the [Edmonton International Fringe Festival](#) in Canada. [Det Norske Teatret](#) in Oslo staged a Norwegian ([Nynorsk](#)) version in 1998, with Lasse Kolsrud as Pegleg.<sup>[1]</sup> Only the dialogue was translated by the dramaturg and key collaborator of the entire creative process, Wolfgang Wiens, the songs were performed in English.

Waits recorded much of the music from the play in different arrangements under the eponymous title, [The Black Rider](#).

Plot -

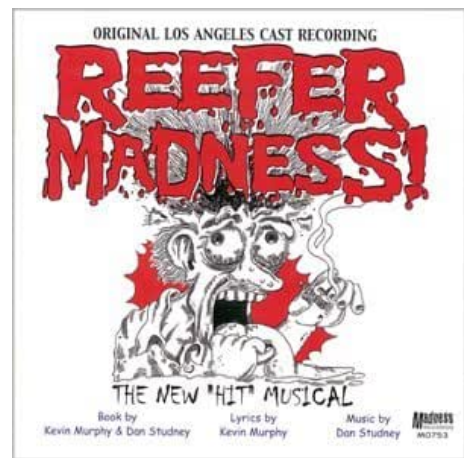
Wilhelm, a file clerk, falls in love with a huntsman's daughter. In order to marry, Wilhelm must prove his worth as a hunter and gain her father's approval, but, as "a man of pen and ink", his shot is lousy and his hopes of marriage worsen. That is until he is offered magic bullets by the [devil](#), Pegleg – who assures him that his bullets will always have a sure shot. However, Pegleg stipulates that, while most of the bullets will hit anything Wilhelm pleases, one of the bullets is under Pegleg's control. Foolish, naive, and overrun with desperate hope, Wilhelm accepts the [Faustian](#) pact. On the day of Wilhelm's wedding, the final bullet strikes

his beloved dead. He then goes mad, and joins the previous victims of Satan's cunning in the Devil's carnival.

Although based on folklore, the story contains strong autobiographical elements from Burroughs' own life: he accidentally shot his own wife in a drunken attempt at recreating the [William Tell](#) legend, and the story as a whole may be construed as a warning tale about the destructive powers of addiction.

### [Reefer Madness \(musical\)](#) 1998

***Reefer Madness*** is a [musical satire](#) of the 1936 cult classic *Reefer Madness* that opened in Los Angeles in 1998.<sup>[1]</sup> The book and lyrics were written by [Kevin Murphy](#) and the book and music by Dan Studney. Directed by [Andy Fickman](#), it was initially shown at the Hudson Theater on Santa Monica Boulevard in Los Angeles and then moved to the [New York City](#) "Off-Broadway" scene. The show opened [Off Broadway](#) on September 15, 2001, and closed shortly thereafter.<sup>[1]</sup> Rodgers and Hammerstein Theatricals now administers the stock/amateur rights, and the show has been produced by local theater groups in several cities, including [Toronto](#), [Seattle](#), [Philadelphia](#), [Charleston](#), [Sacramento](#), [Raleigh](#), [Norfolk](#), [Minneapolis](#), and [London](#). The 2008 production at [Washington, D.C.](#)'s Studio Theater won two [Helen Hayes Awards](#) (directing and outstanding Resident Production).<sup>[2]</sup>

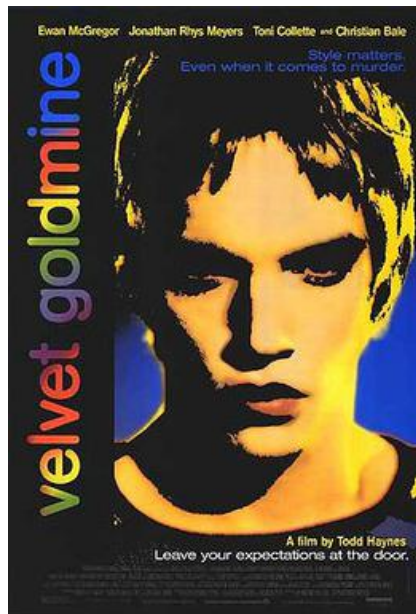


- [Radiant Baby](#)

***Radiant Baby*** is a [musical](#) about [Keith Haring](#), who was an artist and social activist in New York City. The music was composed by Debra Barsha, with lyrics by [Ira Gasman](#), Stuart Ross, and Debra Barsha. It was based on *Keith Haring: The*

*Authorized Biography* (1991) by [John Gruen](#).

*Radiant Baby* was partially developed at the 1998 O'Neil Music Theater Conference in [Waterford, Connecticut](#). It had its New York premiere at [The Public Theater](#) in a 2003 production directed by [George C. Wolfe](#) with Daniel Reichard in the title role. [Kate Jennings Grant](#)<sup>[1]</sup> and [Billy Porter](#) also appeared in the New York production



***Velvet Goldmine*** is a 1998 [musical drama film](#) written and directed by [Todd Haynes](#) from a story by Haynes and James Lyons. It is set in Britain during the [glam rock](#) days of the early 1970s; it tells the story of a fictional pop star, Brian Slade. The film was nominated for the [Palme d'Or](#) at the [1998 Cannes Film Festival](#) and won the award for the Best Artistic Contribution. [Sandy Powell](#) received a [BAFTA Award for Best Costume Design](#) and was nominated for an [Academy Award for Best Costume Design](#). The film utilizes [non-linear storytelling](#) to achieve [exposition](#) while interweaving the vignettes of its various characters.

## Plot

Set in 1984, British journalist Arthur Stuart is writing an article about the withdrawal from public life of 1970s [glam rock](#) star Brian Slade following a death hoax ten years earlier, and is interviewing those who had a part in the entertainer's career. As each person recalls their thoughts, it becomes

the introduction of the vignette for that particular segment in Slade's personal and professional life.

Part of the story involves Stuart's family's reaction to his homosexuality, and how the gay and bisexual glam rock stars and music scene gave him the strength to come out. Rock shows, fashion, and rock journalism all play a role in showing the youth culture of 1970s Britain, as well as the gay culture of the time.



At the beginning of his career, Slade is married to Mandy. But when he comes to the United States, he seeks out American rock star Curt Wild, and they become involved in each other's lives on a personal and creative level.

**2000's**



**RADIANT BABY**  
A MUSICAL

**BLIC**

*Hamlet 2* is a 2008 American comedy film directed by Andrew Fleming, written by Fleming and Pam Brady, and starring Steve Coogan, Catherine Keener, Amy Poehler, and David Arquette. It was produced by Eric Eisner, Leonid Rozhetskin, and Aaron Ryder. *Hamlet 2* was filmed primarily at a New Mexico high school from September to October 2007. The film premiered at the 2008 Sundance Film Festival and was distributed by Focus Features.

### Plot<sup>[edit]</sup>

Dana Marschz is a recovering alcoholic and failed actor who has become a high school drama teacher in Tucson, Arizona, "where dreams go to die". Despite considering himself an inspirational figure, he only has two enthusiastic students, Rand Posin and Epiphany Sellars, and a history of producing poorly received school plays that are essentially stage adaptations of popular Hollywood films (his latest being *Erin Brockovich*). When the new term begins, a new intake of students are forced to transfer into his class as it is the only remaining arts elective available due to budget cutbacks; they are generally unenthusiastic and unconvinced by Dana's pretensions, and Dana comes into conflict with Octavio, one of the new students.

Dana is floored when Principal Rocker notifies him that the drama program is to be shut down at the end of the term. Seeking to inspire his students, Dana undertakes to write and produce an original play: a sequel to *Hamlet* featuring time travel to avoid the deaths of the characters, and new, more controversial content, including the introduction of Jesus Christ as one of the characters, complete with a song-and-dance number titled "Rock Me Sexy Jesus". The kids gradually warm to the project, but Rand – cast as a bi-curious Laertes and overshadowed by Octavio as Hamlet – storms out of the drama group and provides a copy of the play's

script to Principal Rocker, who orders Dana to stop the controversial production.

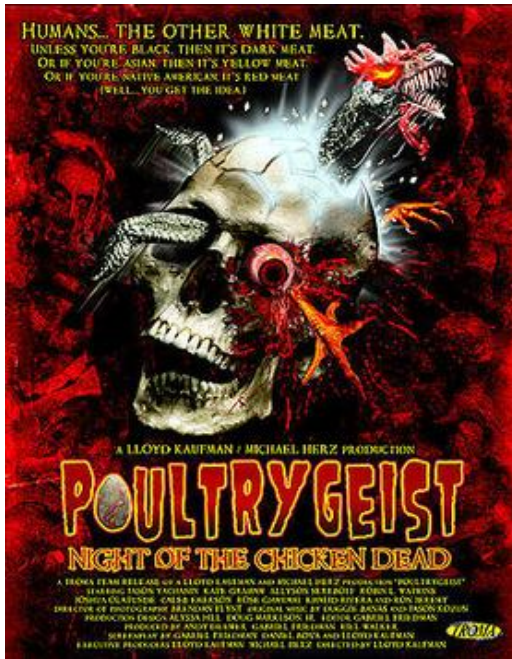
Dana is further traumatized when his wife Brie leaves him for the uninteresting, but fertile, boarder Gary they had taken into their home to supplement their modest income, and reveals that he himself is infertile. Despondent, Dana falls off the wagon and tries to abandon the project, but his students encourage him to continue, arranging an abandoned warehouse and rave spot, technical assistance, and security being provided by the high school's football and wrestling teams. Dana also learns that the cancellation of the play has become a [civil liberties](#) issue encouraged by fanatical [ACLU](#) activist Cricket Feldstein. As a result, the play opens to a sold-out house, including a critic from [The New York Times](#). Rand returns to the group, apologizing for his desertion; Dana allows him to return to the role of Laertes.

The play itself initially meets with a mixed reception, due to its controversial content and mangling of the original play; in keeping with a running joke throughout the movie, much of the content revolves around the characters using time travel to mend their troubled relationships with their fathers; it ends with both [Hamlet](#) and Jesus forgiving their fathers for the wrongs done to them. Although initially reluctant to engage with the play, with several protesters infiltrating the audience to stage a direct protest, the play gradually wins the audience over. The film ends with Dana and his favorite actress, [Elisabeth Shue](#) – whom he is now dating – meeting Dana's students to prepare for the show's [Broadway](#) opening, complete with original cast.

***Poultrygeist: Night of the Chicken Dead*** is a 2006 [black comedy musical horror film](#) directed by [Lloyd Kaufman](#) and co-directed by



Gabriel Friedman from a screenplay by Friedman and Daniel Bova. The film was distributed by [Destination Films](#) and released on December 26, 2006 and in 2008 on DVD by [Troma Entertainment](#).



Plot - *Poultrygeist* follows a group of consumers and ordinary citizens who are trapped inside a [New Jersey fried chicken](#) fast food restaurant – the American Chicken Bunker – which is being attacked by a [chicken-](#) possessed [zombie demonic alien](#) spirit because the building is erected on top of a sacred Native American [burial ground](#). The protagonist is Arbie ([Jason Yachanin](#)), an ACB employee trying to win back the heart of his ex-girlfriend Wendy ([Kate Graham](#)), an [activist](#) protesting against the restaurant,

who has left Arbie [for another woman](#).

High school sweethearts Arbie and Wendy meet the day before Wendy's departure to college to consummate their relationship in the [Tromahawk Indigenous peoples of the Americas burial ground](#), promising to each other that they will always stay faithful to each other. She is grossed out after finding a man jacking off to their lovemaking, but he's later killed by zombie hands spouting from the ground which tear through his system and out of his mouth, grabbing Arbie's underwear that he was masturbating with.

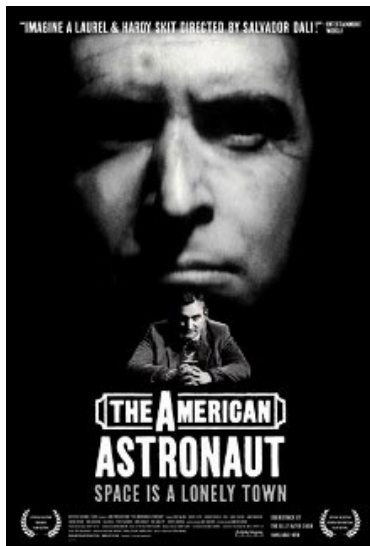
One college semester later, when Arbie returns to the spot of his one and only sexual encounter, he is shocked to discover two unsettling realities: not only has the burial ground been bulldozed and replaced by an American Chicken Bunker, a mega-conglomerate [fast food franchise](#), but college has turned his dear Wendy into a "[leftist, lipstick lesbo liberal](#)", protesting the construction of the building with her [activist](#) girlfriend Micki ([Allyson Sereboff](#)).

Disillusioned and out for revenge, Arbie decides to get a job at the American Chicken Bunker. Under the supervision of paranoid manager Denny, Arbie is thrust into the monotony of minimum wage with a variety of

colorful people: the effeminate Mexican Paco Bell (Khalid Rivera), the **animal-loving redneck** Carl Jr. (Caleb Emerson), the **burqa-clad Muslim** Hummus (Rose Ghavami) and a mysterious 60-year-old man in the restaurant's basement who has worked as their costumed **mascot** all his life and has a virtually identical background to Arbie.....

## Walmartopia 2005

**Walmartopia** is a **musical** with music by Andrew Rohn and book by Catherine Capellaro. It is an irreverent **political satire** of **big business** and eternal **smiley faces**, a musical tale of a **single mom** who speaks up to her corporate employer and finds herself and her young daughter jettisoned to a future where **Wal-Mart** dominates the entire world.



**The American Astronaut** is a 2001 **space Western musical** film directed by and starring **Cory McAbee**. The film is set in a fictitious past, in which space travel is pioneered by **roughnecks**. The film was released on **DVD** in Spring of 2005. The band **Billy Nayer Show**, helmed by McAbee, wrote and performed the film's soundtrack.

Plot -

Space travel has become a dirty way of life dominated by derelicts, grease monkeys, thieves, and hard-boiled interplanetary traders such as Samuel Curtis (Cory McAbee), an astronaut from Earth who deals in rare goods, living or otherwise.

His mission begins with the unlikely delivery of a cat to a small outer-belt asteroid saloon where he meets his former dance partner, and renowned interplanetary fruit thief, the Blueberry Pirate (Joshua Taylor). As payment for his delivery of the cat, Curtis receives a homemade cloning device already in the process of creating a creature most rare in this space quadrant – a Real Live Girl.

At the suggestion of the Blueberry Pirate, Curtis takes the Real Live Girl to Jupiter where women have long been a mystery. There, he proposes a trade with the owner of Jupiter: the Real Live Girl clone for the Boy Who Actually Saw A Woman's Breast (Gregory Russell Cook). The Boy Who Actually Saw A Woman's Breast is regarded as royalty on the all-male mining planet of Jupiter because of his unique and exotic contact with a woman. It is Curtis' intention to take The Boy to Venus and trade him for the remains of Johnny R., a man who spent his lifetime serving as a human stud for the Southern belles of Venus, a planet populated only by women. Upon returning Johnny R's body to his bereaved family on earth, Curtis will receive a handsome reward.



***The Happiness of the Katakuris*** (カタクリ家の幸福, Katakuri-ke no Kōfuku) is a 2001 Japanese musical comedy horror film directed by Takashi Miike, with screenplay by Kikumi Yamagishi. It is loosely based on the South Korean film *The Quiet Family*. The film is a surreal horror-comedy in the farce tradition, which includes claymation sequences, musical and dance numbers, a karaoke-style sing-along scene, and dream sequences.

The film won a Special Jury Prize for its director at the 2004 Gérardmer Film Festival and has received generally positive reviews from critics. [Plot\[edit\]](#)

**Plot** - The Katakuris are a four-generation family of failures: patriarch Masao Katakuri (Kenji Sawada), his wife Terue (Keiko Matsuzaka), his father Jinpei (Tetsurō Tamba), his formerly criminal son Masayuki (Shinji Takeda), his divorced daughter Shizue (Naomi Nishida), her child Yurie (Tamaki Miyazaki, who narrates the film), and their dog, Pochi. The family

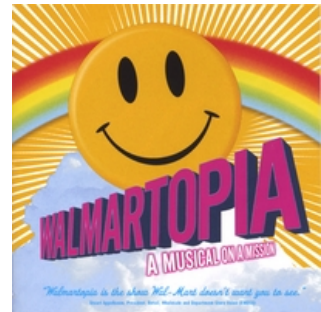
uses the father's **redundancy pay** to purchase a large old home situated on a former garbage dump near **Mount Fuji** that they have named the 'White Lover's Inn'. They have the intention of converting it into a **bed and breakfast**, since the road running nearby is supposed to be expanded up to the house, which would bring many guests and tourists. However, the road hasn't been expanded yet and the Katakuris subsequently have no guests. When one finally shows up, he subsequently commits **suicide** during the night, and the Katakuris make the decision to save their business by burying the body and concealing the death. The second guest, a **Sumo wrestler**,

also dies of a heart attack during a tryst with his much younger girlfriend, who also dies.



Somehow, each of their guests ends up dead—by suicide, accident or murder—and pretty soon the

bodies in the back yard begin to pile up. The Katakuris soon find themselves sucked into a nightmare of lies and fear....



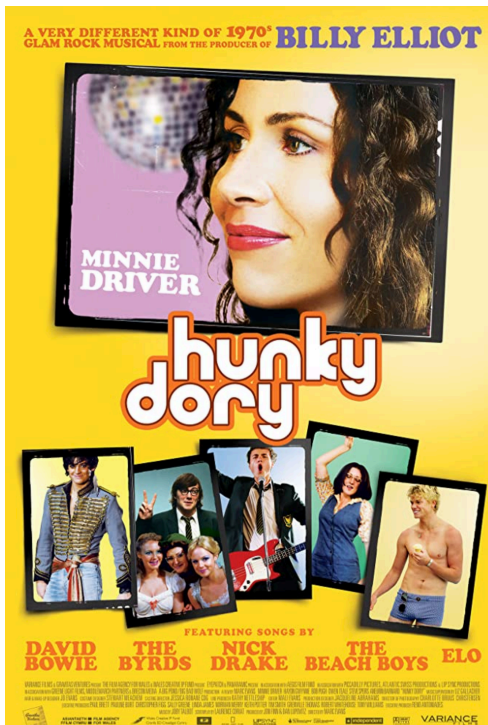
*Dr. Horrible's Sing-Along Blog* is a 2008 musical comedy-drama miniseries in three acts,



produced exclusively or Internet distribution. Filmed and set in Los Angeles, the show tells the story of Dr. Horrible (played by Neil Patrick Harris), an aspiring supervillain; Captain Hammer (Nathan Fillion), his superheroic nemesis; and Penny (Felicia Day), a charity worker and their shared love interest.

The series was written by writer/director Joss Whedon, his brothers Zack Whedon (a television writer) and Jed Whedon (a

composer), and writer/actress Maurissa Tancharo. The team wrote the musical during the 2007–2008 Writers Guild of America strike. The idea was to create something small and inexpensive, yet professionally done, in a way that would circumvent the issues that were being protested during the strike.<sup>[1][2]</sup> Reception has been overwhelmingly positive. On October 31, 2008, *Time* magazine named it #15 in *Time's* Top 50 Inventions of 2008.<sup>[3][4]</sup> It also won the People's Choice Award for "Favorite Online Sensation", and the 2009 Hugo Award for Best Dramatic Presentation, Short Form.<sup>[5]</sup> In the inaugural 2009 Streamy Awards for web television, *Dr. Horrible* won seven awards: Audience Choice Award for Best Web Series, Best Directing for a Comedy Web Series, Best Writing for a Comedy Web Series, Best Male Actor in a Comedy Web Series (Harris), Best Editing, Best Cinematography, and Best Original Music.<sup>[6]</sup> It also won a 2009 Creative Arts Emmy Award for Outstanding Special Class – Short-format Live-Action Entertainment Programs.



**Hunky Dory** is a British



independent musical film about the trials of an idealistic drama teacher as she tries to put on the end-of-year show. It was written by Laurence Coriat and directed by Welsh director Marc Evans and stars Minnie Driver, Aneurin Barnard, Kimberley Nixon and Robert Pugh.<sup>[2]</sup> It premiered at the 55th BFI London Film Festival on 25 October 2011,<sup>[3]</sup> and was officially released on 2 March 2012 in the UK.

Plot - Set in a Welsh comprehensive school during the long hot summer of 1976, keen drama teacher Vivienne (Minnie Driver) fights sweltering heat and general teenage apathy to put on a glam rock musical version of Shakespeare's *The Tempest* of which David Bowie (whose album provides the name of the film) might be proud.<sup>[4]</sup> To engage her totally lackadaisical students, and get them to explore and express their emotions, she uses pop hits of the time, performed by a fresh young cast led by Davey (Aneurin Barnard). She hopes her more liberal approach to learning may stir them to discover they might be good at something, if once they let their inhibitions go, and might actually have fun creating something, and even absorb some of the dreaded Shakespeare after all. Her aspirations appear thwarted by her troublesome students who, raging with hormones, get up to various antics which seem destined to sabotage the musical. She also faces opposition from traditionally-minded, old-fashioned teaching staff, so getting the show to opening night is a constant challenge.

## Romance & Cigarettes



The jukebox musical has existed for some time, both onstage in acclaimed Broadway shows like *Jersey Boys* and *American Idiot*, and in the cinema in eccentric works like *Pennies from Heaven* and *Oh! What a Lovely War* (both equally valid entries for this list, both worth your time). But this well-trod form

perhaps reached its apex of oddness with John Turturro's 2005 New York kitchen sink dramedy *Romance & Cigarettes*. The singular, stylized vision practically shakes with Turturro's personal passion, and its star-studded cast is more than ready to oblige. James Gandolfini, Susan Sarandon, Steve Buscemi, Mary Louise-Parker, Christopher Walken, Mandy Moore, and the clear MVP Kate Winslet — this is a dope as hell cast, and they throw down the gauntlet with their musical performances, achingly expressing the alternating passions and regrets they feel.

But while Turturro's constructions do flirt with classical musical tropes, from his widescreen cinematography (Clint Eastwood's boy Tom Stern) to his intricate dance choreography (which often gets real horny!), his performers' songs are fundamentally, originally odd. They're not singing new arrangements of the classic rock tunes on the soundtrack. Nor are they lip-syncing to the original tunes, as some musical films have used as a device. Instead, they sing along *with* the original tunes, their generally untrained voices (Moore notwithstanding) lilting under and over the songs. It gives the whole piece a feeling of verisimilitude — these characters are just singing along to the radio, the way you or I would — and makes it a worthy addition to the “odd musical canon.” Walken's rendition of Tom Jones' “Delilah” is, especially, a knockout.



### ***Spider-Man: Turn Off the Dark*** is

a musical based on the character [Spider-Man](#), with music and lyrics by [Bono](#) and [The Edge](#) and a book by [Julie Taymor](#), [Glen Berger](#), and [Roberto Aguirre-Sacasa](#). The story incorporates elements of the [2002 \*Spider-Man\*](#)

[film](#) and the Greek myth of [Arachne](#). It tells Spider-Man's [origin story](#), his romance with [Mary Jane](#) and his battles with the [Green Goblin](#). It includes highly technical stunts, such as aerial combat scenes and actors swinging from "webs".<sup>[1]</sup>

The Broadway production was notorious for its many troubles. Several actors were injured performing stunts and the [opening night](#) was repeatedly delayed, causing some critics to review the "unfinished" production in protest.<sup>[2]</sup> Following negative reviews, *Spider-Man: Turn Off the Dark* suspended performances for a month to retool the show. Long-time *Spider-Man* comics writer Roberto Aguirre-Sacasa was brought in to revise the story and book. Director [Julie Taymor](#), whose vision had driven



the concept of the musical, was replaced by creative consultant Philip William McKinley. By the time *Spider-Man: Turn Off the Dark* officially opened on June 14, 2011,<sup>[3]</sup> it had set the record for the longest preview period in Broadway history, with 182 performances.<sup>[4][5][6]</sup>

Critical reception of the opening was better than for the previews, but mixed, with praise for the visual effects but little enthusiasm for the book and score. *Spider-Man: Turn Off the Dark* is the most expensive Broadway production in history, with a budget of \$75 million, and also once held the box office record for Broadway sales in one week, taking in \$2.9 million over nine performances.<sup>[7][8]</sup> The production closed on January 4, 2014,<sup>[9]</sup> at a massive financial loss.<sup>[10]</sup>

- [Priscilla, Queen of the Desert \(musical\)](#)



***Priscilla, Queen of the Desert*** is a musical with a book by Australian film director-writer Stephan Elliott and Allan Scott, using well-known pop songs as its score. Adapted from Elliott's 1994 film *The Adventures of Priscilla, Queen of the Desert*, the musical tells the story of two drag queens and a

transgender woman, who contract to perform a [drag show](#) at a resort in Alice Springs, a resort town in the remote Australian desert. As they head west from Sydney aboard their lavender bus, Priscilla, the three friends come to the forefront of a comedy of errors, encountering a number of strange characters, as well as incidents of homophobia, while widening comfort zones and finding new horizons.

Produced by Allan Scott in coalition with [Back Row Productions](#), [Michael Chugg](#), Michael Hamlyn and [John Frost](#), the [Simon Phillips](#)-directed and Ross Coleman-choreographed original production of *Priscilla* debuted in Australia at the [Lyric Theatre, Sydney](#) in October 2006. Having had a successful run in Sydney, the production transferred to Melbourne in 2007 and then Auckland, New Zealand in 2008, before returning to Sydney for a limited engagement. The Australasian success of *Priscilla* provoked a two-year strong [West End](#) production in addition to its [Bette Midler](#)-produced [Broadway](#) debut in 2011. While the original production received one out of its seven [Helpmann Award](#) nominations, *Priscilla* was nominated for the [Laurence Olivier Award](#) for [Best New Musical](#) as well as two [Tony Awards](#), winning these awards in the costume design categories.

### **Jerry Springer: The Opera**

British comedy writers Richard Thomas and Stewart Lee were looking for a new way to examine and poke fun at American society in the era of George W. Bush but didn't necessarily want to take the easy route, so they



put their heads together and thought about what, in their opinion, was the most fitting exemplification of the highs, lows, and pure madness of the American dream? Enter Jerry Springer and his amazingly vulgar talk show. Through some of the funniest and most profane songs committed to the musical genre, *Jerry Springer: The*

*Opera* follows the eponymous agent of TV chaos as he hosts his show with the usual array of shocking guests — a grown man who likes to dress as a baby, a man cheating on his multiple girlfriends, a woman who wants to be a stripper but hasn't told her mother — before being shot and sent to hell

to host his series with Jesus, Mary, and Adam and Eve as guests. The musical, of course, greatly angered many people, with Christian groups boycotting it and British politicians discussing its merits in Parliament. To this day, the show still inspires fury in some, especially moments where Jesus describes himself as “a little bit gay.” Blasphemy is always best when set to a good beat.



*Lestat* is a Broadway musical inspired by Anne Rice's *The Vampire Chronicles*. The score is by Elton John and Bernie Taupin, with the book by Linda Woolverton. The musical had a brief run on Broadway in 2006. The musical had a reading in November 2003, with the title *The Vampire Lestat*. The reading cast featured James Barbour as Lestat, Jack Noseworthy, Steve Blanchard and Max Von Essen.<sup>[1]</sup>

*Lestat* premiered at the Curran Theatre, San Francisco, California on December 17, 2005 and closed on January 29, 2006.<sup>[2]</sup> The musical opened on Broadway at the Palace Theater on March 25, 2006 and closed on May 28, 2006, after 33 previews and 39 performances.<sup>[2][3]</sup> The musical was directed by

Robert Jess Roth with musical staging by Matt West. Scenic design was by Derek McLane, costume design by Susan Hilferty, lighting design by Kenneth Posner, sound design by Jonathan Deans, visual concept design by Dave McKean, and hair design by Tom Watson. The title role of Lestat was played by Hugh Panaro, and the cast starred Carolee

Carmello as Gabrielle, Drew Sarich as Armand, Jim Stanek as Louis, Roderick Hill as Nicolas, Michael Genet as Marius, and Allison Fischer as Claudia.<sup>[4]</sup> The choreographer Jonathan Butterell was added to the Broadway creative team "to give his perspective on the staging."<sup>[5]</sup>

Elton John explained that he had written two new songs for the Broadway production: "Right Before My Eyes" and "My Beautiful Boy," for Lestat's mother, Carolee Carmello. He also noted that "The storyline has certainly changed in Lestat."<sup>[5]</sup> An additional change is that "Lestat typing his memoirs into a laptop, with super titles being shown to the audience, has been abandoned since San Francisco."<sup>[6]</sup> The *CurtainUp* reviewer noted: "Press reports from out-of-town about songs, characters, scenes and performers being dropped and/or replaced indicated that there was plenty of work to do on this particular incarnation."<sup>[4]</sup>

The pre-Broadway version of *Lestat* was very different from the Broadway version. Even though it was the highest-earning pre-Broadway play in San Francisco history (beating out *Wicked* and *Cats*), the company had drastically revised the play. The San Francisco version had far more elaborate stage effects and production values and included projected images illustrating the main character, Lestat's, story.<sup>[original research?]</sup>

The Broadway version of *Lestat* was more interpretive and used fewer projections; it also cut quite a few plot elements. "In Paris", a duet sung by Nicolas and Lestat, was replaced by a number called "In Paris Sequence," which expanded the original "In Paris" lyrics to include Lestat's first arrival in Paris and his first sight of Nicolas's work at the theater. The play-within-a-play at the Vampire theater was changed from the number "Origin of the Species" — which explained the legend of King Enkil and Queen Akasha — to "Morality Play," which treated the relationship between Armand and Marius. The revision completely scrapped any references to *The Queen of the Damned*; later in previews, Queen Akasha and King Enkil were cut from the show completely.

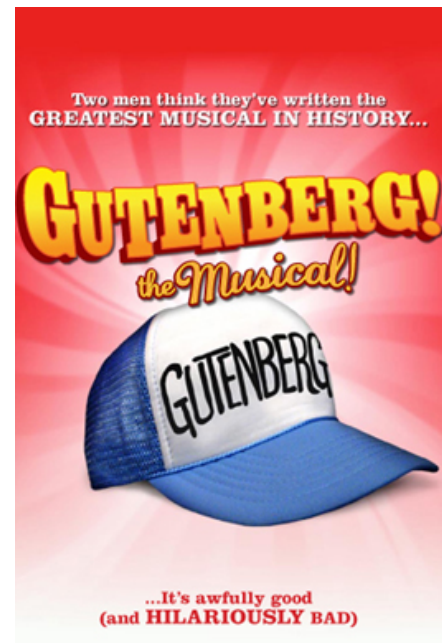
[Gutenberg! The Musical!](#) 2005

***Gutenberg! The Musical!*** is a musical written by [Scott Brown](#) and [Anthony King](#). Brown and King developed the show at the [Upright Citizens Brigade Theatre](#) in New York City, where it ran for over a year.<sup>[1]</sup> The show was part of the 2005 and 2006 [New York Musical Theatre Festival](#) and ran at the [Jermyn Street Theatre](#) in [London](#) in January 2006.<sup>[2]</sup>

The play is performed as a backer's audition by Bud Davenport and Doug Simon, the authors of a musical about [Johannes Gutenberg](#), which they are pitching to producers who might put their show up on [Broadway](#). Because the minimally-talented and starry-eyed authors don't have a cast or an orchestra, Bud and Doug play all of the roles themselves, wearing hats with the characters' names on them and frequently switching said hats to indicate different characters. Minimal props, such as a cardboard box, pencils, and a chair, are used as well.

Since Bud and Doug's research into the life of Gutenberg (aka a quick Google search) revealed that information on his life is "scant", they take a [historical fiction](#) approach, by which they mean that they just made stuff up.

In the [play-within-a-play](#), Johann Gutenberg is a wine presser in the medieval German town of Schlimer, a happy and cheery place except for the fact that the town is horribly dirty and depressing and no one except Gutenberg can read. Intent on saving the townspeople from their own ignorance, Gutenberg turns his wine press into a printing press (he accomplishes this in one night). His beautiful (but dim) assistant [Helvetica](#) is in love with him, but Gutenberg is unaware of her feelings. Meanwhile, the show's villain, Monk, an evil monk who worships Satan, attempts to keep ignorance alive so he can control the townspeople through inaccurate readings of the bible and seeks to destroy the printing press. The inept show-within-a-show parodies various musical theater conventions, such as the cheery opening number, a high-octane rock song



for the act one finale, kicklines, emotional ballads and an irrelevant "charm song" about biscuits sung by two supporting characters.

Despite their ineptitude, Bud and Doug's high-energy and optimistic performance of their show may be enough to launch their dreams of stardom.

### Silence! The Musical 2005

***Silence! The Musical*** is a 2005 musical created by Jon and Al Kaplan as a parody of the 1991 Academy Award-winning film *The Silence of the Lambs*.



### Interstella 5555: The

### 5story of the 5ecret

### 5tar 5ystem

In some ways, it makes sense that a **Daft Punk** musical would be an anime visual album about an intergalactic alien pop group who gets abducted by a vicious human and must be rescued by an alien

astronaut. It would be “weirder” if they made, like, a **Fred Astaire**-styled soft-shoe showcase to “Harder, Better, Faster, Stronger,” right? Set entirely to the landmark album *Discovery*, [Interstella 5555: The 5tory of the 5ecret 5tar 5ystem](#) is essential viewing for anyone who considers themselves a fan of the French robot-mask wearing dance music duo. A collaboration with *Space Battleship Yamato* director **Leiji Matsumoto**, the film’s visuals are candy-coated, popping with appealingly colorful visuals that radiate with the album’s inherent, highly earnest sense of melancholy, hope, and love (digital or otherwise).

You will geek out over how fun the synchronization between the visuals and these now-iconic tunes plays, and you will marvel at how the creative team manages to retroactively make the album feel like a coherent



concept album from frame and track one (the objectively perfect “One More Time”). But if you’re not already a Daft Punk fan, the film still works as an experimental yet accessible musical sci-fi odyssey that has a lot to say about capitalism, obsession, unrequited love, technology, and sweet, sweet music. Plus — you just might find your new favorite band. If you’re digging *Interstella* and want more Daft Punk films, check out *Daft Punk’s Electroma*, a minimalist feature directed by the duo that is literally not a musical. You will either love it or hate it.

*American Idiot* is a sung-through rock musical based on the 2004 concept album of the same name by punk rock band [Green Day](#). After a run at the Berkeley Repertory Theatre in 2009, the show moved to the St. James



Theatre on [Broadway](#). Previews began on March 24, 2010, and the musical officially opened on April 20, 2010. The show closed on April 24, 2011, after 422 performances. While Green Day did not appear in the production, vocalist/guitarist [Billie Joe Armstrong](#) performed the role of "St. Jimmy" occasionally throughout the run.

The story, expanded from that of the album, centres on three disaffected young men, Johnny, Will and Tunny. Johnny and Tunny flee a stifling suburban lifestyle and parental restrictions, while Will stays at home to work out his relationship with his pregnant girlfriend, Heather. The former pair look for meaning in life and try out the freedom and excitement of the city. Tunny quickly gives up on life in the city, joins the military and is shipped off to war. Johnny turns to drugs and finds a part of himself that he grows to dislike, has a relationship and experiences lost love.

The [book](#) was written by Armstrong and director [Michael Mayer](#). The music was composed by Green Day and the lyrics were by Armstrong. The score included all the songs from the original *American Idiot* album, as well as



additional Green Day songs from the 2009 concept album *21st Century Breakdown*, and "When It's Time", a song originally only released as a single in Britain.



### **Dancer in the Dark**

Are you in the mood to have your world absolutely annihilated? No? You feel like “being happy”? Okay, maybe steel and save yourself from watching *Dancer in the Dark* just yet. But if you’ve got the stomach to deal with some utter emotional despair, Lars von Trier and Björk’s 2000 gut-punch musical is, to borrow a phrase from the Icelandic icon, a triumph of the heart — even

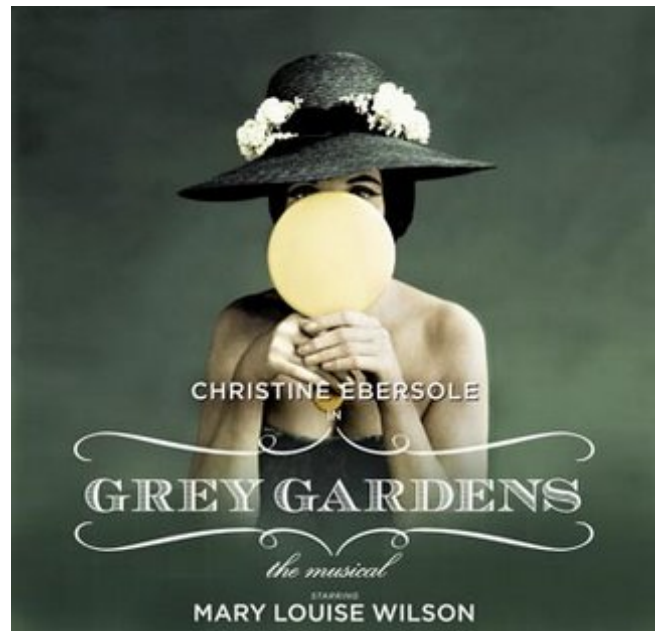
as it’s breaking yours. Björk is a factory worker trying to hide the fact that she’s going blind, while trying to raise money for an operation for her son to avoid the same fate. And the *entire fucking world* is out to get her, resulting in some hard-to-watch exploitations of her innocence (complicated by the real-life knowledge that von Trier exploited her throughout shooting), a couple of queasy crimes, an agonizing indictment of the legal system, and a borderline unfair final image.

Throughout this narrative, rendered in von Trier’s trademark Dogme 95-styled filmmaking (bleary, smeary digital images removing any sense of affect or “directorial choice”), Björk sometimes gets moments of reprieve in the form of imagined musical numbers, combining some traditional Hollywood razzle-dazzle (especially with an inspired cameo from *Cabaret*’s Joel Grey) with Björk and von Trier’s eccentricities. The Björk-penned tunes are works of remarkable nuance, offering a semblance of reprieve while radiating with the melancholically dramatic irony that this

is not, and can not, be real. True story: The first time I watched *Dancer in the Dark*, it was such a soul-shattering experience, that I needed to watch the traditional pleasures of *Mary Poppins* immediately after. Good luck!

[Grey Gardens \(musical\)](#) 2006

***Grey Gardens*** is a musical with book by [Doug Wright](#), music by [Scott Frankel](#), and lyrics by [Michael Korie](#), produced in 2006 and based on the 1975 documentary of the same title about the lives of [Edith Ewing Bouvier Beale](#) ("Big Edie") and her daughter [Edith Bouvier Beale](#) ("Little Edie") by [Albert](#) and [David Maysles](#). The Beales were [Jacqueline Kennedy's](#) aunt and cousin, respectively. Set at [Grey Gardens](#), the Bouviers' mansion in [East Hampton](#), New York, the musical tracks the progression of the two women's lives from their original status as rich and socially polished aristocrats to their eventual largely isolated existence in a home overrun by cats and cited for repeated health code violations. However, its more central purpose is to untangle the complicated dynamics of their dysfunctional mother/daughter relationship.



- [Bark! The Musical](#)

***BARK! The Musical*** is a musical with music by David Troy Francis and lyrics by [Gavin Geoffrey Dillard](#) and Robert Schrock (with additional lyrics by Mark Winkler). The book is by Mark Winkler and Gavin Geoffrey Dillard

*BARK!* explores one day in the lives of six dogs in Deena's Doggie Daycare<sup>[1]</sup>. These dogs include a little puppy who yearns to bark like a real dog, an opera singing poodle, and a street mutt who raps and

sometimes cross dresses as a chihuahua. The entire show is presented from a dog's point of view

*BARK!* made its world premiere in [Los Angeles](#) at The Coast Playhouse in 2004. The show received rave reviews including Critic's Choice from the *Los Angeles Times*.<sup>[3]</sup> The show ran for two years and became the third longest running show in [Los Angeles](#) history.<sup>[4]</sup> The show received nominations for Best Musical Score & Best Choreography from the prestigious LA Critics 'Drama Circle Awards. *Bark!* received critic's pick designation from the *Chicago Tribune*<sup>[5]</sup> and played for seven months at The Chicago Center for the Performing Arts. The show has since enjoyed productions in Illinois, Oregon, Tennessee, Arizona, California, Florida, Washington, North Carolina, etc., and had its first international production in Brazil in Portuguese. *BARK!* has enjoyed an absolutely amazing history of both critical and financial success

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



***Caligula***, subtitled "An Ancient Glam Epic", is a stage musical about the notorious Roman Emperor [Caligula](#) in the style of 1970s [glam rock](#).

The musical's book, music, and lyrics are by Eric Svejcar. The musical was selected as a finalist for the 2003 Richard Rodgers Award.<sup>[1]</sup> It was first presented publicly in May 2004 in a concert production at the [Zipper Theatre](#) in

New York City.<sup>[2]</sup> The first full production was presented at the 2004 [New York Musical Theatre Festival](#) (NYMF) as one of the first shows of the

inaugural festival. The production received the Golden NYMF audience award and played an extended run beyond the festival at

the [Theatre At St. Clements](#) in New York City.<sup>[3]</sup> The production was directed by Michael Unger and starred [Euan Morton](#).

Subsequent workshop productions were presented in 2006 at the [Actors Studio](#) in New York City as well as further development in conjunction with Lafayette College in Easton, PA. The latter workshop productions starred Braden Tilghman as General Cassius Chaerea and Euan Morton as Emperor Caligula.<sup>[4]</sup> In July 2009, a staged reading was presented (starring Morton, Anastasia Barzee, David Edwards, Autumn Hurlbert, and Matt Bogart) at New World Stages in NYC

- [Cry-Baby \(musical\)](#)

***Cry-Baby*** is a [musical](#) based on the 1990 [John Waters](#) film of the same name. The music is by [David Javerbaum](#) and [Adam Schlesinger](#), and the book is by [Mark O'Donnell](#) and [Thomas Meehan](#). O'Donnell and Meehan also adapted Waters' film *Hairspray* for the musical stage.<sup>[1]</sup> The musical focuses on [Baltimore](#) teenager Allison Vernon-Williams, who is drawn across the tracks from her 1954 finishing-school background into a relationship with the orphaned Wade "Cry-Baby" Walker, the leader of a pack of rebel outcasts. The musical premiered at the [La Jolla Playhouse](#) in [San Diego](#), California on November 18, 2007 and ran through to December

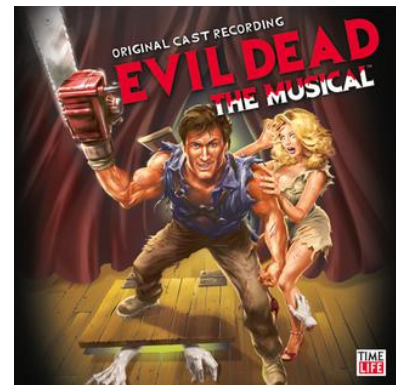
16. Previews began on [Broadway](#) at the [Marquis Theatre](#) on March 15, 2008, with an official opening on April 24, 2008.<sup>[2]</sup> Directed by [Mark Brokaw](#) with choreography by [Rob Ashford](#), the cast featured [Harriet Harris](#) and James Snyder as "Cry-Baby".

The Broadway production closed following the matinée performance on June 22. The show played 45 [previews](#) and 68 performances.<sup>[3]</sup>



### [Evil Dead \(musical\)](#) 2006

*Evil Dead: The Musical* is a rock musical stage play based on the [film series](#). First performed on stage in 2003 at the Tranzac club in [Toronto, Ontario](#), the show instantly became a hit and



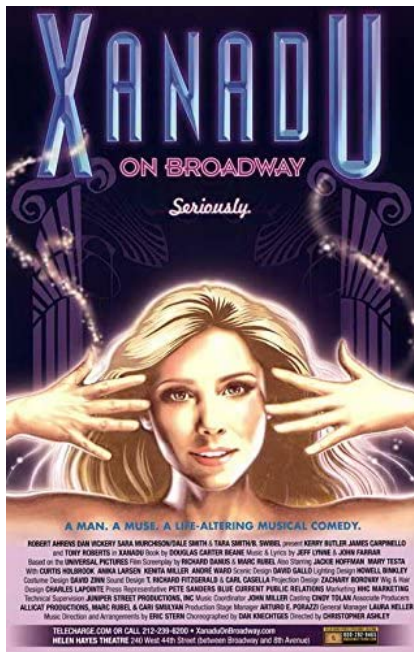
eventually moved on to an [off-Broadway](#) run in 2006 at the [New World Stages](#). Many regional productions of the show have been performed all over the world. Critics praised the show and one critic for *The New York Times* even hailed the musical as "the next *The Rocky Horror Show*".<sup>[1]</sup>

***Across the Universe*** is a 2007 jukebox musical romantic drama film directed by Julie Taymor, centered on songs by the English rock band the Beatles. The script is based on an original story credited to Taymor, Dick Clement, and Ian La Frenais. It incorporates 34 compositions originally written by members of the Beatles. The film stars Evan Rachel Wood, Jim Sturgess, Joe Anderson and T.V. Carpio, and introduces Dana Fuchs and Martin Luther McCoy as actors. Cameo appearances are made by Bono, Eddie Izzard, Joe Cocker, and Salma Hayek, among others. *Across the Universe* premiered at the Toronto International Film Festival on September 14, 2007, and was theatrically released in the United States on October 12 by Columbia Pictures. The film

received mixed reviews from critics, with many praising the visuals, cast and singing performances, though criticized the plot and direction. The film received a Golden Globe nomination for Best Motion Picture – Musical or Comedy and an Oscar nomination for Best Costume Design. Two members of the supporting cast, Carol Woods and Timothy T. Mitchum, performed as part of a special Beatles tribute at the 50th Grammy Awards.



- Xanadu (musical)



*Xanadu* is a musical comedy with a book by Douglas Carter Beane and music and lyrics by Jeff Lynne and John Farrar, based on the 1980 film of the same name, which was, in turn, inspired by the

1947 Rita Hayworth film *Down to Earth*, [1] a sequel to the 1941 movie *Here Comes Mr. Jordan*, which was an adaptation of the play *Heaven Can Wait* by Harry Segall. The title is a reference to the poem *Kubla Khan, or A Vision in a Dream. A Fragment*, by Samuel Taylor Coleridge. *Xanadu* is the name of the Chinese province where Khan establishes his pleasure garden in the poem. The musical opened on

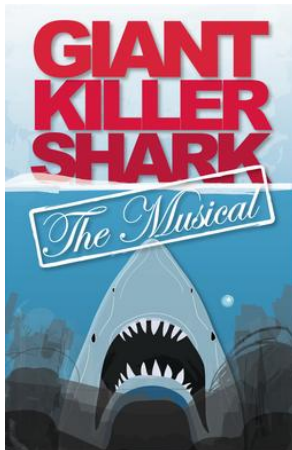
Broadway in 2007 and ran for over 500 performances. It earned an Outer Critics Circle Award for Best Musical and a Drama Desk Award for Best Book. It was also nominated for Tony Awards for Best Musical and Best Book. The US Tour officially began on December 15, 2009, in the Orange County Performing Arts Center. A Korean production has opened. The 1980 film on which *Xanadu* is based barely broke even at the box office and received uniformly unfavorable reviews, but the soundtrack was a commercial hit, as were several of the songs singularly. Although the film was nominated for six Razzies, winning one for worst director, it became a cult classic. Announcements that the film would be adapted as a Broadway show drew skepticism and even derision, even from Carter Beane, who adapted the script.[2]

According to Beane, in rewriting the script for the musical, he was influenced not only by the 1980 *Xanadu* film, but also by the 1981 fantasy film *Clash of the Titans*, prompting him to add the subplot "in which Kira's



jealous sister-muses doom her to fall in love with a mortal, incurring the wrath of their father, Zeus."<sup>[1]</sup> He has noted that the stage musical focuses more on the [Greek mythology](#) plotlines but has "a lot of [parody] references to the movie."<sup>[3]</sup>

The score retains the hits from the film and also includes new arrangements by Eric Stern of "I'm Alive," "Magic," "Suddenly," and "Dancin'," as well as integrating two classic [Electric Light Orchestra](#) songs, "Strange Magic" and "Evil Woman," plus Farrar's "Have You Never Been Mellow."



[Giant Killer Shark: The Musical](#) 2008

*Giant Killer Shark: The Musical* is a [meta-musical](#) composed by Canadian musician Sam Sutherland. At both the Toronto and Winnipeg [Fringe Festival](#), *Giant Killer Shark* was named the Best of the Fest, being awarded a [five star](#) rating.<sup>[1]</sup>

The meta-musical is based on the 1975 movie [Jaws](#). Sam Sutherland states in a blog: "we decided to forgo the lengthy legal process of securing the rights to the source material by merely avoiding any direct reference to it. Set on a Copyright-Protected Island, [the] play features concerned citizens, a nameless mayor, and at least one Insolent Fisherman. All the action unfolds to a pop-punk soundtrack<sup>[2]</sup> that owes as much to mid-90s [Fat Wreck Chords](#) bands as it does [Andrew Lloyd](#)



[Webber](#). There's also hardcore for the shark attacks, rapping for the autopsy (where else should rap take place?) and triumphant power-pop for the shark-killing finale."<sup>[3]</sup>

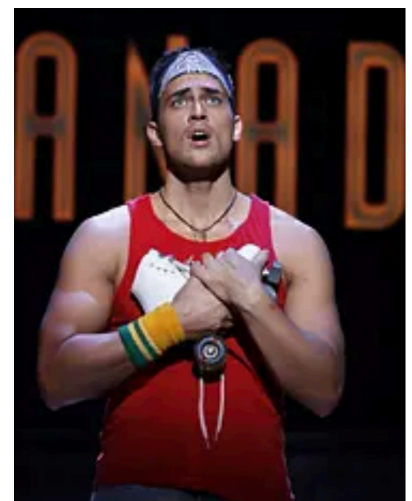
The original cast of *Giant Killer Shark* features three main characters: a Crazy Old Fisherman (played by Aaron Zorgel), a Grizzled New York City Cop (played by Graham Losee), and a Hippie Scientist (played by writer Sam Sutherland). Throughout the play, numerous fringe characters make an appearance, mainly played by Aaron, Graham and Sam, when not appearing on-stage as their main characters.



### **Repo! The Genetic Opera**

The term “cult classic” gets thrown around a lot these days, but ***Repo! The Genetic Opera*** is the real deal; a critically maligned oddball that amassed a dedicated fandom all its own — a fandom, it should

be noted, that is still meeting up for interactive fan-screenings more than a decade after the film was released. So what exactly makes *Repo!* such a strange number? Set in a dystopian future where an organ failure epidemic devastates and reforms society, a mega-corporation named GenCo becomes the “savior” of the day with organ transplants on loan — but if you miss your payments, you have to deal with the Repo Men, who come and collect the company property to some gruesome ends. Beyond the legalized murder, there’s a mystery illness, elites jockeying for an inheritance, a surgery-addicted **Paris Hilton**, a disturbingly



alluring GraveRobber who serves as the musical's narrator, the great **Sarah Brightman** sporting super-creepy transplant eyes, and of course, opera.

### [Debbie Does Dallas: The Musical](#) 2002

***Debbie Does Dallas: The Musical*** is an [Off-Broadway musical](#) with a book by Susan L. Schwartz, composed by Andrew Sherman, with [Tom Kitt](#) and Jonathan Callicutt providing additional music and lyrics. It is based on the 1978 pornographic film *Debbie Does Dallas*. The musical, like the movie, centers on high schooler Debbie and her friends' attempts to become [Dallas Cowboys](#) cheerleaders; however, the musical contains far less sexual content than the movie. The original Off-Broadway choreography was by [Jennifer Cody](#).



The show had its first run at the [New York Fringe Festival](#).<sup>[1]</sup> It was originally conceived and produced by Schwartz, who also starred as Debbie. The Araca Group bought the rights to produce the piece and opened it as a musical in 2002 at the [Jane Street Theater](#) in New York City. [Sherie Rene Scott](#) starred in the musical as Debbie. Since its Off-Broadway run, other productions have taken place, notably in Sydney and Melbourne, Australia (2004) with [Ben Steel](#),<sup>[2]</sup> in [Dallas, Texas](#) (2005),<sup>[3]</sup> in [San Francisco, California](#) (2006) and in Los Angeles, California (2008) with [Dylan Vox](#).

Unlike the original movie, the musical does not contain any actual sex or nudity.

The show has been performed around the world, often with racier direction and more explicit choreography. The story, dialogue and characters are fairly faithful to the original film, with musical numbers standing in for sex scenes or added for comic effect.

- Fellowship!

***Fellowship!*** is a musical parody stage play based on *The Fellowship of the Ring* (the first volume of J. R. R.

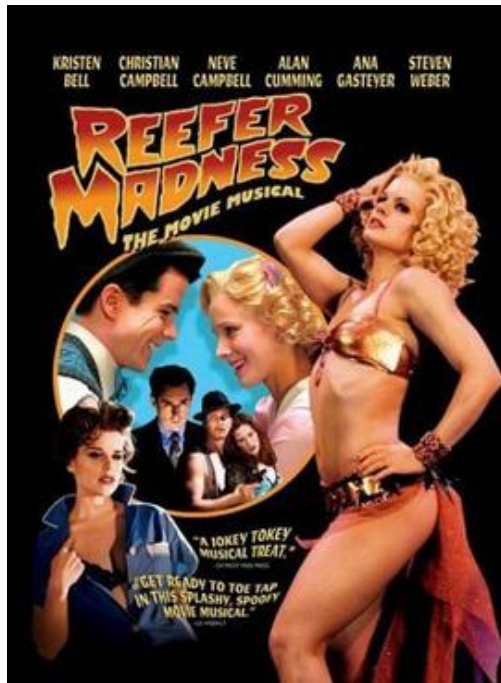
Tolkien's *The Lord of the Rings*) and Peter Jackson's 2001 film adaptation of it. The book was written by Kelly Holden-Bashar and Joel McCrary with music by Allen Simpson and lyrics and additional material by Brian D. Bradley, Lisa Fredrickson, Kelly Holden-Bashar, Joel

McCrary, Edi Patterson, Steve Purnick, Cory Rouse, Allen Simpson, Ryan Smith, Peter Allen Vogt and Matthew Stephen Young. The musical was first performed at the El Portal Forum Theater in North Hollywood, California.

The play follows the major events of Tolkien's story. It re-imagines Bilbo Baggins as an aged Jewish comedian, the Balrog as a sleep-deprived diva, the battle on Weathertop as a *West Side Story*-style gang fight,

and Rivendell as a Scientologist stronghold. Part live action, part puppet show and part animation, the show removes or summarizes parts of the story that would slow it down. While played for laughs, the music features original compositions instead of parodies, and the song styles range from cheesy 1980s rock to sleazy cabaret numbers.

The play had a successful six-week run in early 2005, and played several sold-out shows at the 2005 San Diego Comic Con. *L.A. Weekly* named it a "Pick of the Week", and both *Backstage West* and the *Los Angeles Times* listed it as a "Critic's Choice."



*Reefer Madness*, also known as *Reefer Madness: The Movie Musical*, is a 2005 American made-for-television musical comedy film directed by Andy Fickman, written by Kevin Murphy and Dan Studney, and produced by the three. It is a film adaptation of the trio's 1998 [musical of the same name](#), itself based on the 1936 exploitation film also of the same title. It premiered on Showtime on April 16, 2005.<sup>[1][2]</sup>

The film stars [Kristen Bell](#), [Christian Campbell](#), and [John Kassir](#) reprising their stage roles, with the notable addition of [Alan Cumming](#) and [Ana Gasteyer](#) in other lead roles. [Robert Torti](#), who played the characters of both Jack and [Jesus](#) onstage,

portrays only the latter in this version

## Plot<sup>[edit]</sup>

In a small middle-America town in 1936, a group of parents have been gathered by a mysterious Lecturer for an assembly. The ominous Lecturer informs the parents that he has come to warn them about the evils of [marijuana](#) on their youth ("*Reefer Madness*") through the tragic tale of one boy's struggles with the demon weed in a film titled "*Tell Your Children*". Throughout the film, the Lecturer stops to detail a political point or to condescend any audience member questioning his credibility.

Jimmy Harper and Mary Lane, a joyful teen couple, blissfully enjoy each other's company ("*Romeo & Juliet*"), unaware of the seedy goings-on in The Reefer Den across town. This is the residence of Mae, who is abused by her boyfriend, Jack, a street tough who supplies her and others with dope ("*The Stuff*"). Mary, Jimmy and their school friends head to Miss Poppy's [Five and Dime](#), ("*Down at the Ol' Five and Dime*"). Jack appears at the hangout, offering Jimmy swing lessons to impress Mary.

Jimmy is taken to the Reefer Den, where Jack, Mae, college dropout Ralph and neighborhood slut Sally pressure him into smoking his first joint, leading him to a hallucination of an insidious bacchanal. ("*Jimmy Takes a*

*Hit/ The Orgy*"). Jimmy turns into a crazed addict and neglects Mary, leading her to pray for him (*"Lonely Pew"*). While breaking into a church to steal collection money, Jimmy has a vision of **Jesus Christ** in a Vegas-esque Heaven, telling him to change his ways or be sent to **eternal damnation** (*"Listen to Jesus, Jimmy"*). Jimmy refuses to heed the word of God and continues to spiral into sin.....

### A Very Merry Unauthorized Children's Scientology Pageant 2003

***A Very Merry Unauthorized Children's Scientology Pageant*** is a satirical musical about **Scientology** and **L. Ron Hubbard**, written by **Kyle Jarrow** from a concept by **Alex Timbers**, the show's original director. Jarrow based the story of the one-act, one-hour musical on Hubbard's writings and **Church of Scientology** literature. The musical follows the life of Hubbard as he develops **Dianetics** and then **Scientology**. Though the musical pokes fun at Hubbard's **science fiction** writing and personal beliefs, it has been called a "deadpan presentation" of his life story.<sup>[1]</sup> Topics explored in the piece include Dianetics, the **E-meter**, **Thetans**, and the story of **Xenu**. The show was originally presented in 2003 in New York City by Les Freres Corbusier, an experimental theater troupe, enjoying sold-out **Off-Off-Broadway** and **Off-Broadway** productions. Later productions have included **Los Angeles**, New York, **Boston**, **Atlanta**, **Philadelphia** and **Washington, D.C.**



Early in the production of the musical, the president of the Church of Scientology in New York sent a letter to the producer pointing out the **Church's history of litigation**. This led Timbers and Jarrow to insert the

word "Unauthorized" into the title, upon the advice of legal counsel. During the Los Angeles production, representatives of the Church of Scientology visited the production staff in the midst of rehearsals and handed out documentation of successful litigation against critics of Scientology. Parents of some of the Los Angeles cast members also received phone calls from Scientologists in the entertainment industry, asking them not to allow their children to perform in the musical.



*A Very Merry Unauthorized Children's Scientology Pageant* has been well received. The 2003 New York production received an [Obie Award](#), and director Alex Timbers received a [Garland Award](#) for the 2004 Los Angeles production. The musical also received positive reviews in the press. *The New York Times* characterized it as a "cult-hit", and *The Village Voice*, *The Los Angeles Times* and *The Guardian* all gave it favorable

reviews. *Variety* and *The Boston Globe* had kind words for the updated 2006 edition. A 2004 [cast recording](#) released by [Sh-K-Boom Records](#) received four out of five stars from [Allmusic](#) and plaudits from *The Los Angeles Daily News*.

Alex Timbers developed the concept and directed the play, while Kyle Jarrow wrote the accompanying book, music, and lyrics.<sup>[2]</sup> Timbers and Jarrow were classmates together at [Yale University](#).<sup>[3]</sup> The script for the play is published by [Samuel French, Inc.](#)<sup>[4]</sup> Jarrow was motivated to write the script by what he saw as a shift in religious teachings – from an old

model involving [hell](#) and retribution, to a new system of thought promising money or peace.<sup>[5]</sup> Jarrow commented on Timbers' idea of using children to tell a story about Scientology: "I did a lot of work on cults in college, and what I learned is that they sort of turn you into a child by appealing to that part of you that wants to be taken care of and given answers. And so it all began to make sense to me."<sup>[6]</sup> He said Scientology would be "an especially interesting topic for a theater piece" because of its [criticism of psychiatry](#), relative newness compared to Buddhism, Islam, Judaism, and Christianity, and practice of requiring "that the follower take courses which cost significant amounts of money."<sup>[7]</sup>

Jarrow's script was "almost entirely based on Hubbard's own writings and church's literature",<sup>[8]</sup> though Jarrow was also influenced by critical journalistic accounts.<sup>[9]</sup> He also drew on the "awkward woodenness of Christmas pageants — the fact that children are often made to say large words that don't sound natural coming out of their mouths."<sup>[7]</sup> Timbers said they chose to stick to Church of Scientology primary source material for background on the script because "We thought that the best way to satirize the Church of Scientology was to let the Church speak for itself."<sup>[10]</sup> During production, the creative team worked with cast members to educate them about the play's background. "Kids shouldn't just be saying things that they don't understand. That's what we're criticizing...people who just parrot behavior and language. We wanted to have an honest conversation with them," Jarrow said.<sup>[1]</sup> The published version of the script says that the musical should not be performed by adults; Jarrow said adults are "too jaded", and would not be able to portray the "unwinking satire" of the piece

The characters gather on a cold winter night to rejoice in telling the story of L. Ron Hubbard. "Hey! It's a Happy Day!"<sup>[23]</sup> A narrator notes: "Today we relate the life of L. Ron Hubbard: Teacher, author, explorer, atomic physicist, nautical engineer, choreographer, horticulturist, and father of Scientology!"<sup>[23]</sup> Hubbard is born in a [nativity scene](#), surrounded by parents and barnyard animals, as an [angel](#) proclaims, "Billions of years of evolution had climaxed with his birth."<sup>[9][15]</sup> He begins to question the nature of his existence. He is adrift on a boat in the Pacific Ocean during his service

in [World War II](#), when he begins to think about starting a religion.

[15] Hubbard tells his followers about what he has learned through his travels in "Science of the Mind", singing about "the key to being free, the way to be happy". [23] He tells his followers that during the War "I saw how emotion can make you blind", and he begins to teach his followers about the [reactive](#)



***Team America: World Police*** is a 2004 German–American co-produced<sup>[1][3]</sup> [action–comedy film](#)<sup>[4]</sup> directed by [Trey Parker](#) and written by Parker, [Matt Stone](#) and [Pam Brady](#), all of whom are also known for the popular animated television series *[South Park](#)*. Starring Parker, Stone, [Kristen Miller](#), [Masasa Moyo](#), [Daran Norris](#), [Phil Hendrie](#), [Maurice LaMarche](#), [Chelsea Marguerite](#), [Jeremy Shada](#) and [Fred Tatasciore](#), the film is a satire of big-budget action films and their associated [clichés](#) and [stereotypes](#), with particular humorous emphasis on the global implications of

the [politics of the United States](#). The title is derived from domestic and international political criticisms



that the [foreign policy of the United States](#) frequently and unilaterally tries to "[police the world](#)". *Team America* follows the fictional titular [paramilitary](#) police force and their recruitment of a [Broadway](#) actor in an attempt to save the world from North Korean dictator [Kim Jong-il](#), who is leading a conspiracy

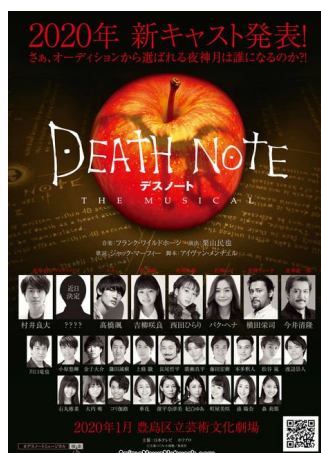
of [Islamic terrorists](#) and [liberal Hollywood](#) actors in a bid for global destruction.

Instead of live actors, the film uses a style of puppetry based on [Supermarionation](#), known for its use in the British TV



series *Thunderbirds*, although Stone and Parker were not fans of that show. The duo worked on the script with former *South Park* writer Brady for nearly two years. The film had a troubled time in production, with various problems regarding the *marionettes*, as well as the scheduling extremes of having the film come out in time. In addition, the filmmakers fought with the *Motion Picture Association of America*, who returned the film over nine times with an *NC-17* rating due to an explicit *sex scene* in the film. The film was cut by less than a minute and rated R for "graphic crude and sexual humor, violent images and strong language – all involving puppets".

The film premiered at the *Denver Film Festival* on October 14, 2004, and was released theatrically in the United States the following day on October 15, 2004, by *Paramount Pictures*. It has received mostly positive reviews from critics and grossed over \$51 million worldwide against its \$32 million budget.



*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.<sup>[1]</sup> 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*.<sup>[2]</sup>

Plot *Light Yagami* is a genius high school student in Tokyo, Japan, who despises criminals. He expresses his frustrations to his teacher, his

classmates rallying to his side as he proclaims the failures of the justice system ("Where is the Justice?"). Meanwhile, two **Shinigami** ("gods of death") named **Ryuk** and Rem discuss how pitiful humans are, before Ryuk, seeking entertainment, drops a supernatural notebook called the "Death Note" into the human world ("They're Only Human"). Light finds it in the street and jokingly writes the name of a criminal that is currently holding a group of children hostage ("Change the World"). When the criminal dies, Light is initially horrified - until his hatred of criminals prompts him to use the Death Note to rid the world of crime, beginning a series of murders that quickly attracts the attention of the police ("Hurricane"). Following this, Chief Soichiro Yagami reluctantly proposes that they enlist the enigmatic but unorthodox detective known only as **L.....**

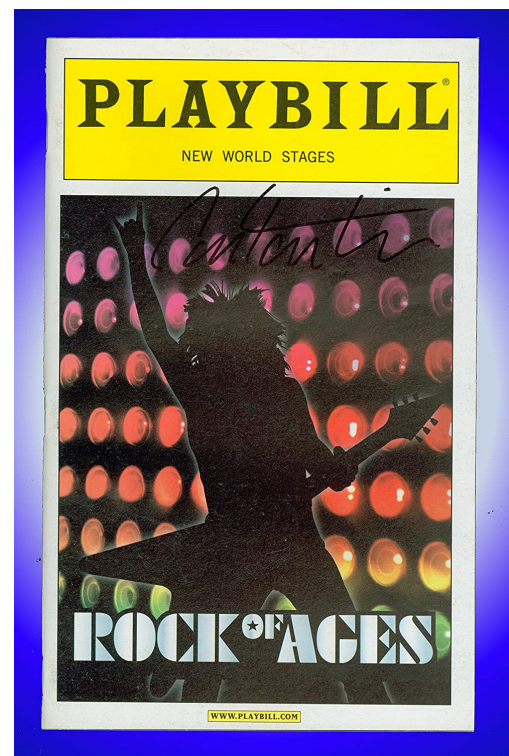
### [Rock of Ages \(musical\)](#) 2015

**Rock of Ages** is a jukebox musical built around **classic rock** songs from the 1980s, especially from the famous **glam metal** bands of that decade. The musical features songs from **Styx**, **Journey**, **Bon Jovi**, **Pat Benatar**, **Twisted Sister**, **Steve Perry**, **Poison** and **Europe**, among other well-known rock bands. It was written by Chris D'Arienzo, directed by **Kristin Hanggi** and choreographed by Kelly Devine with music supervision, arrangements and orchestrations by Ethan Popp.

During the performance, the performers frequently break the "**fourth wall**", directly addressing the audience and seemingly forgetting (or perhaps reminding the audience) that they are actors in a musical.

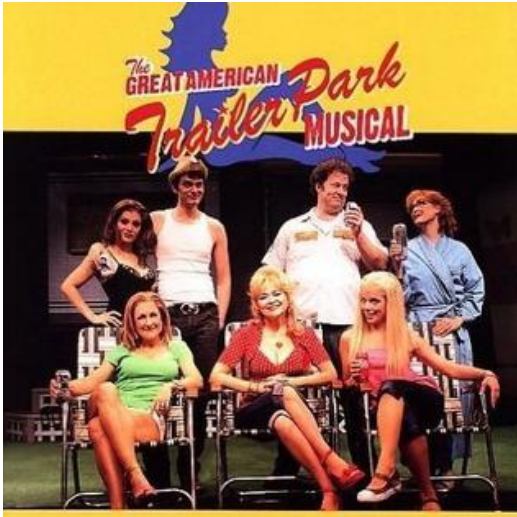
Despite the musical's title, the **Def Leppard** song of the same name is not included in the musical.

The original Broadway production ran for 2,328 performances, closing on January 18, 2015 tied as the 29th-longest running show in **Broadway history**. Since debuting on the **Great White Way** in 2009, it has spawned



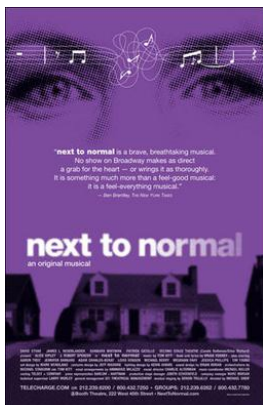
replica productions worldwide in [Japan](#), [Australia](#) and the [United Kingdom](#) among others, as well as several touring productions.

### [The Great American Trailer Park Musical](#) 2004



*The Great American Trailer Park Musical* is a two-act musical, written by [David Nehls](#) and [Betsy Kelso](#). It explores the relationships between the tenants at the Armadillo Acres Trailer Park in [Starke, Florida](#), particularly between Pippi, "the stripper on the run," the Dr. Phil-loving agoraphobic, Jeannie, and Jeannie's tollbooth-collector husband, Norbert. It was performed in the first annual [New York Music Theater Festival](#) in 2004 and [Off-Broadway](#) in 2005.

### [Next to Normal](#) 2008



*Next to Normal* (styled as *next to normal*) is a 2008 American [rock musical](#) with book and lyrics by [Brian Yorkey](#) and music by [Tom Kitt](#). The story centers on a mother who struggles with worsening [bipolar disorder](#) and the effects that managing her illness has on her family. The musical addresses [grief](#), [depression](#), [suicide](#), [drug abuse](#), [ethics in modern psychiatry](#), and the underbelly of suburban life.

Before its [Off-Broadway](#) debut, *Next to Normal* received several workshop performances and won the [Outer Critics Circle Award](#) for Outstanding New Score and received [Drama Desk Awards](#) nominations for

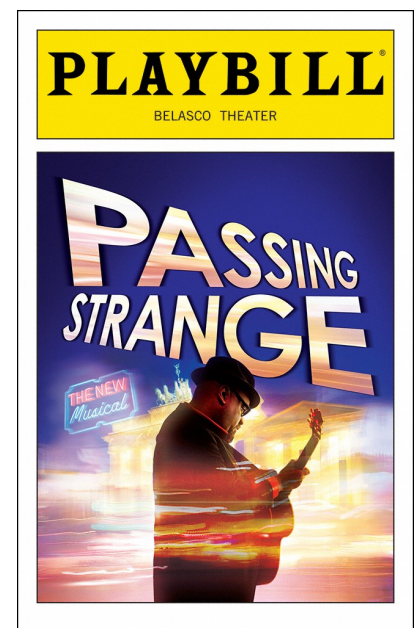
Outstanding Actress ([Alice Ripley](#)) and Outstanding Score. After its [Off-Broadway](#) run, the show played from November 2008 to January 2009 at the [Arena Stage](#) while the theater was in its temporary venue in [Virginia](#).

The musical opened on [Broadway](#) in April 2009. It was nominated for eleven [Tony Awards](#) that year and won three: [Best Original Score](#), [Best Orchestration](#), and [Best Performance by a Leading Actress in a Musical](#) for Alice Ripley. It also won the 2010 [Pulitzer Prize for Drama](#), becoming the eighth musical in history to receive the honor. In awarding the prize to Kitt and Yorkey, the Pulitzer Board called the show "a powerful rock musical that grapples with mental illness in a suburban family and expands the scope of subject matter for musicals."<sup>[1]</sup>

### [Passing Strange](#) 2008

***Passing Strange*** is a comedy-drama rock musical about a young African American's artistic journey of self-discovery in Europe, with strong elements of philosophical existentialism, metafiction (especially self-referential humor), and the artistic journey. The musical's lyrics and book are by Stew with music and orchestrations by Heidi Rodewald and Stew. It was created in collaboration with director Annie Dorsen.

The musical was developed at the [Sundance Institute](#) Theatre Lab in 2004 and 2005, one of the few works to be invited back for a second round of development.<sup>[1]</sup> It had productions in [Berkeley, California](#) and [Off-Broadway](#) before opening on [Broadway](#) in 2008, garnering strong reviews and several awards. [Spike Lee](#) filmed the musical on Broadway in July 2008, premiering the film in 2009.





### People Are Wrong! 2004

**People Are Wrong** is a 2004 Off-Broadway musical written by Robin Goldwasser and Julia Greenberg, and stars John Flansburgh, Robin Goldwasser's husband, from the band **They Might Be Giants**. It played Off-Broadway at the **Vineyard Theatre** from October 22, 2004 until December 11, 2004. The production starred **John Flansburgh**, **Erin Hill**, **David Driver**, **Robin Goldwasser**, **Chris Anderson** and Maggie Moore.

The show tells the story of a young **New York** couple who move to the **country upstate** and are tormented by Xanthus, a **cult** leader posing as a **gardener/landscape artist**. The story is told entirely in music, making this musical a **rock opera**.

**Saved** is a musical with music and lyrics by **Michael Friedman** and the book by **John Dempsey** and **Rinne Groff**. It is based on the 2004 film **Saved!**. It premiered **Off-Broadway** at **Playwrights Horizons** in 2008.



At American Eagle Christian High School, Mary and her friend Hilary are seniors. Mary's boyfriend Dean tells her that he may be **homosexual**, and Mary has a religious vision. In her vision, she is advised to help him. However, her attempts at good deeds go awry, and she questions her faith and beliefs. The principal of the High School, Pastor Skip, and Mary's widowed mother Lillian are romantically involved.

## 2010's

[Bedbugs \(musical\)](#) 2014



***Bedbugs!!!*** is an American musical comedy about a mad-scientist exterminator named Carly who accidentally mutates New York City's bed bug population with her super-insecticide, which she created out of revenge for her Mother's bedbug-related death. The rock musical, written by Paul Leschen

(Music) and Fred Sauter (Book and Lyrics) pays homage to 80s rock music, 80s films such as [Gremlins](#) and [Ghostbusters](#), and features a side-plot about a Canadian pop singer called Dionne Salon (based on [Celine Dion](#).)<sup>[1]</sup> It opened Off Broadway at the [Arclight Theatre](#) on September 14, 2014 and closed on November 2, 2014. It has been compared to [The Rocky Horror Show](#) and [Little Shop of Horrors](#).<sup>[2][3]</sup>

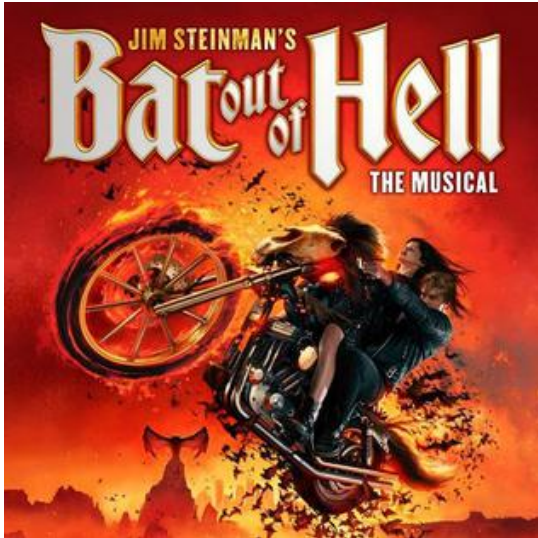
[The Fortress of Solitude \(musical\)](#) 2012

***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](#).<sup>[1]</sup>

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



***Bat Out of Hell: The Musical*** (promoted as ***Jim Steinman's Bat Out of Hell: The Musical***) is a [rock musical](#) with music, lyrics and book by [Jim Steinman](#), based on the *Bat Out of Hell* album by [Meat Loaf](#). Steinman



wrote all of the songs, most of which are from the *Bat Out of Hell* trilogy of albums (*Bat Out of Hell*, *Bat Out of Hell II: Back into Hell*, and *Bat Out of Hell III: The Monster Is Loose*). The musical is a loose retelling of [Peter Pan](#), set in post-apocalyptic [Manhattan](#) (now named 'Obsidian'), and follows Strat, the forever young leader of 'The Lost' who has fallen in love with Raven, daughter of Falco, the tyrannical ruler of Obsidian.<sup>[1]</sup>

The musical premiered at the [Manchester Opera House](#) in Manchester, England, on February 17, 2017 and ran there until April

29, 2017. The production was directed by [Jay Scheib](#) and choreographed by [Emma Portner](#). It was produced by [David Sonenberg](#), [Michael Cohl](#), [Randy Lennox](#) and [Tony Smith](#). The show originally starred Andrew Polec as Strat and Christina Bennington as Raven, with Rob Fowler as Falco and Sharon Sexton as Sloane.<sup>[2]</sup>

The show opened in London on June 5, 2017 and ran there until August 22, 2017 before moving to Toronto, from October 14, to January 7, 2018. The musical returned to London at the [Dominion Theatre](#) on April 2, 2018.<sup>[3]</sup> An original cast recording album was released by BOOH Label on October 20, 2017.

## Background<sup>[edit]</sup>

In 1968, while [Amherst College](#), Jim Steinman wrote a newspaper article about the contemporary issues of the time, then decided to turn that into a rock musical called *The Dream Engine*, working with fellow student Barry Keating, who became the show's director.<sup>[4]</sup> *The Dream Engine* starred Steinman as Baal, the charismatic 19-year-old leader of a tribe of semi-

feral youths in California, and showed Baal's interactions with tribe members and recruits (inductions involving pain rituals) and various adult authority figures (the chief of police, a [draft board](#) representative, a psychiatrist, and killer nuns). Staging was very much influenced by [Bertolt Brecht](#) and [The Living Theatre](#). It also contained the song "Who Needs The Young" and the "Hot Summer Nights" speech, which are in *Bat Out Of Hell: The Musical*.

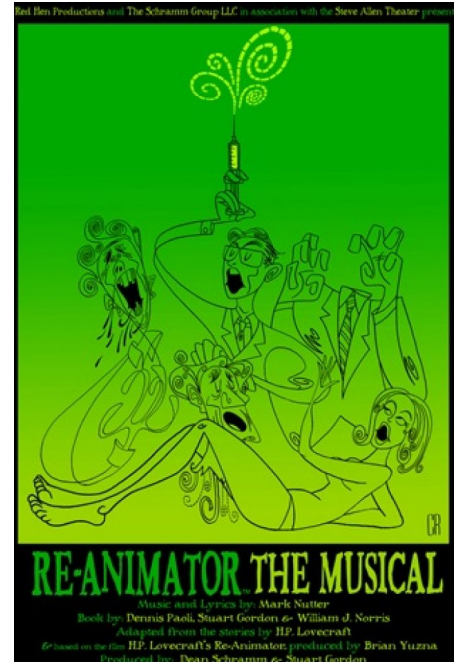
Rights to *The Dream Engine* were bought by [Joseph Papp](#) of the [New York Shakespeare Festival](#) in April 1969, and upon his graduation that summer, Steinman was recruited to refine his work for larger productions, but these productions never took shape.<sup>[5]</sup> By 1973, Papp moved Steinman from *The Dream Engine* and put him to work on the rock musical *More Than You Deserve*, where Steinman met the actor and singer [Meat Loaf](#). In August 1974, Steinman wrote to Papp to say he had rewritten much of *The Dream Engine* and it was now a musical called *Neverland*.<sup>[6]</sup> Throughout 1975, Meat Loaf, Steinman, [Ellen Foley](#), and others worked on the [National Lampoon Road Show](#), substituting for [John Belushi](#) and [Gilda Radner](#) who had left to work on *Saturday Night Live*.<sup>[7]</sup> During this time, Steinman wrote most of the songs for the album *Bat Out of Hell* and began to rehearse and record them with Meat Loaf and Foley.



## Re-Animator: The Musical 2011

***Re-Animator: The Musical*** is an American musical stage-play based on the film *Re-Animator* which was adapted from the stories by H.P. Lovecraft. First performed in 2011 at The Steve Allen Theater in Los Angeles, California, the show won several awards including the *LA Weekly* award for *Best Musical*. One critic for *Variety* praised it, saying "not since 'Little Shop of Horrors' has a screamfest tuner so deftly balanced seriousness and camp.

Medical student **Herbert West** develops a glowing green serum that brings the dead back to life to catastrophic results. After the mysterious death of his mentor Dr. Gruber in Switzerland, West transfers to Miskatonic University in **Arkham**, Mass. to continue his studies. West enlists his friend Dan Cain to help him with his experiments, much to the chagrin of Dan's fiancée Megan Halsey, daughter of the dean of the medical school. Dr. Carl Hill tries to steal the re-agent and West beheads him and then brings him back to life.



## Here Lies Love (musical)

***Here Lies Love*** is a biographical "poppereta" musical, based on the concept music album by **David Byrne** and **Fatboy Slim**. The concept album is based on David Byrne's research on the life of former Philippine first lady **Imelda Marcos**.

## **Anna and the Apocalypse**

Few films have to satisfy as many genres as ***Anna and the Apocalypse***, but this Scottish gem ticks all the boxes handily while singing and dancing through the heartfelt chaos. Part Christmas movie, part high school musical, and part zom-com, *Anna and the Apocalypse* is surprisingly great at being all three, bouncing between holiday spirit, teenage hormones, and laugh-out-loud horror-comedy (or sometimes, heartbreaking zombie drama) with such tonal precision director **John McPhail** makes it look deceptively easy. Sure, this is probably the only musical where you'll see a zombie in a snowman suit get decapitated by a see-saw or watch a gang



of singing teenagers dispatch the undead with watermelons and a PlayStation controller, but it's also just a damn good musical to boot with earworm songs, great ensemble numbers, and — arguably the toughest to pull off of all — great (and hilarious) new Christmas songs you'll immediately add to your yearly playlist.

## [Fun Home \(musical\)](#) 2012

***Fun Home*** is a musical adapted by Lisa Kron and Jeanine Tesori from Alison Bechdel's 2006 graphic memoir of the same name. The story concerns Bechdel's discovery of her own sexuality, her relationship with her gay father, and her attempts to unlock the mysteries surrounding his life. It is the first Broadway musical with a lesbian protagonist.<sup>[1]</sup> It is told in a series of non-linear vignettes connected by narration provided by the adult Alison character. The musical was developed through several readings and performances, including at the [Ojai Playwrights Conference](#) in 2009 and at the [Sundance Theatre Lab](#) and [The Public Theater's Public Lab](#) in 2012. It opened [Off-Broadway](#) at the Public Theater in September 2013 to positive reviews. Its run was extended several times, until January 2014.

The Public Theater production of *Fun Home* was nominated for nine [Lucille Lortel Awards](#) (winning three, including Outstanding Musical), two [Obie Awards](#) and eight [Drama Desk Awards](#), among others



### • [Bubble Boy \(musical\)](#)

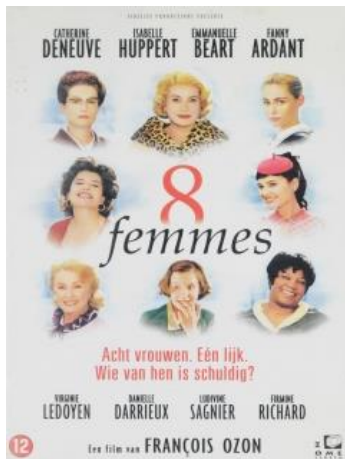
***Bubble Boy*** is a musical with music and lyrics by [Cinco Paul](#) and book by [Cinco Paul](#) and [Ken Daurio](#), based on the 2001 [Touchstone Pictures'](#) film *Bubble Boy*. Like the movie, it tells the story of Jimmy Livingston, a boy born without immunities who is forced to live in a plastic bubble room. When he grows older he meets Chloe Molinski, the girl next door, and falls in love with her. When she tells him she will marry her boyfriend Mark at Niagara Falls, Jimmy builds a bubble suit and heads on a cross-country journey to stop the wedding and tell her how he feels. Along the way he is pursued by his parents, Mr. and Mrs. Livingston, and he meets a cult, a biker gang, and Indian ice cream salesman. Thematically, the musical

explores the idea that we all have our "bubbles" which prevent us from being all we can be, and that we need to break out of them.

The musical's first professional production opened November 6, 2013 at Hamilton Stage in Rahway, New Jersey.<sup>[1]</sup> It was subsequently published by [Dramatists Play Service](#) and became available for professional and nonprofessional licensed productions

The original movie *Bubble Boy* was a commercial and critical failure that didn't turn out the way that Cinco Paul and Ken Daurio wanted it to. They saw turning it into a musical as a way to redeem the story and tell it as they originally intended.<sup>[3]</sup> The first production was in February 2008 at the Thousand Oaks Civic Arts Plaza's Scherr Forum and featured a cast of high school students.<sup>[4]</sup> The musical was subsequently chosen by the Disney ASCAP Musical Theatre Workshop, headed by [Stephen Schwartz](#), who became a champion of the show.<sup>[5]</sup> He has said, "Bubble Boy is one of the cleverest, funniest, and most endearing musicals I've seen in a long time."<sup>[6]</sup> This led to workshops at Carnegie Mellon University,<sup>[7]</sup> Penn State University,<sup>[8]</sup> and several readings in New York City.

During the development of the show, Jimmy, the bubble boy, was played by [Shaun Fleming](#), Hunter Herdlicka, Jared Rodgers, and [Jeremy Jordan](#), among others. Mrs. Livingston was played by [Emily Skinner](#), [Ryah Nixon](#), and [Victoria Clark](#), among others. The role of Chloe was played by [Caissie Levy](#), among others.



**8 Women** (French: **8 femmes**) is a 2002 French dark comedy musical film, written and directed by François Ozon. Based on the 1958 play by Robert Thomas, it features an ensemble cast of high-profile French actresses that includes Danielle Darrieux, Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart, Fanny Ardant, Virginie Ledoyen, Ludivine Sagnier, and Firmine Richard. Revolving around an eccentric family of women and their employees in the 1950s, the film follows eight women as they gather to celebrate Christmas in an isolated, snowbound cottage only to find Marcel, the family patriarch, dead with a knife in his back.

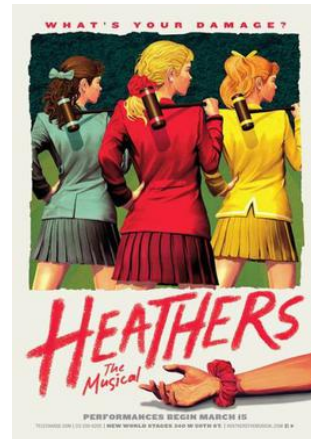
Trapped in the house, every woman becomes a suspect, each having her own motive and secret.

Ozon initially envisioned a remake of [George Cukor](#)'s film *The Women* (1939), but eventually settled on Thomas's *Huit femmes* after legal obstacles prevented him from doing so. Drawing inspiration from Cukor's screwball comedies of the late 1930s and the 1950s work of directors such as Douglas Sirk, Vincente Minnelli, and Alfred Hitchcock, *8 Women* blends farce, melodrama, musical, and murder-mystery film while addressing murder, greed, adultery, and homosexuality. Set primarily in the entry hall of a manor house, the film recreates much of the play's original theatrical feel. It also serves as a pastiche of and homage to the history of film and the actresses' filmographies.

The film's premiere was held on 8 January 2002 in Paris, where filming had taken place. *8 Women* competed for the Golden Bear at the 52nd Berlin International Film Festival, where its all-female cast was awarded a Silver Bear for outstanding artistic contribution.<sup>[3]</sup> Released to generally positive reviews, with major praise for the stars, the film was nominated for twelve César Awards, including Best Film. At the 2002 European Film Awards, the film was nominated for six awards, including Best Film and Best Director; it won for Best Actress for the eight principal actresses. It was also selected as the French entry for the Best Foreign Language Film category at the 75th Academy Awards, but was not nominated.

## Heathers: The Musical 2014

***Heathers: The Musical*** is a rock musical with music, lyrics and book by Laurence O'Keefe and Kevin Murphy, based on the 1988 film of the same name written by Daniel Waters. After a sold-out Los Angeles tryout, the show moved Off-Broadway in 2014. After the run in 2014 the show had an Off-West End run in 2018 and then transferred to the West End in 2018 for a limited engagement.



While it is a high-energy black comedy, the show opens conversations about dark issues, including bullying, teen suicide, sexual assault, and violence in schools.



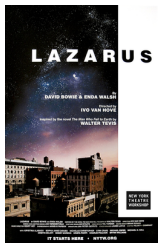
## **Jeannette: The Childhood of Joan of Arc**

French director Bruno Dumont tends to make very dark and difficult films, but every now and then, he surprises with a comedy or, in this instance, a musical. ***Jeannette: The Childhood of Joan of Arc*** tells the story of the early days of Jeanne, a young shepherdess whose pleas to God for an end to the Hundred Years War see her summoned by the Saints to drive the

English out of France. This is all pretty familiar stuff to those who know the story of Joan of Arc, but Dumont decided to retell it as a metal musical. Yes, this is the movie where Joan of Arc and several nuns do some serious

head-banging! Surprisingly, the film is remarkably earnest in its exploration of a young girl's faith and her commitment to her beliefs, even as people break out into song, electric guitars screech, and some of the worst dancing committed to celluloid happens. Dumont favors non-professional actors, so the quality of song, dance, and acting is, to put it politely, mixed. Still, there's something deeply enthralling about this strange story with its homemade quality and the righteous combination of faith and metal.

### [Lazarus \(musical\) 2015](#)



**Lazarus** is a musical with music and lyrics composed by [David Bowie](#), and a book written by [Enda Walsh](#). First performed at the end of 2015, it was one of the last works Bowie completed before [his death](#) on 10 January 2016. The musical is inspired by the 1963 novel *The Man Who Fell to Earth* by [Walter Tevis](#).

Bowie previously starred in the 1976 [film adaptation of the same name](#), directed by [Nicolas Roeg](#).

As of December 2018 there have been seven productions: one each in New York, London, Bremen, Düsseldorf, Vienna, Linz and Hamburg. Further productions are planned for Aarhus, Nuremberg, Leipzig, Amsterdam, Bielefeld, Göttingen, Melbourne, Oslo and Tel-Aviv.

### [Triassic Parq 2012](#)

**Triassic Parq** is a musical comedy with music by Marshall Paillet, and lyrics and book by Marshall Paillet, Bryce Norbitz and Steve Warg. The novel and film *Jurassic Park* told from the perspective of the dinosaurs.<sup>[2]</sup> A clan of genetically engineered female dinosaurs (played by male and female actors<sup>[3]</sup>) is thrown into chaos when one of the female dinosaurs spontaneously turns male.



[3] Originally directed by **Marshall Paillet** and presented Off-Broadway at the Soho Playhouse in 2012.[4] The original cast featured Alex Wyse (**Velociraptor of Innocence**), **Wade McCollum** (**Velociraptor of Faith**), **Lindsay Nicole Chambers** (**Velociraptor of Science**), Shelley Thomas (**T-Rex 1**), Claire Neumann (**T-Rex 2**), Brandon Espinoza (**Mime-a-saurus**), Lee Seymour (**Morgan Freeman**) and Zak Sandler (**Pianosaurus**)

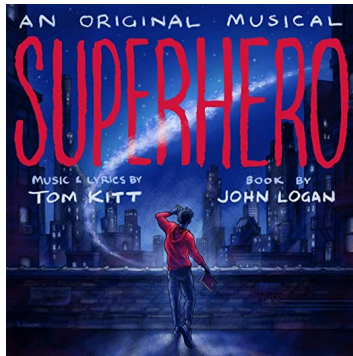
### [Sing Street \(musical\)](#) TBA

**Sing Street** is a musical with music and lyrics by Gary Clark and John Carney and a book by **Enda Walsh**. The musical is based on Carney's 2016 film of the same name. The stage adaptation was originally presented at **New York Theatre Workshop**. The musical was initially set to premiere on **Broadway** at the **Lyceum Theatre** in previews on March 26, 2020, and officially on April 19.[1] As of March 12, 2020, the show suspended production due to the **COVID-19 pandemic**. The show's production will be suspended until September 6, 2020 at the earliest. [2] Nevertheless, an cast recording featuring the original Broadway cast was released on April 22, 2020.



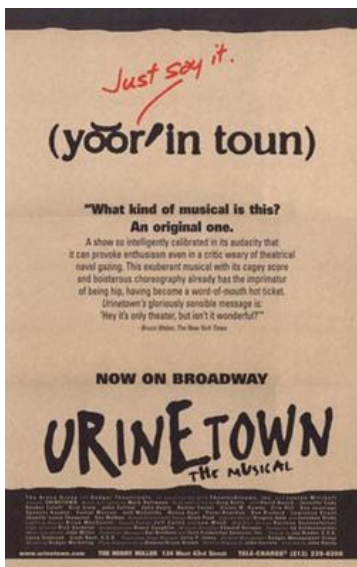
### [Superhero \(musical\)](#) 2019





**Superhero** is a musical with music and lyrics by Tom Kitt, and a book by John Logan. The musical premiered Off-Broadway in February 2019.

Charlotte Branson's husband died two years ago. Her 15-year-old son, Simon, is so upset at his father's death that he will not visit his grave site. Instead, he fantasizes about a "superhero"



**Urinetown: The Musical** is a satirical comedy musical that premiered in 2001, with music by Mark Hollmann, lyrics by Hollmann and Greg Kotis, and book by Kotis.<sup>[1]</sup> It satirizes the legal system, capitalism, social irresponsibility, populism, bureaucracy, corporate mismanagement, and municipal politics. The show also parodies musicals such as *The Threepenny Opera*, *The Cradle Will Rock* and *Les Misérables*, and the Broadway musical itself as a form.



- [Gay Bride of Frankenstein](#)

*Gay Bride of Frankenstein* is an American comic-book rock musical written by Dane Leeman and Billy Butler, with music and lyrics by Billy Butler. The concept album was created by Billy Butler and the Monster Makers during the 2008 [RPM Challenge](#) and premiered live on stage at the Players' Ring Theatre

in [Portsmouth, New Hampshire](#), that same year. It was a top selection in the 2009 [New York Musical Theatre](#)

[Festival](#), opening September 28 and closing October 11, and played seven sold out performances at the TBG Theater in New York City. It then played at Seacoast Repertory Theatre in 2010 and two concerts at [Joe's Pub](#) in 2011. The comic book is drawn by Dan Drew.

**The Monster Makers** is the band that was formed while writing the music for the show. The original line up featured Tim McCoy on bass, Jon McCormack on guitar, Jamie Perkins on drums and Billy Butler on piano, keys and vocals. The band actually feature in the show, much like the urchins from [Little Shop of Horrors](#).

- [Lovelace: A Rock Musical](#)

***Lovelace: A Rock Musical*** is a [rock musical](#) about the life of adult film star and women's liberation advocate, [Linda Lovelace](#). The book, music, and lyrics are by [Anna Waronker](#) (that dog.) and [Charlotte Caffey](#) ([The Go-Go's](#)), with original concept and lyrics by Jeffery Leonard Bowman. The show debuted with a six-month run at the [Hayworth Theatre](#) ([Los Angeles](#)) in 2008. A new production of *Lovelace: A Rock Musical* made its United Kingdom debut at The Edinburgh Festival

- [Plague! The Musical](#)

***Plague! The Musical*** is a musical with book, music and lyrics by David Massingham and Matthew Townend. It is a dark comedy based loosely on the events of the Great Plague of London in 1665-1666.

Plague premiered in 2008 at [The Questors Theatre](#) in Ealing, London <sup>[1]</sup> before transferring to [C venues](#) at the [Edinburgh Fringe Festival](#)<sup>[2]</sup> where it was named a 2008 sell out show. A new production was performed at the 2010 [Edinburgh Fringe Festival](#).<sup>[3]</sup> It was again performed at [C venues](#) with London previews at [Upstairs at The Gatehouse](#).

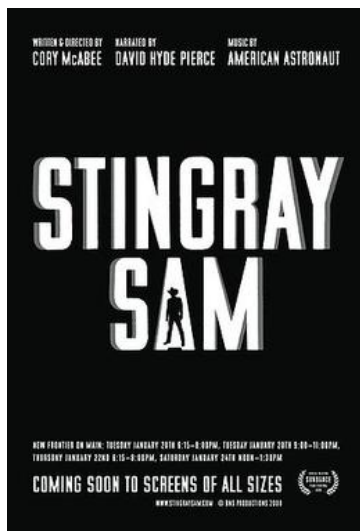
Plague had its first U.S. debut in October of 2013. Under the direction of Martin Bones, it was performed by the Marble Valley Players, in West Rutland, Vermont at the West Rutland Town Hall.

Under the student-direction of Will Giering, who also starred as The Beggar Lord in the U.S. debut, Plague was performed, again, by Ithaca College in November 2018.

It is 1665 and Clive Hucklefish has come to [London](#) to start a career as an [actor](#) on the [London](#) stage. Mugged and left for dead within minutes of arrival (*Oh London Town!*), he finds himself being loaded onto a cart by

Jerry Muldoon, assistant to destitute **undertaker** Phil Anbury. Realizing that Clive is not in fact dead, the initially disappointed Jerry escorts Clive to the local pub 'The Lousy Duck' and befriends him, introducing Clive to Milly, the pub's buxom barmaid and Jerry's sometime girlfriend.

Jerry explains the difficulties of making it to the London Stage, and tells Clive his story of how he became involved with undertaking. Clive agrees to join the **undertakers** to help revive their failing business (*I've Got It Made!*). Anbury appears and welcomes Clive aboard. Jerry celebrates by showing Clive how to win the attentions of the local women, but Clive foolishly targets the haughty Isabella, who rejects his advances. Anbury's hated rival, the **Alchemist** (who is also Isabella's father), with which he has a longtime feud, then enters. The two become embroiled in an insult duel that sees Anbury victorious.



**Stingray Sam** is a 2009 American **space Western musical serial film**, directed by and starring **Cory McAbee**. The film premiered on January 20, 2009 at the **2009 Sundance Film Festival** as part of the New Frontier program. It is Cory McAbee's latest film after he was not able to secure financing for what was to be his second feature *Werewolf Hunters of the Midwest*

A dangerous mission reunites Stingray Sam with his long lost accomplice, The Quasar Kid. Follow these two space-convicts as they earn their freedom in exchange for the rescue of a young girl who is being held captive by the genetically designed figurehead of

a very wealthy planet.<sup>[3]</sup>

The six episodes are entitled:

- Episode 1: *Factory Fugitives*
- Episode 2: *The Forbidden Chromosome*
- Episode 3: *The Famous Carpenter*
- Episode 4: *Corporate Mascot Rehabilitation Program*

- Episode 5: *Shake Your Shackles*
- Episode 6: *Heart of a Stingray*

## The Toxic Avenger (musical)

*The Toxic Avenger* is a [rock musical](#) based on the 1984 [film of the same name](#). The book of the musical was written by [Joe DiPietro](#), its music by [David Bryan](#), and both wrote the lyrics. The musical was first produced under the direction of [John Rando](#) at [George Street Playhouse](#) in [New Brunswick, New Jersey](#) and opened after previews officially on October 10, 2008. The title role of Melvin Ferd the Third/The Toxic Avenger went to [Nick Cordero](#). Audra Blaser played Sarah, and [Nancy Opel](#) played Mayor Babs Belgood and Ma Ferd. It received a generally favorable press.<sup>[2][3]</sup>

The [New York City](#) premiere opened at [New World Stages](#) on April 6, 2009. *The New York Times* called the production "exuberantly silly", while *New York Post* called it "hilariously funny". The show opening night cast included Sara Chase, Nick Cordero, Demond Green, Matthew Saldivar and Nancy Opel. Erin Leigh Peck and Nicholas Rodriguez are the original understudies. The musical closed on January 2, 2010 after over 300 performances, in which the production left for a tour across the United States.

Lights up on the most traditional of all musical settings - a toxic waste dump off the [New Jersey Turnpike](#). As the citizens of Tromaville cry for help ("Who Will Save New Jersey?") Melvin Ferd the Third, an aspiring [earth scientist](#), vows to clean up the state. Everyone is skeptical. At the Tromaville Library, Melvin visits Sarah, the town's beautiful, blind librarian. Barely able to contain his unrequited love, Melvin informs her that horrible vats of toxic goo have appeared all over Tromaville and he is determined to find out who's responsible and put a stop to them. Sarah, turned on by his environmental heroism, asks to feel his face. He reluctantly allows her and Sarah quickly realizes that she is not attracted to him one bit. She points him to the official town records, where Melvin makes a shocking discovery.

At Tromaville City Hall, Mayor Babs Belgoody expresses her unbridled ambition to become New Jersey's governor ("Jersey Girl"). But Melvin enters with evidence that will defer her dream - he has discovered that the kick-back happy Mayor is the person who is allowing Tromaville to be

overrun by toxic waste. Thinking quick, the Mayor promises to change her evil ways and make Melvin her deputy. When Melvin leaves, she immediately orders her two goons, Sluggo and Bozo, to "Get the Geek".



- [Rock of Ages \(musical\)](#)

**Rock of Ages** is a [jukebox musical](#) built

around [classic rock](#) songs from the 1980s, especially from the famous [glam metal](#) bands of that decade.

The musical features songs from [Styx](#), [Journey](#), [Bon Jovi](#), [Pat Benatar](#), [Twisted Sister](#), [Steve Perry](#), [Poison](#) and [Europe](#), among other well-known rock bands. It was written by Chris D'Arienzo, directed by [Kristin Hanggi](#) and choreographed by Kelly Devine with music supervision, arrangements and orchestrations by Ethan Popp.



During the performance, the performers frequently break the "[fourth wall](#)", directly addressing the audience and seemingly forgetting (or perhaps reminding the audience) that they are actors in a

musical. Despite the musical's title, the Def Leppard song of the same name is not included in the musical. The original Broadway production ran for 2,328 performances, closing on January 18, 2015 tied as the 29th-longest running show in [Broadway history](#). Since debuting on the [Great White Way](#) in 2009, it has spawned replica productions worldwide in [Japan](#), [Australia](#) and the [United Kingdom](#) among others, as well as several touring

productions. Lonny Barnett, who serves as the show's narrator, sets up the story: In 1987, an aspiring rocker named Drew Boley works as a busboy in the Hollywood bar/club called the Bourbon Room, owned by Dennis Dupree and assisted by Lonny ("[Just Like Paradise/Nothin' But a Good Time](#)"). He falls instantly for a girl, Sherrie Christian, who just arrived from [Paola, Kansas](#), hoping to make it big in acting ("[Sister Christian](#)"). Drew convinces Dennis to hire Sherrie as a waitress.

- [The Seduction of Ingmar Bergman](#)

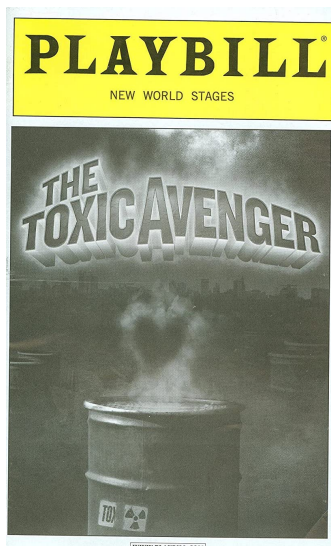
***The Seduction of Ingmar Bergman*** is the 22nd album by American [rock](#) group [Sparks](#), released in August 2009. The duo's first work

in the radio musical or [pop opera](#)<sup>[3]</sup> genre, the album is built around an imaginary visit to [Hollywood](#) by Swedish film director [Ingmar Bergman](#) in the mid-1950s. Its storyline focuses on the divides between European and American culture, between art and commerce. Unlike other Sparks albums, the work is conceived as a single piece, to be listened to as a whole, rather than a collection of stand-alone songs. The work was commissioned by [Sveriges Radio](#) Radioteatern, the [radio drama](#) department of Sweden's national radio broadcaster. First released in the Swedish broadcast version in August 2009, with an English-language version following in November 2009, it features a cast of Swedish and American actors and a variety of musical styles ranging from [opera](#) to [vaudeville](#) and [pop](#). The album's recording was a collaborative effort – while the music and English vocals were recorded by Sparks in the United States, the album's Swedish vocals were recorded by Sveriges Radio in Stockholm, and then sent to the Maels via an [FTP server](#). The album and its ambitious dramatic concept received favourable reviews, and the Mael brothers have said that they are planning both a live show and a film version of the musical.

Sparks produced the album, their first in this genre, after it was commissioned as a radio musical by Sweden's national broadcasting service, [Sveriges Radio](#).<sup>[4][5]</sup> The project was proposed to Sparks by

Marie Wennersten of SR Radioteatern, the station's radio drama department. Wennersten had become a Sparks fan after watching the duo perform in Sweden in 2004: "I had never seen such energy and love from the audience. I thought the Södra Theatre was going to take off and fly away. I wrote to the Sparks fansite and thanked them for the experience."<sup>[6]</sup> Wennersten subsequently travelled to Los Angeles as a journalist, to attend and report on another Sparks concert.<sup>[6]</sup> By that time, the idea of a collaboration had formed in her mind: "I always dreamed of dragging them into the radio world."<sup>[6][7]</sup>

Wennersten contacted Sparks when Jasenko Selimovic, the head of SR Radioteatern, decided that the station would produce a number of new musicals.<sup>[7]</sup> She thought Sparks would be suitable for the format: "They are a bit extravagant; they have a larger-than-life quality, and above all, they make music that is colourful enough for it not to feel like you miss a visual



component."<sup>[7]</sup> Sparks were initially somewhat surprised by the invitation to write a musical for Swedish radio, and were hesitant to take on the project.

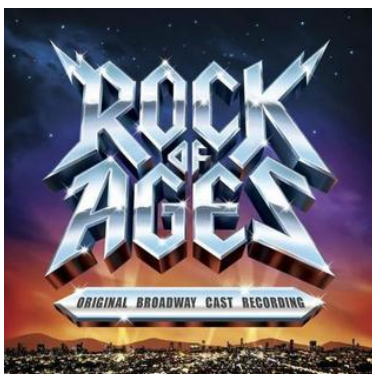
<sup>[7]</sup> However, after several months of persuasive effort from Wennersten, via e-mail and telephone, they decided to accept the challenge.<sup>[8]</sup> "We originally thought of it as a side project between albums, but once we started working on it, it took on a bigger life," Sparks have said.<sup>[9]</sup> "As Americans we have almost abandoned radio drama and it was truly exhilarating for us to work in a medium where the imagination of the listener is so integral a part of the work. Aside from our love of Bergman, we have a love of Orson Welles and his use of the medium of radio was something that inspired us in this work."<sup>[10]</sup>

Sveriges Radio stipulated that the work had to include a Swedish element.<sup>[11]</sup> Singer [Russell Mael](#) told *The National*, "At first, we obviously thought of cars and Ikea. I'm joking. But the more profound, more lasting idea – being the film fans we are – was Ingmar Bergman. So we hit upon a fantasy situation of him going to Hollywood, which is obviously a lot more universal,



too."<sup>[11]</sup> Before starting work on the musical, the Mael brothers decided to refresh their memories by looking at Bergman's films again.<sup>[12]</sup> "We were both really big film fans in university. At that time unless you only liked foreign film, and hated American ones, you weren't cool", Ron Mael told *The Times*.<sup>[13]</sup> "There was a real kind of seriousness to [Bergman]. He actually addressed big things and was able to frame those in really pure, cinematic ways. Now those things are seen as being kind of pretentious. Everyone wants to be seen as though they don't care about the big issues."<sup>[13]</sup> Commenting on the suitability of Bergman as the topic of a musical, Russell Mael told a Swedish newspaper, "In a way he is the least appropriate person for a musical. We like the absurdity of it all. He was such a deep, intense person the vast majority of his films are about really deep topics. we did not want to ridicule him, we wanted to do something respectful that Bergman would have been to appreciate."<sup>[12]</sup>

In writing a musical about film making in Hollywood, Sparks were also informed by their own past film projects.<sup>[13]</sup> In the late 1980s and early 1990s, they had spent six years trying to get their film *Mai, the Psychic Girl* produced.<sup>[13]</sup> Based on a Japanese manga comic, the film was at one time supposed to be directed by Tim Burton. Although the music had been completed, the film failed to materialise, an experience that coloured their portrayal of the studio head in *The Seduction of Ingmar Bergman*.<sup>[13]</sup> Earlier, Sparks had worked with French director Jacques Tati on *Confusion*,



another film project that remained uncompleted.<sup>[13]</sup> Having had numerous meetings with Tati over the course of a year, they were aware that, like other great European directors, Tati had been wooed by Hollywood: "He showed me a letter from Paramount", Ron Mael recalled. "He said: 'Oooh! They take me to Hollywood and they have a limousine for me.' But

it was kind of mocking of the whole similar situation to our fantasy Bergman thing. He could see Hollywood for what it was."<sup>[13]</sup>

Sveriges Radio gave Sparks free rein to develop the project: "Once we got the basic concept approved, we were able to work according to our own ideas. SR asked us to be as faithful to our own vision as possible."<sup>[14]</sup> In the end, Sparks felt it had been "a perfect project. It forced us out of our comfort zone. And it has proved to be a safer way to achieve creative success than any other in the history of Sparks

The musical's storyline explores the divisions between art and commerce and between European and American culture, dichotomies that have also shaped much of Sparks' own career.<sup>[15][16][17]</sup> Described as a "dark fairy tale" by Stephen Dalton in *The Times* – "The Wizard of Oz meets *The Truman Show*, with a light sprinkling of *Life On Mars*" – it is based on imaginary events in the career of Swedish film director Ingmar

Bergman.<sup>[16]</sup> The story is set in the mid-1950s, shortly after Bergman's award win at the 1956 Cannes Film Festival for *Smiles of a Summer Night*.<sup>[16]</sup> After his return to [Stockholm](#), Bergman feels compelled to go to a cinema and watch a Hollywood blockbuster movie.<sup>[15][17]</sup> As he exits the cinema, he inexplicably finds himself transported to Hollywood, where a limo driver is waiting to take him to a film studio.<sup>[15][17]</sup> The studio's

executives, who give Bergman a lavish welcome, are desperate to entice him to stay in Hollywood and make movies for them, the American way: "We're not hicks, but we must deliver kicks."<sup>[15][16]</sup>



**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. Tharp has been choreographing Sinatra songs since the 1970s, including *Nine Sinatra Songs*, in 1982, and *Sinatra Suite*, in 1984, featuring [Mikhail Baryshnikov](#). The new piece includes some of her earlier choreography.<sup>[4]</sup>

***The Devil's Carnival*** is a 2012 [musical horror film](#) directed by [Darren Lynn Bousman](#) and starring [Sean Patrick Flanery](#), [Briana Evigan](#), [Jessica Lowndes](#), [Paul Sorvino](#), [Emilie Autumn](#) and [Terrance Zdunich](#).<sup>[2]</sup> The film



marks the second collaboration of Bousman and writer/actor [Terrance Zdunich](#), their previous work being the unrelated musical film *Repo! The Genetic Opera*. The film also brings back several of the cast members of *Repo!*, such as Sorvino, [Alexa Vega](#), [Bill Moseley](#) and [Nivek Ogre](#). *The Devil's Carnival* has [Aesop's Fables](#) and other folklore at the core of its story, with the main characters each representing a fable. Flanery's character John represents "Grief and His Due", Evigan's character Merrywood represents "[The Dog and Its Reflection](#)", and Lowndes' character Tamara represents "[The Scorpion and the Frog](#)", an animal fable that seems to have first emerged in Russia.

Plot - God, in his heavenly workshop, is painting the face onto a doll. He messes up on the eyebrows, and tosses the doll into a bin labeled "Broken", and begins working on another one. Meanwhile, on Earth, three people are about to meet their deaths. John, a grieving father, slits his wrists in his own grief after losing his son, Daniel. A thief, Ms. Merrywood, is killed in her trailer after a shootout with police. Tamara, a teenage girl, is killed by her angry boyfriend. All three are greeted by denizens of Hell as they die ("Heaven's All Around").

In Hell, which is a carnival, Lucifer's second-in-command, the Ticket Keeper, rallies the carnies in a big-top circus tent. There, he calls out the names of the carnies who will be "performing" that night for the recent



arrivals. He selects the Painted Doll, a mute woman with a cracked face; the Twin, a chameleon-like character; the Hobo Clown; and the Scorpion, a knife-thrower. The Scorpion is absent from the meeting, so Ticket-Keeper sends Painted Doll to go find him. The Magician, another carnie, opposes Ticket-Keeper and demands to be in the show. Ticket-Keeper threatens him with Lucifer's wrath, and he backs down. In other parts of the carnival, John, Ms. Merrywood, and Tamara all awaken, given an envelope containing a ticket to enter. John, Ms. Merrywood, and Tamara all begin to wander to the entrance. John and Ms. Merrywood bump into each other, and they arrive at Ticket-Keeper's booth as the carnies welcome them to the carnival ("The Devil's Carnival"). John attempts to cut ahead of Ms. Merrywood, believing his lost son is in the Carnival. Ticket-Keeper admonishes him for attempting to break the rules, and explains all the 666 laws of the Carnival ("666"). They are welcomed in....

- [The Book of Mormon \(musical\)](#)

***The Book of Mormon*** is a [musical comedy](#) with music, lyrics and book by [Trey Parker](#), [Robert Lopez](#), and [Matt Stone](#).

First staged in 2011, the play is a satirical examination of [The Church of Jesus Christ of Latter-day Saints'](#) beliefs and practices that ultimately endorses the positive power of love and service.<sup>[1]</sup> Parker and Stone were best known for creating the animated comedy [South Park](#); Lopez had co-written the music for the musical [Avenue Q](#).

*The Book of Mormon* follows two [Latter-day Saints missionaries](#) as they attempt to preach the faith of The Church of Jesus Christ of Latter-day Saints to

the inhabitants of a remote [Ugandan](#) village. The earnest young men are challenged by the lack of interest from the locals, who are distracted by more pressing issues such as [HIV/ AIDS](#), [famine](#), [female genital mutilation](#), and [oppression](#) from the [village warlords](#).<sup>[2]</sup>

In 2003, after Parker and Stone saw *Avenue Q*, they met with the musical's co-writer Lopez and began developing the musical, meeting sporadically for several years. Parker and Stone grew up in [Colorado](#), and references to [The Church of Jesus Christ of Latter-day Saints](#) had been commonplace in their previous works. For research, the trio took a trip to [Salt Lake City](#) to meet with current and former Mormon missionaries. Beginning in 2008, developmental workshops were staged. The show's producers, [Scott Rudin](#) and [Anne Garefino](#), opted to open the show directly on [Broadway](#).

The show opened on Broadway in March 2011, after nearly seven years of development. The Church of Jesus Christ of Latter-day Saints responded indifferently; however, they did purchase advertising space in its [playbill](#) in later runs. *The Book of Mormon* garnered overwhelmingly positive critical responses, and set records in ticket sales for the [Eugene O'Neill Theatre](#).

# CLAUDIO QUEST

A SUPER NEW MUSICAL



The show was awarded nine [Tony Awards](#), including [Best Musical](#), and a [Grammy Award](#) for [Best Musical Theater Album](#). The original Broadway cast recording became the highest-charting Broadway cast album in over four decades, reaching number three on the [Billboard charts](#). In 2013, the musical premiered in the [West End](#), followed by two US national tours. A production in Melbourne and the first non- English version, in Stockholm, both opened in January 2017. Productions in Oslo and Copenhagen followed. *The Book of Mormon*

has grossed over \$500 million, making it one of the most successful musicals of all time. *The Book of Mormon* was conceived by [Trey Parker](#), [Matt Stone](#) and [Robert Lopez](#). Parker and Stone grew up in [Colorado](#), and were familiar with [The Church of Jesus Christ of Latter-day Saints](#) and its members.<sup>[5]</sup> They

became friends at the [University of Colorado Boulder](#) and collaborated on a musical film, *Cannibal! The Musical* (1993), their first experience with movie musicals.<sup>[6]</sup>

In 1997, they created the TV series *South Park* for [Comedy Central](#) and in 1999, the musical film *South Park: Bigger, Longer & Uncut*.<sup>[7]</sup> The two had first thought of a fictionalized [Joseph Smith](#), religious leader and founder of the [Latter Day Saint](#) movement, while working on an [aborted Fox series](#) about historical characters.<sup>[5]</sup> Their 1997 film, *Orgazmo*, and a 2003 episode of *South Park*, "[All About Mormons](#)", both gave comic treatment to

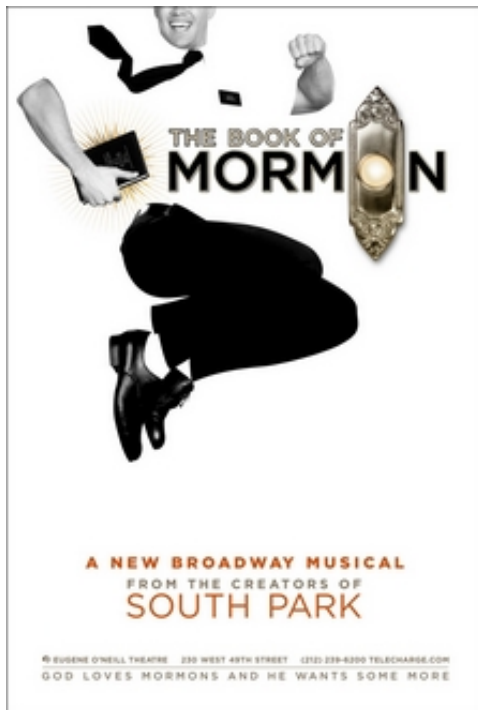
Mormonism.<sup>[6]</sup> Smith was also included as one of *South Park's* "Super Best Friends", a Justice League parody team of religious figures like Jesus and Buddha. During the summer of 2003, Parker and Stone flew to New York City to discuss the script of their new film, *Team America: World Police*, with friend and producer Scott Rudin (who also produced *South Park: Bigger, Longer & Uncut*).<sup>[5][8]</sup> Rudin advised the duo to see the musical *Avenue Q* on Broadway, finding the cast of marionettes in *Team America* similar to the puppets of *Avenue Q*.<sup>[8]</sup> Parker and Stone went to see the production during that summer and the writer-composers of *Avenue Q*, Lopez and Jeff Marx, noticed them in the audience and introduced themselves. Lopez revealed that *South Park: Bigger, Longer & Uncut* was highly influential in the creation of *Avenue Q*.<sup>[8]</sup> The quartet went for drinks afterwards, and soon found that each camp wanted to write something involving Joseph Smith. <sup>[5]</sup> The four began working out details nearly immediately, with the idea to create a modern story formulated early on.<sup>[5]</sup> For research purposes, the quartet took a road trip to Salt Lake City where they "interviewed a bunch of missionaries—or ex-missionaries."<sup>[9]</sup> They had to work around Parker and Stone's *South Park* schedule.<sup>[6][10]</sup>

In 2006, Parker and Stone flew to London where they spent three weeks with Lopez, who was working on the West End production of *Avenue Q*. There, the three wrote "four or five songs" and came up with the basic idea of the story. After an argument between Parker and Marx, who felt he was not getting enough creative control, Marx was separated from the project. <sup>[11]</sup> For the next few years, the remaining trio met frequently to develop what they initially called *The Book of Mormon: The Musical of the Church of Jesus Christ of Latter-day Saints*. "There was a lot of hopping back and forth between L.A. and New York," Parker recalled.

- [Holy Musical B@man!](#)

***Holy Musical B@man!*** is a [musical](#) with music and lyrics by Nick Gage and Scott Lamps, and a [book](#) by Matt Lang and Nick Lang.<sup>[1][2][3]</sup>

*Holy Musical B@man!* is a parody musical based upon [DC Universe's Batman](#) comic books, as well as the [1989 film](#) and 2008's *[The Dark Knight](#)*. The name "Holy Musical B@man!" is a reference to the 1960s television



series, *Batman* with [Adam West](#) and Burt Ward. Robin (Burt Ward) would often make a pun related to the related conflict by saying "Holy..." which gave inspiration to the play's name. After the brutal murder of his parents, [Bruce Wayne](#) commits his life to waging a one-man war on crime. But when he realizes that life isn't fun when you're alone, he sets out to find a super friend.

The musical was performed March 22–25, 2012, at the Hoover-Leppen Theatre in [Chicago, Illinois](#). It was produced by [StarKid Productions](#) and directed by Matt Lang. The musical stars an [ensemble cast](#) featuring Joe Walker as the Batman, and Nick Lang as his sidekick [Robin](#). The group put the entire musical up on [YouTube](#) on April 13, 2012.

- [Loserville](#)



**Loserville** is a musical with music and lyrics by James Bourne and Elliot Davis, originally created for Youth Music Theatre UK. The story is based on an album, *Welcome to Loserville* from Bourne's second band, Son of Dork.

## ACT 1

In 1971, at technology company Arch Industries, high school student Michael Dork is mopping the corridors of the building. As Michael sneaks his way into the firm's computer room, he communicates with his best friend and accomplice Lucas Lloyd, who brings him a storage device, onto which Michael transfers the project he has been working on to develop a digital language that would allow computers to communicate with each other, however the security alarm sounds before completion and Lucas and Michael attempt to escape the

premises ("Living In The Future Now").

The next day, Michael and Lucas await the delivery of two brand new teletype computers to their school, while friends Marvin and Francis are hard at work building the cardboard Star Trek Starship they believe will earn them first prize at the annual sci-fi competition: the opportunity to meet the esteemed crew of the real Starship Enterprise, of which Uhura is of particular interest to the group. Michael's friends begin to tease him about the hostility shown towards Michael by Eddie Arch, son of the Head of Arch Industries, to which Michael responds that the opportunity to create his computer communication coding makes it all worthwhile. As Michael attempts to download his project onto the new equipment, however, the computer unexpectedly wipes all of Michael's work, so Lucas, Marvin and Francis rally around Michael in a unified attempt to reassure him ("Don't Let 'Em Bring You Down"). Elsewhere, Holly Manson is undergoing somewhat of a self-transformation ("Little Things - Pre-Reprise") and is excited about her realisation of her identity as a proud feminist, with ambitions of being the first female astronaut, which has so far eluded her owing to her "Brains And Looks" and so has decided she needs to be less attractive to be taken seriously. Eddie, meanwhile, thinks the opposite of himself and his girlfriend Leia feels the same. She has plans for the future for Eddie and herself, which she firmly believes are a certainty owing to the duo's exceedingly good looks. The Principal of the school interrupts the

daydreaming with the announcement that Michael's activity at Arch Industries the previous evening has earned him a ban from the school's computer lab.

- [Sasquatched! The Musical](#)



***Sasquatched! The Musical*** is a two-act musical written by [Phil Darg](#) in 2012. The piece is a musical comedy that depicts "[Bigfoot](#)" (Arthur the Sasquatch) as a talking, intelligent, and dignified creature whose sudden presence in the fictional Columbia [National Park](#) precipitates a series of humorous encounters with quirky locals. Set to a pop-rock musical score, Arthur does his best to convince the park

patrons that he is worthy of their respect and friendship – while countering "Bigfoot" stereotypes and eluding the watchful eye of the media, who are attempting to expose and exploit Arthur and all of the Sasquatches.

*Sasquatched! The Musical* was selected as a finalist in the 2013 [New York Musical Theatre Festival's](#) Next Link project on January 11, 2013. On

March 1, 2013, it was chosen for a full production in the festival. Performance dates (and venue) have yet to be set, however the play will be performed at least five times between July 8, 2013 and July 28, 2013.

*Sasquatched! The*



Musical blurb: Bigfoot exists! Arthur – a kindhearted, talking Sasquatch – is lost when he is befriended by a young boy, Sam. Together, they encounter quirky locals and elude a ruthless TV crew investigating "Bigfoot" – as the stage erupts into hilarious social commentary on human-Sasquatch relations and a rockin 'musical romp through the woods.

- [American Psycho \(musical\)](#)

***American Psycho*** is a [musical](#) with music and lyrics by [Duncan Sheik](#) and a book by [Roberto Aguirre-Sacasa](#). It is based on the controversial 1991 novel *American Psycho* by [Bret Easton Ellis](#),<sup>[1]</sup> which also inspired a 2000 film of the same name, which starred [Christian Bale](#). Set in Manhattan during the [Wall](#)



Street boom of the late 1980s, *American Psycho* is about the daily life of [Patrick Bateman](#), a wealthy young investment banker who is also a [serial killer](#). The musical received its world premiere at [London's Almeida Theatre](#) in 2013, directed by [Rupert Goold](#) and starring *Doctor Who* actor [Matt Smith](#). A Broadway production began preview performances on 24 March 2016, at the [Gerald Schoenfeld Theatre](#), directed by [Goold](#) and starring [Benjamin Walker](#) as Patrick Bateman. The basis of the musical is the 1991 novel *American Psycho* by [Bret Easton Ellis](#).<sup>[2]</sup> In 2008, producers [David Johnson](#), [Jesse Singer](#), [Nate Bolotin](#) and [Aaron Ray](#) purchased the stage rights<sup>[3]</sup> and were developing a musical adaptation of the novel to appear on [Broadway](#).<sup>[4]</sup> In 2010, it was revealed that the project had rounded out the key elements. [Duncan Sheik](#), who won a [Grammy](#) and two [Tony Awards](#) for writing the songs in the Broadway hit *Spring Awakening*, and playwright [Roberto Aguirre- Sacasa](#) had completed the first act.<sup>[3][5]</sup> A workshop took place in [Manhattan](#) in 2011, with [Benjamin Walker](#) playing the lead role of [Patrick](#)

Bateman.<sup>[6]</sup> In April 2012, it was announced that London theatre company [Headlong](#) would stage the musical's world premiere<sup>[7]</sup> at the [Almedia Theatre](#) during their 2012-13 season.<sup>[8]</sup> At the same time a [Kickstarter](#) campaign was launched to raise \$150,000,<sup>[9]</sup> to allow them to have a live orchestra and extend the rehearsal period for the production to seven weeks

- [Barbarella: the 80's Musical](#)



***Barbarella: the 80's Musical*** (also known as just ***Barbarella*** or ***80's, the Musical***) is a 2015 comedy musical with an original script written by Giorgos Valaris and Stelios Papadopoulos and music based on hits of the [1980s](#) (international and Greek).<sup>[1]</sup>

The musical evolves around the romantic story and the obstacles of a young couple and their friends and also gives through a comedic way the traditions and way of living of that time

The musical was first announced when [Eleni Foureira](#) revealed to be part of it through her interview in [Hello](#).<sup>[2]</sup><sup>[3]</sup> Rehearsals for the musical started during the second week of September and the premiere was rumored to be around the end of October.<sup>[2]</sup> The rest of the main cast members were revealed five days later, on 15 September 2015.<sup>[4]</sup> The same day, cast member [Ivi Adamou](#) posted a photo on [Instagram](#) with other cast members and the director

Sofia ([Eleni Foureira](#)) is studying in the [University of Athens](#) but her dream is to become a singer. Sofia is in love with "lover-boy" Alexis (Giannis Hadjigeorgiou), a famous radio pirate who runs the "Radio Teenagers"

radio piracy station with his friends Chris (Emilios Raftis) and Makis (Charis Chiotis). Against this relationship is Sofia's older brother, Kiriakos (Stamatis Gardelis) who since their father's death has been trying to protect her and doesn't want her to be with Alexis but instead wishes her to marry with whoever he wants. Mary (Ioanna Pilihou) who is Sofia's best friend, falls in love with Kiriakos. Evi ([Ivi Adamou](#)) also Sofia's friend, is a Greek-American teenager who is later in relationship with Makis, known as the "sex machine". All the characters, under the guidance and the decisive role of Evi's mother, Jenny ([Katy Garbi](#)), a big singer and diva of the time, who gives in Chris' attempts to get her, live along their own love adventures and try to help Sofia with getting over the prohibitions and the problems that occur and finally manage to get the couple together. After a lot of twists and dramatic obstacles, but mainly through a lot of music and dance with background the disco Barbarella and DJ Jendai (Giorgos Valaris), they are finally redeemed with a spectacular grand finale party.

- [Song Reader: The Musical](#)

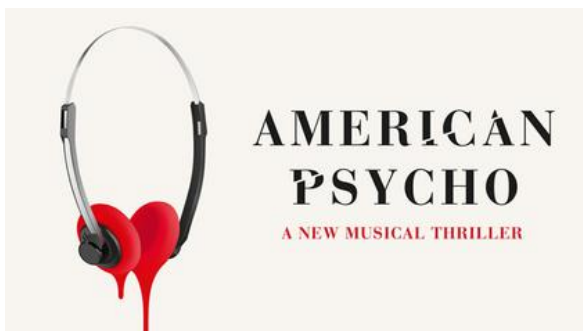
***Song Reader: The Musical*** is a stage production with music by [Beck](#), and book and arrangements by Harvey Droke and Daniel Hornal, which premiered at the [Capital Fringe Festival](#) in Washington, D.C. in 2016. The music is arrangements from [Song Reader](#), a 2012 Beck [concept album](#) released only in [sheet music](#) form.

**Scene 1** [\[edit\]](#)

A conservative mother and father are praising their young soldier at a farewell gathering the night before his deployment to war (America Here's My Boy). The soldier's friends pressure the soldier to have some fun. (Do We – We Do) Wanting to adhere to his father's moral standards he rejects his friends temptations but eventually gives in to his friends desire to go to a strip club, Old Shanghai (Old Shanghai).

## Scene 2[edit]

On the way to the strip club, they run into a pervert who is trying to get into the club but is quickly removed by the bouncer. The bouncer has reservations about military people and patronizes them upon entering (Leave Your Razors at the Door). In the club, after Whorenet sings (Change your shoes) Larcen, the club owner, introduces the headline dancer, Ziz (Ziz) who does a dance number (Won't you Fondle Me). Completely engulfed with Ziz's beauty, the soldier requests to meet her after the show to which he is rejected by the overly protective Larcen but the pervert manages to arrange it (Get The Money) via sneaking him up to her changing room.



## Beetlejuice (musical)

*Beetlejuice* is a [musical](#) with music and lyrics by [Eddie Perfect](#) and book by [Scott Brown](#) and [Anthony King](#). It is based on the [1988 film of the same name](#). The

story concerns a deceased couple who try to haunt the new inhabitants of their former home and call for help from a devious bio-[exorcist](#) ghost named [Betelgeuse](#) (pronounced "Beetlejuice"), who is summoned by saying his name three times. One of the new inhabitants is a young girl, Lydia, who is dealing with her mother's death and her neglectful father.

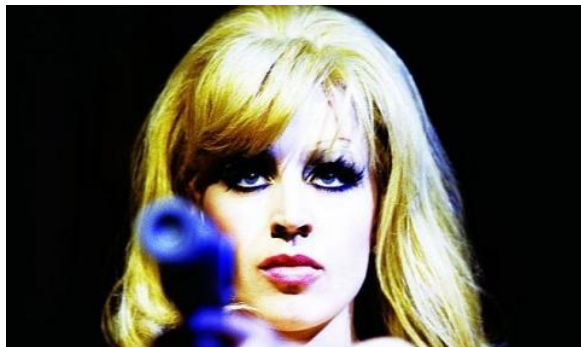
The musical had a tryout at the [National Theatre, Washington, D.C.](#) in October 2018, prior to opening on [Broadway](#) at the [Winter Garden Theatre](#) on April 25, 2019. It is produced by Warner Bros. Theatre Ventures (a unit of franchise owner [Warner Bros.](#)). Due to the [COVID-19 pandemic](#), the show played its final performance at the Winter Garden on March 10, 2020.



***Back to the Future*** is a musical with music and lyrics by [Alan Silvestri](#) and [Glen Ballard](#) and a book by [Robert Zemeckis](#) and [Bob Gale](#), adapted from their original screenplay. Based on the 1985 film of the same name, the show features original music alongside hits from the film, including "The Power of Love" and "Johnny B. Goode".

The musical originally was slated to make its world première in London's [West End](#) in 2015,<sup>[1]</sup> the year to which the [trilogy's](#) characters traveled in *Part II*.<sup>[2]</sup> However, after director [Jamie Lloyd](#) left the production in August 2014, due to "creative differences" with Zemeckis, the production's release date was pushed to a 2016 opening.<sup>[3]</sup> In

May 2019, it was announced the show would receive its world premiere at [Manchester Opera House](#) in February 2020, ahead of an expected [West](#)



[End](#) transfer. The show stars [Olly Dobson](#), playing the role of screen star [Michael J. Fox's](#) [Marty McFly](#), and [Tony Award](#) winner [Roger Bart](#) as [Doc Brown](#), originally portrayed by [Christopher Lloyd](#).

- For the Love of a Glove

**"For the Love of a Glove: An Unauthorized Musical Fable About the Life of Michael Jackson As Told By His Glove"** is a musical about the life of [Michael Jackson](#) that premiered in 2020 in Los Angeles,

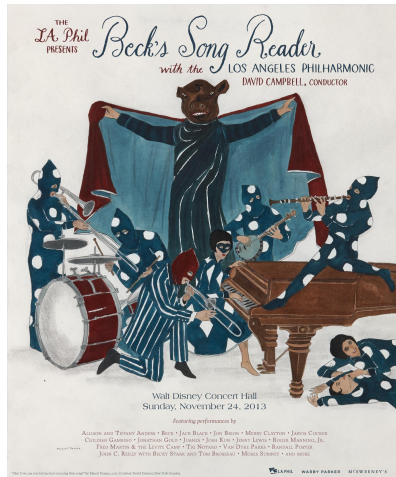


California.<sup>[1][2] [3]</sup> The book and lyrics were written by [Julien Nitzberg](#). The music was by [Drew Erickson](#), [Nicole Morier](#) and [Max Townsley](#).

Many years earlier Nitzberg had been approached to write a television biopic of [Michael Jackson](#) for a cable network but had been stymied about how to find a creative way to address the bizarre and controversial parts of Michael Jackson's life, including the allegations of child abuse. Inspired by writers like [Nikolai Gogol](#), the [Theatre of the Absurd](#), [Franz Kafka](#) and [Monty Python](#), Nitzberg decided to take a [surrealist](#) approach and have the story be told by Michael Jackson's glove. In his version of the story, the glove was one of five alien brothers who came to Earth to take the planet over and used the [Jackson 5](#) to help achieve their goals. When the television network decided it only wanted to pursue a conventional bio-pic, he decided to tell the story as a stage musical instead. The show utilized a



mixture of puppets and actors to tell the story. The young Jackson 5 were played by life size puppets inspired by the Japanese [Bunraku](#) school of puppetry. The aliens were also portrayed by puppets. True to the Bunraku



style, all of the puppeteers were visible and part of the show.<sup>[4]</sup> The first act of the musical focused on the early years of the Jackson 5 at [Motown](#). The second act centered on the year Michael Jackson recorded and released [Thriller](#). Although the work was satirical in nature, Nitzberg explained to [Forbes](#) that he did not want to make fun of abuse or the allegations against Jackson. He told [Forbes](#), “This is not an attack on Michael Jackson, that's the thing. Some people don't seem to understand that. We've entered this ‘cancel culture ’period where no-one has an idea

of complexity. We need to get to a state of ‘process culture ’where we process who, or what, someone is and deal with it. There are lots of people who have made great music and done or been accused of doing bad or questionable things. If you started erasing anyone or anything with a question mark over it, significant chunks of the history of rock and roll would have to be gone. You can't ignore these question marks.”<sup>[1]</sup>

Andrew Limbong on [NPR's Weekend Edition](#) called the show “Raunchy, surreal and absurd... While *For the Love of a Glove* isn't a hagiographic jukebox musical, it also isn't interested in tearing Michael Jackson down completely.” In his interview with him, Nitzberg told NPR, “He's the King of Pop... And theater usually deals with flawed kings, flawed gods, etc.”<sup>[5]</sup>

One of the major themes of the musical was exploring the effects of American racism and [cultural appropriation](#) on Michael Jackson. A central part of the story became what Nitzberg called the Amadeus/Salieri relationship between Michael Jackson and [Donny Osmond](#).

The [Osmonds](#) were considered by many to be a white knock off of the Jackson 5 and the Osmonds 'early hit “[One Bad Apple](#)” sounded so much like a Jackson 5 song that Michael's mother [Katherine Jackson](#) thought it was the Jackson 5. The Osmonds also were Mormons who taught at that time that black people were cursed by the [Mark of Cain](#). In the [Mormon](#)

teachings all black people were descended from [Cain](#). They taught that because Cain had killed [Abel](#), God had punished him by turning him black.



As a consequence of this curse, all blacks were barred from Mormon temples. Mormons also taught that the Mark of Cain would in the end of days be removed from black people and at this time they would turn white. This also became a major part of the musical being featured in Donny Osmond's song from the

show “What a Delight When You Turn White.” In the show, Michael Jackson's wish to turn white in his lifetime was explained as part of him wanting to get revenge on Donny Osmond.<sup>[4]</sup> The story also put great emphasis on the trauma Michael Jackson suffered by being raised in the [Jehovah's Witnesses](#) religion. It delved into the religion's homophobic and sex negative teachings and how that may have scarred Jackson. Nitzberg explained “Jehovah's Witnesses have a really fucked up attitude toward sexuality. They teach that masturbating can turn you gay because as a man you get used to a man's hand on your penis and want other men's hands on your penis. I thought this was hilarious. How did MJ get raised in this religion and then his most famous dance move winds up being him grabbing his own crotch? I then realized he didn't do the crotch grab, his alien glove forced him to do it!”<sup>[4]</sup>

Nitzberg wrote the script and lyrics and also directed the show. The music in the show was completely original and was written by [Nicole Morier](#), Drew Erickson and Max Townsley. Choreography was by [Cris Judd](#) and Bryan Anthony. Cris Judd was Michael Jackson's former lead dancer on the [HIStory World Tour](#). It was the premiere production at the [Carl Sagan](#) and [Ann Druyan](#) Theater in Los Angeles.

All the reviews were positive. On the theater review aggregator site Better Lemons it received a 93% positive rating.<sup>[6]</sup> Stage Raw's Stephen Fife wrote, “Of course, the subject of Michael Jackson couldn't be more controversial, especially in the wake of HBO's documentary [Leaving](#)

[Neverland](#). All I can say (having written *The 13th Boy*, my own story of being sexually molested) is that Nitzberg has found a very clever way of raising the subject without in any way diminishing its importance.”<sup>[7]</sup> The [LA Weekly](#)’s Nikki Kreuzer wrote, “Enter the wryly brilliant mind of Julien Nitzberg and his bizarre yet fantastical new musical *For the Love of a Glove*. Nitzberg takes the timeline of Jackson’s life, based in well-documented music history, and expands the story into surreal absurdity even while consciously weaving in sociological, political and religious commentary... Part Peter Pan, part scathing social commentary, part music biography and a fully comedic audience experience, this is no children’s puppet show! Suspend your disbelief, check your political correctness at the door and go see this off-the-wall show with an open mind while preparing yourself for a comical, culturally warped adventure.”<sup>[8]</sup>

Stage and Cinema’s Marc Wheeler reviewed the show saying it was “a cleverly constructed, uproarious oddity that feeds our collective desire for catharsis through humor. The show, in all its absurdities, is a theatrical manifestation of our collective psyche in processing the unthinkable. One can’t help but appreciate the profound genius in staging a show of such outrageous cosmic conceit.”<sup>[9]</sup> [Dangerous Minds](#)’ [Howie Pyro](#) wrote, “In these days of modern mass paranoia and casual racism, over-sensitivity and dumbing down of all things, even I had a flash of looking behind me (as I saw others do) and wondering if this was cool to like, who was getting offended, who was laughing, and right then at that moment I realized I have been way more affected by all this modern bullshit than I thought. We need people like Julien Nitzberg to remind and instill in us that it is not only okay, but quite necessary to think, laugh (at ourselves AND at others) and learn.”<sup>[4]</sup> The [Compton Herald](#)’s K. Gerard Thomas and Denise Thomas wrote, “This is a raw, unapologetic, ala [Mel Brooks](#), immensely funny view of Michael Jackson’s life, told from the perspective of his best friend – the iconic silver glove. Theater-goers will definitely have something to discuss

afterwards as the play seeks to push the audience's sensibilities to and fro – one moment enamored with Jackson, another perplexed by him. It truly reflects what fans felt about his intriguing life.”<sup>[10]</sup>

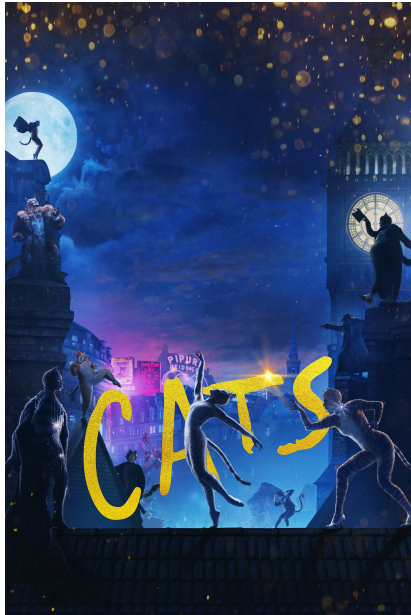
The show suspended its successful run because of the coronavirus pandemic.

Controversy[[edit](#)]

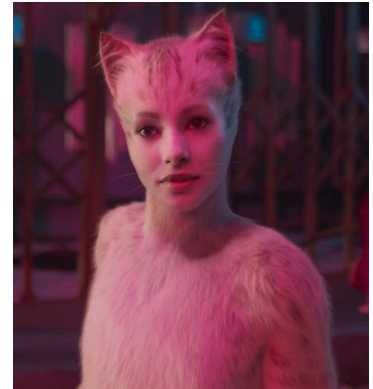
Early on in the production there were rumors in the media actor [Johnny Depp](#) was involved in the show. Creator Julien Nitzberg said in an interview "Sam Sarkar, who's the CEO of Infinitum Nihil, which is Johnny's company, is a producer on this. That's how that whole thing began. Suddenly there were headlines saying that Johnny Depp was playing Michael Jackson. No-one called even to interview me and asked what the story was, but suddenly Italian newspapers were saying it's a movie that's coming out with Johnny as Michael. It was insane



**Cats** is a 2019 musical fantasy film based on the 1981 stage musical of the same name by Andrew Lloyd Webber, which in turn



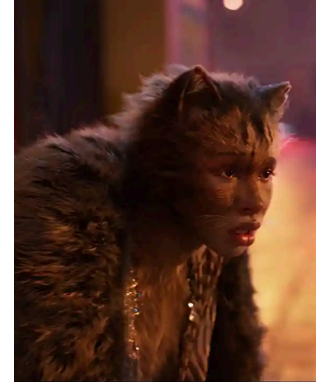
was based on the poetry collection *Old Possum's Book of Practical Cats* (1939) by T. S. Eliot. The film is directed by Tom Hooper—in his second feature musical following *Les*



*Misérables* (2012)—from a screenplay by Lee Hall and Hooper and features an ensemble cast, including James Corden, Judi Dench, Jason Derulo, Idris Elba, Jennifer Hudson, Ian McKellen, Taylor Swift, Rebel Wilson, and Francesca Hayward.



*Cats* was theatrically released in the United Kingdom and the United States on 20 December 2019, by **Universal Pictures**. The film received negative reviews from critics, who criticized the **CGI effects**, plot, and tone, with many calling it one of the worst films of 2019. The film was a **box-office bomb**, grossing \$76 million on a budget as high as \$100 million and is estimated to have lost Universal Pictures \$71–114 million.

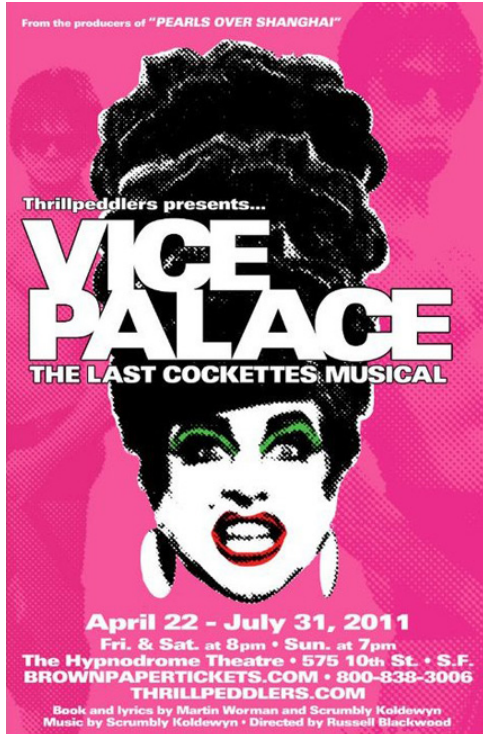


Plot - Victoria, a young white cat, is dropped in the streets of London by her owner in the middle of the night. The alley cats witnessing this introduce themselves to her as the "**Jellicles**". Two toms, meek magician Mr. Mistoffelees who develops a crush on Victoria and the loyal Munkustrap, and two queens, the snooty Cassandra and Demeter, take Victoria under their wing and show her the world of the Jellicles as they hype up the Jellicle Ball, an annual ceremony where cats compete for the chance to go to the **Heaviside Layer** and **be granted a new life**.



Throughout the film, the competitors are introduced and express their contributions to the community: Jennyanydots, a domestic tabby, boosts the productivity of mice and roaches; the Rum Tum Tugger, a flirtatious tom who riles up the others; Grizabella, a glamour cat; Bustopher Jones, a bourgeois cat who boasts about his weight and shares food scraps from the garbage; Skimbleshanks, a tidy ginger cat who **taps** along the railway; Gus, an aged theatre cat who has played some of the biggest roles in history; and Macavity, a villainous stray with the power to **apparate** and who kidnaps the other contestants (save for Tugger) in order to be made the Jellicle Choice by default.....

## VICE PALACE



Scrumby Koldewyn's revival of the 1972 Musical revue extravaganza "VICE PALACE: The Last Cockettes Musical" at the Hypnodrome Theatre from April 22 thru July 31, 2011 in SF. With a book by Martin Worman and music composed by Scrumby Koldewyn, the show was originally performed by The Cockettes during Halloween 1972 at the Palace Theatre in North Beach. This revival has been extensively revised by composer Scrumby Koldewyn with additional material that originally appeared in past Cockettes productions.

"VICE PALACE: The Last Cockettes Musical" is loosely based on Edgar Allan Poe's hallucinatory short story, "The

Masque of the Red Death," and the even more hallucinatory 1964 Roger Corman film of that name starring Vincent Price. It also gives a stylistic nod to the early 1960s films of Federico Fellini, specifically "La Dolce Vita" and "Juliet of the Spirits". VICE PALACE was originally written as a vehicle for Divine and actress Mink Stole (best known as stars of cult-director John Waters' films), and The Cockettes.

Originally produced as a "Nocturnal Dream Show" and performed at midnight at the old Palace Theatre in Chinatown on Halloween weekend of 1972, VICE PALACE was the fabled and fabulous Cockettes' final stage presentation. The Thrillpeddlers revision features selections from other Cockettes shows including "Les Etoiles du Minuit," "Journey to the Center of Uranus," and "The Circus of Life."

"VICE PALACE: The Last Cockettes Musical" is directed by Russell Blackwood, and original Cockette and composer Scrumby Koldewyn is

the Musical Director. Costumes by Kära Emry, lights by Nicholas Torre, sound by Chris Paulina, and make up coordinator Kegel Kater.

Composer Scrumbly Koldewyn plays piano for all performances of "VICE PALACE: The Last Cockettes Musical." Thrillpeddler and San Francisco favorites will be featured in this new production, including: Leigh Crow (Divina), Flynn DeMarco (Goldoni), Birdie-Bob Watt (Vagina Dentata), Steven Satyricon (Niccolini), Eric Tyson Wertz (Bella), Ste Fishell (Tonio), L. Ron Hubby (Madame X), T.J. Buswell (Paulo), James Toczyl (Polo), Russell Blackwood (Lucretia), and making his Thrillpeddlers debut as Ricciolini is Joshua Devore. Best known as former porn star Tober Brandt, Mr. Devore (aka Brandt) was named Best Fetish Performer at the 2009 GayVN Awards.

***Rocketman*** is a 2019 [biographical musical film](#) based on the life of British



musician [Elton John](#). Directed by [Dexter Fletcher](#) and written by [Lee Hall](#), it stars [Taron Egerton](#) as Elton John, with [Jamie Bell](#) as [Bernie Taupin](#), [Richard Madden](#) as [John Reid](#), and [Bryce Dallas Howard](#) as [Sheila Eileen](#). The film follows John

in his early days in [England](#) as a prodigy at the [Royal Academy of Music](#) through his musical partnership with Taupin. The film is titled after John's 1972 song "[Rocket Man](#)". The film had been in development since the 2000s before it was announced in 2013 that [Focus Features](#) acquired the rights to the film and director [Michael Gracey](#) and actor [Tom Hardy](#) were set to direct and star in the project respectively. After Hardy and Gracey left the project following creative differences between Focus and John that halted an initial production start in fall 2014, the project



languished for several years until [Paramount Pictures](#) and [New Republic Pictures](#) took over as distributor in April 2018, where Egerton and Fletcher signed on. [Principal photography](#) began in August 2018 and was completed later that year. John served as executive producer, while his husband [David Furnish](#) produced the film through their [Rocket Pictures](#), alongside [Matthew Vaughn's Marv Films](#).

*Rocketman* premiered at the [Cannes Film Festival](#) on 16 May 2019, and was theatrically released in the United Kingdom on 22 May 2019 and in the United States on 31 May 2019. It grossed \$195 million worldwide against its \$40 million budget and received largely positive reviews from critics, with general praise for Egerton's performance, the costume design and musical numbers.<sup>[3]</sup> The film was the first by a major studio to include a gay male sex scene.<sup>[4]</sup> For his performance, Egerton received numerous nominations, including the [BAFTA Award for Best Actor in a Leading Role](#) and [Screen Actors Guild Award for Outstanding Performance by a Male Actor in a Leading Role](#), and won the [Golden Globe Award for Best Actor – Motion Picture Musical or Comedy](#). John and Taupin also won [Best Original](#)



[Song](#) at the [77th Golden Globe Awards](#), [Best Song](#) at the [25th Critics' Choice Awards](#), and [Best Original Song](#) at the [92nd Academy Awards](#) for "(I'm Gonna) Love Me Again", and earned four nominations at the [73rd British Academy Film Awards](#), including [Outstanding British Film](#).

## Plot



Dressed in a flamboyant devil's outfit, [Elton John](#) enters an [addiction rehabilitation](#) session, recounting his life in a [flashback](#) ("[The Bitch Is Back](#)").

Young Reginald Dwight grows up in 1950s Britain, raised by his unaffectionate mother, Sheila, and more loving grandmother Ivy. Reginald is interested in

music and hopes to perform for his father, Stanley, who takes no interest in his son nor his talent ("[I Want Love](#)").

Reginald begins piano lessons, making his way into the [Royal Academy of Music](#). Stanley abandons his family after Sheila has an affair. Reginald develops an interest in rock music and begins performing in local pubs ("[Saturday Night's Alright for Fighting](#)"). As an adult, Reginald joins the band [Bluesology](#), which is hired to play backup for touring American soul bands, [The Isley Brothers](#) and [Patti LaBelle and the Blue Belles](#). Isley Brothers lead singer [Ronald Isley](#) recommends Reginald should write songs and put his old life behind him if he wants to become a famous artist. This inspires Reginald to change his name to Elton John, [Elton](#) being the name of the saxophonist of Bluesology and John being adopted from [the Beatles' John Lennon](#).

Elton begins writing music and tries finding success with [Dick James'](#) record label [DJM Records](#) under the management of [Ray Williams](#). Williams introduces Elton to lyricist [Bernie Taupin](#); they form a friendship and move into a flat together to work on their songs ("[Border Song](#)"). When Elton admits he is [homosexual](#), he ends his romantic relationship with their landlady, and he and Bernie are evicted.....

## **Development**<sup>[edit]</sup>

[Elton John](#) and husband [David Furnish](#) tried to produce a film based on his life for almost two decades. The earliest efforts dated back to the 2000s, when development started at [Walt Disney Pictures](#). Photographer [David LaChapelle](#) was set to direct the film after his work on the video for John's

2001 single, "This Train Don't Stop There Anymore", which featured [Justin Timberlake](#) as a young John.<sup>[5]</sup> However, the project languished for nearly two decades.<sup>[5]</sup> In an article written for *The Guardian*, John said that he struggled to get the film off the ground due to studios wanting it to be toned down to a [PG-13 rating instead of an R](#).<sup>[6]</sup>

In January 2012, John announced that he had named [Timberlake](#) as his top choice to play him in the film. [Lee Hall](#) was set to pen the screenplay.<sup>[7]</sup> In March 2013, [Michael](#)

[Gracey](#) was hired to direct, with [Tom Hardy](#) cast in October to play John and [Focus Features](#) acquiring the U.S. distribution rights. Filming was initially planned to start in autumn 2014.<sup>[8][9]</sup> However, creative differences between John and Focus, along with budget issues, led him and Furnish to take the project elsewhere.<sup>[10]</sup>

In July 2017, it was announced that Hardy was no longer involved, and [Taron Egerton](#) entered negotiations to replace him.<sup>[10]</sup> While editing *Kingsman: The Golden Circle*, [Matthew Vaughn](#) learned about the project and took interest in producing the film on the condition that Egerton played John.<sup>[10]</sup> Vaughn then picked [Dexter Fletcher](#), who had replaced [Bryan Singer](#) during the production of the [Queen](#) biopic *Bohemian Rhapsody*, to direct the film since Gracey was busy with *The Greatest Showman* and was later credited as one of the executive producers on the film.<sup>[10]</sup> The producers then filmed a sequence of Egerton as John performing two of John's songs, and presented it to [Jim Gianopulos](#), who had worked with Vaughn on the *Kingsman* franchise at [20th Century Fox](#) and was now the CEO of [Paramount Pictures](#).<sup>[10]</sup> Paramount and New Republic Pictures agreed to finance the film in exchange for worldwide distribution rights.<sup>[10]</sup> It was reported that Egerton would sing the songs in



the film himself, produced by [Giles Martin](#), who was brought on as music producer for the project.<sup>[11]</sup> In an interview at [CinemaCon](#), Egerton stated



the film would be more of a [fantasy-musical](#) as opposed to a straightforward biopic

## Censorship

In March 2019, it was reported that [Paramount Pictures](#) was pressuring director [Dexter Fletcher](#) and producer [Matthew Vaughn](#) to cut a sex scene between [Taron Egerton](#) and [Richard Madden](#), so that the film could receive a [PG-13](#) rating in the United States, as influenced by the financial success of [Bohemian Rhapsody](#) the year prior.<sup>[25]</sup> Fletcher denied the reports, saying that the movie "has and always will be the no holds barred, musical fantasy that Paramount and producers passionately support and believe in" and said the allegations were "nothing but rumors".<sup>[26]</sup>

In [Russia](#), where the film was released on 6 June 2019, about five minutes of footage were removed from the final cut. [Central Partnership](#), the film's Russian distributor, removed [all scenes involving homosexuality](#) and drugs, a move that was criticized by both John and Paramount.<sup>[27]</sup> The film was censored in [Malaysia](#), sparking condemnation from art critics that the country was becoming a "[nanny state](#)". Safaruddin Mohammad Ali, the head of the country's Film Censorship Board, said "We do not allow any scenes that promote LGBTQ in films that are for public viewing", adding

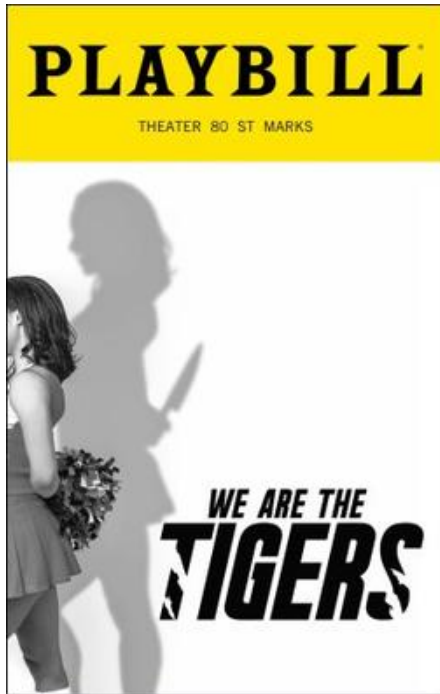
that "Although it is about the real life of Elton John, it is not for him to allow the public to see whatever he does or whatever activities he indulges in that is not our culture".<sup>[28]</sup>

The film was banned in [Samoa](#), a conservative Christian nation. Principal Censor Leiataua Niuapu, of the country's [Censorship Board](#), explained: "It's a good story, in that it's about an individual trying to move on in life. He [John] went through a difficult family life and managed to move on and become very successful. But there are acts that are not good for public viewing and against the law."<sup>[29]</sup> The film was also banned in [Egypt](#), where [Elton John](#) himself was banned from visiting back in 2010. The reason given was his "anti-religious sentiments", though *Film Stories* journalist Simon Brew argued that the ban "seemed pretty clear it was more to do with [John's] sexuality".<sup>[30]</sup>



In October 2019, [Entertainment Weekly](#) digital director Shana Krochmal accused [Delta Air Lines](#) of removing "almost every reference" to John's sexuality in the version of the film shown on the airline, including scenes of kissing and gay sex. In response, a Delta spokesperson said that "Delta's content parameters do not in any way ask for the removal of homosexual content from the film" and that "We value diversity and inclusion as core to our culture and our mission and will review our processes to ensure edited video content doesn't conflict with these value

***We Are the Tigers*** is a pop rock musical with book, lyrics, and music by Preston Max Allen.<sup>[1]</sup> The musical follows a cheerleading captain and her team trying to survive the annual cheer sleepover when a serial killer strikes.



The show premiered in [Los Angeles](#) at the Hudson Backstage Theatre in 2015, and an [Off-Broadway](#) production played from February to April 2019.<sup>[2]</sup> A cast album was released on April 26, 2019

Plot - Riley, the new cheer captain, and her best friend Cairo are in the basement, preparing for the annual cheerleading sleepover. Riley laments the team's "loser" status and her desire to prove herself while the other team members arrive, with varying levels of enthusiasm, and Cairo tries to get Riley to relax ("Worst Team Ever"). The meeting is

delayed until Annleigh arrives late, with a clearly drunk Farrah in tow. While Riley attempts to lead them all in an introduction exercise, each team member expresses their inner concerns and worries, but ultimately states that they don't care ("Don't Even"). Cairo suggests a game of truth or dare and makes Mattie, the freshman on the team, drink the contents of Farrah's bottle. Riley tries to get them back on track by practicing a cheer, but Farrah refuses to participate if Chess is part of the team. Farrah berates Chess for being stoned and dropping her during a cheer, which was the reason the team went viral the previous year. Kate rises to her defense, stating that Farrah is drunk, and the argument escalates until Riley insists Kate take a walk and calm down.

Chess follows her friend outside and Kate confesses her fears over Chess moving away to college ("Skype Tomorrow"). When Kate asks Chess to come back inside with her, Chess tries to stay outside and they argue until Kate finds Chess's bottle of pain medication and leaves, furious. At the same time, Farrah tries to get Annleigh to stop texting and pay attention to her, accidentally breaking her phone. Annleigh tells Farrah that they will never be sisters and leaves, furious. Chess and Farrah divulge their concerns over their lives and their vices ("Before the Breakdown") while the

other girls describe the struggles of being teenage girls. Alone, Chess hears strange noises and is murdered by an unseen person.....



### ***Bang Bang Baby*** is

a [Canadian musical science-fiction film](#) written and directed by [Jeffrey St. Jules](#), which premiered in 2014 at [Toronto International Film Festival](#).<sup>[1]</sup>

### Plot<sup>[edit]</sup>

The film stars [Jane Levy](#) as Stepphy, a teenager living in the small town of Lonely Arms whose dreams of becoming a famous singer are dashed when her alcoholic father George ([Peter Stormare](#)) refuses to let her enter a singing competition in [New York City](#). Her fate may change, however, when her idol Bobby Shore ([Justin Chatwin](#)) shows up in town after his car breaks down. Meanwhile, a dangerous leak at

the local chemical plant is beginning to turn the local townsfolk into [mutants](#).



***The Lure*** (Polish: *Córki dancingu* – "Daughters of Dancing") is a 2015 Polish [horror musical film](#) directed by [Agnieszka Smoczyńska](#). It tells of two [mermaids](#) who emerge from the waters and perform in a nightclub. One falls in love with a man, and gives up her tail, but loses her voice in the process. The story is a reworking of the 1837 fairy tale "[The Little Mermaid](#)" by [Hans Christian Andersen](#), with inspiration from Smoczyńska's experiences. After a

Polish premiere, the film screened at the [2016 Sundance Film Festival](#) and [Fantasia Film Festival](#), to mixed reviews.

### Plot -

Some time in the 1980s, two mermaids, Golden and Silver, encounter a rock band, Figs n' Dates, relaxing and playing music on a beach in [Poland](#). They accompany the band back to the nightclub where they regularly perform and begin playing gigs there, performing as [strippers](#) and backup singers. The mermaids soon become their own act, The Lure, with the band backing them. Golden murders a bar patron after a show one night and continues to thirst for blood; Silver falls in love with the bassist Mietek, but Mietek only sees her as a fish and not a woman.

Golden meets [Triton](#), a fellow sea creature and singer of a [metal band](#), who informs her that if her sister falls in love and her love marries someone



else, she will turn into sea foam; if she is to have her tail removed, she will lose her voice. When Golden's murder victim is discovered, one of the bandmates punches Silver and Golden, and it appears that they die. The bandmates roll their bodies in carpets and throw them into the river. But they return to the club, alive, and the band apologizes. Silver has her tail surgically replaced with a pair of legs to make Mietek love her back, but this



makes her lose her singing voice. She tries to have sex with her new lower-half, but Mietek is disgusted when she gets blood on him from her surgery scars.



**Stage Fright** is a 2014 Canadian [musical horror comedy slasher](#) film directed by Jerome Sable and is his feature-film [directorial debut](#).<sup>[1]</sup> The film had its world release on March 10, 2014 at [South by Southwest](#), a [VOD](#) release on April 3, 2014, and a theatrical release on May 9.<sup>[2]</sup> It stars [Allie MacDonald](#) as a hopeful young singer terrorized by a killer at a musical theater camp.

In 2004, Broadway diva Kylie Swanson opened the musical *The Haunting of the Opera* (a reference to real-life musical *The Phantom of the Opera*) to a packed audience. However, that same night, she was murdered backstage by an unknown assailant wearing the mask of the play's villain, Opera Ghost. 10 years later in the present-day, Kylie's children Camilla and Buddy have grown up raised by Roger McCall, a former lover

of Kylie's and the producer of a musical theater summer camp on the brink of bankruptcy. When Camilla hears that the camp will be producing a [kabuki](#) version of *The Haunting of the Opera*, she decides that she will sneak into auditions one way or another. She manages to convince a camper overseeing the auditions, Joel Hopton, to let her in and Camilla easily impresses the stage director Artie and wins the lead role of Sofia - much to Buddy's dismay.

As the opening day grows closer and closer, Camilla discovers that Artie will only let her perform on opening day as long as she provides him with sexual favors. He emotionally blackmails her by playing her off of Liz Silver, a camper that will do anything to perform on opening night. Camilla tries to ward off Artie's attentions by only making out with him, which disgusts Joel - whom Camilla has largely ignored since the audition. The night before the performance, Artie gives Camilla an ultimatum: either she sleeps with him or he gives the opening night performance to Liz. Camilla initially

acquiesces to Artie's overtures, but decides at the last minute that she can't



go through with it. After she leaves, Artie is brutally murdered by someone wearing the Opera Ghost mask, but Roger tells everyone that Artie died by car accident. Unwilling to potentially lose a visit from important Broadway agent Victor Brady, who is only willing to watch the performance if Camilla is performing, Roger manages to persuade everyone to perform opening night as planned.....

### **Human Centipede the Musical 2011**

There have been plenty of weird Broadway musical adaptations of movies of the years — we made a whole list of them on IFC.com a few months ago in honor of the one that's still weirding out theater audiences right now. But of course those musicals are unintentionally weird, or at least weird with a straight-face. The comedians of Emerson College's Chocolate Cake City decided to have some fun with the idea of making musicals out of the unmusicalable (Making words up is *fun*, y'all!).



Last month, they created “The Human Centipede: The Musical,” and earlier this week they put the whole thing on YouTube. And for a show featuring songs about ruffies and anal suturing, it’s an impressively accurate adaptation. And long! I’m actually still watching it as I’m working on this post, but so far, it is hilarious (there’s a *huge* laugh in Part 3 when Dr. Heiter finds a replacement for the third part of his centipede). Here is the opening scene, which includes a “Rocky Horror”-ish introductory song.



*The Ghastly Love of Johnny X* is a 2012 American musical science fiction comedy film written, produced, and directed by Paul Bunnell. It stars Will Keenan, Creed Bratton, and De Anna Joy Brooks, Reggie Bannister, Les Williams, Jed Rowen and features, in supporting roles, Kate Maberly, Paul Williams and Kevin McCarthy. It was the last feature film shot in Kodak Plus-X.<sup>[2]</sup>

It was the last film featuring Kevin McCarthy, who died two years before its release.

The film is an homage to 1950's sci-fi, teen and the rock and roll of the era. It follows the adventures of Johnny X, an alien on Earth who is chasing his ex-girlfriend after she steals his powerful invention: the resurrection suit.

### Plot -

Johnny X (Will Keenan) is an alien banished to Earth with his loyal followers. They take up the guise of a greaser gang and drive through the desert. Meanwhile, at a diner, a woman named Bliss (De Anna Joy Brooks) - who is Johnny's ex-girlfriend - asks an employee named Chip (Les Williams) to run away with her. Johnny and his gang show up and Johnny uses a glove with mysterious powers to control Bliss. Chip manages to back a car up over the glove, breaking it and freeing Bliss.

Chip and Bliss escape to an empty drive-in movie theater. She explains that Johnny invented a "resurrection suit" that could give him control over anyone with special metal implants. Though Johnny had the right hand glove, she stole the rest of the suit and that is why Johnny is chasing her.....

<https://collider.com/weirdest-movie-musicals/#romance-and-cigarettes>