

**Cal Poly SLO - Department of Music**  
**Course Information - Music 324 (History of Musical Theater) - Fall 2009**

Professor: Dr. Alyson McLamore  
Office: 132 Davidson Music Center  
Email: amclamor@calpoly.edu

Office Phone: 756-2612

Web Site: <http://cla.calpoly.edu/~amclamor>

Office Hours: Tues 11-12; Wed 1-3; Thurs 12-1; other times by appointment—just ask!

Course Description: Music 324: History of Musical Theater is a G.E. C.4 survey course for all students that examines the history and masterworks of musical theater, beginning with the birth of opera but focusing on musicals in the United States. The course consists of lecture/discussions, guided and independent listening and show-viewing, a course paper, and periodic examinations. It is NOT necessary to read music in this class—but it is essential to come to class and to do the reading assignments to earn a good grade.

Materials:

The **Textbook** is *Musical Theater: An Appreciation* (Alyson McLamore), Prentice Hall 2004. **Please bring your book with you every day, and please do your reading before each class.**

The **Course Reader**, which will be found at the course website (*not* in Blackboard):

<http://cla.calpoly.edu/~amclamor/324Theater/index.html> (the password will be distributed in class).

Please PRINT OUT and BRING the reader with you to class EVERY day. It contains texts for the supplemental selections we are covering, guidelines for the course paper, contents of the course recordings, the show questionnaires, and many other wonderful and exciting things.

Loaner copies of our **Composite Recordings** will be distributed in class, to be returned at the end of the quarter. Set up regular listening times in your weekly schedule, and listen often! The individual tracks of the Recordings are listed in the Course Reader

The Music Department office is open:

Mon-Thurs 8 am - 4:30 pm and 7 pm - 10 pm

Friday 8 am - 4:30 pm

Saturday 9 am - 1 pm

Sunday 12 pm - 4 pm

Prerequisites: completion of Area A and a foundation course in Area C.

Course Requirements (Please note: the percentages are calculated using the letter grades earned, *not* points; “the points don’t matter.” An “A” is calculated as 4.0, an A- is 3.7, a B+ is 3.3, and so forth):

**I. Two Exams (20% each), on Oct. 13 and Nov. 5.** You will need an 882 Scantron for each.

**II. Two Show Questionnaires** (not factored into your grade, but required in order to pass the class).

Questionnaire guidelines and forms are in the course reader; they are due **Oct. 1** and **Dec. 1** (yes, it's very okay to turn them in early!)

**III. A Final, on Dec. 8 (30% of the grade).** Again, bring an 882 Scantron form.

**IV. A Paper (30%).** You will compare two different songs in one stage show (not a movie version). Guidelines for the paper are in the Reader, and the due date is **Nov. 24**. (There are earlier due dates for the choice of **topic**, the **bibliography**, the **song chart**, and the **outline**.)

**ALL PAPERS MUST CONTAIN FOOTNOTES AND A BIBLIOGRAPHY.**

**V. Set Your Alarm.** A large portion of the material for which you are responsible will come out of the class lectures. It is impossible for you to 'hear' the music and 'see' the videos we covered when you review someone else's notes, so regular attendance is essential!

**VI. All** portions of the course requirements must be completed in order to receive a passing grade.

## Music 324 - History of Musical Theater - Course Outline - Fall 2009

			<b>Reading Assignments</b>	
Week 1	Sept. 22	Tues.	Intro; Earliest Music for the Stage <span style="float: right;"><i>(reading questions are on p. 4 of the syllabus)</i></span> (1) Monteverdi - Excerpt from Act I of <i>The Coronation of Poppea</i> - 1642	
	Sept. 24	Thurs.	Opera Gains a Sense of Humor <i>[start thinking about your paper topic!]</i> (2) Anonymous - "Our Polly is a Sad Slut" - <i>The Beggar's Opera</i> - 1728 (3) Mozart / Schachtner? - "Diggi Daggi" - <i>Bastien und Bastienne</i> - 1768 (51) Sondheim / Sondheim - "Getting Married Today" - <i>Company</i> - 1970	Ch. 1, 2 <u>Reader p. 7-14, 34-38</u>
Week 2	Sept. 29	Tues.	Opera in the Old and New World Mozart - "Dammi un bacio" - <i>Così fan tutte</i> - 1790 (37) Bernstein - "Tonight" - <i>West Side Story</i> - 1957 (5) Anonymous - "Alknomook" - <i>Tammany; or the Indian Chief</i> - 1794	Ch. 3, 4 <u>Reader p. 39</u>
	Oct. 1	Thurs.	Birth of Operetta; <b>Show Questionnaire No. 1 due</b> <b>Sample Quiz (not graded; no Scantron needed)</b> (8) Sullivan - "I am the Very Model" - <i>The Pirates of Penzance</i> - 1879 (10) Operti - "Amazon's March" - <i>The Black Crook</i> - 1866	Ch. 7, 9 <u>Rdr p. 8, 15</u>
Week 3	Oct. 6	Tues.	The Evolving American Musical Stage; <b>Topic due for paper</b> (14) Herbert - "Italian Street Song" - <i>Naughty Marietta</i> - 1910 (15) Tilzer - "I Wants to be a Actor Lady" - <i>In Dahomey</i> - 1902 (16) Cohan - "Yankee Doodle Boy" - <i>Little Johnny Jones</i> - 1904	Ch. 11, 12
	Oct. 8	Thurs.	Beyond Musical Comedy? (17) Kern - "Cleopatterer" - <i>Leave It to Jane</i> - 1917 (21) Kern - "Ol' Man River" - <i>Showboat</i> - 1927 (23) Berlin - "Supper Time" - <i>As Thousands Cheer</i> - 1933	Ch. 13, 16, 20
Week 4	Oct. 13	Tues.	<b>Exam 1</b> <i>[start working on your bibliography!]</i>	<u>Reader pp. 8-10, 15</u>
	Oct. 15	Thurs.	Books and Lyrics Intensify <i>[see me if you need help finding good sources!]</i> Gershwin - "I Got Plenty of Nuttin'" - <i>Porgy and Bess</i> - 1935 Gershwin - "Bess, You is My Woman Now" - <i>Porgy and Bess</i> - 1935 (28) Weill - "Mack the Knife" - <i>The Threepenny Opera</i> - 1928	Ch. 19, 24
Week 5	Oct. 20	Tues.	The Musical Score: Style and Substance <b>Bibliography due for paper</b> <i>[Get going on analysis!]</i> (26) Berlin - "Anything You Can Do" - <i>Annie Get Your Gun</i> - 1946 (39) Loesser - "Fugue for Tinhorns" - <i>Guys and Dolls</i> - 1950 (59) Andersson - Ulvaeus - "One Night in Bangkok" - <i>Chess</i> - 1988	Ch. 22, 30, 42 <u>Rdr pp. 10, 15</u>
	Oct. 22	Thurs.	The Dance (34) Loewe - "Almost Like Being in Love" - <i>Brigadoon</i> - 1947 (36) Bernstein - "America" - <i>West Side Story</i> - 1957 Lloyd Webber - "The Lady's Paying" - <i>Sunset Boulevard</i> - 1993	Ch. 28, 29, 40

Week 6	Oct. 27	Tues.	Rodgers and Hammerstein; <b>Song Chart due</b> [see me for help with analysis or thesis statements!] (29) "The Surrey with the Fringe on Top" - <i>Oklahoma!</i> - 1943 (30) "What's the Use of Wond'rin'?" - <i>Carousel</i> - 1945 (31) "Bali Ha'i" - <i>South Pacific</i> - 1949	Ch. 25, 26 <u>Reader: 10-20</u>
	Oct. 29	Thurs.	Rodgers and Hammerstein—and Beyond (33) "Do-Re-Mi" - <i>The Sound of Music</i> - 1959 (41) Rodgers (Mary) - "Shy" - <i>Once Upon a Mattress</i> - 1959 Guettel - "Statues and Stories" - <i>The Light in the Piazza</i> - 2005	Ch. 27, 31
Week 7	Nov. 3	Tues.	Layers of Subtext (44) Bock - "A Trip to the Library" - <i>She Loves Me</i> - 1963 (46) Kander - "Tomorrow Belongs to Me" - <i>Cabaret</i> - 1966 (47) Kander - "The Cell Block Tango" - <i>Chicago</i> - 1975	Ch. 34, 35
	Nov. 5	Thurs.	<b>Exam 2</b>	
Week 8	Nov. 10	Tues.	Performance Traditions and Choices; <b>Outline due for Paper</b> Brooks - "You Never Say Good Luck on Opening Night" - <i>The Producers</i> - 2001 Brown - "Climbing Uphill" - <i>The Last Five Years</i> - 2002 Sondheim - "Ladies who Lunch" - <i>Company</i> - 1970 Lopez and Marx - "I Wish I Could Go Back to College" - <i>Avenue Q</i> - 2003	Ch. 38, p. 238 <u>Reader: 12-22</u>
	Nov. 12	Thurs.	[no class meeting - National Conference]	
Week 9	Nov. 17	Tues.	Directorial and Compositional Choices Lloyd Webber - "King Herod's Song" - <i>Jesus Christ Superstar</i> - 1970 Lloyd Webber - "Mungojerrie and Rumpleteazer" - <i>Cats</i> - 1981 - U.K. recording (53) Lloyd Webber - "Mungojerrie and Rumpleteazer" - <i>Cats</i> - 1982 - U.S. recording	Ch. 36, 39
	Nov. 19	Thurs.	Andrew Lloyd Webber (49) "Another Suitcase in Another Hall" - <i>Evita</i> - 1979 (55) "The Phantom of the Opera" - <i>Phantom of the Opera</i> - 1986 (56) "With One Look" - <i>Sunset Boulevard</i> - 1993	Ch. [36, 40]
Week 10	Nov. 24	Tues.	Stephen Sondheim; <b>Paper due</b> "Send in the Clowns" - <i>A Little Night Music</i> - 1973 (52) "A Little Priest" - <i>Sweeney Todd</i> - 1979 (60) "Agony" - <i>Into the Woods</i> - 1987 "Agony" (reprise) - <i>Into the Woods</i> - 1987	Ch. [38]
	Nov. 26	Thurs.	[Thanksgiving Holiday]	
Week 11	Dec. 1	Tues.	Stephen Sondheim—and Beyond; <b>Show Questionnaire No. 2 due</b> (61) Sondheim - "The Ballad of Booth" - <i>Assassins</i> - 1991 (62) Larson - "Santa Fe" - <i>Rent</i> - 1996 Schwartz - "What is This Feeling?" - <i>Wicked</i> - 2003	Ch. 43, 44
	Dec. 3	Thurs.	Schönberg and Boublil "Work Song" - <i>Les Misérables</i> - 1980 (57) "Castle on a Cloud" - <i>Les Misérables</i> - 1980 (58) "I Still Believe" - <i>Miss Saigon</i> - 1989	Ch. 41, 45
Finals	Dec. 8	Tues.	<b>Final - 10:10 AM - 1:00 PM</b>	

## Reading Questions - MU 324

### Chapter 1

1. If you had been a member of the Florentine Camerata, what would you have been working on in the Baroque era?
2. If you were a composer, what would you have contributed during the creation of an opera?
3. What is an orchestra's rôle in a musical stage work?
4. If you had attended a performance of a *commedia dell'arte* troupe, what might you see?
5. Who composed the first Italian opera heard outside of Italy?
6. Why is the establishment of public opera houses an important step in the history of musical theater?
7. What is unusual about the plot of *The Coronation of Poppea*?
8. If a dramatic situation is tense, and then relaxes, how could a composer illustrate the sensations in the music?
9. Why would a composer be interested in text expression?
10. How did Monteverdi let the music help to "characterize" Nero and Poppea?
11. What kind of singer originally performed the rôle of Nero?

### Chapter 2

1. What is the difference between the two subtypes of *opéra-comique*?
2. What was a bit risky about the plot of *The Beggar's Opera*?
3. Why was the music of *The Beggar's Opera* changed from monophonic to homophonic, and what's the difference?
4. What are the main differences between a *Singspiel* and a ballad opera?
5. Why did Mozart write *Bastien und Bastienne*, and what kind of work is it?
6. How does Mozart "fool our ears" in "Diggi Daggi"?
7. What is a metronome, and why do many composers still use Italian tempo terms instead of a metronome?

### Chapter 3

1. What is an *intermezzo*, and what did it eventually become?
2. What was the "issue" which sparked the War of the Buffoons?
3. With the advent of the Classic era, what new musical devices could composers use?
4. What kinds of roles might be found in a *dramma giocoso*?
5. Mozart's "Catalogue Aria" is an ancestor of what type of 20th-century song?
6. What's the difference between a "non-standard form" and a "through-composed" piece?
7. Why is *Così fan tutte* considered to be an "ensemble opera"?
8. In what way(s) can non-imitative polyphony mimic real life?

### Chapter 4

1. The first works performed in the English-speaking American colonies were all of what genre?
2. What was "disappointing" about *The Disappointment*?
3. How did the newer comic operas differ from ballad operas?
4. What seems to have been the first musical stage work written by Americans and performed in America?
5. What is the Tammany Society, and how were they involved with musical theater?
6. How did Hatton and Hewitt keep the strophic form of "Alkmoonac" from becoming tedious?
7. When was the first "made-in-America" musical exported to Europe?

### Chapter 7

1. What exactly was a 19th-century burlesque?
2. What was the first collaboration of Gilbert and Sullivan?
3. Why did Sullivan agree to write music for *Trial by Jury*, even though he and Gilbert weren't friends?
4. What "saved" *H. M. S. Pinafore* from closing?
5. What's happened for a production to be called 'pirated'?
6. What obstacles did *The Pirates of Penzance* face before its début?
7. What's a "Savoyard"?
8. Is there *anything* authentically "Japanese" about *The Mikado*? If so, what?
9. What characterized the earliest "musical comedies," and who promoted the genre in England?

### Chapter 9

1. What does 'melodrama' mean in the context of musical theater?
2. What five types of spectacles entertained 19th-century American audiences?
3. Why has *The Black Crook* received so much attention, even though it was not the first work of its type?
4. Why were the creators of *The Black Crook* unsuccessful in prosecuting pirated productions of their show?
5. What inspired the composition of *Evangeline*, and what challenge did its composer face?
6. What kinds of behavior were inappropriate for vaudeville actors?

### Chapter 9, cont.

7. What was the “gimmick” of Buster Keaton’s vaudeville appearances with his father?

### Chapter 11

1. Who were some of the foreigners to achieve success on the American stage? (Name at least 4)
2. Although *Naughty Marietta* is actually an operetta, how did Herbert describe it?
3. What was Oscar Hammerstein I’s rôle in *Naughty Marietta*?
4. What is a “star vehicle,” and how is *Naughty Marietta* an example of one?
5. Who were some of the composers who collaborated with Rida Johnson Young?
6. What is ASCAP, and what were the circumstances of its “test case”?

### Chapter 12

1. How does a revue (or mixed bill) differ from a vaudeville show?
2. How did the term “showgirl” develop?
3. Why was Ted Shawn especially important in the history of theatrical dance?
4. What new genres are related in format to the revue?
5. How were the Gaiety shows influential?
6. Why were 1897 and 1898 important years in the history of African American musical theater?
7. How is “I Wants to Be a Actor Lady” an example of a star turn?
8. How did the English experiences of Williams and Walker compare with their experiences in America?
9. How would you summarize Cohan’s theatrical philosophy?
10. Although *Little Johnny Jones* is a musical comedy, Cohan gave it a different label. What was the label, and why?
11. What is Tin Pan Alley, and why doesn’t it appear in New York street maps?
12. What advice did Harris have for aspiring song composers? (Name the 4 things you think are the best suggestions.)

### Chapter 13

1. Rather than referring to real estate, what does the word “property” mean in the theater world?
2. In the twentieth century, what term begins to supplant the word “libretto”?
3. In musical theater, there was an increasing desire for the music to be “integrated.” What does this mean?
4. What is a “Princess Show”? (Name at least four characteristics)
5. Is a big “box office advance” a good thing or a bad thing? Why?
6. What is meant by the term “programmatic”?
7. How did Kern support himself before “making it” as a composer?
8. Name at least three of the “links” in an important musical theater “chain.”

### Chapter 16

1. What were some of the challenges Hammerstein, Harbach, & Kern faced in writing *Sunny*?
2. What was the purpose of a “scene change song,” and why was it becoming less common?
3. What’s a trunk song, and how does it pertain to *Show Boat*?
4. Like television and the movies, *Show Boat* uses underscoring a great deal. What does this mean?
5. Diagram a (pop) song form, and give two nicknames for its third section.
6. What is “word-painting,” and how is it exemplified in “Ol’ Man River”?
7. What is a “book song”?
8. How did a police procedural error “save” one of *Show Boat*’s stars?

### Chapter 19

1. Why was the subject matter of *Porgy and Bess* a surprising choice for a show?
2. What makes “Summertime” a difficult lullaby to sing?
3. How does the score refer to “I Got Plenty o’ Nuttin”?
4. What are the strongest arguments for calling *Porgy and Bess* an opera and for labeling it musical theater?
5. What impact did *Porgy and Bess* have on segregation?
6. How did a song from *Porgy and Bess* serve the Danish war effort?

### Chapter 20

1. Who worked as a “boomer”? Why might you want a boomer in the audience if you were on stage?
2. How does Berlin’s compositional training compare to many of the earlier composers we’ve studied?
3. Describe a “quodlibet.”
4. What tips did Berlin offer to aspiring songwriters? Name four that you find most compelling.
5. The bows were an issue in *As Thousands Cheer*. What was the issue, and how did Berlin handle it?
6. Why would “the blues” be an appropriate style for “Supper Time”?

## Chapter 22

1. In musical theater terms, what's a "standard"?
2. How did Alton change the typical chorus line, and what did he call it?
3. What is the closing scene of an act called in musical theater?
4. What did Brooks Atkinson think of *Pal Joey*?
5. When an audience shouts "Encore!," what do they want?
6. How did Berlin feel about "White Christmas"?
7. When a recording is made of a new show by its performers, what is it called?
8. What are the drawbacks to "benefits"?
9. What's an "eleven o'clock number"?
10. How would you diagram a theme-and-variations form?

## Chapter 24

1. Why were the doors locked to *The Cradle Will Rock*'s theater, and what did the performers do about it?
2. Would you consider *The Threepenny Opera* to have been a success in Europe? Why or why not?
3. What were some of the unusual topics of Weill's American shows? (Name at least three.)
4. Which of Weill's shows could be called a "concept musical"—and what is a "concept musical"?
5. What is a "Moritat," and what song is an example of one?

## Chapter 25

1. What kinds of obstacles did *Oklahoma!* face before it opened? (name at least four)
2. What's a dream ballet?
3. What was the Petrillo Ban, and how did Decca cope?
4. What is a "musical scene"?
5. How does the music help to "paint" "Surrey with the Fringe on Top"?
6. What were some of the unconventional features of *Oklahoma!*?
7. How did Hammerstein reveal his sense of humor in the New Year's issue of *Variety* in 1944?

## Chapter 26

1. What did Sam Goldwyn think the new team of Rodgers and Hammerstein should do after *Oklahoma!*?
2. Rodgers and Hammerstein worked on separate projects after *Oklahoma!*; who were their collaborators?
3. How did the author of *Liliom* initially feel about his play being used for *Carousel*? How did he feel after seeing the musical?
4. What were *Carousel*'s unusual features?
5. What might have kept "What's the Use of Wond'rin'?" from becoming a hit?
6. What was the property for *South Pacific*, and what later success did it enjoy?
7. Why does the character of Émile De Becque sing so little in *South Pacific*?
8. Why was "Bali Ha'i" transformed from a song form into a rondo form?
9. In what way was the staged version of *South Pacific* similar to a movie?

## Chapter 27

1. Autobiography, novel, then movie—what finally prompted Rodgers and Hammerstein to work on *The King and I*?
2. Is *The King and I* a true story? Why or why not?
3. What made *The King and I* an unusual show? (name 4 features)
4. What did *The King and I* have in common with *The Black Crook*?
5. What musicals might have been created by Rodgers and Hammerstein, but weren't?
6. What replaces the usual orchestral overture in *The Sound of Music*?
7. What special tribute did Broadway accord to Oscar Hammerstein II after his death?
8. What's an understudy?
9. What four types of women's rôles did Rodgers and Hammerstein usually write?

## Chapter 28

1. Where did Lerner and Loewe meet, and how did they get started as a team?
2. What was the inspiration for *Brigadoon*?
3. How did the New York Drama Critics view *Brigadoon*?
4. How did the film version of "Almost Like Being in Love" differ from the stage version?
5. What kinds of functions can dance serve in the course of a drama?
6. Could the title of *My Fair Lady* be a pun? In what way?
7. What "saved" *Camelot* from becoming a flop?

## Chapter 29

1. Why would Bernstein be considered a "double threat" in the music world?
2. What was significant about the cast of *On the Town*?
3. What inspired the change of *East Side Story* into *West Side Story*?
4. Why was Sondheim unenthusiastic about working on *West Side Story*? What changed his mind?
5. What would be the dramatic purpose of having the gangs sing in unison during "Tonight"?
6. What do Harnick and Sondheim feel is needed in effective theatrical lyrics?

## Chapter 30

1. Why didn't Sondheim get to compose the score to *Gypsy*?
2. What function does "Rose's Turn" play in *Gypsy*?
3. How are most musical theater overtures constructed?
4. What two form labels can be applied to "Everything's Coming Up Roses"? How do you diagram its form?
5. Why didn't Frank Loesser get much early musical training?
6. How does a canon differ from a fugue?
7. How did Loesser's career proceed after *Guys and Dolls*?
8. Why did Loesser give Isobel Bigley a fancy bracelet?

## Chapter 31

1. What was Meredith Willson's explanation for why he began working on *The Music Man*?
2. What is "speak-singing"? Who used the term?
3. Why did Willson use the same melody for two different songs in *The Music Man*?
4. Where did the original version of *Once Upon a Mattress* debut?
5. Was *Once Upon a Mattress* color-blind? Explain why or why not.
6. Why did *Once Upon a Mattress* "tour" Manhattan?
7. Why didn't Richard Adler follow in his father's footsteps, and what did he have to do to compose?

## Chapter 34

1. What remarkable event occurred at the Tony Awards when *Fiorello!* was in the running?
2. What do *The Shop Around the Corner*, *In the Good Old Summertime*, *You've Got Mail*, and *She Loves Me* all have in common?
3. In what ways is rhythm an important aspect of "A Trip to the Library"?
4. What is a character song? What's an example of one?
5. How does an "ensemble show" differ from a "star vehicle"?
6. Robbins kept asking, "What's [*Fiddler on the Roof*] about?" What was the answer?
7. How did *Fiddler on the Roof* get its title?
8. What's a charm song? What's an example of one?

## Chapter 35

1. How do Kander and Ebb resemble Stephen Sondheim?
2. What are the three layers of *Cabaret*?
3. What does "a cappella" mean?
4. What makes the character Sally Bowles a difficult rôle to play?
5. What unfortunate record was set by Kander and Ebb's *The Happy Time*?
6. How did real-life Chicago of the 1920s contribute to the musical *Chicago*?
7. What kinds of vaudevillian references does *Chicago* contain? (name 4)

## Chapter 36

1. What kind of subject matter was the basis of Lionel Bart's early hits?
2. Was *Joseph and the Amazing Technicolor Dreamcoat* really Lloyd Webber and Rice's first joint show?
3. What sort of musical styles are mimicked in the "pastiche" numbers of *Joseph*?
4. When Lloyd Webber and Rice discussed their idea for a musical about Jesus Christ with various clergymen, what kind of reaction did they get?
5. Why was *Jesus Christ Superstar* not considered eligible for a Tony Award?
6. How did MCA describe *Jesus Christ Superstar*?
7. What was the inspiration for *Evita*?

## Chapter 38

1. What are the central "concepts" of *Company*?
2. What motifs or symbols hold *Company* together?
3. How can a show that runs 522 performances be a flop?

### Chapter 38, cont.

4. Why is *A Little Night Musical* called a "waltz musical" by some?
5. Prince and Sondheim disagree about the "theme" of *Sweeney Todd*. What is each man's view?
6. Why did Sondheim abandon the idea of making *Sweeney Todd* a "sung-through" production?
7. What was the unusual plot device of *Merrily We Roll Along*?

### Chapter 39

1. What kinds of show ideas did Lloyd Webber and Rice consider doing together post-*Evita*?
2. What was unusual about Lloyd Webber's lyricist for *Cats*?
3. What kinds of worries made investors nervous about backing *Cats*?
4. How is "foreshadowing" employed in *Cats*?
5. How did the original London version of "Mungojerrie and Rumpleteazer" differ from the Broadway version?
6. How was the show *Song and Dance* created?
7. Why was *Starlight Express* called a "heavy book"?

### Chapter 40

1. What new genre labels have been coined for Lloyd Webber's most ambitious shows?
2. What was *Le Fantôme de l'Opéra*, and how did Lloyd Webber describe it?
3. Who was the original lyricist for *Phantom*, and how was a replacement found?
4. Vocalists who want to play Christine have to be able to do what in addition to being able to sing?
5. What styles of music are blended in "The Phantom of the Opera"?
6. What kind of advance did *Phantom* achieve in New York, and how did that compare to earlier shows?
7. What inspired *Sunset Boulevard*, and how was the musical unusual for a Lloyd Webber show?
8. Why did Lloyd Webber name his racehorse "Frank Rich"?

### Chapter 41

1. What initially inspired the team of Schönberg and Boublil to write musicals?
2. How did the French production of *Les Misérables* differ from the London production?
3. Why was James Fenton fired, and what benefit did he reap anyway?
4. How are melodies reused in *Les Misérables*? (Name 3 ways)
5. What were the inspirations for *Miss Saigon*?
6. Why were the stage sets of *Miss Saigon* a challenge?
7. How did the American Equity Association feel about *Miss Saigon* coming to Broadway?

### Chapter 42

1. How did the London staging of *Chess* differ from the concept album?
2. How did the New York staging of *Chess* differ from the London version?
3. Rice was not the only theatrical writer to find his way to Hollywood; who else earned Oscars for their efforts?
4. What was offbeat about Finn's choices of show topics?
5. How has misfortune dogged Yeston's career?
6. A long-running London hit was written by a former hairdresser. What was the show, and who was its writer?
7. How does a compilation show (or catalogue show) differ from a traditional book musical?
8. How did African American-centered book musicals fare in the 1980s?

### Chapter 43

1. Why was producer Mel Brooks grateful to Stephen Sondheim?
2. Who is the subject of *Sunday in the Park with George*?
3. What is a "tableau vivant"?
4. How does Sondheim's music for "Color and Light" resemble the painting technique of pointillism?
5. What is the moral lesson of *Into the Woods*?
6. How do Venetian gondolier songs relate to "Agony"?
7. What uncomfortable questions are suggested by *Assassins*?
8. How many journals are devoted to Sondheim and his work, and what are their titles?

#### **Chapter 44**

1. What do *The Phantom of the Opera* and *The Secret Garden* have in common?
2. What was the "concept" of *Bring in 'da Noise, Bring in 'da Funk*?
3. What kinds of shocks did *Rent* present to its audience?
4. What was the inspiration for *Rent*?
5. What does a "dramaturg" do?
6. Which composer was hated by critics but loved by audiences?
7. What's a "Jekkie"?
8. Playwrights Horizons has been an important venue for many writers. Name at least 2
9. What is unusual about the structure of *The Last Five Years*?

#### **Chapter 45**

1. Does a successful musical film mean that a stage show on the same subject will be successful? Why or why not?
2. How is *The Producers* a "valentine" to Broadway?
3. How easy is it for you to see a Broadway production of a show that first premiered before you were born?
4. Is Broadway dead?