

**MUSICALS IN THE HIGH SCHOOL:
AN ANALYSIS OF THE BROADWAY MUSICAL AND ITS ALTERNATIVES**

by

GREGORY JAMES MARCHAND

B.A., University of Victoria, 1980

A THESIS SUBMITTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in the Department
of
Art and Music Education

ACCEPTED
ULTY OF GRADUATE STUDIES



July 07, 1989 DEAN

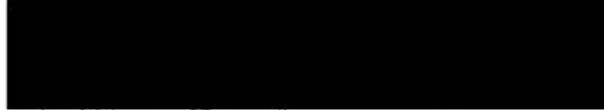
We accept this thesis as conforming
to the required standard



R. Dale McIntosh



Franklin E. Churchley



John F. Krich



Irene M. Pieper

© GREGORY JAMES MARCHAND, 1989
University of Victoria

All rights reserved. This thesis may not be reproduced
in whole or in part, by mimeograph or other means,
without the permission of the author.


Supervisor: R. Dale McIntosh

ABSTRACT

The purpose of this thesis is to assist teacher/directors with their selection of musicals for presentation at the high school level. An analysis of current literature dealing with the high school musical shows that, although the productions themselves are very popular, some educators have reservations about the learning outcomes of producing musicals. A brief history of music theatre defines the various forms of the genre and traces the developments of the contemporary American musical. A compendium of over forty Broadway musicals summarizes production requirements and provides a critique of the educational and performance value of each musical. Using the theories expressed by drama in education and aesthetic education which concentrate on the aesthetic and pedagogical value of student-centred learning, alternatives to the Broadway musical are presented. Providing information specifically designed for the high school level, this thesis gives the teacher/director the opportunity to choose an appropriate Broadway musical or a valuable alternative.

Examiners:


R. Dale McIntosh


Franklin E. Churchley


John F. Krich



Irene M. Pieper

TABLE OF CONTENTS

	PAGE
Abstract	ii
Table of Contents	iii
Acknowledgements	vi
 CHAPTER	
I Introduction	1
Review of the Literature	6
Definition of Terms	11
Need for the Study	13
Purpose of the Study	14
Delimitations	14
Nature of the Study	16
 II A Brief History of Music Theatre	 18
European Influences	18
Early American Influences	19
The Early American Musical	20
The Modern American Musical	24
 III A Compendium of Broadway Musicals	 29
Introduction to the Compendium	29
Anne of Green Gables	35
Annie	36
Anyone Can Whistle	38

Babes in Arms	40
Babes in Toyland	42
The Boy Friend	44
Brigadoon	46
Bye Bye Birdie	48
Cabaret	49
Camelot	51
Candide	52
Canterbury Tales	55
Carousel	56
A Chorus Line	58
Fiddler on the Roof	60
Finian's Rainbow	62
Flower Drum Song	64
Funny Girl	66
Godspell	67
Grease	69
Guys and Dolls	71
Hello Dolly	73
Jesus Christ Superstar	75
The King and I	76
Kiss Me Kate	78
Mame	81
The Music Man	83
My Fair Lady	84
Oklahoma!	87

	Oliver!	88
	Paint Your Wagon	90
	Peter Pan	92
	Pippin	93
	Snoopy!!!	95
	The Sound of Music	97
	South Pacific	99
	The Unsinkable Molly Brown	101
	West Side Story	103
	Where's Charley?	104
	The Wiz	107
	The Wizard of Oz	108
	You're A Good Man, Charley Brown	110
	Zorba	111
IV	Alternatives to the Broadway Musical	114
	The Student-Written Musical	115
	The Teacher-Written Musical	121
	The Musical Revue	125
V	Conclusion	129
	References	133
	Books and Periodicals	133
	Libretti	137
	Vocal Scores	138
	Appendix 1	140

Acknowledgements

I wish to acknowledge the support and encouragement given to me throughout the preparation of this study by the members of my thesis committee. Dr. Frank Churchley and Professor John Krich have been considerably helpful and encouraging.

Most especially, I would like to thank my thesis advisor, Dr. Dale McIntosh. Without his guidance and selfless support, this study would never have reached fruition.

Finally, I would like to thank my wife Debbie and my children Lucas and Raechel whose patience and understanding throughout the completion of this thesis have gone well beyond what any husband and father could expect.

CHAPTER I

Introduction

The gap between the ideals of educational philosophy and the realities of the secondary school classroom has always been wide. Today, with financial cutbacks threatening entire disciplines, this gap has widened; stressing the basic core subjects and holding educators accountable for their students' academic development have become the norm. Classifying music education as a basic core subject and justifying its existence in the school curriculum have never been easy tasks. It has been shown, however, that basic educational skills are highest when the curriculum is wide and varied (Kiestler, 1982, p.36). Since music and other fine arts add depth and variety to the curriculum, they can be considered aids to basic skill development, if not basics themselves. In terms of justification of music programs, a musically-sound performance has long been considered ample defence of educational merit (March, 1988). Yet other writers have looked at performance simply for the sake of performance as being musically limiting and pedagogically unsound (Karel, 1968). This conflict between music education philosophies is compounded in the classroom where the teacher may question the educational need for performance but is forced to perform in order to justify his program's existence. The music teacher must attempt to find a performance vehicle that is both a valuable teaching tool and an educational method that easily conforms to the rigours of academic accountability. As a popular performance genre and a successful melding of music, dance,

and drama, music theatre has become the justifiable method that many secondary music teachers use.

The use of music theatre as a teaching and performance tool can be easily traced both historically and philosophically. Until the middle of this century, music education was seen as the great patriotic art whose high-stepping marching bands and clear-singing choruses molded the future leaders of the community. The old adage became a truism: No boy who has blown a horn has ever blown a safe. This social justification philosophy failed to unify educators' beliefs, however, as expressed by writers such as Gerard Kneiter: "Any profession that seeks justification apart from its subject is on shaky ground" (1983, p. 35). Music is an art; and as such, it should do more than create patriotic citizens. Music education thus began a philosophic change.

The movement that developed from this philosophic backlash has been termed "aesthetic education in music" and its proponents, such as Abraham Schwadron, have defined musical arts as representing "a human need...as a tonal and temporal expression of man's creative subjective life" (1966, p. 189). Music as an art became much more than a vehicle for social change. Its unifying factor was seen as man's innate need for creative expression, and its justification became the aesthetic experience of music itself.

The ideas expressed by music educators who examine the aesthetics of music have influenced music education philosophers, teachers, and students for at least two decades. But as educators delved more deeply into this great unifier, divergent as well as thoughtful ideas began to emerge. A new need to express one's totally unique aesthetic philosophy of music education developed. The

spectrum of thought ranged from Knieter's relatively simple description of aesthetic education as "the process of developing the student's expressive potential" (1979, p. 20), to the more complex theories of Susanne Langer. To Langer, art expresses human feeling in a dynamic but symbolic form:

A work of art is an expressive form and therefore a symbol, but not a symbol which points beyond itself so that one's thought passes into the concept symbolized. The idea remains bound up in the form that makes it conceivable (1953, p. 67).

This view of music as an art which is itself an expressive symbol, is a long way from a bandstand cymbal crash on the gridiron sideline.

This movement towards aesthetics and the divergent complexities which developed, have caused problems for some educators. Many music educators would support the tenets of aesthetic education but feel that they lack the academic qualifications to implement such ideas (Apfelstadt, 1980, p. 31). Others would abandon the newly evolved theories of music education and return to the safe, crowd-pleasing, utilitarian methods: "Music education will need a philosophy to which the general public can relate if music is to remain a viable force in public school education" (Phillips, 1983, p. 30). Even aesthetic theory itself has been attacked:

One of the tenets of aesthetic theory is that music is valued for its purposelessness. A facet of the curriculum that believes in its own lack of utility is doomed (Coates, 1983, p. 31).

These criticisms cannot be ignored. Nor can the view that music and aesthetic education programs in schools throughout North America have been dropped "because we have neglected the consumer of the music, the audience whose price of admission supports the performer" (Winking, 1980, p. 93). On the other hand, one must listen to the ideas of writers such as Schwadron who is adamant in asserting that the composer "cannot permit the comparatively low musical levels of the masses to provide the standard and the criteria for his art" (1973, p. 2). Aesthetic education theorists believe that it is possible, and indeed essential, to raise the standards of musical education to create a musically informed and literate society. Utilitarians fear for the longevity of a school music program which does not have the backing of parents and board members who cannot say "aesthetic education" let alone understand it. In a society inundated with both nauseatingly boring "muzak," and arts-threatening financial cutbacks, each viewpoint can be appreciated. The need has thus arisen among music educators to look for utilitarian methods within philosophical theory: to combine the idealism of the aesthete with the practicality of the utilitarian.

A marriage of these two seemingly opposed beliefs is possible. In the last three decades, teachers and administrators of courses in the fine arts have looked at the possibility of combining arts courses into what has been termed "allied arts." They point to the leadership of disciplines such as science and social studies which are able to offer general courses in their broad subject areas yet maintain the individuality of such disciplines as chemistry and history respectively.

The arts could also benefit from such a unifying move. Courses began to develop in the allied arts because administrators and teachers

began to feel that programs of study based almost solely on separate subject matter areas did not adequately help students perceive relationships among disciplines or prepare them for the interdisciplinary world outside school (Anderson & Lawrence, 1982, p. 33).

The interdisciplinary approach to music, theatre, and dance that an allied arts approach to the curriculum would bring can result in the retention of the teaching values of aesthetic education plus the practical rewards of more traditional approaches to arts education. For Marcella Lee (1983), the most effective manner in which to combine the fine arts is through music theatre: "Nowhere do we find a better conceived, more effective synthesis of all the fine arts. Nowhere do we find a medium more ideally suited to the interests and capabilities of high school students" (p. 41). In music theatre, the student experiences and studies dance, drama, singing, visual art, and graphic art. He sees them as separate entities; moreover, he learns how each discipline can relate to the others. In musical comedy, the teacher has a vehicle which can involve an entire school of students, unite a diverse array of subject-bound teachers, and entertain audience after audience of approving parents and administrators.

From a utilitarian point of view, the school musical is ideal. It succeeds in exposing students to an inter-disciplinary approach to the arts and it invariably meets with the approval of its audiences. However, the presentation of music theatre productions in schools invites the posing of many questions. What exactly does it teach the

students who are involved? Is the amount of time spent on mounting the production justified? Is a Broadway musical the best choice for a chorus of untrained voices or an orchestra of unsure musicians? A review of current literature dealing with the musical in high schools will look at these questions.

Review of the Literature

In his 1980 dissertation, Benny Gene Rackard states, "there have been relatively few books, dissertations, or articles written during the past fifty years that discuss the problems encountered by a director in the direction and production of music theatre presentations at the high school level." Most text books dealing with the teaching of music at the high school level acknowledge the necessity of the music teacher's being involved in the production of a school musical but some fail to discuss play selection or production techniques (Hoffer, 1983; Paynter, 1982). Bessom, Tatarunis, and Forcucci do deal with play selection and production techniques but only as little more than an aside in the last chapter of their book (1980, pp. 303-11). Guides for the production of the musical do exist; however, most do not deal with play selection, a production aspect that is vital to the high school teacher (Tumbusch, 1969; Ratliff & Trauth, 1988). Books that do deal with the question of the selection of musicals, rarely make provisions for high school productions which necessarily have special considerations for play choice (Engel, 1957; Green, 1980; Laufe, 1973; Jackson, 1977; Engel, 1983; Lynch, 1984; Green, 1985). Laughlin and Wheeler (1984) have written a book that is designed to assist school, college, and community music theatre

producers, but its discussion of potential pitfalls that individual musicals might present high school productions is frustratingly incomplete. This dearth of information leaves the high school teacher and musical producer asking pointed questions. How will the production of a musical affect my students, myself, and the school? What should I be looking for in the choice of musicals? And which musicals offer me the best possibility of creative, pedagogic, and financial success?

In attempting to respond to questions such as these, most of the periodical articles that deal with the high school musical echo the words of Kim Trytten who states that "producing a successful musical can be the highlight of the year" (1988, p. 36). Collectively, many writers agree on certain characteristics of musical production that make the experience rewarding for teachers and students alike (Hoffer, 1983; Bogar, 1983; Heier, 1983; Lee, 1983; Tilley, 1986; Trytten, 1988). The following list is a summary of the findings of these articles describing the positive outcomes of musical production in the high school. The high school musical:

- 1) provides a way of involving many students and teachers;
- 2) creates a sense of self esteem in students by allowing them to accomplish something relatively independently;
- 3) offers opportunity for working collectively;
- 4) builds upon an established student interest;
- 5) aids in rapport between students and teachers;
- 6) allows for the learning of earlier styles of popular music;
- 7) offers the opportunity for experiencing live performance;

- 8) presents a training ground for music theatre techniques;
- 9) produces positive publicity for the school; and
- 10) encourages creative problem solving in dealing with difficult scores.

Although these outcomes can be deemed positive, few of them adhere to Knieter's philosophical assertion, that a profession should not seek justification apart from its subject. Most of the results summarized have little to do with music or theatre themselves. They emphasize, instead, the social benefits of music theatre production.

Tilley examines many of the social results listed above in presenting what he calls the "other side [of the] high school musical debate" (1986). He presents his own experiences as a high school musical director to show that aspects such as involvement can have adverse effects. Many of the instrumentalists in his non-music theatre orchestras become so involved in his yearly musicals that they neglect their instrumental playing and other academic studies in order to experience the thrill of performing on stage. He questions the sense of self esteem and collective involvement that the students cast in the lesser chorus parts experience. He concludes by acknowledging that he continues "to enjoy the musical experience" and the challenge of encouraging students to "sing and play with maturity and confidence;" however, he maintains that musicals "have few positive educational values" (p. 19).

Other writers have questioned the educational merit of the high school musical. In an article with the revealing title, "High School Musicals—Accentuate the Musical and Eliminate the Voice Abuse,"

Robert White calls producing and participating in a musical a "once-in-a-lifetime experience" (1978, p. 33). He warns, however, that musical comedies written for professional, adult singers, may easily strain and permanently harm the inadequately developed voices of students. He suggests many alternatives to the Broadway musical without giving up the rewards of the experience including the mounting of a "student-developed" show (p. 28).

Bessom, Tatarunis, and Forcucci (1980) acknowledge that, as with any music form or style, there are good and bad examples of Broadway musicals. But they assert that "the good examples are worthy of study" (p. 304). They respond to criticism that the style of singing demanded by music theatre is potentially damaging by maintaining that "style has nothing to do with proper techniques of vocal production. There is a correct way to sing, and that way applies whether one is singing a madrigal, a mass, an art song, a folk song, or a musical-comedy number" (p. 304). To the question of the amount of time demanded of both students and other faculty members, they reply that "proper scheduling of rehearsals can eliminate wasted time [for students, and] the well-organized music teacher does not need all the assistance [from other faculty members] that one usually encounters in school shows" (p. 305). Finally, the three make several suggestions with respect to how a high school teacher can cut costs in the production of a musical by carefully preparing a costume plot which could enable parts of costumes to be used more than once in a show, by renting the larger scenery required, and by starting early in the locating of props (p. 305). Obviously advocates of the music

theatre genre in the high school, Bessom, Tatarunis, and Forcucci offer some practical suggestions to the teacher.

Bearing in mind both the positive and negative results of producing a musical, the high school director must carefully choose the show he will produce in order to enhance the positive qualities of production. The few works that deal with play selection offer some important advice. Since a large cast will bring in a large audience of friends and relatives, Engel encourages the choice of a show with numerous roles (1957, p. 18). For a high school production, a large cast is advantageous not so much for the audience that it can help bring in, but for the increased number of students who will take part in the performing experience. Engel also suggests that "the established reputation of the musical show is a major consideration" and that the musical's book or libretto is the source of much of the reputation, good or bad, for most Broadway musicals (p. 19). However, since "the average ear rejects at once a singer who lacks adequate accomplishment" (p. 21), he advises choosing a musical that is well within the vocal capabilities of the cast.

Laughlin and Wheeler acknowledge the importance of a particular play's reputation but warn that well-known shows offer potential problems: they may be expensive and difficult to produce and "their very popularity invites audiences to compare the local production with the professional stage or film version" (1984, p. 26). They also remind the producer of a musical to match the staging requirements of the script with the physical capabilities of the actual playing area (p. 26-7). Many Broadway musicals require large, ornate sets that demand adequate wing and fly space.

Tumbusch also emphasizes the importance of play selection when he states that "erroneous selection and insufficient rehearsal time are the chief causes of failure in non-professional musical comedy productions" (1969, p. 25). He mentions characteristics similar to those listed above but emphasizes the importance of being aware of one's audience. The show must be suited to the people who are viewing it especially in a high school where it is not as necessary to educate the audience as it is to educate the performers: "Risqué shows have a place in universities and little-theatre production, but not in high school" (p. 34).

Although the literature concerning high school production of musicals is not extensive, it does offer some insight into the unique nature of this theatrical genre in the school setting. Most importantly, the literature emphasizes the need for careful selection of the musical that is to be produced.

Definition of Terms

The following terms have been defined according to their use in the study:

Paul J. Hustoles (1984) calls the term musical comedy "too limited." He divides musical comedy into six separate categories under two broad genres. For the purposes of this study, the two genres he has named, musical comedy and musical drama, will be employed.

Musical comedy: a play containing music and dance with a defined plotline that always ends happily for the central characters; the plot

leaves scope for production numbers that might be tangential to the storyline.

Musical drama: a play containing music and dance with a defined plotline that is more tightly structured than the musical comedy and which can contain thought-provoking and relatively realistic scenes.

Musical play: like the musical drama, a dramatic piece which is less escapist than the musical comedy and which contains "musical pieces more germane to the story" (Green, 1980, p. 7).

Musical revue: a series of musical numbers without, necessarily, a structured plotline or theme to link them but which are presented in a theatrical manner.

Book musical: a musical comedy or musical drama which follows a well-defined and appropriate plotline.

Broadway musical: a musical comedy or musical drama which has been produced in New York's Broadway district.

Off-Broadway musical: a musical comedy or musical drama which has been produced in New York but not in one of the Broadway theatres.

American musical: a musical comedy or musical drama first produced in the United States.

Musical: a synonym for musical comedy or musical drama.

Libretto: from Italian, meaning "little book," the plotline and dialogue of a musical comedy or musical drama.

Book: a synonym for libretto.

Vocal Score: the words and music of the songs sung in a musical.

Orchestral score: the music played by the orchestra of a musical.

Unit set: staging which remains the same throughout a performance not requiring elaborate changes.

High school:grades ten to twelve.

Need for the Study

As the review of the literature reveals, there is little information available for the music or drama teacher to assist him in choosing a musical to produce at the high school level. The utilitarian demands placed on teachers of fine arts to have their students perform in some manner results in the need for a performance vehicle. The philosophical concern of choosing a performance piece that is pedagogically valuable and at the same time entertaining is paramount. Because the Broadway musical offers a desirable melding of artistic disciplines in a format with proven success, it is a logical choice for a teacher. As has been noted, however, simply choosing any musical does not ensure performance success. For that reason, it is necessary to make this choice with careful consideration.

This study will assist the teacher in his choice. It will give an annotated list of musicals which embody characteristics that are appropriate for high school students. The criteria used to determine the appropriateness of each of the particular characteristics will be established and set out following suggestions made in the literature that has been written about music theatre in the high school. The annotations will analyze each of the musicals in terms of how well they match the established criteria.

The review of the literature also suggests that many educators are concerned about the appropriateness of the musical as a high school performance vehicle in general. Since all Broadway musicals were written for professionally-trained performers who are usually

well beyond high school age, the genre itself might not be well suited to students. Bearing this fact in mind, the study will also examine alternatives to the Broadway musical. Several educators have written about performance variations which maintain the value of the musical without compromising educational validity.

Purpose of the Study

The purpose of this study is

a) to give the teacher a brief historical background to the Broadway musical as a genre in order to enhance the presentation and production of any musical;

b) to assist the teacher in his choice of a musical for production by listing those that have been traditionally used in high schools and others that may not have been as popular but which might be appropriate for student presentation;

c) to critically analyze each of the listed musicals by discussing characteristics that will show the appropriateness or inappropriateness of each in terms of its choice as a high school musical; and

d) to offer alternatives to the traditional Broadway musical which would give the teacher more scope for choice and more opportunity for developing a student-centered production.

Delimitations

The compendium of musicals which lists selected choices for the high school teacher is necessarily limited. Since the 1866 production of *The Black Crook*, which is generally conceded to be the

first of the American musicals, the Broadway theatre has mounted over 300 musicals which have run for 500 performances or more (Green, 1985, p. xv). As the introduction to the compendium points out, this study has been limited to Broadway or successful off-Broadway book musicals which comprise relatively large casts, at least some characters that are similar to students in terms of age and circumstance, and libretti that would not be deemed offensive or inappropriate for student presentation. Some Broadway musicals have been included which, after analysis, seem completely inappropriate for students but which have been frequently chosen as musicals for high school presentation. These have been included simply because of their reputations.

The compendium listing is limited to book musicals, following Engel's assertion that the libretto is of paramount importance to a musical play (1957, p. 19). The genre of the musical revue will be discussed in the section dealing with alternatives to the Broadway musical. The works of Gilbert and Sullivan and other such operettas have not been considered in this study. Operettas can be a successful alternative to musical comedy and musical drama but as Hoffer asserts, Gilbert and Sullivan's "subtle English humor and satire is lost on young Americans unless it is carefully explained...American musical comedies usually find quicker favor" (1983, p. 348). The works of Gilbert and Sullivan can be effective performance vehicles for a sophisticated group of students; however, as operettas, they go beyond the limits of this study.

Finally, this study concentrates on the performance needs of the high school student and teacher. Many musicals and musical

performance vehicles exist which have been designed and written for the junior high and elementary school student. These plays and revues do not fall within the scope of this particular study.

Nature of the Study

Chapter Two will contain a brief historical summary of music theatre as a genre. It will outline the major developments of the American musical theatre beginning with the 1866 production of *The Black Crook* and continuing to the present day. It will discuss the influence of British and European musical theatre on the historical development of the American musical.

Chapter Three will comprise the compendium of musicals chosen for analysis. The listing will name the musical's composers, writers, and librettists. It will list the best-known songs from each musical, the cast number required, and the orchestra needed. The company holding the production rights will be named and the musical's plot or storyline will be described. The critical analysis of each musical will consist of a discussion of the vocal music, the orchestral music, the libretto, and the costuming, setting, and casting requirements. Each of the above categories will be considered in terms of its application to a high school production of the musical.

Using examples that have been described in periodicals, journals, and books dealing with high school musical and dramatic performance, Chapter Three will offer suggested alternatives to the Broadway musical as a high school production piece. The musical revue, student-written musicals, and teacher-written musicals will be discussed.

The conclusion to the thesis will synthesize the information presented in the complete work in order to assist the high school teacher in his choices. It will use the current literature available, as well as the critical analysis of the compendium, to comment on the most appropriate method to use in selecting a musical to present at the high school level.

An appendix will list the addresses and telephone numbers of the four most prominent rental agencies holding the performing rights for most Broadway musicals.

CHAPTER II

A Brief History of Music Theatre

The American musical has its origins in European musical traditions and popular American entertainments of the nineteenth and early twentieth centuries. The European influence includes various forms of national operas, the British music hall form, and an elaborately-staged spectacle known as the extravaganza. The American traditions include minstrel shows, vaudeville, and burlesque.

European Influences

The French operette or opera-bouffe was initiated by Florimund Ronger as a therapy for the inmates of an asylum where he worked. In the hands of its master, Jacques Offenbach, opera-bouffe used satire and parody to ridicule the pretensions of grand opera in much the same way as it is used in twentieth-century musical comedy. His *Orpheus in the Underworld* (1858) and *Beautiful Helen* (1864) both used classical mythology as the vehicle for his satire. The sentimental Viennese operetta of composers such as Johann Strauss gave the American musical its characteristics of romance. The popularity and prestige of his works are evidenced by the fact that Strauss's *The Gypsy Baron* (1885) and *Die Fledermaus* (1874) continue to be performed today. An important British influence on the American musical comedy form was the ballad opera. Its reliance on the spoken word for plot development was to have direct parallels on the American stage. John Gay was one of the ballad opera's masters; his

vigorous, anarchic style in *The Beggar's Opera* (1728) was highly influential even into the twentieth century.

The Savoy Theatre in London was the setting for most of the so-called "Savoy Operas" of W.S. Gilbert and Arthur Sullivan. Their work developed what Ewen calls a "craze" (1961, p. 8) for the comic opera in America. The wit that dominated their huge successes such as *H.M.S. Pinafore* (1878) and *The Pirates of Penzance* (1880) was emulated by American composers and librettists well into the twentieth century.

Early American Influences

A new style of stage entertainment was introduced by The Virginia Minstrels at the Chatham Square Theatre on February 17th, 1843. Consisting of Negro songs and dances, the "minstrel show" combined various forms of light entertainment in a deliberately organized manner. The shows were divided into three distinct sections: the olio, the fantasia, and the burlesque. A pastiche of variety-style entertainment, the olio was to be developed later into full-scale vaudeville shows; the individual routines of singers and dancers in the fantasia were to influence the musical revue; and the burlesque, with its parodies of earlier routines in the show, was to be seen later in the satire of such performers as Ed Harrigan and Tony Hart whose Mulligan Guard shows presented caricatures of New York life.

The minstrel shows contained the prototypes of all these styles of entertainment: the revue, burlesque and vaudeville. They were to branch off into separate entertainment forms later in the nineteenth

century and then come together again in modern musical comedy and drama. Such songs as "Old Dan Tucker" and "Dixie," which were written for the original Virginia Minstrels, show the direct influence of the minstrel show on American folk music.

The Early American Musical

Most music and theatre historians mark the beginning of the American music theatre form with the 1866 production of *The Black Crook* (Ewen, 1961; Green, 1980; Laufe, 1973). Its opening night performance lasted for over five hours combining such disparate elements as a hurricane in Germany, a ballet of gems, and a ritual of demons. Running for more than 400 performances initially and over 2,000 in revivals, *The Black Crook* was the first music theatre production to establish many of the characteristics that were to become synonymous with musical comedy. The show featured elaborate staging with grand production numbers, ensembles of chorus girls, ballets, and suggestive songs. All of these features can be seen in many of today's musical comedies.

The first production to bill itself as a "musical comedy" was the 1874 presentation of J. Cheever Goodwin's *Evangeline*. It was also the first musical to utilize a score that was entirely created for the show itself. Following the minstrel show tradition, most music theatre presentations combined various numbers or interpolated songs into an existing theatrical form.

The first attempt at a book musical that integrated the story with songs and dances was the 1879 production of *The Brook*. The work of composer-lyricist Edward E. Rice, the piece "initiated a vogue for what

were soon called 'farce comedies' " (Bordman, 1978, p. 48). Centered around mishaps occurring at a picnic in the country, the farce was concerned with themes that were of concern in America at the time. It was also the first American musical to be presented in London.

Since the most popular form of music theatre entertainment in the United States at the end of the nineteenth century and the beginning of the twentieth was European-style operetta, it is not surprising that many of the most successful composers for the American stage were European immigrants. Rudolf Friml from Bohemia, Sigmund Romberg from Hungary, and Victor Herbert from Ireland were three of the most popular. Herbert was undoubtedly the most successful. From *Prince Ananias* in 1894 to *Babes in Toyland* in 1903, his operettas established him as a gifted musician. In what was typical of the time, the lyrics and librettos of Herbert's productions were of little concern to him and featured improbable coincidences and lapses in logic. Nonetheless, the music of Victor Herbert helped to bring the traditions of the European comic opera to the United States.

The opulence and largesse of the European extravaganza form was evident in American music theatre as early as the initial production of *The Black Crook*. It found full development in the lavish and fantastic stagings of L. Frank Baum's *The Wizard of Oz* (1903) and Jerome Kern's *La Belle Paree* (1911). The 1920s saw the waning of the extravaganza and the operetta when New York's huge and highly technical playhouse, the Hippodrome, stopped presenting them. The vast stagings required for the presentation of both styles of musical needed the stage and house size that the Hippodrome supplied.

Another offshoot of the minstrel shows was to rise in popularity as operettas and extravaganzas fell. The revue featured some of the same largesse of the extravaganza but borrowed from the fantasia section of the minstrel shows in encouraging and developing the individual musical star. The master producer of this form of entertainment was Florenz Ziegfeld. In the twenty-one editions of his *Follies* that ran from 1907 until 1931, he continued to give the American musical stage the beautifully-attired chorus girls that had become customary and introduced the country to such performers as Anna Held, Fanny Brice, Eddy Cantor, Will Rogers, Sophie Tucker, and Ed Wynn. Modern musical comedies and dramas have continued this tradition of providing star vehicles for musical performers.

Embodying the same dominating style of personality as Florenz Ziegfeld, George M. Cohan changed the direction of American music theatre. Called the "father of musical comedy as we know it today" (Ewen, 1961, p. 65), Cohan combined some of the elements of burlesque, operetta, extravaganza, and revue in his shows without relying on any one style in particular. From burlesque, he used satire and chorus girls; from extravaganza, he borrowed the use of elaborate costumes and large production numbers; from operettas, his shows featured romance, glamour, and the morality of good triumphing over evil; and from the revue, he retained the star system and the idea of having set routines for the principal performers like himself. Not only did Cohan write the music and lyrics for his shows, but he also produced them and starred in them. His music and lyrics were light, jaunty, and colloquial, but his librettos were much like those of Victor Herbert's operettas in featuring thin plot threads and unbelievable

dénouements. Nonetheless, some of the songs his shows featured have become classics of the musical stage: from *Little Johnny Jones* (1904) came "Give My Regards to Broadway" and "Yankee Doodle Boy;" and from *George Washington Jr.* came "You're A Grand Old Flag."

A contemporary of Cohan, Jerome Kern helped take the musical theatre in a completely different direction. To fit the 300 seat Princess Theatre where most of his shows were produced, his so-called "Princess Shows" were characterized by small casts, limited sets and costumes, no stars, and a small orchestra. With lyricist P.G. Wodehouse and librettist Guy Bolton, Kern wrote the music for a number of musicals which, for the first time on the American stage, brought wit and adult intelligence to small scale music theatre. With shows such as *Oh Boy!* (1917), Kern, Bolton and Wodehouse began to "establish a genuinely new form of musical comedy" (Green, 1980, p. 73) by writing musical numbers that helped to carry the action of the play and develop the personalities of the characters. No longer were diverse songs interpolated into a show at the whim of a producer or star. Because of Kern, the songs were now seen as being an integral part of the musical's plot and characterization.

The musical that truly established Kern as an integral part of the history of the American musical theatre was his 1927 collaboration with Oscar Hammerstein II, *Show Boat*. Never before had a musical so carefully and logically integrated libretto and score. Kern did not want a formula musical with chorus girls and tap scenes; he strove to produce a musical with humour that developed solely from the characters and songs that were basic to the storyline. By adapting Edna Ferber's novel for the stage and retaining its dramatic qualities

and literary merits, Kern and Hammerstein were able to create a genre that was truly a musical play and not a mere musical comedy. In Lehman Engel's words, it was "a unique link between everything preceding it and every good thing that followed" (1972, p. 70).

Some of the "good things" that both directly preceded and followed *Show Boat* included the works of George Gershwin, Cole Porter, and Richard Rodgers and Lorenz Hart. Gershwin acknowledged his debt to Kern by emulating his style in such musicals as *Lady Be Good* (1924) and *Funny Face* (1927). He then created a unique, black folk opera with *Porgy and Bess* (1935). Throughout the 1930s, Cole Porter kept alive the gay spirit of the 1920s with such musicals as *The Gay Divorcé* (1932) and *Anything Goes* (1934). But it was Rodgers and Hart who attained the most success and who truly aided the development of the music theatre genre. Collaborating on twenty-seven stage productions and eight movies, the two were able to bring to the American musical theatre, "a new artistic stature and maturity" (Ewen, 1961, p. 169). With such firsts as adapting Shakespeare to the musical stage in *The Boys from Syracuse* (1938) and introducing serious ballet into a musical in *On Your Toes* (1936), Rodgers and Hart were true innovators.

The Modern American Musical

The musical which best adapted the lessons of musical and dramatic unity that had begun with *Show Boat* and which marked the beginning of a modern era in music theatre (Laufe, 1973), was the 1943 collaboration of Richard Rodgers and Oscar Hammerstein II: *Oklahoma!*. Rodgers and Hammerstein attempted several unique ideas

in their trend-setting effort. Instead of beginning with an elaborately staged production number, the musical opened with a single woman on stage, churning butter, and the sound of a man, off stage, singing "Oh What a Beautiful Morning." Contrary to tradition, the lyrics to the show were written before the music to increase the desired effect of carefully integrating the songs into the plot. And in a much longer and more clearly plot-enhancing example than was seen in *On Your Toes*, the show featured an interpretive, dream-ballet sequence. Rodgers and Hammerstein followed five years of sold-out performances of *Oklahoma!* with several other true musical plays dealing with more serious issues. *Carousel* (1945) actually included the death of the protagonist by suicide. *South Pacific* (1949) dealt with the issue of racial tolerance in the song "Carefully Taught." And *The King and I* (1951) featured a "romance" between the two central characters who did not even kiss.

Although Mordden (1976) believes that there has been a decline in the American musical since the 1940s, the successes of Rodgers and Hammerstein did allow librettists to expand their scope in dealing with issues that had not previously been the realm of the musical theatre. Two musicals from 1947 dealt with fantasy and imagination. Fred Sandy and Burton Lane's *Finian's Rainbow* included leprechauns and magical pots of gold; Alan Jay Lerner and Frederick Loewe's *Brigadoon* featured a town which disappeared for one hundred years at a time.

Musicals in the 1950s continued to show variety in theme and subject matter. Lerner and Loewe followed their success in *Brigadoon* by using George Bernard Shaw's play *Pygmalion* as the basis for their

musical *My Fair Lady* (1956). This sensitive and literary treatment of the classic "Cinderella" story became one of the most popular musicals of the century in running for over 2,700 performances on Broadway. Leonard Bernstein utilized an older literary classic by adapting Voltaire's satire into his musical *Candide* (1956). He then turned to Shakespeare's *Romeo and Juliet* for his musically complex and superbly choreographed *West Side Story* (1957). Meredith Willson portrayed autobiographical, small-town America in his typically romantic musical comedy *The Music Man* (1957). And Jule Styne's *Gypsy* (1959) melded the conventional star-vehicle musical with a thematic approach to the issues of family relationships and success.

Several different developments characterized the musicals of the 1960s and 1970s. Music theatre continued to differentiate itself from opera by relying on colloquial lyrics and vernacular music in John Kander and Fred Ebb's *Cabaret* (1966), which looked at the decadence of Nazi Berlin, and Stephen Sondheim's *Company* (1970), which looked at the decadence of modern marriage. Director-choreographers began to emphasize stage technique over material with Gower Champion in control of Jerry Herman's *Hello, Dolly!* (1964) and Bob Fosse directing and choreographing Stephen Schwartz's *Pippin* (1972). Billed as "The American Tribal-Rock Musical," *Hair* (1967) began Broadway's interest in utilizing rock-music scores. This interest continued with Andrew Lloyd Webber and Tim Rice's *Jesus Christ Superstar* (1971), a self-described "rock opera," and Jim Jacobs and Warren Casey's *Grease* (1972). While the musical complexity of *Jesus Christ Superstar* established Lloyd Webber

as a superstar himself, the musical simplicity of *Grease* showed that Broadway was still able to produce hits without substance.

If the 1970s and early 1980s did anything for the development of music theatre, it was to open up the choice of plot subject matter to include almost anything. The Charles Strouse and Martin Charnin collaboration *Annie* (1977) used the world's most famous comic-strip orphan as a protagonist. The nineteenth-century, post-impressionist painter Georges Seurat was Stephen Sondheim's protagonist in *Sunday in the Park With George* (1984). And in *La Cage Aux Folles* (1983), Jerry Herman's protagonists were homosexual, transvestite nightclub owners. Nothing was beyond the scope of music theatre.

Although there have been many recent innovations in music theatre, it is difficult to identify a contemporary musical that can claim the same historic significance as did *Oklahoma!*. In that it has become the longest-running musical in Broadway history, Marvin Hamlisch and Edward Kleban's *A Chorus Line* (1975) must warrant some consideration. With little in the way of linear plot, the musical told the story of several dancers vying for a few chorus-line jobs in an upcoming musical. Dealing with the sort of fears and aspirations that anyone can understand, *A Chorus Line* struck a universal chord. But as a piece of music theatre history, it did little to change the direction of the genre.

If anyone can claim to have changed the direction of the American musical in recent years, it is, ironically, a Briton: Andrew Lloyd Webber. Following the success of *Jesus Christ Superstar*, he turned to another famous Briton, T. S. Eliot, and his collection of poems entitled *Old Possum's Book of Practical Cats*. The theatrical

work he created, *Cats* (1982), is more a musical experience than a musical. With virtually no plotline, it uses a highly operatic score to dramatize Eliot's poems in a lavish and theatrical production. Lloyd Webber's latest full-scale musical also borrows heavily from the opera tradition. *The Phantom of the Opera*, which opened in London in 1986, is based on the turn-of-the-century novel of the same name by Gaston Leroux. Its score has been called "quasioperatic" and its "stage trappings...opulent" (Young, 1989, p. 42). As does the 1980s other huge music theatre success *Les Miserables*, which opened in London in 1985, *The Phantom of the Opera* borrows from the traditions of the extravaganza, the first musical plays, and, of course, European opera. The simplistic stagings of *A Chorus Line* and *Pippin* have been replaced with what might be called the grand musical whose production costs have exceeded, in the case of *Les Miserables*, \$4.5 million (Young, 1989, p.40). These extravagant productions are not for the budget-minded amateur producer but they do point the way towards a new direction for the music theatre genre.

CHAPTER III

A Compendium of Broadway Musicals

Introduction to the Compendium

The following compendium will list those Broadway book musicals which are most suited to productions at the high school level. The list has been limited to Broadway, and some highly successful off-Broadway productions, since, as Engel points out in *Getting the Show On* (1983, p. 1), amateur productions can benefit from the weeks of experimentation and revision that are required to produce a successful Broadway show. By choosing a Broadway musical, a high school can produce a show that will have worked through most of the problems that only the reality of a performance can reveal.

The decision to include only book musicals is based on the belief that the libretto of a musical is perhaps its most important aspect. In alluding to Shakespeare, Engel states in *Planning and Producing the Musical Show* that "it is still true that 'the play's the thing' in the choice of a suitable musical show" (1957, p. 20). Although the musical revue is a historical and contemporary success, the fact that most revues do not have definable plots changes the nature of the theatrical experience. A book musical tells a story and people remember and enjoy stories. Engel summarizes this point in another of his works:

While I am certain that the songs in the best American musicals have provided the bait for foreign markets, it is above all our sensible books and the identifiable characters who inhabit them that are the basic reasons for

both local and inter-national success in this field (1972, p. 6).

Once the book musicals have been identified, it is important to select those whose plots have some measure of relevance to the performers. There are very few Broadway musicals that deal exclusively with teenage characters and issues (*Bye Bye Birdie*, *Best Foot Forward*, *Hair*, *A Chorus Line*, *Grease*, *West Side Story*, and *Babes in Arms* are the most notable examples); nonetheless, that criterion is not entirely necessary to produce a successful high school musical (Engel, 1983, p. 19). The selections for this compendium should have at least a modicum of relevance to high school students because they match one or more of the following criteria: the musical deals with teenage issues; it has some major characters who are young people; it presents an opportunity to enhance the teaching of either literature or issues which could be valuable to high school students. Musicals that have not been included in the compendium because of the non-appropriateness of their librettos, deal with issues that are either completely beyond the realm of experience for high school students (*Follies* and *Company* both concern the relationships and turmoils experienced by middle-aged characters, a fact which would preclude their inclusion in the compendium) or that may be too sensitive for high school performers (the issue of homosexuality central to *La Cage Aux Folles* would probably be inappropriate for a high school production).

The fact that most high school productions aim to give the experience of performance to as many students as possible, requires

that the musical chosen for production have a large cast. In *Junior Broadway*, Ross and Durgin state that they prefer to choose musicals that have at least twenty-five speaking parts for that very reason (1983, p. 11). Those listed in the compendium all contain relatively large casts.

It can be helpful if the chosen musical is a successful Broadway production. Ticket sales can be boosted by the publicity generated by the name alone of an *Oklahoma!* or a *My Fair Lady*. A Broadway success will not guarantee a high school success; nonetheless, the fact that a musical has been successful on Broadway suggests that there are at least some aspects of the show which make it worthwhile. The director must remember, however, that productions of well-known musicals will often have the reputation of an outstanding professional stage or even film production to which it will have to live up. Many outstanding Broadway musicals are produced far less frequently than they should be simply because they did not have a successful initial Broadway run. Although it may not be entirely appropriate for a high school production, the musical *Pal Joey* is a strong example of this point. Its initial run, beginning in 1940, lasted for a total of 374 performances and was "not a popular success" (Laufe, 1973, p. 162). When it was revived in 1952, *Pal Joey* won the Critics Circle Award for Best Musical of the Year and ran for a total of 542 performances. Although they may not always be the most appropriate choices for high school productions, most of the major successes on the Broadway stage have been included in the compendium.

The format of the compendium includes the year of the musical's first production date. Unless otherwise stipulated, that date

is the first New York opening for the musical. The cast number lists the speaking roles for male and female characters with chorus requirements, if applicable, listed after the speaking roles. To assist the teacher in his casting, the names and descriptions of the major characters are given in the plot summary.

The critical comments section of the compendium is designed to give objective advice to assist in the selection of a musical for production. It contains information that outlines the advantages and disadvantages for each selection in terms of its applicability to a high school production. This section will deal with six essential areas: libretto, characters, score, settings, costumes, and choreography. If any of these six areas present a particular challenge for a high school production, that fact will be pointed out. If a musical offers advantages to a high school in one of these areas, that too will be discussed. Any discussion concerning the libretto will focus on the applicability of each musical to a group of high school performers. If the musical's characters are particular suitable or unsuitable to young people, that point will be discussed in terms of the show's characterization. If a musical requires casting for roles that are much younger or older than high school ages, that fact will be pointed out.

The score will be analyzed from two points of view: the overall orchestration and the individual songs. Since Broadway musicals were initially orchestrated for professional musicians, the scores are challenging and often intimidating to high school musicians. Many instrumental scores require the doubling of parts for some instruments. This fact is noted in the compendium with the doubled parts written in parentheses. The problem of doubling can, of course,

be alleviated by having two students play on two different instruments instead of requiring one student to double on two instruments. Often scores can be tempered in terms of their difficulty by the inclusion of synthesizers in the place of string or even woodwind instruments. In her 1988 article, Kim Trytten suggests other methods to alleviate the challenges of difficult scores. One idea that she presents is having baritone players cover parts that could include 'cello, electric bass, saxophone, and trombone:

Bass clef baritone players can read from E-flat alto saxophone parts quite easily by mentally changing the treble clef to bass clef, and then adding either three flats to an already existing flat key signature, or subtracting three sharps from an existing sharp key signature (p. 32).

Trytten's suggestions do require transposition but could be attempted by capable musicians. If a score is of an unusually demanding nature, that fact will be mentioned in the compendium; and suggestions for changes, such as those described above, will be included.

Similar to the orchestrations, Broadway vocal scores were written for professional singers and often for particular musical theatre stars. For that reason the vocal scores as well can be difficult. The major difficulty is the vocal range that many parts require. High school students do not have, typically, the vast singing ranges for which many of the Broadway parts were written. With the use of computerized transposition programmes becoming more attainable even at the high school level, the task of transposing vocal and instrumental parts is not the overwhelming undertaking it once was.

Transposition of parts is an option for abnormally difficult arrangements. If a show does contain individual songs that present unusual vocal range requirements, the compendium listing will make note of that.

If the scenic requirements are particularly daunting or, on the other hand, simple and effective, those points will be brought up. Costumes can often be essential to the success of a musical which is always a fact worth considering when choosing one musical over another. Particular costuming requirements will be mentioned in the compendium. Finally, the amount of dance required for a particular show, if it is abnormally intricate or especially effective, will be discussed.

If one or more of the six discussion areas is not mentioned in a particular musical's critical commentary, then that aspect of the show does not pose any unusual problems. Essentially, the purpose of the critical comments section is to inform.

TITLE: *Anne of Green Gables*

FIRST PRODUCTION DATE: 1971

MUSIC BY: Norman Campbell

LYRICS BY: Donald Harron and Norman Campbell additional lyrics by Mavor Moore and Elaine Campbell

BOOK BY: Donald Harron adapted from the novel by L. M. Montgomery

SELECTED SONGS: Gee I'm Glad I'm No One Else But Me; We Clearly Requested; Humble Pie; Kindred Spirits; If It Hadn't Been For Me; Anne of Green Gables

CAST NUMBER: 16 females, 12 males

ORCHESTRA REQUIRED: flute, oboe, 2 clarinets, bassoon, 2 trumpets, 2 horns, trombone, bass, percussion, harp, strings

PRODUCTION RIGHTS HELD BY: Samuel French

PLOT SUMMARY: Lucie Maud Montgomery's much beloved story of the red-headed imp Anne, is the basis of this musical. Anne is adopted by brother and sister Matthew and Marilla Cuthbert who had initially requested a male to help them around the farm. Eventually, Anne becomes an integral part of both the family and the Avonlea community. With her "kindred spirit," Diana Barry and her enemy but eventual "sweetheart," Gilbert Blythe, Anne goes through a series of intriguing adventures.

CRITICAL COMMENTS: Especially for a Canadian audience, this musical embodies much of what makes the musical genre so successful at the high school level. Few Canadians have not heard of *Anne of Green Gables* and many have read Lucie Maud Montgomery's novel, making the plot of the musical very familiar.

The team of Donald Harron and Norman Campbell has written a musical that is memorable and musically sound. Many of the characters are of high school age and the adult characters can give interesting challenges to character-type actors. There are some rousing but not overly difficult dance numbers that present ample opportunity for full-company involvement. The orchestration is extensive, with several parts; however, the load of the large string section could be lessened with a synthesizer or sampler.

The libretto is true to the first part of Montgomery's novel, covering Anne's arrival at Green Gables to the end of her schooling in Avonlea. This story of Anne's growth to adulthood should produce an evening of enjoyable entertainment for family and adult audiences alike.

TITLE: *Annie*

FIRST PRODUCTION DATE: 1977

MUSIC BY: Charles Strouse

LYRICS BY: Martin Charnin

BOOK BY: Thomas Meehan

SELECTED SONGS: It's the Hard-Knock Life; Little Girls; Easy Street; You're Never Fully Dressed Without a Smile; I Don't Need Anything But You; Annie; A New Deal for Christmas; Maybe; Tomorrow; Something Was Missing; Hooverville

CAST NUMBER: 8 males, 4 females, 6 young female orphans, mixed chorus, 1 dog

ORCHESTRA REQUIRED: 5 reeds (all doubling), 2 trumpets, 2 trombones, tuba, bass, guitar, 2 percussion parts, piano, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Based on Harold Gray's comic strip *Little Orphan Annie*, the musical uses the title character as a metaphor for an optimistic attitude when faced with difficulties. Appropriately set in New York City during the Great Depression of the 1930s, *Annie* centres on the red-headed, orphaned, title character as she comes to live with billionaire Oliver Warbucks during the Christmas season, initially as a publicity gimmick. Warbucks becomes so taken with Annie that he decides to adopt her but is temporarily thwarted by the orphanage "mother" Miss Hannigan and her brother. With the help of his friend, President Roosevelt, Warbucks sees through Hannigan's ploy, falls in love with his secretary, Grace Farrell, and begins the process of adopting Annie.

CRITICAL COMMENTS: *Annie* presents casting difficulties of an unusual variety. The young orphans are all less than high school age which would necessitate casting from outside of the school's population. Also, the character of Daddy Warbucks would almost certainly require an adult performer. And if realistic presentation is important, that performer might be required to shave his head. Because the character of Annie is so vital to the show, it is necessary to have a diversely talented performer in the title role who must at least look as though she is eleven years old.

As with most Broadway musicals, the orchestral score of this show is demanding. With doubling, the score calls for five reed players to play a total of seventeen different instruments at various times. Very few high school musicians could be expected to perform in such a manner. Vocally, the show is just as challenging. The young

orphans must sing and dance two complete ensemble numbers without assistance from any older performers. Annie's solo singing in "Maybe" and "Tomorrow" spans an almost two octave range. In "Something Was Missing," Daddy Warbucks must end the song with a sustained high F, an unusual difficulty for what is essentially a baritone role.

The older, mixed chorus does not receive a great deal of opportunity to perform which would be unfortunate for high school performers who desire and need the stage experience. The chorus does perform the ensemble piece, "Hooverville," which requires singing and dancing but which might appear to be an unnecessary tangent since it veers so sharply away from the plotline that centres around Annie. In presenting the downtrodden atmosphere of depression-era America, it is important, however.

Annie is an appealing musical because of its well-known characters and child performers; however, that appeal might not necessarily work in the show's favour when considering it for a high school production.

TITLE: *Anyone Can Whistle*

FIRST PRODUCTION DATE: 1964

MUSIC BY: Stephen Sondheim

LYRICS BY: Stephen Sondheim

BOOK BY: Arthur Laurents

SELECTED SONGS: Come Play Wiz Me; Everybody Says Don't; Simple; I've Got You to Lean On; Anyone Can Whistle; A Parade in Town

CAST NUMBER: 7 females, 12 males, mixed chorus

ORCHESTRA REQUIRED: 5 reeds (all doubling), 2 horns, 3 trumpets, 2 trombones, 2 percussion, accordion, strings (including 5 'celli), bass, piano (celeste)

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: When officials of a bankrupt town come up with the idea of faking a miracle to promote tourism, the town becomes a literal madhouse. Patients from a local asylum, called the Cookie Jar, are indistinguishable from pilgrims who have flocked to the town to bathe in the "miracle" waters flowing from a rock in the town square. In trying to give her asylum patients the opportunity to partake in the waters, Nurse Fay Apple falls in love with Dr. J. Bowden Hapgood who turns out to be a patient himself, causing Fay to believe that perhaps the insane are the only salvation for the world.

CRITICAL COMMENTS: Although *Anyone Can Whistle* ran for only nine performances on Broadway, it has become more well-respected with the increasing acceptance and fame of Stephen Sondheim. The musical is humorous but complex and offers high school students the opportunity to deal with such sophisticated issues as insanity, reality, and illusion which are not usually the domain of music theatre.

The characters are not necessarily suited to high school performers in terms of their age but the wealth of character roles, including several comic chorus parts, make the show appealing.

The musical is designed to be performed on a unit set but includes some effects which might cause difficulties. The rock itself must be fairly large, able to support the weight of performers; and rotatable, in order to reveal its inner workings. Needless to say, it must also be capable of spewing forth the miracle waters.

Musically, the show is demanding, as are all of Sondheim's productions. The orchestra is large and must play throughout most of the performance, often under the spoken dialogue. The lyrics are witty and vital to the development of the plot requiring careful articulation. The songs themselves are more complex than melodic, presenting a challenge to any singer. Called a polyphonic song by Sondheim, "Simple," for instance, is almost a fugue for several distinct voices.

Although not well-known, *Anyone Can Whistle* could be an entertaining and thought-provoking evening of entertainment that could benefit both the audience and the high school performers.

TITLE: *Babes in Arms*

FIRST PRODUCTION DATE: 1937

MUSIC BY: Richard Rodgers

LYRICS BY: Lorenz Hart

BOOK BY: Richard Rodgers and Lorenz Hart

SELECTED SONGS: All at Once; Johnny One Note; My Funny Valentine; The Lady is a Tramp; Where or When?; I Wish I Were in Love Again

CAST NUMBER: 17 males, 6 females, and mixed chorus

ORCHESTRA REQUIRED: 2 pianos, flute, oboe, bass clarinet, 2 alto saxophones, tenor saxophone, 3 trumpets, trombone, drums, strings

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: To escape being sent to a summer work camp, the teenaged children of some out-of-work vaudeville performers decide to put on a show. To the dismay of the young people, the show flops.

Using the publicity generated by a transatlantic French flyer who lands nearby, they eventually put on a successful entertainment, earning enough revenue to build a youth centre.

CRITICAL COMMENTS: With its high-spirited style, *Babes in Arms* has become very well known largely due to the success of the Judy Garland, Mickey Rooney film. Its primarily young cast makes the musical seem suitable to a high school production. Indeed, its 1937 debut was a unique departure from the typical Broadway musicals which preceded it, simply because the show centred on the youthful enthusiasm of a group of young people. But the idealistic, slightly naive outcome of the musical might seem dated to a contemporary audience.

The obvious strength of the musical is the incomparable Rodgers and Hart score which produced many standards that are still popular today. For a high school group, the show might be a worthwhile endeavour simply as a piece of musical history. The songs themselves are well worth learning.

The musical presents ample opportunity for company dance numbers which, for the most part, are quite simple. There is, however, one dream ballet sequence which would require a trained dancer.

Orchestrally, the music is well known and lyrical. The orchestration is not overly large and could be easily adapted into a piano, bass, and percussion arrangement. It offers obvious merits for budding jazz musicians.

The costume and setting requirements present no unusual challenges beyond the fact that a set must be dismantled in front of

the audience during each performance. Since much of the show takes place on and around a theatre stage, the setting itself should not present any large problems. With its play-within-a-play plot, *Babes in Arms* is a fine vehicle for a performance-oriented high school cast.

TITLE: *Babes in Toyland*

FIRST PRODUCTION DATE: 1903

MUSIC BY: Victor Herbert

LYRICS BY: Glen MacDonough

BOOK BY: Glen MacDonough

SELECTED SONGS: March of the Toys; Toyland; I Can't Do That Sum

CAST NUMBER: 16 males, 12 females, and mixed chorus

ORCHESTRA REQUIRED: flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, harp, percussion, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Producer Fred R. Hamlin commissioned this delightful fantasy as a successor to his popular hit *The Wizard of Oz*. It concerns the attempts by the scheming Uncle Barnaby to obtain the fortune of his niece and nephew, Jane and Alan. After a frightening storm and a hazardous journey, the children are shipwrecked and eventually find themselves in the magical city of Toyland. There they meet such memorable Mother Goose characters as Little Bo Peep, Miss Muffet, Boy Blue, and Simple Simon. Uncle Barnaby continues his wicked scheming in Toyland but, with the help of their new friends, Jane and Alan foil the machinations of Uncle Barnaby, allowing justice to prevail.

CRITICAL COMMENTS: Victor Herbert's return to Broadway after a three year hiatus was an unqualified success with *Babes in Toyland*. The musical involves a very large cast with many children. Most of the children are younger than high school age necessitating some access to younger grades. Many of the characters come from Mother Goose fairy tales affording the opportunity for some delightful characterizations.

The libretto is a weakness of the musical and is even more so today as the subject matter is somewhat dated. The plot's premise is simplistic and the characterizations of the major roles are highly stereotypical. Nonetheless, the cartoon-like atmosphere is appropriate for presentation to families and younger audiences.

The ensemble nature of the Toyland scenes offers ample opportunity for strong chorus work and manageable dance numbers. Since many of the characters are doll-like, costuming requirements are large but give scope for creativity. In the same way, the settings could be elaborate and costly; however, with striking costuming, the sets could easily be more representational.

Victor Herbert's score is the strength of the musical with many of the numbers retaining their popularity even today. The orchestration, however, is not as easily manageable as more recent Broadway fare, reflecting Herbert's classically trained background.

As a children's show, *Babes in Toyland* offers some interesting possibilities; however, a high school production might find difficulty in attracting an adult audience. With the need for many young performers and the challenges that the orchestration presents, the

musical may not be an appropriate choice for a contemporary high school.

TITLE: *The Boy Friend*

FIRST PRODUCTION DATE: 1954

MUSIC BY: Sandy Wilson

LYRICS BY: Sandy Wilson

BOOK BY: Sandy Wilson

SELECTED SONGS: Won't You Charleston With Me?; The Boy Friend; I Could Be Happy With You; Sur La Plage; A Room in Bloomsbury; The Riviera; It's Never Too Late to Fall in Love; Poor Little Pierette

CAST NUMBER: 12 males, 13 females

ORCHESTRA REQUIRED: clarinet (alto saxophone and soprano saxophone), alto saxophone (soprano saxophone and baritone saxophone), tenor saxophone (bass clarinet, bass saxophone, and soprano saxophone), 2 trumpets, trombone, percussion, strings, bass, banjo or guitar

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: A parody of musical comedies of the 1920s, this comedy is set on the Riviera in 1926. It involves an English heiress named Polly Browne who, while attending a finishing school, meets a young man of noble lineage, Tony, who is masquerading as a delivery boy. The story centres around the romance that develops between these two wealthy young people, each believing that the other is poor.

CRITICAL COMMENTS: The play that marked the Broadway debut of Julie Andrews, *The Boyfriend* has been an audience favorite since its 1954 importation from Britain. Few satirical musical comedies have

had the same success as *The Boyfriend* which boasts a strong libretto and an outstanding score. The humour of the plot is derived from its satirical look at the Jazz Age and the musicals that characterized it. The score spoofs such styles as operetta, flapper-type music, and of course, the Charleston. For high school students, the entire show is a wealth of history.

The accessibility of the vocal score and the libretto is contrasted somewhat by the demanding nature of the orchestration. With three reed parts doubling multiple instruments, the orchestral score would be a challenge for any high school musician.

One of the most important aspects of *The Boyfriend* is its choreography. Although the dance numbers are always a highlight, such numbers as the Charleston and the Black Bottom are not overly difficult, presenting the opportunity for even neophyte dancers to perform successfully.

As it is a definite period piece, this musical requires 1920s costuming. Like the choreography, the costuming is effective without being unattainably elaborate. The settings as well can be entirely fitting without extensive work and cost.

A major reason for the success of *The Boyfriend* is the fact that amateur companies and high schools can produce the show relatively easily. Its subject matter and characters are appropriate for high school students while offering effective choreography and a lyrical score.

TITLE: *Brigadoon*

FIRST PRODUCTION DATE: 1947

MUSIC BY: Frederick Loewe

LYRICS BY: Alan Jay Lerner

BOOK BY: Alan Jay Lerner

SELECTED SONGS: Almost Like Being in Love; The Heather On the Hill; There But For You Go I; Come to Me, Bend to Me; The Love of My Life; I'll Go Home With Bonnie Jean; Waiting for My Dearie; The Love of My Life; Brigadoon

CAST NUMBER: 5 females, 12 males, mixed chorus

ORCHESTRA REQUIRED: flute, oboe, 2 clarinets, bassoon, horn, 3 trumpets, trombone, piano, percussion, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: While on a hunting tour in Scotland, two American tourists, Tommy Albright and Jeff Douglas, discover a mist-shrouded town called Brigadoon. They eventually learn that the town has been transformed by what the townsfolk call a miracle: the entire community and all its inhabitants disappear for 100 years, reawakening for only one day each century. Tommy falls in love with a local lass named Fiona and is tempted to stay in Brigadoon and become part of its timeless destiny but is convinced otherwise by Jeff when the latter accidentally kills a local man who was threatening to destroy the town's miracle. Back in New York, Tommy is unable to forget Fiona and Brigadoon. He returns to Scotland to learn that his love for Fiona has allowed the town leader to awaken and welcome Tommy as a new inhabitant of Brigadoon.

CRITICAL COMMENTS: As the genre of musical theatre with its singing and dancing incorporated into the staid actions of everyday existence is itself fantastical, the mystic nature of a town awakening every one-hundred years is nicely suited to music theatre treatment. As a high school musical, *Brigadoon* is difficult to stage. The abrupt change in venue from the highlands of Scotland to a New York bar for one, short scene is a startling transition. The musical's simplistic, romantic values could be somewhat dated to a contemporary audience which might make the libretto itself inappropriate.

The score contains several well-known songs such as "It's Almost Like Being in Love;" but the vocal range required for a young tenor in a song such as "I'll Go Home With Bonnie Jean," might be overly challenging. The fairly minor role of Meg offers two delightfully comic songs including "The Love of My Life." This is a fine character role for a high school student.

Brigadoon presents one of the best Broadway examples of the integration of libretto and dance. Harry Beaton's sword dance, the wedding dance, and the funeral dirge all present opportunities for Scottish folk dances. On the other hand, these numbers might also present an unattainable requirement.

With nine suggested scene changes, *Brigadoon* is an obvious challenge in terms of setting, although Laufe describes a successful production at the University of Pittsburgh that used only the barest of representational sets (1973, p. 104). As well, the eighteenth-century setting of the town itself requires period Scottish costumes. The mists of the highlands and the appearance and disappearance of the town would suggest the need for a creative lighting design.

Brigadoon is a charming musical that has enjoyed both amateur and professional success. With a fairly flexible budget and a creative production, it can succeed as a high school show.

TITLE: *Bye Bye Birdie*

FIRST PRODUCTION DATE: 1960

MUSIC BY: Charles Strouse

LYRICS BY: Lee Adams

BOOK BY: Michael Stewart

SELECTED SONGS: The Telephone Hour; How Lovely to be a Woman; Put On a Happy Face; One Boy; One Last Kiss; A Lot of Livin' to Do; Kids; Baby Talk to Me; Rosie

CAST NUMBER: 14 females, 11 males

ORCHESTRA REQUIRED: 4 reeds (all doubling), horn, 3 trumpets, 2 trombones, percussion, guitar, piano

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: *Bye Bye Birdie* satirizes the hysterics that often accompanied rock-and-roll stars during the 1950s and 1960s. An Elvis Presley clone named Conrad Birdie is about to be drafted into the United States' army. To heighten the publicity surrounding this event, his manager, Albert Peterson, and the manager's girlfriend and secretary, Rose Grant, contrive a plan to have Birdie kiss one of his adoring fans on the Ed Sullivan show just before he is to leave. When Kim McAfee of Sweet Apple, Ohio is chosen as the lucky kiss recipient, her father is not entirely impressed, her boyfriend, Hugo, is more than a little jealous, and her home town is turned upside down by Birdie fever. Eventually, Albert and Rose decide to marry, Hugo

punches Birdie on the Ed Sullivan show, and Sweet Apple returns to normal.

CRITICAL COMMENTS: As a satire, this musical was perfect for 1960. Today the satire is not so effective. After the harsh view of teenagers that was offered by *West Side Story*, Birdie and his light-hearted whimsy was a welcomed change. With the current revival of interest in the 1950s, *Bye Bye Birdie* has become a mainstay for high school productions. It is one of the few Broadway musical comedies that centres on teenage life. Because of that central concern, the score includes many rock-and-roll-style songs that are fairly easily played and sung; however, some of the orchestral score does require adept musicianship especially with the doubled parts for the woodwinds.

Viewed as a piece of nostalgia, *Bye Bye Birdie* can be very successful. Its energetic dance numbers are showy but accessible; songs like "Kids" and "A Lot of Livin' to Do" are memorably comic; and besides the wealth of roles for young people, comic actors can shine portraying the meddling Mrs. Peterson and the obnoxious Mr. McAfee.

TITLE: *Cabaret*

FIRST PRODUCTION DATE: 1966

MUSIC BY: John Kander

LYRICS BY: Fred Ebb

BOOK BY: Joe Masteroff, based on the play *I Am a Camera* by John van Druten and *Berlin Stories* by Christopher Isherwood

SELECTED SONGS: Willkommen; Don't Tell Mama; Perfectly Marvelous; Two Ladies; The Money Song; If You Could See Her;

Married; Cabaret

CAST NUMBER: 20 females, 16 males

ORCHESTRA REQUIRED: 4 reeds (all doubling), horn, 2 trumpets, 2 trombones, percussion, accordion, celeste, piano, guitar, banjo, strings, plus stage band: tenor saxophone, trombone, piano, drums

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Set in Nazi Germany prior to World War II, the plot centres on a young American writer named Clifford Bradshaw who has come to Berlin. At the Kit Kat Klub, he meets the hedonistic British entertainer Sally Bowles who moves into his life and his room. Their story, and the blossoming love affair between Cliff's landlady, Fraulein Schneider, and the Jewish Herr Schultz, serve to underscore the rise of the Nazis and the decadence and racism of pre-war Berlin.

CRITICAL COMMENTS: Although this musical is often produced in high schools, it is not obvious high school material. The book does serve as a teaching vehicle, showing the atrocities of war, but at the same time it deals graphically with such issues as abortion and the lifestyles of nightclub entertainers.

The cast is large but does not include characters that would be readily accessible to high school students. Characters like Herr Schultz and Fraulein Schneider are both well past middle age. The performers at the Kit Kat Klub require very strong singers and more importantly, strong dancers. The orchestration can be somewhat demanding but, if required, could be arranged for fewer instruments. A small combo would suit the cabaret atmosphere of the musical.

On the positive side, the score of *Cabaret* contains the very best of Kander and Ebb and has produced many long-standing and

memorable hits. Nonetheless, one would have to seriously consider the appropriateness of the show's content before producing it at the high school level.

TITLE: *Camelot*

FIRST PRODUCTION DATE: 1960

MUSIC BY: Frederick Loewe

LYRICS BY: Alan Jay Lerner

BOOK BY: Alan Jay Lerner, based on the novel *The Once and Future King* by T.H. White

SELECTED SONGS: I Wonder What the King is Doing Tonight; The Simple Joys of Maidenhood; C'est Moi; How to Handle a Woman; If Ever I Would Leave You; I Loved You Once in Silence; Guenevere; Camelot

CAST NUMBER: 4 females, 15 males, 1 dog, mixed chorus

ORCHESTRA REQUIRED: 5 reeds (no saxophone), 3 horns, 3 trumpets, 2 trombones, percussion, guitar (lute and mandolin), harp, piano, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: *Camelot* tells the story of the legendary King Arthur with his chivalric Knights of the Round Table, his lovely but unfaithful wife, Guenevere, and his trusted but untrustworthy knight, Sir Lancelot. The plot deals with Arthur's attempts to come to terms with his private life as he struggles to implement his ideals of justice in his kingdom of Camelot.

CRITICAL COMMENTS: Following the success of *My Fair Lady*, Lerner and Loewe produced another lavish and appropriately regal sounding

score for *Camelot*. It has long been an audience favorite and the score deserves much of the credit for the musical's success. Songs such as "If Ever I Would Leave You" and "Camelot" itself, continue to be recorded instrumentally and vocally today. The orchestral score is more demanding in that a full complement of musicians is necessary to play the lush arrangements that are typical of Frederick Loewe's work.

Requiring elaborate medieval costumes, the musical may present budgetary difficulties for a high school. The use of representational sets could help reduce expenses, however. Most of the characters are fairly mature and require voices of the same maturity. With only one central female character, casting may present some difficulties for a high school director. Although there is little opportunity for dance, the musical choruses give ample opportunity for ensemble work to the non-principal performers. This story of court intrigue and idealistic chivalry loses little over time and continues to appeal today.

TITLE: *Candide*

FIRST PRODUCTION DATE: 1956; 1973 revival

MUSIC BY: Leonard Bernstein

LYRICS BY: John Latouche, Richard Wilbur, Lillian Hellman, Leonard Bernstein, and Dorothy Parker, with Stephen Sondheim adding new lyrics for the 1973 revival

BOOK BY: Lillian Hellman with a new libretto by Hugh Wheeler in 1973

SELECTED SONGS: The Best of All Possible Worlds; Oh, Happy We; It Must Be So; Glitter and Be Gay; Bon Voyage; I Am Easily Assimilated;

Make Our Garden Grow

CAST NUMBER: 10 females, 28 males

ORCHESTRA REQUIRED: flute, 2 clarinets, 2 trumpets, trombone, percussion, 2 pianos, strings (1973 revival version)

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Both the original production and its revival are based on Voltaire's classic which tells the story of the optimistic Candide who travels throughout Europe and South America in search of his beloved Cunegonde, who was carried off by enemies of Candide's country. Candide's journeys take him through many adventures including the great Lisbon earthquake; an encounter with the forces of the Spanish Inquisition during which his tutor, Pangloss, is apparently killed; and the sinking of his ship. Candide's optimism turns somewhat bitter but he does retrieve Cunegonde and return to his homeland, Westphalia, to settle down to a quiet existence.

CRITICAL COMMENTS: Not the same success as his later *West Side Story*, Bernstein's *Candide* ran initially for only seventy-three performances. Its 1973 revival, with a greatly altered libretto, was much more successful in a 740 performance run. With the collaboration of such an array of talented people, including Voltaire, the show's apparent failure is difficult to explain. But the success of the 1973 run suggests that perhaps the show was ahead of its time. As well, Harold Prince's restaging of the show, with the audience interwoven between ten different playing areas and four separate locations for the orchestra, made the revival a unique theatrical experience.

For a high school production of *Candide*, the biggest stumbling block in producing the musical is Bernstein's score itself. Almost an operetta, it demands highly-trained voices from the major roles and the chorus. The original orchestration was particularly daunting but the revision is a more accessible version; nonetheless, the music is the strong point of the musical and must be presented to perfection.

The story of *Candide* is not particularly well-known but this musical gives the opportunity to expose students to a classic of eighteenth-century satire. That fact alone is well worth considering the show; however, the libretto does contain sections that could be offensive. As Candide learns to question Dr. Pangloss' assertion that, since this is the best of all possible worlds, everything that happens is for the best, he encounters life to its fullest including prostitution, ravishment of Cunegonde, and syphilis. Although this is a work of satire, such topics may not be approachable in all high schools.

Although set in the eighteenth century in a multitude of locales, the musical does not necessarily have to rely on a number of elaborate sets. Given Harold Prince's revised staging, representational sets would be preferable. The costuming would probably require more detail than the sets, however.

One of the charms of Bernstein's score is the array of forms he uses: from the tango and gavotte to the waltz and schottische, the music offers ample opportunity for company dances. The forms themselves are important, however, requiring some fairly knowledgeable, period choreography.

As the voices are vital in *Candide*, its choice as a high school production is entirely dependent on the cast members available. With

the appropriate performers, it could be an entertaining and educational production.

TITLE: *Canterbury Tales*

FIRST PRODUCTION DATE: 1969

MUSIC BY: Richard Hill and John Hawkins

LYRICS BY: Nevill Coghill

BOOK BY: Martin Starkie and Nevill Coghill based on Coghill's translation of Geoffrey Chaucer's *Canterbury Tales*

SELECTED SONGS: Canterbury Day; Love Will Conquer All; Come On and Marry Me Honey; If She Has Never Loved Before; I Have a Noble Cock

CAST NUMBER: 5 females, 14 males

ORCHESTRA REQUIRED: 3 trumpets, horn, 2 trombones, 2 guitars, bass, 2 percussion parts, piano, electric organ

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: *Canterbury Tales* involves the musical presentation of four of Chaucer's famous tales: "The Miller's Tale," "The Steward's Tale," "The Merchant's Tale," and "The Wife of Bath's Tale." These fourteenth-century entertainments are still as bawdy and provocative today as they were in Chaucer's day.

CRITICAL COMMENTS: As a vehicle for teaching an important work of English literature, this musical is ideal. Just as Chaucer's work was originally criticized for its purportedly lewd nature, this version can be perceived as somewhat graphic in its presentation. The song, "I Have a Noble Cock" has an obvious double meaning which might possibly offend. As well, there is a scene in the show which calls for one of the

characters to present his backside in what is colloquially referred to as a "moon." The song and the scene could be easily deleted from a production which is particular striving to be inoffensive; however, it must be pointed out that Chaucer himself would never have apologized for such scenes.

The cast is heavily male-oriented which could present a casting difficulty for some high schools relying on a large proportion of female characters. The rock-styled music may be a little excessive for some or even dated for others. The songs themselves are lively and interesting and could be adapted to an orchestration that is less rock in nature.

The musical contains some dancing which is more stylized than formal and could be easily presented by high school performers. With the need for few formal settings and the adaptability of the tales themselves, *Canterbury Tales* could be produced on a very comfortable budget.

TITLE: *Carousel*

FIRST PRODUCTION DATE: 1945

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Oscar Hammerstein II, adapted from Ferenc Molnar's play *Liliom*

SELECTED SONGS: Carousel Waltz (instrumental); Mr. Snow; June is Bustin' Out All Over; When the Children Are Asleep; Soliloquy; What's the Use of Wond'rin'?; You'll Never Walk Alone; If I Loved You

CAST NUMBER: 12 males, 7 females, mixed chorus

ORCHESTRA REQUIRED: 2 flutes (1 doubling piccolo), oboe (English horn), 2 clarinets, 3 horns, 2 trumpets, 2 trombones, tuba, percussion, piano, strings

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: Set on the New England coast in 1873, *Carousel* tells the story of a carefree carnival barker named Billy Bigelow who meets, charms, and marries the naive, young, local girl, Julie Jordan. When Julie becomes pregnant, Billy is so concerned about the prospects of fatherhood that he resorts to robbery in order to help support his new family. When he is about to be caught in the act, he kills himself. In purgatory, Billy is allowed to return to earth and perform one good deed which would enable him to go to heaven. He does this by unwittingly encouraging his widowed wife and daughter to become confident and hopeful people.

CRITICAL COMMENTS: Very much a show for singers, *Carousel* could be classified as an operetta. It represented a trend-setting development in musical theatre by including more music and less dialogue than previous musicals. The show begins without an overture but with the instrumental "Carousel Waltz" which is accompanied by a ballet and pantomime number. This immediately establishes the carnival scene and begins to develop the character of Billy. The musical is also unique for its presentation of the death of the hero through suicide. This set the stage for more serious musical dramas that were to follow.

Both vocally and instrumentally, the musical presents a challenge to high school performers. A song such as Billy's "Soliloquy," which is an eight-minute, highly dramatic solo, requires skilled

presentation. The orchestra score begins with the difficult "Carousel Waltz" which cannot be covered by vocals since it is purely instrumental, and continues in the same demanding manner throughout what is an unusually lengthy show.

The costuming and setting requirements are fairly elaborate. The stage must present the opening scene's carnival atmosphere and the 1890s setting requires many period costumes.

Agnes de Mille's initial choreography experimented with the ballet and mime sequences that were popular at the time, leaving some complex dance requirements for the show. Although the dance numbers could be amended, there is still a fairly strong element of choreography in the musical.

With its innovations and elaborate score, *Carousel* is one of Rodgers and Hammerstein's most enduring works. Its sentimentality and basic seriousness make it less appealing to high school students than some of their other collaborations. The demands that the score places on the singers must be taken into consideration when looking at *Carousel* as a choice for a high school production.

TITLE: *A Chorus Line*

FIRST PRODUCTION DATE: 1975

MUSIC BY: Marvin Hamlisch

LYRICS BY: Edward Kleban

BOOK BY: James Kirkwood and Nicholas Dante

SELECTED SONGS: I Can Do That; At the Ballet; Dance: Ten; Looks: Three; The Music and the Mirror; What I Did For Love; Nothing; Hello

Twelve; One

CAST NUMBER: 12 females, 14 males

ORCHESTRA REQUIRED: 4 reeds (all doubling), 3 trumpets (all doubling flugelhorn), 3 trombones (1 doubling bass trombone), percussion, 2 keyboards

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Set on the stage of a theatre during an audition for the chorus parts of an upcoming musical, *A Chorus Line* tells the life stories of several of the dancers who are auditioning for the few chorus spots available. Spanning an entire day of auditioning, the musical tells these stories through the use of autobiographical songs and monologues. Besides the director, Zach, all of the performers are dancers. And except for Zach's former girlfriend, Cassie, who has been a featured performer and is trying to make a comeback through the chorus ranks, all of the dancers are relatively inexperienced. The audience learns not only about the individual characters and their lives, but also about the joys and hardships experienced by any performer in working towards the goal of becoming a successful entertainer.

CRITICAL COMMENTS: The most obvious casting requirement for a production of *A Chorus Line* is the need for a company of dancers. Excluding Zach, all of the cast members must be able to show that they are capable of being considered for a chorus role in a Broadway-style musical. Assembling a cast that would include at least a dozen male and a dozen female dancers is a daunting requirement.

The subject matter of the show might cause problems for some high schools. In dealing with such subjects as homosexuality,

masturbation, and the female performer's apparent need for tits and ass, the songs and the libretto are true-to-life but perhaps too much so for some high school performers and audiences.

The truthful nature of the script, and the relatively inexpensive production costs that result from the simple set and costume requirements, are part of the reason for the success of this musical. The score is completely integrated into the script and highly appropriate to the musical's development. As well, it contains songs like "One" and "What I Did For Love" which have become popular hits in their own right. Although the orchestral score does not require any strings, it does call for doubling of almost all of the woodwind and brass parts which would be a difficulty for most high school musicians.

A Chorus Line is an insightful, dynamic musical that well deserves its Broadway success; however, as the choice for a high school production, it would be somewhat inappropriate in its subject matter and highly challenging in its musicality and choreography.

TITLE: *Fiddler on the Roof*

FIRST PRODUCTION DATE: 1964

MUSIC BY: Jerry Bock

LYRICS BY: Sheldon Harnick

BOOK BY: Joseph Stein, based on stories by Sholom Aleichem

SELECTED SONGS: Tradition; Matchmaker; If I Were a Rich Man; Miracle of Miracles; Sunrise, Sunset; Do You Love Me?; Far From the Home I Love

CAST NUMBER: 10 females, 12 males

ORCHESTRA REQUIRED: 5 reeds (no saxophone), 3 trumpets, trombone, horn, accordion , guitar, percussion, piano, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Set in the Jewish village of Anatevka, Russia in 1905, the musical deals with the life of the dairyman, Tevye, his wife, Golde, and their five daughters. Tevye manages to maintain his faith and traditions even when he sees three of his daughters marry against his wishes: one to a poor tailor, after Tevye had promised her to a rich butcher; one to a revolutionary; and one to a non-Jew. When the Tsar's Cossacks destroy their village, Tevye and his family bravely persevere and begin the long journey to America and a new life.

CRITICAL COMMENTS: This Tony Award winner for best musical is nicely suited to a high school treatment. Not so much the story of an ethnic group, it is the story of the courage of convictions within all of humanity.

The role of Tevye is central to the production necessitating a strong actor. There are lively ensemble dance numbers which require several male dancers. Although many of the male cast members would be required to dance, the dance numbers themselves demand more energy than specific dance expertise. As a result, they should not pose a problem to high school students. The strong female roles are suited to varying age groups but could be easily played by young people.

The vocal score is memorable and lovely; it is challenging but not daunting. Instrumentally, the string parts are quite extensive and important which could be a consideration for the musical director. The use of a synthesizer is a possibility. Costumes, sets, and props are quite extensive which would require a hard-working corps of

backstage and behind-the-scenes workers. The themes of love, family, and the value of tradition make this musical a fine learning vehicle for high school students.

TITLE: *Finian's Rainbow*

FIRST PRODUCTION DATE: 1947

MUSIC BY: Burton Lane

LYRICS BY: E.Y. Harburg

BOOK BY: E.Y. Harburg and Fred Saidy

SELECTED SONGS: How Are Things in Glocca Morra?; Look to the Rainbow; Old Devil Moon; If This Isn't Love; Necessity; When the Idle Poor Become the Idle Rich; When I'm Not Near the Girl I Love

CAST NUMBER: 5 females, 23 males

ORCHESTRA REQUIRED: 5 reeds (no saxophone), 2 horns, 2 trumpets, 2 trombones, percussion, harp, piano (celeste), guitar (banjo), strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Initially conceived as a satire of the American economic system which requires that gold reserves be buried at Fort Knox, *Finian's Rainbow* also combined romance and fantasy in much the same way as did another musical that opened in 1947, *Brigadoon*. With his daughter Sharon, Irish immigrant Finian McLonergan arrives at Rainbow Valley, Missitucky, to bury a crock of gold he has stolen from a leprechaun named Og.

Conflicts occur when the bigoted Senator Billboard Rawkins is turned black by Sharon's unwittingly wishing over the crock of gold. Happily, Rawkins learns to empathize with the plight of the blacks;

Sharon falls in love with labour organizer Woody Mahoney; and Og turns mortal when he becomes enraptured with Woody's deaf mute sister, Sharon, who is given the power to speak through one of the crock's three wishes.

CRITICAL COMMENTS: A popular success in 1947, *Finian's Rainbow*, presents themes dealing with bigotry and materialism which today seem dated. As both political satire and moral invective, the musical is not as meaningful as it once was given a contemporary society that is more racially tolerant and less moved by criticisms about the materialistic world.

At its opening, *Finian's Rainbow* was lauded for a score that is still clever and lyrical (Laufe, 1973, p. 100). Og's two, high-energy solos include the cavalier "When I'm Not Near the Girl I Love" which expresses his growing attraction to mortal women. The satire of the chorus numbers, such as "When the Idle Poor Become the Idle Rich," advance the central theme and offer opportunity for group choral and dance work. Instrumentally, the score is as demanding as most Broadway musicals but does not require the doubling of parts.

With only one major female speaking role, *Finian's Rainbow* might not appeal to all high schools. Although the character of Susan is a major role, she does not speak until the end of the musical; however, she dances throughout the performance in solo interpretations of songs and dialogue which would require a well-trained, classical dancer in the role. There is more depth to the male roles with the romantic lead in Woody, the fatherly Finian, and the comic, energetic Og. Irish accents would be a necessity for the roles of Finian, Sharon, and Og. The musical offers ample opportunity for

chorus work in both singing and dancing which should appeal to the large cast needs of most high schools.

As a fantasy, *Finian's Rainbow* could be staged with a minimum of sets. As well, the costuming requirements are not overly difficult. Nonetheless, a high school director would have to consider the appropriateness of the musical's theme to a contemporary, North American audience.

TITLE: *Flower Drum Song*

FIRST PRODUCTION DATE: 1958

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Oscar Hammerstein II and Joseph Fields, based on the novel of the same name by C.Y. Lee

SELECTED SONGS: You Are Beautiful; A Hundred Million Miracles; I Enjoy Being A Girl; I Am Going to Like It Here; Love, Look Away; Don't Marry Me

CAST NUMBER: 7 females, 11 males, mixed chorus including children

ORCHESTRA REQUIRED: 2 flutes (piccolo), oboe (English horn), 2 clarinets (alto saxophone), bass clarinet (tenor saxophone), 2 horns, 3 trumpets, 2 trombones, tuba, bass, harp, guitar (banjo, mandolin), percussion, piano, strings

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: When Sammy Fong's picture bride, Mei Li, arrives from China, Sammy is reluctant to carry out the arranged marriage because of his relationship with the nightclub singer and striptease performer, Linda Low. Although Sammy's friend, Wang Ta, thinks he

is in love with and proposes to Linda, he eventually falls in love with Mei Li which pleases his father, Mei Li's father, and the now liberated Sammy. Through the entanglements of these relationships, *Flower Drum Song* looks at the conflict between the traditionalist, older generation of Chinese-Americans and their more fully Americanized children.

CRITICAL COMMENTS: The obvious requirement for *Flower Drum Song* is its Oriental cast. The musical should only be attempted by a high school that embodies the required casting.

The libretto should be appealing to students in that it centers on the concerns of young people in dealing with their less adaptable parents; however, the central issue of arranged marriages might not be as topical today as it was in the late 1950s. The young, romantic leads, Wang Ta and Mei Li, are balanced by the appealing and comical character roles of Sammy and Linda. Since the play deals with young people as well as their parents, several students would be required to play older, adult roles.

Vocally, the score contains some typically lyrical Rodgers and Hammerstein songs such as "I Enjoy Being a Girl;" however, the musical does not include the large number of immensely popular songs that their other successes enjoyed. Instrumentally, the score avoids attempting to sound Oriental which makes it easily accessible to high school musicians; however, the doubling of parts requires either talented students or several extra musicians.

The nightclub scenes afford the opportunity for some creative choreography and high-energy chorus work. The scenic requirements, which include outdoor scenes, rooms in three different

houses, a social hall, and the night club, are fairly extensive. The costumes are varied as well, ranging from traditional Old World Chinese gowns to Chinese-American nightclub outfits.

Flower Drum Song is not as revolutionary or complex as some of Rodgers and Hammerstein's other musicals but it does not attempt to present a profound theme. It is light entertainment that can offer an entertaining evening with the proper high school cast.

TITLE: *Funny Girl*

FIRST PRODUCTION DATE: 1964

MUSIC BY: Jule Styne

LYRICS BY: Bob Merrill

BOOK BY: Isobel Lennart

SELECTED SONGS: I'm the Greatest Star; His Love Makes Me Beautiful; Henry Street; People; Don't Rain On My Parade; You Are Woman; The Music That Makes Me Dance

CAST NUMBER: 15 females, 19 males

ORCHESTRA REQUIRED: 5 reeds (all doubling), horn, 3 trumpets, 3 trombones, percussion, guitar, piano (celeste), and strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: The musical concerns the life of comedienne and entertainer Fanny Brice. It tells the story of her show-business discovery by Florenz Ziegfeld, her successes in his Ziegfeld Follies, her romance and marriage to con-man Nick Arnstein, and the eventual breakup of that marriage. It tells the classic tale of the rise to stardom of a young but ambitious woman and the harsh personal toll that such an achievement often demands.

CRITICAL COMMENTS: Although this musical is a favorite production for high schools, its book is not particularly appropriate for students. The life of Fanny Brice is interesting and appealing but offers little with which young people can associate.

The development of the central characters in the musical means that it is really a star vehicle for one or two actors. The role of Fanny is so essential that an outstanding actress is a must. The result of such focus on one individual is not always amenable to the sense of group accomplishment that is the most important result of putting together a high school musical.

Just as the libretto is inappropriate for high schools, so is the score. Many of the songs ("His Love Makes Me Beautiful," "I Want to Be Seen With You Tonight") deal with the mature romance of Fanny and Nick. In addition, the vocal range required for such songs as "People" and "Don't Rain On My Parade" would be an enormous challenge to any young actress and a potential threat to the developing vocal cords of a young singer.

The costumes for a production of *Funny Girl* would not present unusual problems but the multiple settings require several demanding changes. The challenge that this musical would present to a high school production might not be worth the effort given the unsuitable product that results.

TITLE: *Godspell*

FIRST PRODUCTION DATE: 1971 (Off Broadway)

MUSIC BY: Stephen Schwartz

LYRICS BY: Stephen Schwartz

BOOK BY: John-Michael Tebelak

SELECTED SONGS: Prepare Ye the Way of the Lord; Day by Day; All for the Best; All Good Gifts; Light of the World; Turn Back, O Man; We Beseech Thee; On the Willows

CAST NUMBER: 5 males, 5 females

ORCHESTRA REQUIRED: rock band combo: guitar, bass, percussion, piano, organ

PRODUCTION RIGHTS HELD BY: Theatre Maximus

PLOT SUMMARY: Based on the Gospel of St. Matthew, this rock musical tells the story of the last days of Jesus. Unlike its contemporary, *Jesus Christ Superstar*, *Godspell* takes a whimsical approach to the story, presenting Jesus as a Superman t-shirted clown, and his disciples as male and female hippies.

CRITICAL COMMENTS: Much of the success of *Godspell* is due to the ease with which a production of the musical can be mounted. With a virtual junk yard as a set, a rock band for the orchestra, and clown outfits for costumes, the budgetary problems that Broadway shows often present are virtually eliminated. The musical also presents an ideal opportunity for the ensemble acting that is so important in encouraging a learning and growing atmosphere for high school students. The cast number is not rigid so that more performers could be accommodated with no difficulty. Although the hippy-style concept for the characterizations is somewhat dated, the roles could be easily contemporized without changing the energetic, spirited nature of the libretto.

As it is a rock musical, the score of *Godspell* should continue to appeal to young people. Its rock stylings are easily sung and easily

played, presenting singing and instrumental challenges without hardships. The staging of the musical offers opportunities for stylistic dance, mime, acrobatics, and virtual stand-up comedy.

With a creative adaptation of the late 1960s characters, *Godspell* could present high school students with a unique opportunity for ensemble production. The message of the Gospel is apparent but not dogmatic; the libretto offers humour and pathos; while the score is, even today, a lyrical achievement for Stephen Schwartz.

TITLE: *Grease*

FIRST PRODUCTION DATE: 1972

MUSIC BY: Jim Jacobs and Warren Casey

LYRICS BY: Jim Jacobs and Warren Casey

BOOK BY: Jim Jacobs and Warren Casey

SELECTED SONGS: Summer Nights; Look at Me, I'm Sandra Dee; There Are Worse Things I Could Do; Beauty School Dropout; It's Raining On Prom Night; Alone at the Drive-in Movie; All Choked Up; We Go Together

CAST NUMBER: 10 males, 7 females

ORCHESTRA REQUIRED: 2 reeds, 2 guitars, drums, bass

PRODUCTION RIGHTS HELD BY: Samuel French

PLOT SUMMARY: The second longest-running musical in Broadway history, *Grease* is the story of a group of Chicago high school students and their adventures and misadventures. It centres on the unlikely summer romance between two of the students: the greaser, Danny Zuko and the very proper Sandy Dumbrowski. Although they seem to be unsuited, Sandy eventually becomes less inhibited, and Danny, less

aggressive. As they learn from each other, Danny and Sandy become more alike and somewhat more suited as a couple.

CRITICAL COMMENTS: The plot and the teenage characters of this musical make it very popular for high school students. As it is set in the late 1950s, it appeals to the recent popularization of that era.

The storyline is simple but favours the notion of conformity over individuality which is an issue that is often a central concern of high school students. The music is lively, well-known, and in the rock-and-roll vein; however, these characteristics do not necessarily produce worthwhile music. Probably the most well-known of the score's songs is "Summer Nights," which is a fairly effective ensemble ballad. The rest of the score, such as "Alone at the Drive-in Movie," consists primarily of trite, simplistic, teenage theme songs. Although the orchestration suffers from the same lack of sophistication, it is accessible to high school musicians because of its simplicity.

The chorus numbers require a good deal of dancing which could be performed in a stylized manner. The numbers themselves consist of 1950s style dances such as the jive which are theatrically effective and easily choreographed. The costumes also establish the musical's era but can do so on a comfortable budget. Blue jeans, t-shirts, and bobby socks were the 1950s uniform and are easily obtainable as costumes. As well, the settings can fairly easily evoke the era and the mood with little in the way of elaborate preparation.

Not truly a satire, *Grease* seems to glorify the triviality of life in the 1950s but does so in a light-hearted manner. Some people may find the language of the dialogue a little harsh in which case it could be pruned somewhat.

TITLE: *Guys and Dolls*

FIRST PRODUCTION DATE: 1950

MUSIC BY: Frank Loesser

LYRICS BY: Frank Loesser

BOOK BY: Jo Swerling and Abe Burrows based on *The Idyll of Sarah Brown* and characters by Damon Runyan

SELECTED SONGS: I'll Know; A Bushel and a Peck; If I Were A Bell; Luck Be A Lady Tonight; Sit Down, You're Rockin' the Boat; Take Back Your Mink; Fugue For Tinhorns

CAST NUMBER: 13 males, 4 females, and mixed chorus with dancers

ORCHESTRA REQUIRED: drums, 3 trumpets, trombone, horn, alto saxophone (flute, clarinet, and piccolo), alto saxophone (clarinet, bass clarinet, flute, piccolo), tenor saxophone (oboe, English horn, clarinet), tenor saxophone (bassoon, clarinet, flute), bass saxophone (baritone saxophone), bass (clarinet), piano, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Damon Runyan's Manhattan in the 1950s is the setting for this musical which concerns two sets of lovers. Nathan Detroit is the organizer of the oldest permanent floating crap game in New York and his fiancée of fourteen years is the headline singer at the Hot Box night club. Nathan bets the colourful gambler Sky Masterson that the latter can't make the next woman he sees fall in love with him. Sarah Brown of the Save-a-Soul Mission is the next woman he sees and Sky does indeed make her fall in love with him but manages to fall himself as well. With other memorable Runyan characters like Nicely Nicely Johnson and the inevitable marriages of

the two sets of lovers, this show offers the type of large-scale comedy and romance for which Broadway is most famous.

CRITICAL COMMENTS: The joining of two unlikely groups like seedy gamblers and Salvation Army-like reformers offers ample opportunity for comedy which makes this musical highly appealing to high school students. The cast is heavily male-oriented with an array of solid characters. Although there are few female leading roles, the chorus of dancers for the night club numbers requires strong female dancers. In addition, the opening number and the "Luck Be a Lady Tonight" dance chorus require very competent male dancers.

The score contains several hits including the opening "Fugue for Tinhorns" which is a challenging number for three male performers. Nicely Nicely Johnson's "Sit Down, You're Rockin' the Boat" is a rollicking but difficult show stopper. The large orchestra requirement could present problems to some school productions.

Although there are several settings for this show, the sets themselves could be highly stylized. Since it is set in the 1950s, the musical is a definite period piece and should be performed as such to avoid appearing dated. The result of playing this show as a period piece is that it must be costumed authentically and well. That requirement could be a costly proposition. With the 1950s costumes, however, the chauvinistic attitude of the men and the slightly unsavoury nature of many of the characters will likely come across as a nostalgic look at a bygone era.

TITLE: *Hello Dolly!*

FIRST PRODUCTION DATE: 1964

MUSIC BY: Jerry Herman

LYRICS BY: Jerry Herman

BOOK BY: Michael Stewart, based on Thornton Wilder's play *The Matchmaker*

SELECTED SONGS: It Takes a Woman; Put On Your Sunday Clothes; Ribbons Down My Back; Before the Parade Passes By; Hello Dolly; It Only Takes a Moment; So Long Dearie

CAST NUMBER: 6 females, 7 males, mixed chorus

ORCHESTRA REQUIRED: 4 reeds (all doubling), 3 trumpets, 2 trombones, 2 percussion, guitar (banjo), piano (celeste), strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Set at the turn of the century, *Hello Dolly!* tells the story of the widow Dolly Gallagher Levi and her attempts to charm and marry the wealthy merchant Horace Vandergelder. Acting ostensibly as a matchmaker between Vandergelder and another widow, Irene Malloy, Dolly manages to encourage a relationship between Mrs. Malloy and Vandergelder's store clerk, Cornelius Hackl. Dolly is also successful as a matchmaker in bringing together another clerk of Vandergelder's, Barnaby Tucker, and Mrs. Malloy's assistant, Minnie Fay; she convinces Vandergelder to accept his niece Ermengarde's sweetheart, Ambrose; and she finally persuades the merchant himself to marry her.

CRITICAL COMMENTS: Although the title role in *Hello Dolly!* demands a monumental performance, this is not a single character musical. The supporting cast is dynamic and important, presenting several

interesting opportunities for character actors. For high school students, the younger supporting roles are closer in age to themselves which should make them appealing.

The score of the musical builds up to and is dominated by the title song which Laufe calls "one of the biggest show stoppers in the history of the musical theatre" (1973, p. 345). Nothing else in the musical really matches that number. The instrumental score requires the doubling of reed parts that would undoubtedly add extra high school musicians to the orchestra in order to alleviate the pressure of playing two instruments.

The greatest difficulty associated with *Hello Dolly!* is the setting requirements. The libretto is written to include eight different locales including the Harmonia Gardens restaurant where Dolly makes her grand entrance. This is often staged with Dolly's entering down a long staircase, singing the title song, and accompanied by several dancing waiters. It would be very difficult to produce this musical in a non-realistic manner in terms of the staging. The costumes also require realistic, turn-of-the-century designs which would greatly add to the cost of production.

Hello Dolly! is a typically grand and theatrical example of the American musical theatre genre. It offers a a dynamic leading role, several appealing supporting roles, and ample opportunity for chorus dance and vocal work. Unfortunately, its setting and costume requirements could preclude its choice as a potential high school musical.

TITLE: *Jesus Christ Superstar*

FIRST PRODUCTION DATE: 1971

MUSIC BY: Andrew Lloyd Webber

LYRICS BY: Tim Rice

BOOK BY: based on the Passion of Jesus Christ

SELECTED SONGS: Heaven On Their Minds; Everything's Alright; Hosanna; I Don't Know How to Love Him; This Jesus Must Die; Pilate's Dream; Gesthemene

CAST NUMBER: mixed cast of 14 or more

ORCHESTRA REQUIRED: electric and acoustic guitar, electric bass, piano, organ, drums, trumpet, trombone, horn, bassoon, flute (piccolo), flute, (clarinet), oboe, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: The musical portrays the last seven days in the life of Jesus Christ. Although the Passion Play has been a recognized genre since the Middle Ages, this is the first time that the life of Christ has been told in the form of a rock opera.

CRITICAL COMMENTS: The rock-opera format of *Jesus Christ Superstar* is appealing to many high school students. It allows young people to sing in the falsetto style that they hear many of their favorite singers using. The use of falsetto can, however, be very straining which could be detrimental to young singers. Because the orchestra is primarily electronic, the performers are often forced to sing louder than usual which can also cause vocal problems.

The popularity of this musical is due largely to the quality of the score. In a unique reversal of tradition, the cast album was released before the show opened and became a popular success on its own

which is testament to the quality of the score. Although the rock-opera style is somewhat dated, the message of the words and music is still as strong today as it was in 1971.

With minimal requirements in the way of setting, the musical can be produced on a comfortable budget. The complexity of the lighting and costume designs are at the discretion of the director in that the libretto itself makes few demands in that regard.

Jesus Christ Superstar is a powerful musical that demands strong actors and adept dancers. There is only one major female role in the show but, because the musical is primarily an ensemble piece, the female chorus roles are very important especially in terms of the dancing.

TITLE: *The King and I*

FIRST PRODUCTION DATE: 1951

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Oscar Hammerstein II, based on Margaret Landon's novel *Anna and the King of Siam*

SELECTED SONGS: I Whistle a Happy Tune; Hello, Young Lovers; A Puzzlement; Getting to Know You; We Kiss in a Shadow; Shall I Tell You What I Think of You?; Something Wonderful; Shall We Dance?

CAST NUMBER: 9 males, 4 females, children's chorus, mixed chorus

ORCHESTRA REQUIRED: 2 flutes (1 piccolo), 3 clarinets (1 bass clarinet), oboe, bassoon, 3 trumpets, 3 horns, 2 trombones, tuba, harp, percussion, strings (a 2 piano arrangement is also available)

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: Set in Siam in 1862, the musical begins with the arrival at King Mongkut's court of the British widow, Anna. Along with her son, she has come to tutor and care for the king's sixty-seven children. Inevitably, the strong-willed Anna clashes with the autocratic king over his unfeeling attitudes in regard to the treatment of his people. This treatment involves incidents such as the putting to death one of his wives and her surreptitious lover. Eventually the two begin to respect each other's intellects: the king listens to Anna's stories that exhibit her knowledge of the outside world; and she begins to influence the democratization of the kingdom. When the king dies of a heart attack, Anna remains in Siam as an advisor to the king's son, the new King of Siam.

CRITICAL COMMENTS: The creation of *The King and I* was initially suggested by Gertrude Lawrence whose performance as Anna was the last of her career. As a star vehicle, the musical was designed for Miss Lawrence with Anna's songs written specifically for her highly dramatic but limited voice. The show became another star vehicle for Yul Brynner who made a career out of playing the King of Siam all over the world. As a production for high school students, the musical does not offer ample opportunity for the ensemble development that is desirable for students because of the nature of its origins.

Beginning with its initial run, the show was noted for its ornate sets and stunning costumes. Any production of the musical would have to deal with such costly requirements.

Although the score is not vocally difficult, instrumentally it requires well-trained musicians. Richard Rodgers did not deliberately attempt to create a score of Far-Eastern music but did include unique

percussion additions which add a slightly Oriental flavour. The result is a full but challenging score.

The entire musical is essentially a show for two characters: Anna and the king. Both require dynamic performers who must be able to act more than sing and dance. Most of the other characters are Oriental necessitating specific makeup. The children's parts would require outside casting for a high school. The chorus work that is necessary involves choreography that is demanding and stylistically Oriental. The ensemble work this entails is beneficial to high school performers but, at the same time, very demanding.

Both atypical of Broadway musicals because of the lack of romantic attachment between the two main characters, and typical because of the lush sets and costumes, *The King and I* offers an enchanting evening of entertainment; its most noteworthy characteristics are what make the musical somewhat inappropriate for a high school production. With such an emphasis on the two leading characters, the musical does not offer the performing depth that is desired to help educate young people about the value of collective involvement in stage presentations.

TITLE: *Kiss Me Kate*

FIRST PRODUCTION DATE: 1948

MUSIC BY: Cole Porter

LYRICS BY: Cole Porter

BOOK BY: Bella and Samuel Spewack, based on William Shakespeare's *The Taming of the Shrew*

SELECTED SONGS: Why Can't You Behave?; Wunderbar; I Hate Men; Too Darn Hot; Where Is the Life That Late I Led?; I've Come to Wive It Wealthily in Padua; Brush Up Your Shakespeare; So in Love

CAST NUMBER: 9 males, 3 females and mixed chorus

ORCHESTRA REQUIRED: 5 reeds, 2 horns, 3 trumpets, trombone, percussion, harp, piano, guitar, bass, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Using the play-within-a-play structure which Shakespeare himself so often used, *Kiss Me Kate* is set backstage and onstage a Baltimore theatre during one day of the run of a musical version of *The Taming of the Shrew*. The conflicts between the producer/star of the show, Fred Graham, and his co-star and ex-wife, Lili Vanessi, parallel the onstage conflicts between Shakespeare's Petruchio and Katherine. A secondary plot involves ingenue Lois Lane and her romance with dancer Bill Calhoun whose gambling furthers the shows conflicts. Just like Shakespeare's lovers, Fred and Lili have an enduring love for one another that overcomes their differences resulting in happy endings for the play-within-a-play and for Porter's musical as well.

CRITICAL COMMENTS: Following the trend towards logical and coherent melding of libretto and score that had been established by the musicals of Rodgers and Hammerstein, *Kiss Me Kate* blends story and song almost perfectly. The reason for this coherence is primarily Cole Porter's score which is universally conceded to be his masterpiece (Green, 1980, p. 197). Porter manages to intermingle Shakespeare's own words in many of the play-within-a-play songs such as "I've Come to Wive It Wealthily in Padua" and "Where Is the Life That

Late I Led," while the offstage songs show such variety as a parody of Viennese waltzes in "Wunderbar," and a British music hall-style romp in "Brush Up Your Shakespeare." The latter song is probably the least integrated of the entire score but it offers a hilarious comic interlude for two thug-like characters that would be very appealing to high school males who might not be typically attracted to the musical theatre.

Although the score is a large part of the success of the musical, the libretto is by no means weak. The play-within-a-play is skillfully presented so that it is possible to understand the plot of Shakespeare's play which is a definite benefit to high school students.

The musical's main characters are not much older than high school age themselves which makes *Kiss Me Kate* an appealing choice for students. Katherine's younger sister, Bianca, and her three suitors are in their early twenties if not younger and offer challenging roles for students. The slightly older roles of Fred and Lili require trained voices to sing their parts which might offer some problems. The character of Bill Calhoun dances some difficult solo pieces which might be overly challenging for a young man of high school age. Of course his role could be slightly modified.

The dancing as a whole is vigorous and offers ample opportunity for fine chorus work. Although the entire musical is set on and around a theatre's stage, the settings and costumes are quite elaborate requiring a view of both the stage and wings for the set and both contemporary and Elizabethan clothing for the costumes.

Cole Porter's music is always melodic and enthusiastic which is challenging for singers and often difficult for orchestral musicians.

The orchestral score contains a musical type that might not be familiar to many high school musicians; however, it does give them exposure to a well-respected and popular style of composition.

Kiss Me Kate is more than a simple period piece. It is an accomplished classic of the music theatre stage which offers a high school production not only a look at Shakespeare's genius, but also the opportunity to experience one of the twentieth century's most accomplished music theatre composers.

TITLE: *Mame*

FIRST PRODUCTION DATE: 1966

MUSIC BY: Jerry Herman

LYRICS BY: Jerry Herman

BOOK BY: Jerome Lawrence and Robert E. Lee, adapted from Patrick Dennis' novel *Auntie Mame*

SELECTED SONGS: It's Today; Open a New Window; My Best Girl; We Need a Little Christmas; Mame; Bosom Buddies; That's How Young I Feel; If He Walked Into My Life

CAST NUMBER: 10 females, 16 males

ORCHESTRA REQUIRED: 5 reeds, 2 trumpets, 3 trombones, percussion, harp, guitar (banjo), piano (celeste), strings

PRODUCTION RIGHTS HELD BY: Tams Witmark

PLOT SUMMARY: Based on Patrick Dennis' successful novel and its non-musical stage version, *Mame* is the story of the irrepressible aunt who raises her nephew, Patrick, in the spontaneously exuberant manner that most young people can only dream about. The wealthy Mame loses her fortune during the stock market crash of 1929, wins a

part in and ruins a musical comedy production starring her friend Vera Charles, and eventually regains her financial status by marrying the Southern aristocrat Beauregard Jackson Pickett Burnside. Cleverly, Mame convinces Patrick to marry a sensitive interior decorator instead of the society debutante to whom he is engaged. The musical ends as Mame is about to take Patrick's young son on a trip with her, in essence continuing the legacy of upbringing she began with her nephew.

CRITICAL COMMENTS: Although Mame is an appealing family musical that offers charming characters and singable songs, it is truly a star vehicle that requires a large budget to produce. The cast is dominated by the character of Mame, a role which requires an actress who can act, sing, and dance with equal ability. It is an enormously challenging task even for a professional actress. The role of the young Patrick requires a performer who looks as if he is ten years old and who can match the dynamism on stage that Mame's character requires. Small character roles such as that of Agnes Gooch, Mame's secretary, offer comic acting opportunities for additional students besides the performer cast in the role of the central character.

The expensive budget demands of this musical are mostly associated with the setting requirements. The script calls for twelve different sets including seven changes for Mame's apartment. As Mame's station in life and mood change, so does the decor of her apartment. These changes are necessary for the development of her character.

There is a great deal of dance associated with the musical that is necessarily challenging. Since the music is well-known, the score

presents the added challenge of living up to the successful Broadway and film versions. Like the character of Mame, the young Patrick is required to sing and dance as well as act.

If the demands of the casting and setting can be met, Mame offers a Broadway musical that is charming for families yet entertaining for all audiences.

TITLE: *The Music Man*

FIRST PRODUCTION DATE: 1957

MUSIC BY: Meredith Willson

LYRICS BY: Meredith Willson

BOOK BY: Meredith Willson and Franklin Lacey

SELECTED SONGS: Trouble; Goodnight, My Someone; Seventy-Six Trombones; My White Knight; Pick-a-Little, Talk-a-Little; Till There Was You; Marian the Librarian; Gary, Indiana; Wells Fargo Wagon; Lida Rose

CAST NUMBER: 10 females, 8 males

ORCHESTRA REQUIRED: 5 reeds, 3 trumpets, 3 trombones, percussion, piano, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Set in River City, Iowa in 1912, the musical begins with the fourth of July arrival in town of Professor Harold Hill. Hill convinces the citizens that he can produce a credible marching band with their children if only they would assist him, by purchasing enough instruments. Planning to leave town with the instrument money before the instruments themselves arrive, Hill is sidetracked by falling in love with the town's librarian, Marian Paroo. Hill stays, the

band plays, and even though the calibre of music is less than inspirational, the parents and children are entranced.

CRITICAL COMMENTS: The length of this musical can be daunting but it definitely has audience appeal and a captivating story for young people. The sets and costumes are potentially elaborate and could involve a large expense.

The score offers some unique possibilities. Willson uses a barbershop quartet to comment on the show's progression in singing such songs as "Lida Rose." Singing in such a style would probably be a fairly rare experience for high school performers. As well, the presentation of the marching band gives the exceptional opportunity for a school's marching band to perform in a stage musical. Orchestrally, the score is not unusually difficult, with the parts being fairly accessible to high school musicians.

The musical centres on the character of Harold Hill making this somewhat of a star vehicle. But the large cast is vital to any performance of the show offering some intriguing characterizations and some vital dancing roles. It has strong potential for a high school production.

TITLE: *My Fair Lady*

FIRST PRODUCTION DATE: 1956

MUSIC BY: Frederick Loewe

LYRICS BY: Alan Jay Lerner

BOOK BY: Alan Jay Lerner, adapted from George Bernard Shaw's play *Pygmalion*

SELECTED SONGS: Why Can't the English?; Wouldn't It Be Lovely?; With a Little Bit of Luck; Just You Wait; The Rain in Spain; I Could Have Danced All Night; On the Street Where You Live; Get Me to the Church on Time; I've Grown Accustomed to Her Face

CAST NUMBER: 8 females, 17 males

ORCHESTRA REQUIRED: 5 reeds, 2 horns, 3 trumpets, 2 trombones, tuba, percussion, harp, strings (the show is also scored for reduced combo, band, and for 2 pianos)

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: After he meets Cockney flower-seller Eliza Doolittle at Covent Garden, phonetician Henry Higgins agrees to a wager with his friend Colonel Pickering that he can work with Eliza to "metamorphose the guttersnipe into a paragon of verbal correctitude." After months of lessons, Eliza wins the wager for Higgins by successfully charming a gathering at the Ascot Race Meeting and then flawlessly convincing the assembled guests at an embassy ball of her aristocratic upbringing. Hurt by the self-congratulatory attitudes of Higgins and Pickering after her success, Eliza leaves Higgins' flat; rebuffs her young suitor Freddy Eynsford Hill; encounters her drunken father as he is preparing himself to finally marry her mother; and eventually returns to Higgins' flat to find a slightly repentant, somewhat enraptured, but essentially still domineering Higgins.

CRITICAL COMMENTS: The longest-running Broadway musical for nine years until it was overtaken by *Hello Dolly!*, *My Fair Lady* is one of the most completely integrated musicals of all time: it blends music, lyrics, and libretto into one complete whole. Except for the British music hall numbers of Alfred Doolittle which, nonetheless, are

entertaining vehicles for a strong character performer, every number is used to advance or enhance the plot in a manner which is perfectly consistent with the wry wit and humour expressed in Shaw's *Pygmalion*. Although Alan Jay Lerner's ending suggests a potential romance between Eliza and Higgins, it does so in such a manner that Higgins retains the Shavian aloofness that his character has developed throughout the show.

Like many successful Broadway musicals, *My Fair Lady* embodies a potential trap for any high school production. Sales of the cast recording of the show were so successful and Lerner and Loewe's songs so memorable that few people are not familiar with most of the show's score. An amateur production would be hard pressed to match the high standard of musicality that has been set in the past. Like many Broadway successes in the 1950s and 1960s, *My Fair Lady* is a spectacle show in that it relies heavily on period costumes and elaborate, ornate settings. While Shaw's *Pygmalion* only described the embassy ball, Lerner and Loewe's musical stages it, presenting a monumental budgetary chore.

Although many of the characters are middle-aged, they offer attainable acting challenges for a high school group. The production numbers are central to the show's development and offer challenging dance sequences. *My Fair Lady* is deservedly a Broadway success but, as a choice for a high school production, it presents financial and artistic difficulties.

TITLE: *Oklahoma!*

FIRST PRODUCTION DATE: 1943

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Oscar Hammerstein II, based on *Green Grow the Lilacs* by Lynn Riggs

SELECTED SONGS: Oh, What a Beautiful Morning; The Surrey with the Fringe on Top; Kansas City; I Cain't Say No; People Will Say We're in Love; The Farmer and the Cowman; Oklahoma

CAST NUMBER: 9 females, 6 males, mixed chorus, dancers

ORCHESTRA REQUIRED: flute, piccolo, oboe, 2 clarinets (1 bass clarinet), 2 horns, 2 trumpets, trombone, drums, guitar, harp, strings

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: Set shortly before 1907 in the Indian Territory that was soon to become the state of Oklahoma, the musical, *Oklahoma!* deals with the relationship between Laurey Williams and her true love Curly McLain. Angered at Curley's indifference to their relationship, Laurey goes to the box social with hired hand Jud Fry, who eventually loses Laurey to Curly. Meanwhile, a more comic love triangle is set up between the man-crazy Ado Annie Carnes, the cowboy Will Parker, and the peddler Ali Hakim. Eventually Will wins Ado Annie, Curly marries Laurey, and Jud is accidentally killed by Curly after Jud threatens the newly married couple.

CRITICAL COMMENTS: This first of nine Broadway musical collaborations for Rodgers and Hammerstein has had three Broadway revivals since its opening run which is a testament to its continued success. A favorite for high school productions as well, it offers a large

cast, a book that includes romance, comedy, and even danger, and many superb Rodgers and Hammerstein songs. The long-held initial note of the title song, for example, is a technique that shows the unique nature of Richard Rodgers' writing and helps to make his music memorable as well as challenging to sing and play.

Two ballet numbers, including an ethereal dream sequence that seems to concern the principals yet is danced by two other performers, were landmark pieces in 1943. *Oklahoma!* established the dream ballet as a mainstay in Broadway musicals for years to come. Today, however, the numbers might be considered stilted or at least very difficult to stage. The dream sequence, in particular, is extremely long and must be performed to perfection in order to maintain audience interest.

Oklahoma! was the first truly successful Broadway musical to include a ballet dance number, have a character killed onstage, and present a serious story with a libretto that could be considered drama in its own right. With a wide range of characters, songs that have proven to be among the most enduring of any from Broadway, and challenging dance numbers, *Oklahoma!* has been and continues to be a success in both professional and amateur productions.

TITLE: *Oliver!*

FIRST PRODUCTION DATE: 1960 in London; 1963 in New York

MUSIC BY: Lionel Bart

LYRICS BY: Lionel Bart

BOOK BY: Lionel Bart, based on Charles Dickens' novel *Oliver Twist*

SELECTED SONGS: Where Is Love?; Consider Yourself; I'd Do Anything; You've Got to Pick a Pocket Or Two; It's A Fine Life; Who Will Buy?; As long As He Needs Me

CAST NUMBER: 6 females, 10 males (several young boys)

ORCHESTRA REQUIRED: 4 reeds (no saxophone), 2 horns, 2 trumpets, 2 trombones, 2 percussion parts, piano, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: After daring to ask for more food in the 1850s London workhouse in which he lives, young Oliver is sold to an undertaker. Escaping from the drudgery of that life and its hard work, he meets up with the Artful Dodger who introduces Oliver to Fagin the trainer of a group of young pick pockets. After living with Fagin and his troupe, meeting the hardened criminal Bill Sykes and his kind mistress Nancy, and learning about nineteenth-century London street life, Oliver is rescued by a man who turns out to be his grandfather.

CRITICAL COMMENTS: Although the musical is set in the nineteenth century, staging it today would cause few difficulties. The costumes of most of the characters consist of little more than rags and the sets could be fairly representational. Evoking the atmosphere of nineteenth-century London streets could be achieved successfully with props instead of extensive sets.

The music is well-known but offers a challenge to the young boys who make up much of the chorus. The title role requires a very strong young singer and the Artful Dodger is a demanding character role for any boy. With only one major female role, the musical might be less appealing to many high schools; however, some of the young boys could be played by girls. The orchestration of the score is not any

more difficult than that of other Broadway scores, but it does present a high school orchestra with potential difficulties.

With some very lively chorus numbers, there is ample opportunity in *Oliver!* for some theatrical dance routines. Not overly demanding, the dances should only enhance a high school production. Similar to musicals such as *The Sound of Music*, the only real problem that a production of *Oliver!* poses is the casting of the children's roles.

TITLE: *Paint Your Wagon*

FIRST PRODUCTION DATE: 1951

MUSIC BY: Frederick Loewe

LYRICS BY: Alan Jay Lerner

BOOK BY: Alan Jay Lerner

SELECTED SONGS: I Talk to the Trees; What's Goin' on Here?; They Call the Wind Maria; I Still See Elisa; Another Autumn; Wand'rin' Star

ORCHESTRA REQUIRED: 5 reeds, 2 horns, 2 trumpets, 2 trombones, percussion, harp, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Ben Rumson becomes a rich man and his property becomes a prosperous mining town when gold is discovered on his acreage. When his daughter, Jennifer, falls in love with one of the town's miners, Ben sends her to school in the East. The gold runs out, the town becomes deserted, and Ben eventually dies. Jennifer returns to the town and, with her miner lover, Julio, plans to turn Ben's land into an irrigated farming community.

CRITICAL COMMENTS: Much of the notoriety for *Paint Your Wagon* has come from the 1969 film. Unfortunately, the film retains only the

character of Ben Rumson, greatly changed, and the well-known score. The rambling nature of Alan Jay Lerner's original libretto is most likely the reason why the screenplay was entirely rewritten. But the stage show retains the California gold rush setting and the pioneering sense that it evoked.

The score is one of the few reasons for choosing to present this uneven musical. From the grandeur of "They Call the Wind Maria," to the simple elegance of "I Talk to the Trees," this is one of Lerner and Loewe's best scores for producing memorable songs. Unfortunately, the songs do not always fit with the movement of the libretto. Orchestrally, the score offers no insurmountable challenges.

With such a large cast requirement for males, *Paint Your Wagon* would probably be an unreasonable selection for all but a boys' high school. The settings could be fairly elaborate or more representational depending upon the production; however, the development of a mining townsite must be shown in some manner. The western setting should offer few problems in terms of costuming.

There are several rollicking dance numbers in the show which provide athletic chorus numbers for several male performers. Given the show's setting and characters, the dances are necessarily energetic rather than carefully crafted.

Because of the huge distinction between the stage musical and the film, *Paint Your Wagon* is not a popular choice as a high school production. Given the audience expectation that the film has created, that lack of popularity is understandable.

TITLE: *Peter Pan*

FIRST PRODUCTION DATE: 1954

MUSIC BY: Mark Charlap, additional music by Jule Styne

LYRICS BY: Carolyn Leigh; additional lyrics by Betty Comden and Adolph Green

BOOK BY: J. M. Barrie

SELECTED SONGS: I've Got to Crow; Neverland; Pirate Song; Wendy; I Won't Grow Up; I'm Flying; Captain Hook's Waltz; Mysterious Lady

CAST NUMBER: 8 females, 19 males

ORCHESTRA REQUIRED: 3 trumpets, trombone, 2 flutes, oboe, 2 clarinets, bassoon, horn, harp, drums, strings

PRODUCTION RIGHTS HELD BY: Samuel French

PLOT SUMMARY: Peter Pan, the boy who never grows up, rescues the three Darling children from their unimaginative parents and takes them to Neverland. Flying with Peter, the children encounter pirates, come face to face with the infamous Captain Hook, and learn about the power of dreams before they return home.

CRITICAL COMMENTS: Peter Pan is a classic tale for children but might not be an appropriate choice as a high school production unless the audience is composed primarily of children. Children are required in the cast as well which may present a problem for high schools. The child members of the cast are required to sing some particularly demanding songs which are not easily played either. The size of the orchestra is another facet of the musical's requirements which might pose problems for a high school.

Although this well-known story has obvious audience appeal, it does require elaborate sets and Victorian-era costumes. Undoubtedly

the greatest challenge that the musical presents is the need to have characters fly. Obviously this piece of staging requires an elaborate and safe mechanical device which is probably beyond the means of most high schools.

TITLE: *Pippin*

FIRST PRODUCTION DATE: 1972

MUSIC BY: Stephen Schwartz

LYRICS BY: Stephen Schwartz

BOOK BY: Roger O. Hirson

SELECTED SONGS: Magic To Do; Corner of the Sky; Glory; With You; Spread a Little Sunshine; Extraordinary; No Time At All; On the Right Track; Morning Glow; Kind of Woman

CAST NUMBER: 4 females, 10 males

ORCHESTRA REQUIRED: 2 reeds (no saxophone), horn, trumpet, 2 trombones, guitar, percussion, 2 pianos (1 doubling harpsichord, 1 doubling organ), strings, electric bass

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Set in 780 A.D., the musical tells the story of the title character who is the eldest son of Charlemagne and the heir to the Holy Roman Empire. Pippin believes himself to be an extraordinary man and sets out to prove himself by searching for glory in a variety of situations: first in war, then in love, and finally in the defence of social causes. A failure in each of those pursuits, Pippin comes to learn that he will never be free without love and settles down into domesticity with a young widow and her son. The telling of

Pippin's story is controlled by the devilish Leading Player who acts as a Greek chorus-like story teller.

CRITICAL COMMENTS: The simple set and exotic yet unrestricted costumes have made this musical popular with high schools. Indeed, the libretto describes the costumes of the chorus troupe as coming from no particular era at all. The small cast is somewhat of a detriment but the chorus parts can easily be enhanced with extra performers. Since the dance is so vital in this musical, the chorus plays a very important role.

The strength of *Pippin* lies in the dance and more pointedly in the score. The fact that Stephen Schwartz's score did not produce any long-standing, hit songs is not a detriment to the score itself but illustrates, more likely, how well integrated into the libretto that the score is: the songs are successful in the context of the musical. A song such as "On the Right Track" helps to develop the characters of Pippin and the Leading Player and would not be appropriate as an isolated song even though it offers a dynamic rhythm and a lyrical melody. Orchestrally, the score blends contemporary rock music with more traditional Broadway instrumentation without requiring an overly large orchestra.

The libretto is fairly slight, offering little opportunity for character development. That is not to say that the musical is without memorable characters: Pippin's grandmother, Berthe, has a show-stopping cameo role singing "No Time At All" with audience participation encouraged by an onstage screen displaying the song's lyrics; and the Leading Player has the same dynamic, slightly sinister quality as does the Master of Ceremonies in *Cabaret*.

If there are some facets of the musical which might detract from its choice as a high school production, they come from some of the more graphic scenes. After Pippin learns about the effects of Roman Empire warfare, the stage is described as being littered with dismembered limbs of soldiers. In what is truly a comic scene but might appear ghastly to some, Pippin converses with a severed head sitting on the floor of the stage. A hole in the stage is required to produce this illusion. Another scene shows a number of dancers from the chorus teaching Pippin about sexuality in a representational but graphic dance number. Both of these scenes could easily be tempered to suit the tastes of the cast members and the expected audiences.

The stylized yet challenging dance numbers and the upbeat score do, however, make *Pippin* a worthwhile choice for a high school production.

TITLE: *Snoopy!!!*

FIRST PRODUCTION DATE: 1982

MUSIC BY: Larry Grossman

LYRICS BY: Hal Hackady

BOOK BY: Charles M. Schulz, based on his comic strip *Peanuts*

SELECTED SONGS: The World According to Snoopy; Clouds; Where Did That Little Dog Go?; Daisy Hill; Friend; Poor Sweet Baby; I Know Now; Don't Be Anything Less; Just One Person

CAST NUMBER: 5 males, 2 females

ORCHESTRA REQUIRED: scored for a small combo of guitar, bass, percussion, and 2 pianos

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: More closely resembling the *Peanuts* comic strip than did its predecessor *You're A Good Man, Charlie Brown*, this musical centers on its iconoclastic, canine title character, Snoopy. Although the musical does contain dialogue in the form of witty, comic strip resembling skits, it is very similar to a musical revue in its reliance on song to tell a story.

CRITICAL COMMENTS: Laughlin and Wheeler (1984) believe *Snoopy!!!* incorporates a "finer score" (p. 89) than does *You're A Good Man, Charlie Brown*. The humorous song "Clouds" compares the imaginative descriptions of what each of the characters sees in the shapes of the clouds: while the others see the seven wonders of the world, Charlie Brown sees a "horsie and a duckie." The lyrical "Don't Be Anything Less" sums up the philosophy of Snoopy by suggesting, "don't be a raindrop if you can be the sea." The entire score is melodic and easily accessible to high school students. With its arrangement for a small band, the instrumental score is a reasonably attainable challenge for young musicians.

Like its predecessor, *Snoopy!!!* is designed for a small cast that cannot easily be expanded. The seven performers are involved in an ensemble presentation that demands the ability to communicate with each other as well as the audience. All the performers must be able to sing and dance in solos and small ensembles without the luxury of relying on large choruses. Although most ensemble musicals such as this contain roles that are relatively similar in terms of importance, the character of Snoopy must be played by a dynamic individual. Like Shulz's comic-strip creation, the Snoopy in this musical is an individual who is purposely isolated from the reality of his

environment. Most of his performance is separated from the rest of the cast. It is a demanding role.

Following the persona of its title character, *Snoopy!!!* presents a cast that is slightly more cynical than the cast of *You're A Good Man, Charlie Brown*. The result is a musical that should be as appealing to adults as it is to children. With a minimum of sets and simple costumes, the musical does not present taxing budgetary requirements. For a high school requiring a fairly easily produced musical with a small cast, *Snoopy!!!* could be an appropriate choice.

TITLE: *The Sound of Music*

FIRST PRODUCTION DATE: 1959

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Howard Lindsay and Russell Crouse, suggested by *The Trapp Family Singers* by Maria Augusta Trapp

SELECTED SONGS: The Sound of Music; My Favorite Things; Do Re Mi; Climb Every Mountain; You Are Sixteen; The Lonely Goatherd; Edelweiss

CAST NUMBER: 10 females, 7 males, 7 children

ORCHESTRA REQUIRED: 6 reeds (no saxophone), 3 horns, 3 trumpets, 2 trombones, tuba, percussion, harp, strings

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: Set in Salzburg, Austria in 1938, the musical tells the true-to-life story of a young, spirited postulant, Maria Rainer, who is not yet ready for convent life. She is sent by the Mother Abbess to the home of the widower Captain Georg Von Trapp where she is to be

the governess for his seven children. She wins the affection of the children and eventually of the captain himself who is engaged to the prominent Elsa Schraeder. Maria and the captain marry and, after the family is successful in winning a music festival competition, they escape to Switzerland fleeing from the invading Germans.

CRITICAL COMMENTS: The final work of Oscar Hammerstein II and the second-longest running Broadway musical of the 1950s, *The Sound of Music* is a perennial audience favorite. Any high school production of this musical, however, will undoubtedly compete with the highly successful and often-seen motion picture production.

The fact that the Rodgers and Hammerstein score is so successful is a mixed blessing. Most audiences will be able to hum along with the songs but at the same time will recognize any deficiencies in musical presentation.

The cast is large but the roles of the seven children, especially the younger ones, might cause casting difficulties for a high school production.

Because of the realistic plot, very little dancing is required in a production of *The Sound of Music*; however, the realism also demands costumes that are authentically Austrian and a set that is more than simply stylistic. The most important set is of course the family home which includes a large living room and an outside terrace. But the abbey, Maria's bedroom, and the concert hall could be less detailed in presentation if budget is a problem.

TITLE: *South Pacific*

FIRST PRODUCTION DATE: 1949

MUSIC BY: Richard Rodgers

LYRICS BY: Oscar Hammerstein II

BOOK BY: Oscar Hammerstein II and Joshua Logan, adapted from James A. Michener's *Tales of the South Pacific*

SELECTED SONGS: A Cockeyed Optimist; Some Enchanted Evening; Bloody Mary; There Is Nothing Like a Dame; Bali Ha'i; I'm Gonna Wash That Man Right Outa My Hair; A Wonderful Guy; Younger Than Springtime; Happy Talk

CAST NUMBER: 15 women, 22 men, 2 children, mixed chorus

ORCHESTRA REQUIRED: flute (piccolo), oboe (English horn), 2 clarinets, bassoon, 3 horns, 3 trumpets, 2 trombones, tuba, percussion, strings, piano (a 2 piano arrangement is also available)

PRODUCTION RIGHTS HELD BY: Rodgers and Hammerstein Library

PLOT SUMMARY: Set on an American-occupied island in the South Pacific during World War II, *South Pacific* tells two love stories: that of an American nurse named Nellie Forbush and a French planter named Emile de Becque; as well as the ill-fated relationship between the naval lieutenant Joe Cable and the young Polynesian beauty, Liat. The two stories are intertwined when Cable and de Becque undertake a dangerous mission to occupy a neighbouring island behind enemy lines. Although Cable is killed during the mission, the musical ends happily when de Becque returns to the island and to Nellie who has admitted her love for him and accepted his two half-Polynesian children.

CRITICAL COMMENTS: An obvious audience favourite, *South Pacific* boasts a varied, dynamic score. It includes rousing men's choruses in such songs as "Bloody Mary" and "There is Nothing Like a Dame," as well as lyrical solos such as "Happy Talk," all of which would be appealing to high school students. Vocal challenges would be posed by the demanding bass parts sung by Emile de Becque, a part that was originally played by opera star Ezio Pinza. The role seems tailor-made for a well-trained voice.

Orchestrally, the score presents the same complexity that characterizes all of Richard Rodgers' large orchestrations. Including extra instrumental parts in an adaptation of the two-piano arrangement that is available might be appropriate for many high schools.

South Pacific is unique in the Broadway musical tradition in that it includes few opportunities for chorus work. The original production did not even include a choreographer (Laufe, 1973, p. 130). This fact must be taken into consideration by the high school director who wants to include as many aspects of music theatre in his choice of script.

Perhaps the most important consideration for the high school director is the cost involved in mounting *South Pacific*. It would be very difficult to present this musical in a non-realistic fashion. In that way, elaborate sets would be required. With two different island settings, a GI show stage, and several different interior settings, the musical would be difficult and costly to produce.

A second major consideration is the cast itself. This is largely a male cast with only two major female roles and little in the way of

secondary female characters. Again, high schools might be deterred by such casting requirements.

Only the second musical to win the Pulitzer Prize for drama, *South Pacific* is deserving of its success. As a high school musical, it offers dramatic potential but fails to present all aspects of the music theatre tradition to students.

TITLE: *The Unsinkable Molly Brown*

FIRST PRODUCTION DATE: 1960

MUSIC BY: Meredith Willson

LYRICS BY: Meredith Willson

BOOK BY: Richard Morris

SELECTED SONGS: I Ain't Down Yet; Belly up to the Bar, Boys; I'll Never Say No; My Own Brass Bed; If I Knew; Dolce Far Niente

CAST NUMBER: 9 females, 25 males

ORCHESTRA REQUIRED: flute (piccolo, alto flute), 4 clarinets (2 doubling bass clarinet and baritone saxophone), 3 trumpets, 2 trombones, 3 horns, percussion, strings, piano

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: This musical is the retelling of the story of the Colorado silver mine legend, Molly Brown, who rises from her Missouri poverty by marrying the lucky prospector, Leadville Johnny Brown. After moving to Denver but failing to become accepted by wealthy society, Molly and Johnny travel to Europe where they charm the European nobility and smooth a few of their rough edges. Hoping to impress her moneyed neighbours in Denver, Molly brings some newfound, titled friends back home to Denver. The neighbours are

impressed, but not by Molly. Angered, she returns to Europe without Johnny where she receives a marriage proposal from a prince. Knowing that she still loves Johnny, Molly returns to America sailing on the Titanic. One of the survivors of the ship's sinking, she becomes a heroine by buoying the spirits of the other survivors. Molly returns to Denver where she is greeted with respect by Denver's elite and with love by Johnny.

CRITICAL COMMENTS: After his success with *The Music Man*, Meredith Willson wrote this musical which was not of the same calibre as his earlier effort and, at the same time, too closely copied it. *The Unsinkable Molly Brown* contains the same rousing march stylings as "Seventy-Six Trombones" in "I Ain't Down Yet" and the same tender, ballad emotions as "Till There Was You," in "I'll Never Say No." But the songs are not of the same memorable quality as those in *The Music Man*.

As in *The Music Man*, the orchestration of *The Unsinkable Molly Brown* is complex and demanding. The size of the orchestra alone may be detrimental to the musical as a choice for a high school production.

The libretto of *The Unsinkable Molly Brown* does not have the same continuity as Willson's previous success. Although much of the storyline is purportedly based on fact, incidents such as Molly's hiding \$300,000 in the stove only to have it inadvertently burned by Johnny, stretch the bounds of credibility. The European scenes and the Titanic's sinking are not only difficult to stage requiring enormously elaborate settings, but they also cause the entire libretto to become rambling and disjointed.

Like many Broadway productions, this musical is truly a star vehicle. The role of Molly was a career pinnacle on Broadway for Tammy Grimes and an early film success for Debbie Reynolds. One would have to consider the validity of choosing a show which is so dominated by a single character for a high school production.

The musical lacks very little in terms of energy, however. The dance numbers are rousing but easy to stage. Although the secondary characters pale beside Molly, there are opportunities for comic performances from the earthy townsfolk of Leadville and from Molly's rustic father.

Because of the orchestra and setting demands, and because of the star-oriented nature of the script, *The Unsinkable Molly Brown* may not be an ideal choice of musical for a high school.

TITLE: *West Side Story*

FIRST PRODUCTION DATE: 1957

MUSIC BY: Leonard Bernstein

LYRICS BY: Stephen Sondheim

BOOK BY: Arthur Laurents, based on a conception of Shakespeare's *Romeo and Juliet* by Jerome Robbins

SELECTED SONGS: Something's Coming; Maria; Tonight; America; Cool; One Hand, One Heart; I Feel Pretty

CAST NUMBER: 12 females, 25 males

ORCHESTRA REQUIRED: modified version: clarinet (alto saxophone, flute), tenor saxophone (clarinet), baritone saxophone (clarinet, bass clarinet), 3 trumpets, 2 trombones, percussion, piano, guitar, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Trying to live peacefully and distanced from his former street gang, the Jets, and their rivals, the Sharks, Tony meets Maria at a dance. Like Shakespeare's star-crossed lovers, the white American Tony and the Puerto Rican Maria suffer because of their family backgrounds. After Tony accidentally kills Maria's brother while trying to break up a fight, a new conflict erupts between the two groups and Tony is eventually killed by one of the Sharks.

CRITICAL COMMENTS: Like *Grease*, this musical presents a group of characters and a situation that is very appealing to high school students. Unlike *Grease*, *West Side Story* contains a score that is almost operatic and dance numbers that require highly skilled, female and male, jazz dancers. The vocal score calls for several trained voices and the orchestral score can present difficulties to a professional orchestra. With several instrumental parts doubling even in the modified orchestration, *West Side Story* requires a large, extremely competent group of musicians.

This musical is a challenge in terms of its music, dancing, and acting. But because of the fine score, and a libretto that offers intelligent insight into the continuing problem of gang warfare, *West Side Story* is a challenge that is well worth attempting.

TITLE: *Where's Charley?*

FIRST PRODUCTION DATE: 1948

MUSIC BY: Frank Loesser

LYRICS BY: Frank Loesser

BOOK BY: George Abbot, based on the play *Charley's Aunt* by Brandon Thomas

SELECTED SONGS: The New Ashmoleon Marching Society and Students' Conservatory Band; My Darling, My Darling; Make a Miracle; Lovelier Than Ever; Once in Love with Amy; At the Red Rose Cotillion

CAST NUMBER: 9 males, 4 females, and mixed chorus

ORCHESTRA REQUIRED: 3 trumpets, trombone, flute (clarinet), oboe (English horn), clarinet (flute, bass clarinet), flute (clarinet), bass clarinet (bassoon, clarinet), 2 horns, bass (tuba), piano, strings

PRODUCTION RIGHTS HELD BY: Music Theatre International

PLOT SUMMARY: Utilizing much the same storyline as Brandon Thomas' farce, *Where's Charley?* concerns the hilarious results of the attempts by two Oxford undergraduates to entertain their lady friends. Charley Wykeham and Jack Chesney cannot welcome Amy Spettigue and Kitty Verdun to their rooms without a chaperone so they anxiously await the arrival of Charley's aunt, Donna Lucia. Since the aunt fails to arrive before the girls, Jack convinces them that Charley, who has been showing off the woman's costume he will be wearing in an upcoming play, is actually Donna Lucia. When the girls' guardian falls in love with this aunt and the real Donna Lucia finally makes an appearance, the farce begins. Of course all ends happily with the mismatched pairs finally making the logical and proper romantic couplings.

CRITICAL COMMENTS: The Broadway success of this musical was largely due to the performance of Ray Bolger as Charley. Indeed, when Broadway and touring revivals of the show were attempted without Bolger in the title role, the show did not succeed (Laufe, 1973, p. 114). Obviously, the musical is a star vehicle for one performer in a role that demands an extremely dynamic actor, singer, and dancer.

Casting a high school male in that role might pose an insurmountable challenge.

Given the timeless success of Brandon Thomas' story, the libretto of the musical version has a strong grounding. With its late-Victorian setting, the plot is tame, family entertainment that offers nothing offensive even with the cross dressing of the title character.

The score produced two strong, individual hits in 1948 with "My Darling, My Darling" and "Once in Love With Amy." Many audience members will remember at least the melodies of those songs. The orchestral score presents the usual problem of Broadway musicals for high school productions: daunting orchestration. With many of the reed instruments doubling and even tripling on other instruments, one would be hard pressed to use high school instrumentalists in the pit unless more musicians were used to cover the doubled parts.

The sets need not be precisely Victorian but could be representational rather than realistic. The costumes, on the other hand, should show the nineteenth-century setting. The dance requirements are not overly challenging but offer some solo work for the actor portraying Charley.

With the appropriate performer in the title role, *Where's Charley?* could prove to be an excellent choice for a successful high school production. The elaborate orchestrations would probably require some adaptations if student instrumentalists alone were used; however, with a libretto that uses young people in comical yet enjoyably theatric situations, the show can be very appealing.

TITLE: *The Wiz*

FIRST PRODUCTION DATE: 1975

MUSIC BY: Charlie Small

LYRICS BY: Charlie Small

BOOK BY: William F. Brown based on *The Wonderful Wizard of Oz* by L. Frank Baum

SELECTED SONGS: He's the Wizard; Ease on Down the Road; Slide Some Oil to Me; Be a Lion; Don't Nobody Bring Me No Bad News; If You Believe

CAST NUMBER: 11 principals, mixed chorus of singers and dancers

ORCHESTRA REQUIRED: 2 flutes (alto saxophone), clarinet (alto flute, tenor saxophone), oboe (baritone saxophone), horn, 3 trumpets, 2 trombones, percussion, drums, bass, guitar, piano, strings

PRODUCTION RIGHTS HELD BY: Samuel French

PLOT SUMMARY: Like the original *The Wizard of Oz*, this show features the adventures of Dorothy and her dog Toto when they are blown by a tornado to a magical kingdom. With the help of the Scarecrow, the Tinman, the Lion, and the Wiz, they are eventually able to return home to Kansas.

CRITICAL COMMENTS: This Tony Award winner for Best Musical is a much more upbeat version of the traditional story of Dorothy. Although the Broadway version featured an all-black cast, non-traditional casting for the musical could be a possibility if some of the language of the libretto were to be modified. Directors should be careful, however, to prevent the show from becoming a parody of black performers if an all-white cast is used.

As with the original, this story of Dorothy and Toto can be staged simply in that elaborate settings are not necessary for a production of the show. However, since it is a much more modernized version than *The Wizard of Oz*, the lighting effects should enhance the rock-music stylings of the score. The orchestration does rely on rock patterns but it also requires an extensive traditional orchestra which could be a difficulty with student musicians. There is ample opportunity for effective company dance numbers in the musical that could be fairly easily choreographed. The numbers evoke the atmosphere of a night club rather than a dance studio.

The rock score and modern language of *The Wiz* are usually very appealing to young people which makes it particularly appropriate for high school productions.

TITLE: *The Wizard of Oz*

FIRST PRODUCTION DATE: 1939 film version adapted for stage

MUSIC BY: Harold Arlen

LYRICS BY: E.Y. Harburg

BOOK BY: Frank Gabrielson adapted from L. Frank Baum's book *The Wizard of Oz* and his original 1903 stage production

SELECTED SONGS: Over the Rainbow; If I Only Had a Brain; We're Off to See the Wizard; Ding, Dong, the Witch is Dead

CAST NUMBER: 6 males, 4 females, mixed chorus, children

ORCHESTRA REQUIRED: flute, oboe, 2 clarinets, bassoon, 2 horns, 2 trumpets, trombone, drums, strings

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: In the 1903 version, Dorothy is transported from Kansas to the Land of the Munchkins with her pet cow. Fortunately, the version adapted from the movie retains Dorothy's faithful dog Toto who accompanies her on her journey to meet the Wizard. Along the way they meet the Scarecrow, the Tin Woodman, the Cowardly Lion, and assorted witches both good and bad. With the help of her newfound friends, Dorothy eventually makes her way home to her farm in Kansas.

CRITICAL COMMENTS: Another perennial audience favorite, *The Wizard of Oz* cannot help but compete with the successful movie version. The music is highly recognizable and quite easily presented using the original Broadway score or the orchestration for a five-piece ensemble that is available.

The cast can be very large depending on the number of chorus members used. The Munchkin chorus can easily utilize young performers if they are available. The central roles of the Scarecrow, the Tin Woodman, the Cowardly Lion, and of course Dorothy are very demanding and require strong performances and elaborate costumes.

The chorus members are required to dance but the choreography need not be overly demanding especially for younger chorus members. Although some of the sets require a realistic approach—a house should fall on the Wicked Witch—more stylized sets would be appropriate for most of the show. And of course the role of Toto must be filled by a canine.

TITLE: *You're a Good Man, Charlie Brown*

FIRST PRODUCTION DATE: 1967

MUSIC BY: Clark Gesner

LYRICS BY: Clark Gesner

BOOK BY: John Gordon, based on the comic strip *Peanuts* by Charles Schulz

SELECTED SONGS: Schroeder; My Blanket and Me; The Kite; The Doctor Is In; The Book Report; Suppertime; Happiness

CAST NUMBER: 2 females, 4 males

ORCHESTRA REQUIRED: 5 reeds (1 doubling saxophone), horn, 2 trumpets, trombone, percussion, piano (celeste), strings (also scored for a small combo)

PRODUCTION RIGHTS HELD BY: Tams-Witmark

PLOT SUMMARY: Charles Schulz's well known characters are brought to life in this whimsical musical. Lucy, Schroeder, Patty, Linus, Snoopy, and of course Charlie Brown go through a series of adventures and misadventures. From playing baseball and attempting to fly a kite, to sending Valentine's cards and fighting the Red Baron, the musical uses Schulz's characters, all under the age of six, to comment on the lives that we all lead no matter what our ages.

CRITICAL COMMENTS: Although this might appear to be strictly a children's show, it is not. It appeals to all ages and has something to say to all ages. This inaccurate perception could pose a problem, however, in that potential audience members might not choose to see the show, thinking that it is only for children. A solution is to promote the musical as family entertainment which could help to draw a larger audience.

The musical itself presents an energetic evening of entertainment that is well suited to a high school production. The fact that there are few requirements in terms of sets and costumes is a positive characteristic of the show. As well, the musical is scored for a small combo as well as a larger orchestra which makes it a more viable alternative to smaller high schools.

The musical's biggest drawback is the small size of the cast which means that not many students would be able to go through the performing experience. There is little chance for added chorus work in this ensemble musical; however, each of the cast members is required to sing as well as dance which gives a well-rounded performing experience to those who are involved in the musical. For a small troupe of high school performers traveling to schools of younger students, *You're A Good Man, Charlie Brown* would be an ideal selection.

TITLE: *Zorba*

FIRST PRODUCTION DATE: 1968

MUSIC BY: John Kander

LYRICS BY: Fred Ebb

BOOK BY: Joseph Stein, adapted from the novel *Zorba the Greek* by Nikos Kazantzakis

SELECTED SONGS: Life Is; No Boom Boom; Goodbye, Canavaro; Grandpapa; Only Love; Why Can't I Speak

CAST NUMBER: 12 females, 28 males

ORCHESTRA REQUIRED: bouzouki/mandolin, bass, percussion, flute (piccolo), clarinet, 2 trumpets, trombone, accordion (also available is a

fuller orchestration than the above reduced orchestration; the fuller orchestration includes strings and additional woodwind and brass parts)

PRODUCTION RIGHTS HELD BY: Samuel French

PLOT SUMMARY: Set on the Greek island of Crete in 1924, *Zorba* concerns the attempts of the carefree, aging title character and his newfound friend, Nikos, to reopen an abandoned mine on the island. Romantic liaisons between Zorba and the earthy Hortense and between Nikos and the young Widow help to teach Nikos of the value of life. The suicide of Pavli, the murder of the Widow, and the death of Hortense all show Nikos the inevitability of death and the value of Zorba's philosophy to live life to the fullest.

CRITICAL COMMENTS: Bringing together the composer and librettist of *Cabaret* with the writer of *Fiddler on the Roof* ensured a certain success for *Zorba*. Although it is similar in theme to *Fiddler on the Roof*, *Zorba* is a much harsher treatment of life that does not reinforce the value of family as the story of Tevye had. Zorba's belief that "life is what you do while you're waiting to die," is a philosophical stand that is more pessimistic than fatalistic. As the central message for a student production, this theme is perhaps inappropriate.

Like Kander and Ebb's *Cabaret*, *Zorba* deals with adult issues. Zorba's trysts are more physical than romantic. Even casting the aging title character would be difficult within a high school group. The only characters who would be somewhat accessible to students in terms of age are Nikos and the Widow. Even then they are much older than high school age. The idea of incorporating a Greek-drama-style chorus to comment upon and take part in the action of the musical is a

welcomed example of ensemble performing which makes the chorus a vital part of the production.

The music and dancing in *Zorba* present unique challenges because of the Greek setting. The opening and closing numbers call for a bouzouki-style chorus playing traditional instruments and performing ethnic dances. Research into these instrumental and choreographic styles to assure validity of presentation would be imperative. Although the orchestration is available in an amended version, even that version requires the incorporation of a bouzouki or mandolin and an accordion .

Although the sets could be presented in a stylized manner, the costumes must be varied and obviously Greek. Musically, the score is not particularly demanding beyond the need for non-traditional instruments.

As an ethnic musical, *Zorba* is an interesting look at Greek values and culture. As a high school musical, the morose plot and adult themes make it a questionable choice.

CHAPTER IV

Alternatives to the Broadway Book Musical

This study has shown that many educators concur with Bessom, Tatarunis, and Forcucci who describe the artistically produced Broadway musical as providing a high school cast and its audience with "an aesthetic experience unlike any other the school provides" (1980, p. 309). The compendium of selected musicals has suggested that several of the more traditionally popular Broadway musicals are not entirely appropriate for high school production in that they were initially created for professional performers who were usually much older than high school age musicians, singers, and dancers. As well, the Broadway musical often presents vocal range requirements that might strain the capabilities of high school singers. In addition, the libretti of many book musicals deal with themes that could be inappropriate for high school performers. Several examples of recent literature discuss alternatives to the book musical as performance media for high school students. Maintaining the philosophy of creative expression central to aesthetic education, while alleviating some of the musical and performance constraints that Broadway musicals place on the high school student without eliminating the valuable experience that performance offers, these examples show the desirability of producing student and teacher-written works of music theatre.

The Student-Written Musical

A student-developed musical would be a definite advancement towards the goals of aesthetic education. Bennett Reimer, a strong proponent of aesthetic education, believes that

there is no more powerful way for humans to explore, embody and share their sense of the significance of human life than through the making and experience of art (1970, p. 50).

Making and experiencing art moves students in the direction of human understanding, a distinct goal for aesthetic educators. But experiencing art by making it—guiding students to produce their own musical—is a challenging task for the educator. This challenge has been addressed by educators in the field of drama in education. In the United States primarily through the teachings of Winnifred Ward, "America's first lady of drama for children" (Heinig, 1977), drama moved away from the traditional reliance on repetitive classroom activities designed solely to enhance a teacher-dominated lesson. Building on the writings of John Dewey who, as early as 1921, referred to the student as "the sun about which the appliances of education revolve" (p. 35), Miss Ward emphasized the need to make the drama classroom child-centered, where children themselves were given the opportunity to transform narratives into theatrical form.

The ideas of Winnifred Ward have been developed and expanded upon until today there is a growing body of drama educators moving away from a performance-centered classroom to what Gavin Bolton calls "Drama for Understanding." Bolton thinks that the primary purpose of drama education is to be "concerned with the development

of the person, that it enhances the natural maturation process" (1979, p. 138). The woman whose work Bolton describes as representing a "Herculean attempt to bring dramatic form back to classroom drama" (1985, p. 154), Dorothy Heathcote, sees this development as being connected with thoughtful emotion:

Drama is about filling the spaces between people with meaningful experiences. This means that emotion is at the heart of drama experience but it is tempered with thought and planning (1981, p. 85).

British drama educator and author of *Child Drama*, Peter Slade, whose work actually preceded Bolton's and Heathcote's, nonetheless seems to summarize the work of all three:

Drama should provide a deep, emotional, aesthetic experience in order to find ourselves as we grow up, to make the best of ourselves...to have lively imaginations...and to be blessed with a poet's eye so that the everyday sights and sounds in this beautiful world may be as fully appreciated as possible (1981, p. 207).

The similarities between the beliefs of those working in drama in education and the tenets of aesthetic educators are remarkable. Both point out the need to focus educational theory on those who are supposed to be its benefactors: the students. Both strive to emphasize the ability of arts to cultivate the innate abilities within individual students.

But acknowledging these similarities and using their philosophic frameworks to produce a student-written musical is a difficult challenge. There is a potential conflict between the child-centered values of drama in education and the performance of musical theatre. Professor and Chairperson of Dramatic Arts at the University of Toronto, David Booth has dealt with this issue of performance within the philosophical framework of drama educators. He looks directly at the work of Gavin Bolton who warns teachers not to be afraid of theatre. Concurring with Bolton, Booth says that drama educators "have underestimated the power of live theatre on children [who] need to see theatre constantly" (1985, p. 3). Far from being in conflict, drama in education and theatrical performance can easily enhance one another.

In his book, *Group Theatre*, Brian Clark discusses a method that he has devised and worked with which gives a manageable pattern for the construction of student-created drama. Clark's aim is to produce what he calls "total theatre" and echoes the goals of aesthetic educators when defining his total theatre as appealing to the "whole man, to the most primitive as well as to the most sophisticated parts of him, and the techniques of group theatre are concerned with evolving and using stimuli that will allow us to reach these often evasive elements" (1971, p. 4).

Clark's book is concerned with the discussion of these evolutionary and probing techniques. He emphasizes the need to create a cohesive and understanding group of performers that must be unified itself before "it has the nerve to attempt to unify the audience"

(p. 16). Clark gives working examples of how he has achieved this in the past and as a result produces several frameworks which the educator can adapt to his own uses. These frameworks can utilize and modify existing scripts, non-dramatic narratives, or primary historical sources which all centre on the creative energies of the performers or students.

Rick Salutin, a Canadian playwright, has used the ideas of writers such as Clark in producing professional theatrical productions. Salutin uses primary historical sources and shares them with a company of performers who collectively produce what he calls a presentable "docu-drama." The production of these docu-dramas is a professional extension of Clark's techniques and reflects clearly the writings of those who have long adhered to an alliance of the arts. In an unpublished paper entitled "The Humanities and the Allied Arts," Leon Karel writes about the desirability of blending the fine arts with the humanities in education which "makes history much more meaningful, enriching it with the arts as it does. Then too, it adds a philosophic dimension which straight history courses sometimes lack" (p. 3). Salutin has shown how this approach can add the same meaningful dimension to professional productions. In writing about his group creation of a play which focussed on the 1837 rebellions in Upper and Lower Canada, he tries to analyze the warm reception given the show by its audiences: "It was, I think, identification. Beyond the identification you get in good theatre. It was a kind of meeting with ourselves" (1973, p. 15). The experience of writing and performing in

Salutin's docu-drama gave the actors a concrete understanding of the "philosophic dimension" that Karel describes above.

Projects such as Clark's and Salutin's go beyond traditional drama. Central to the docu-dramas, is a melding of as many of the arts as possible within the production itself. Clark points out that

in practice it means that the group will develop and use to the full, the resources of the theatre that orthodox companies too often ignore. Movement, dance, music, and pure sound are all available and will be used when necessary to probe and reveal the sub-text that will make more dense the total experience of the play (1971, p. 16).

Concentrating specifically on Clark's suggestion concerning the addition of music to these docu-dramas, music educators can move closer to the implementation and creation of student-written music theatre productions. Peter Cheeseman, a British dramatist and educator who is well known for his productions of docu-dramas, has discussed this synthesis of drama and music in an unpublished paper entitled "Documentary Techniques:"

Songs and music are an important part of documentaries and are usually used to comment on the action. I prefer to use songs from the period and find folk songs best for my purposes. When new songs are required for a production, new words are put to folk tunes (p. 1).

By implementing Cheeseman's ideas and having students write and compose in a high school classroom, the music or drama teacher

would be directly following the philosophies of aesthetic educators and adherents to the allied arts. Carole Tarlington, a lecturer in drama in education at the University of British Columbia, has described the motivated writing produced as part of a classroom drama as "often superior to other classroom writing" (1985, p. 199). Musically, the educational benefits of taking simple, historical folk songs and arranging them for a theatrical presentation are enormous. In a recent dissertation, Sula Kaufman discusses the positive relationship between the study of folk music and aesthetic education. She feels that aesthetic education should develop both the mind and the personality of the child and finds folk music the ideal mode for achieving that goal (1979).

In her music-education program, "Maple Syrup," Ontario educator Dorothy Hogan has begun to push the potential for folk music and its creation into the educational limelight. Through recordings, festivals, and publications, her program has attempted to "present Canadian folk music not as something dead and gone, but as good earth which young people can use to grow their own music reflecting their own sense of Canadian community" (1978, p. 14). To Hogan, folk music is "participatory music" (p.18); therefore, her students are encouraged to learn how to play a vast array of folk instruments and, indeed, write their own music: "We break down the star mystique which prevents young people from writing their own musical expressions of authentic feeling" (p. 14). This is aesthetic education in its most dynamic form, for as Knieter has explained, "aesthetic education is the process that enables man to develop his capacity for

expression on the arts" (1971 p. 3). Folk music is by no means a unsophisticated form. But like aesthetic education, drama in education, and docu-drama, it can be instrumental in the development of an aesthetic understanding within an individual student.

It is possible to take theoretical discussion and mold it into concrete performance material which remains true to its philosophic base. Music education can be both aesthetic and utilitarian. Using the interdisciplinary beliefs of the allied arts in combination with drama in education, music educators can begin to form a student-centered classroom emphasizing aesthetic creativity. The study of folk music, in combination with these dramatic forms, need not be forced or limiting. Instead, it can lead to educational activity which has the potential to expand the multicultural experiences of students without losing the fundamental musicality so absent in many classrooms. A combination of all of these beliefs can easily result in the production of student-written musical theatre. This would resolve the problem of presenting potentially damaging Broadway musicals without losing the social and educational benefits derived by the students and the performance benefits derived by the audience. Because the creation of such a production would be student-generated, it would not stray from the creative experience discussed by the proponents of aesthetic education.

The Teacher-Written Musical

Perhaps slightly less pedagogically valuable than its student-written counterpart, the teacher-written musical can be, nonetheless,

a useful alternative to the Broadway musical as a high school performance vehicle. With complete control over his subject matter and its musical complexity, the teacher is able to utilize his students to their best advantage by writing a musical to suit their needs and capabilities. As the many examples of such undertakings prove, the writing of a musical is a time-consuming challenge for even the most talented of educators. The fact that this alternative has been attempted and successfully produced attests to its validity, however.

Keith Perry begins his article entitled "An Alternative to 'West Side Story: Write Your own Musical'" with the following statement: "Writing, producing, and directing a musical has been one of the most rewarding experiences of my life" (1986, p. 11). Based on the premise of three university students' winning a trip to Paris, the musical utilizes characters of relatively the same age as the performers and a setting that is exotic but accessible. Line changes were made up to the last week before performance, one song was dropped, another was added, and a student was allowed to write her own soliloquy in an experience that Perry terms "spiritual" (p. 12).

David Wildman and Harry Jackson (1971) describe the process by which they collaborated on the writing of a musical which was performed at Ilkley Secondary School in Britain. By playing selections from several musicals to various classes, Wildman determined that the most popular of the musicals was undoubtedly *West Side Story*. He ascertained that this belief was due primarily to the musical's characters and theme that were so near "to their world and understanding" (p. 33). Using this discovery, Wildman set out to write

a play that was based on a similar *Romeo and Juliet*-style theme. Since the school had an active dance club and several students who were well-trained dancers, an important ballet-mime was included in the performance. Musically, Jackson was able to write for a large orchestra with twenty-five parts including five recorders and an accordian. Although there are many high school students who have learned to play recorder, few Broadway musicals call for such expertise. By writing his own score, Harry Jackson was able to fully utilize the capabilities of his musicians. Although it was a full year in the making, the musical was an unqualified success with several unexpected benefits including "beautiful articulation in singing and dialogue" from a girl with a speech defect, and a new "almost professional attitude...taken towards operatic recordings" (p. 59) by the students involved.

After witnessing a school musical that was so "sketchy [and] unartistic [that the] prestige of the school was endangered" by its performance, W. A. N. Welburn and E. A. Bryce (1971, p. 84) decided to collaborate on the writing of their own musical play for school production. They give several suggestions to the teacher who is attempting the same enterprise:

- 1) the plot should be "happy" (p. 85);
- 2) adaptations from folk legends or well-known stories from literature can be successful;
- 3) long speeches should be avoided;
- 4) the temptation to moralize or philosophize should be avoided;

- 5) as many characters as possible should have a say in the plot development;
- 6) an opening chorus is desirable;
- 7) dance drama and ballet are possibilities for soliloquies or dramatizations of dilemmas which any of the characters might encounter;
- 8) the hero and heroine should sing a duet;
- 9) the villain and his henchmen suggest a trio or quartet ;and
- 10) ten to twelve songs should be included in a two act musical play.

The authors include several other suggestions in their article, all of which could easily enhance the writing of a school musical. They have had more than one successful collaboration and continue to believe that "to a teacher, the satisfaction of seeing the enthusiastic efforts of the pupils bearing fruit in the form of successful performances, and the obvious development of character and ability, is richly rewarding" (p. 111).

Writing a musical is not a simple alternative to the Broadway musical. It involves long hours of extra work and often the careful collaboration of colleagues. For teachers with a creative urge, it affords the opportunity of tapping that creativity. For students who do not have the necessary talents or expertise for performing professionally-written musicals, it offers the chance to enjoy and benefit from the experience of performance.

The Musical Revue

As the history of music theatre in Chapter II has shown, the musical revue is not a recent development. From George Lederer's *The Passing Show* at the turn of the century to Florenz Ziegfeld's *Follies* and the *Music Box Revues* of the early 1920s, the musical revue genre was a popular success. With the coming of the 1930s and the eventual success of the musical play genre after the 1943 production of *Oklahoma!*, the popularity of Broadway-produced revues waned. Indeed, "from an average of fourteen revues offered each season during the Twenties, seven during the Thirties, and six during the Forties, only three a season were shown during the Fifties" (Green, 1968, p. 5).

In recent years, the musical revue has enjoyed a resurgence in popularity. When the 1968 production of *Jacques Brel is Alive and Well and Living in Paris* closed after 1,847 off-Broadway performances, it had become the third-longest running off-Broadway production, musical or non-musical, in history. Using twenty-two of Belgian-born Jacques Brel's songs, the revue was conceived by one of its four original performers, Mort Shuman. Without dialogue or any attempt to link the songs thematically, the revue veers sharply from the musical play tradition and borrows from the Broadway traditions of the turn of the century.

Following the success of *Jacques Brel is Alive and Well and Living in Paris*, the musical revue began to appear more frequently in New York productions. *Oh Coward!* (1972) is a collection of the songs of Noel Coward. *Music! Music!* is Alan Jay Lerner's self-proclaimed "cavalcade of music" featuring songs from 1895 to its 1974 first

production date. *Words and Music* (1974) highlights the lyrics of Sammy Cahn with music by his various collaborators. *Rodgers and Hart* (1975) features twelve performers singing ninety-eight of the famed collaborators' many songs. There are four members in the cast of *Side by Side by Sondheim* (1977) who perform the works of Stephen Sondheim. A unique interpretation of the musical revue is presented in Bob Fosse's *Dancin'* (1978) which features sixteen dancers performing a variety of different dance numbers in a revue that includes no dialogue, no story, and no new songs. The music of Fats Waller is championed in the 1978 revue *Ain't Misbehavin'*. And the latest undertaking by Britain's most famous theatrical musician is *The Music of Andrew Lloyd Webber* (1989). This entertainment is more of a concert than a musical revue and features a twelve-member chorus backing up two soloists who perform many of Lloyd Webber's works.

A recent Canadian musical production shows how the popularity of the musical revue can be successfully used at the high school level. *Two Score and More* features a collection of songs from the 1890s to the end of the 1920s. Instead of simply presenting the songs chronologically, the revue bridges various sections by having the performers present a brief but theatrical recitation of the history surrounding the songs. The lines spoken directly to the audience, use newspaper headlines, current events, and anecdotes about the songwriters to inform the audience about the songs and the musical era to which they belong.

A recent high school production by students of Belmont Secondary School in the Sooke School District near Victoria, British Columbia used the model of *Two Score and More* in a musical revue featuring songs from the 1960s. Entitled *The Sixties: A Musical Happening*, the revue featured several thematic sections including songs from the Beach Boys, the Beatles, and the protest era of the late Sixties. Although the song-bridging monologues were written primarily by the teacher who conceived of and directed the revue, the choice of songs and their order of presentation involved some student and other teaching faculty input. The production itself suffered from an overly lengthy running time, but the revue's premise and creation reflected the philosophies of aesthetic and drama educators by directly involving students in the construction of the revue itself. The students were exposed to an era of music that to many of them was new; and they were informed about the politics and social changes that shaped the Sixties and its music. The score was arranged for the individual performers and the choreography took advantage of the strengths and made allowances for the weaknesses that were evident in the cast. One of the most interesting aspects of this style of revue is that it can utilize the music of any era upon which the teacher chooses to focus. A revue of this nature need not include selections from one particular era or decade, but could present songs that are linked thematically or, as in the case of several of the more recent New York-produced revues, feature the music of a particular composer. One concern that these thematic revues raise is the question of performance royalties. With the advent of centralized royalty

collection agencies, it is not necessary to contact several individual organizations to attain performance rights. Since school presentations are usually of a non-profit nature, such rights should not entail an overwhelming expense.

CHAPTER V

Conclusion

The Broadway book musical continues to enjoy enormous popular success in high school presentations. The popularity of the Broadway musical is due largely to the social, musical, and theatrical benefits derived by the performers. For school administrators, the production of a musical inevitably brings financial and public relations gains to the school. Despite the demanding rehearsals and the challenging performance requirements, many students continue to see the annual musical as the highlight of their high school years.

Conversely, several educators have pointed out how the Broadway musical may not offer as many benefits as some believe. Time is taken away from students' involvement in other academic disciplines and extracurricular activities. As well, the singing of parts that were initially written for older professional performers has been cited as an overly rigorous and potentially damaging demand that detracts from the high school production of musicals. If one obvious conclusion can be drawn from the evidence of the compendium of musicals in Chapter III, it is that there are very few book musicals that do not offer some potential problem to a high school production. This conclusion presents a dilemma to the high school teacher who wants to give his students performing experience by choosing the best performance vehicle.

The teacher's dilemma is furthered by the philosophical arguments central to the tenets of allied arts, aesthetic education, and drama in education. Collectively, these educational movements point

to the need for centering school activities on the student; they champion the offering of a broad range of experience in the fine arts without sacrificing the importance of aesthetic understanding for the publicity of performance. The teacher must be able to justify completely his choice of musical for presentation since "group performance alone is no longer accepted as a measure of musical accountability" (Labuta, 1974, p. 20).

An opportunity to acknowledge and respond to the demands of the philosophic viewpoints on the one hand and the utilitarian requirements on the other is offered by the student- or teacher-written musical. In maintaining some form of control of the musical's outcome, the teacher can limit or expand the show itself to meet the requirements imposed by his particular cast or the learning outcomes he hopes to reach. However, this opportunity obviously places a different burden on the teacher as he is forced to spend an inordinate amount of extra time as either a creative instigator or a creative producer. Moreover, the musical and dramatic value of a student- or teacher-written musical is always questionable. Unlike successfully produced Broadway musicals, self-produced shows have not weathered the storm of public opinion. Although the greatest benefit of a musical that is written for or by its cast is the creative process itself, the musical theatre is still a public and a performing genre that must be judged by its value while on display.

Like any true dilemma, there is no absolute answer to the question of what to perform as a musical at the high school level. Bessom, Tatarunis, and Forcucci make a valid point when asserting

that "there are both good and poor examples of Broadway shows, but as with any music form or style, the good examples are worthy of study" (1980, p. 304). The compendium of selected musicals contained in this study will help the high school teacher in distinguishing the "good and poor examples."

Another valid assertion is made by Welburn and Bryce (1971). Writing about the process of creating their own high school musical, they describe "one of the joys of the 'home grown' musical play [when they] observe the development of some of the hitherto musical nondescripts in the cast" (p. 98). So impressed with the development of one young man's abilities, Bryce describes his writing two songs specifically for this student's character. In his article, he expresses his feelings while watching his student perform: "Jim's singing lives vividly in my memory as one of the richest moments I have experienced in my career as a music teacher" (pp. 98-9). The discussion in Chapter IV outlines some of the methods used by educators in writing their own musicals or assisting students to do so. The chapter is designed to facilitate the teacher's own creation of high school musicals so that he might be fortunate enough to experience emotions similar to those felt by Bryce while watching the success of his student.

As long as music and drama educators are expected to publicly present some aspect of their classroom teachings and as long as high school students continue to enjoy the experiences of stage performance, the production of musicals will remain an integral part of high school education. To remain accountable to parents and

administrators but true to the pedagogical and aesthetic concerns of himself and his fellow educators, the high school teacher must choose his musical with care. As proven successes, Broadway musicals can be important teaching tools and entertaining performance vehicles when the concerns expressed in this study are taken into consideration. As alternatives to the Broadway musical, student- or teacher-written musical plays as well as existing or self-made musical revues can be as successful and educational as any Broadway book musical. As long as the educational needs of the student remain the central concern of the teacher, then the musical will continue to be a performance success and begin to become an aesthetic and educational success.

REFERENCES

Books and Periodicals

- Anderson, W. M. & Lawrence, J. E. (1982). Approaches to allied arts. Music Educator's Journal, 69(1), 31-35.
- Apfelstadt, H. (1980). Aesthetic education: Challenges for teacher training. Canadian Music Educator, 22(1), 31-34.
- Baral, R. (1962). Revue: A nostalgic reprise of the great Broadway period. New York: Fleet Publishing Corp.
- Bessom, M. E., Tatarunis, A. M., & Forcucci, S. L. (1980). Teaching music in today's secondary schools. New York: Holt, Rinehart and Winston.
- Bogar, T. A. (1983). From the drama director's chair. Music Educators Journal, 70(1), 47.
- Bolton, G. (1979). Towards a theory of drama in education. Essex: Longman Group Ltd.
- Booth, D., & Mulcahy, D. M. (1985). Young people and the theatre experience. Professional Development Journal, 73(1), 3-8.
- Bordman, G. (1982). American musical comedy. New York: Oxford University Press.
- _____. (1978). American musical theatre. New York: Oxford University Press, Inc.
- Cheeseman, P. Documentary techniques. Unpublished manuscript.
- Clark, B. (1971). Group theatre. Bath: Pitman Press.
- Coates, P. (1983). Alternatives to the aesthetic rationale for music education. Music Educators Journal, 69(7), 31-32.
- Dewey, J. (1921). The school and society. Chicago: University of Chicago Press.
- Engel, L. (1983). Getting the show on. New York: Schirmer Books.
- _____. (1957). Planning and producing the musical show. New York: Crown Publishers, Inc.
- _____. (1972). Words with music. New York: The Macmillan Company.

- Ewen, D. (1958). Complete book of the American musical theatre. New York: Henry Holt and Co.
- _____. (1961). The story of America's musical theater. Philadelphia: Chilton Company.
- Gray, M. R. (1988). The American musical as an educational device. (From Dissertation Abstracts International, 1988, 49, 1398A-1399A).
- Green, S. (1985). Broadway musicals show by show. Milwaukee: Hal Leonard Books.
- _____. (1980). The world of musical comedy (rev. ed.). Cranbury, New Jersey: A.S. Barnes and Co., Inc.
- Heathcote, D. (1981). Drama as education. In Nellie McCaslin (Ed.), Children and drama. New York: Longman Inc.
- Heier, J. O. (1983). It's not "the pits." Music Educators Journal, 70(1), 43.
- Heinig, R. B. (Ed.). (1977). Go adventuring: A celebration of Winnifred Ward. New Orleans: Anchorage Press.
- Hoffer, C. R. (1983). Teaching Music in the Secondary Schools (3rd ed.). Belmont, California: Wadsworth Publishing Company Inc.
- Hogan, D. (1978). Canadian folk music. Canadian Music Educator, 20(1), 11-19.
- Hustoles, P. J. (1984). Musical theatre directing: A generic approach. (From Dissertation Abstracts International, 1985, 46, 301-A).
- Jackson, A. (1977). The best musicals: From Show Boat to A Chorus Line. New York: Crown Publishers, Inc.
- John, M. (Ed.). (1971). Music drama in schools. Cambridge: Cambridge University Press.
- Karel, L. C. (1968). Less emphasis on performance. The American Music Teacher, 18(2), 25-6, 42.
- _____. The humanities and the allied arts. Unpublished manuscript.

- Kaufman, S. (1979). The aesthetic development of young children through the folksong. Unpublished doctoral dissertation, York University, Toronto.
- Kiester, G. J. (1982). A tale of two schools. Music Educators Journal, 69(1), 36-39.
- Knieter, G. L. (1983). Aesthetics for arts' sake. Music Educators Journal, 69(7), 33-35.
- _____. (1971). The nature of aesthetic education. In MENC, Toward an aesthetic education. Washington: MENC.
- _____. (1979). Music as aesthetic education. NAASP Bulletin, 63(430), 19-27.
- Labuta, J. A. (1974). Guide to accountability in music instruction. West Nyack, New York: Parker Publishing Company, Inc.
- Langer, S. K. (1953). Problems of art. New York: Charles Scribner's Sons.
- Laufe, A. (1973). Broadway's greatest musicals. New York: Funk and Wagnalls.
- Laughlin, H., & Wheeler, R. (1984). Producing the musical. Westport: Greenwood Press.
- Lee, M. (1983). Selecting, staging, and singing a show. Music Educators Journal, 70(1), 41-8.
- Lynch, R. C. (1984). Musicals!. Chicago: American Library Association.
- McLeod, A. (1985). Amazing Grace: Music theatre is alive and living at U.B.C. The B.C. Music Educator, 28(1), 8-10.
- March, H. (1988). Curriculum emphasis 1: A performance-based approach to high school music courses. In T. Gerber & W.O. Hughes (Eds.), Music in the high school: Current approaches to secondary general music instruction. Reston, Virginia: Music Educators National Conference.
- Mordden, E. (1976). Better foot forward: The history of American musical theatre. New York: Grossman Publishers.

- Muro, D. (1988). Using the synthesizer in creating, composing, and improvising. In T. Gerber & W.O. Hughes (Eds.), Music in the high school: current approaches to secondary general music instruction. Reston, Virginia: Music Educators National Conference.
- Paynter, J. (1982). Music in the secondary school curriculum. Cambridge: Cambridge University Press.
- Perry, K. (1986). An alternative to "West Side Story:" Write your own musical. Abracadabra, 7(2), 11-12.
- Phillips, K. P. (1983). Utilitarian vs. aesthetic. Music Educators Journal, 69(7), 29-30.
- Rackard, B. G. (1980). A directional analysis and production guide to three musical theatre forms for high school production: "La Vida Breve," "The Sound of Music," and "The Chocolate Soldier." (From Dissertation Abstracts International, 1980, 41, 1830A).
- Ratliff, G. L., & Trauth, S. (1988). On stage: Producing musical theatre. New York: The Rosen Publishing Group, Inc.
- Reimer, B. (1970). A philosophy of music education. Englewood Cliffs: Prentice-Hall.
- Ross, B. B., & Durgin, J. P. (1983). Junior Broadway. Jefferson: McFarland and Company Inc.
- Saffle, M. (1983). Aesthetic education in theory and practice: A review of recent research. Bulletin of the Council for Research in Music Education, 74, 22-38.
- Salutin, R. (1973). 1837—Diary of a Canadian play. This Magazine, 7(1) 11-15
- Schwadron, A. A. (1966). Aesthetic values and music education. In Source Book III: Perspectives in Music Education. Washington: MENC.
- _____. (1973). Philosophy in music education: State of the research. Bulletin of the Council for Research in Music Education, 34, 2-16.
- Slade, P. (1981). Drama as an aid to fuller experience. In McCaslin, N. (Ed.), Children and Drama. New York: Longman Inc.
- Spencer, P. A. (1983). Musicals: The guide to amateur production. London: John Murray Publishers Ltd.

- Tarlington, C. (1985). "Dear Dr. Piper...": Using drama to create context for children's writing. Theory Into Practice, XXIV(3), 199-204.
- Tilley, A. R. (1986). The high school musical debate: The "other" side. The B.C. Music Educator, 30(3) 1986), 12-19.
- Trytten, K. (1988). So you're putting on a musical? The Instrumentalist, 43(3), 29-36.
- Tumbusch, T. (1969). Complete production guide to modern musical theatre (rev. ed.). New York: Richards Rosen Press, Inc.
- Welburn, W. A. N. & E. A. Bryce. A musical play. In John, M. (Ed.). Music drama in schools. Cambridge: Cambridge University Press.
- White R. C. (1978). High school musicals—Accentuate the musical and eliminate the voice abuse. Music Educators Journal, 64(9), 27-33.
- Wildman, D. & Jackson, H. A secondary modern musical. In John, M. (Ed.). Music drama in schools. Cambridge: Cambridge University Press.
- Young, P. (1989, March 27). The Magic Musicals. Macleans, pp. 40-44.
- Winking, J. J. (1980). Beardsley's aesthetics, musical analysis, and musical listening. Journal of Aesthetic Education, 14(1), 93-103.

Libretti

- Harron, D., & Campbell, N. (1972). Anne of Green Gables. New York: Samuel French Inc.
- Jones, T., & Schmidt, H. (1964). The Fantasticks. New York: The Drama Book Shop.
- Lawrence, J., Lee, R. E., & Herman, J. (1967). Mame. New York: Random House.
- Lerner, A. J. (1961). Camelot. New York: Random House.
- _____. (1952). My Fair Lady. New York: Coward-McCann Inc.
- _____. (1952). Paint Your Wagon. New York: Coward-McCann Inc.

- Ragni, G., & Rado, J. (1969). Hair. Richmond Hill, Ontario: Simon and Schuster of Canada, Ltd.
- Richards, S. (Ed.). (1973). Ten great musicals of the American theatre. Radnor, Pennsylvania: Chilton Book Co.
- Rodgers, R., & Hammerstein, O. II. (1953). Six plays by Rodgers and Hammerstein. New York: The Modern Library.
- Schwartz, S., & Hirson, R. O. (1975). Pippin. New York: Drama Book Specialists.
- Sondheim, S., & Furth, G. (1970). Company. New York: Random House.
- Sondheim, S., & Goldman, J. (1971). Follies. New York: Random House.
- Sondheim, S., & Laurents, A. (1965). Anyone Can Whistle. New York: Random House.
- Sondheim, S., & Lepine, J. (1986). Sunday in the Park with George. New York: Dodd, Mead and Company.
- Stein, J., & Ebb, F. (1969). Zorba. New York: Random House.
- Willson, M., & Morris, R. (1961). The Unsinkable Molly Brown. New York: G.P. Putnam's Sons.

Vocal Scores

- Bernstein, L., Wheeler, H., Wilbur, R., Latouche, J., & Sondheim, S. (1976). Candide. New York: Schirmer Books.
- Campbell, N., Harron, D., Moore, M., & Campbell, E. (1971). Anne of Green Gables. London: Chappell and Co. Ltd.
- Charnin, M., & Strouse, C. (1977). Annie. New York: Edwin H. Morris and Co.
- Ebb, F., & Kander, J. (1968). Zorba. New York: The New York Times Music Corporation.
- Gesner, C. (1967). You're a Good Man, Charlie Brown. New York: Jeremy Music Inc.

- Grossman, L., & Hackady, H. (1982). Snoopy. New York: Chappell Music Company.
- Hamlisch, M., & Kleban, E. (1977). A Chorus Line. New York: Larry Shayne Enterprises Group.
- Herbert, V. Babes in Toyland. New York: Warner Brothers Publications, Inc.
- Lane, B., & Harburg, E. Y. (1947). Finian's Rainbow. New York: Chappell Music Co.
- Loesser, F. (1948). Where's Charley?. New York: Frank Music Corp.
- Porter, C., Spewack, S., & Spewack, B. (1967). Kiss Me Kate. New York: Theodore Presser Company.
- Rodgers, R., & Hammerstein, O. II. (1945). Carousel. Melville, New York: Belwin Mills Publishing Corp.
- _____. (1951). The King and I. New York: Williamson Music Co.
- Schmidt, H., & Jones, T. (1960). The Fantasticks. London: Chappell and Co., Inc.
- Sondheim, S. (1968). Anyone Can Whistle. New York: Burthan Music Company.
- _____. (1970). Company. New York: The Herald Square Music Company and Riltig Music, Inc.

Appendix 1

The following is a list of the addresses and telephone numbers of the four principal rental agencies for music-theatre scores and libretti:

Tams -Witmark Music Library Inc.

560 Lexington Avenue

New York, N. Y. 10022

(212) 688-2525

Music Theatre International

119 West 57th Street

New York, N. Y. 10019

(212) 975-6841

Samuel French Inc.

25 West 45th

New York, N. Y. 10036

(212) 582-4700

Samuel French (Canada Ltd.)

80 Richmond Street East

Toronto, Ontario M5C 1P1

(416) 363-3536

The Rodgers and Hammerstein Library

598 Madison Avenue

New York, N. Y. 10022

(212) 486-0643

VITA

Surname: MARCHAND Given Names: GREGORY JAMES

Place of Birth: Regina, SK. Date of Birth: Oct. 22, 1957

Educational Institutions Attended, with Dates of Entering and Leaving:

UNIVERSITY OF CALGARY	1975 TO 1976
UNIVERSITY OF VICTORIA	1977 TO 1982
UNIVERSITY OF VICTORIA	1984 TO 1989

Degrees, Diplomas, Etc., Awarded, with Dates and Names of Institutions:

BA.	1980	University of Victoria
Teaching Certification	1982	University of Victoria

Honors and Awards:

University of Calgary President's Award, 1975

University of Victoria Fellowship, 1984/85

PARTIAL COPYRIGHT LICENSE

I hereby grant the right to lend my thesis (the title of which is shown below) to users of the University of Victoria Library, and to make single copies only for such users or in response to a request from the library of any other university, or similar institution, on its behalf or for one of its users. I further agree that permission for extensive copying of this thesis for scholarly purposes may be granted by me or a member of the university designated by me. It is understood that copying or publication of this thesis for financial gain shall not be allowed without my written permission.

Title of Thesis

Musicals in the High School: An Analysis of the Broadway Musical and Its Alternatives

Author:

A solid black rectangular box redacting the author's signature.

(Signature)

GREGORY JAMES MARCHAND

(Name)

16 June, 1989

(Date)



National Library
of Canada

Bibliothèque nationale
du Canada

Canadian Theses Service Service des thèses canadiennes

Ottawa, Canada
K1A 0N4

The author has granted an irrevocable non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of his/her thesis by any means and in any form or format, making this thesis available to interested persons.

The author retains ownership of the copyright in his/her thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without his/her permission.

L'auteur a accordé une licence irrévocable et non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de sa thèse de quelque manière et sous quelque forme que ce soit pour mettre des exemplaires de cette thèse à la disposition des personnes intéressées.

L'auteur conserve la propriété du droit d'auteur qui protège sa thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

ISBN 0-315-53739-6