

# MUSICAL THEATER DEMONSTRATION FORM

CLASS SECTION: E2

INSTRUCTOR: Brian Aschinger

HISTORICAL SURVEY, Part Two --

THE ERA BETWEEN 1940 and 1960

ACCOMPANIST: Bill Cox

STUDENT'S NAME	SONG SELECTION	VOICE TEACHER'S NAME
Chrisynthia Floyd	Saga of Jenny (LADY IN THE DARK) --Kurt Weill [1940]	Tom Parisi
Kim Goldfeder	Out of My Dreams (OKLAHOMA) --Rodgers & Hammerstein [1943]	Eileen Schauler
Choreography by Kim Goldfeder	Dream Curly: Bradley Clark Dream Jud: Martin Bedard	Bordello Girl: Bridget Brady
Michael Minn *	Texas, Brooklyn, & Love (cut from SWEET BYE AND BYE) -- Vernon Duke/Ogden Nash [1945]	Anne Cotton
Eric Richards	Wouldn't You Like to Be On B'oway (STREET SCENE) -- Kurt Weill [1947]	Mary Feeney
Staci Lee Tilton	What Good Would the Moon Be (STREET SCENE) --Kurt Weill [1947]	Helene Guilett
Lorinda Lisitza	Madame Flora's Aria (THE MEDIUM) --Gian Carlo Menotti [1947]	Anne Cotten
Martin Bedard	O Tixo, Tixo, Help Me (LOST IN THE STARS) -- Kurt Weill [1949]	Mary Feeney
Tracy Fink	My Lord and Master (THE KING & I) --Rodgers & Hammerstein [1951]	
Chantelle Wingerter	What's Going On Here (PAINT YOUR WAGON) -- Lerner & Loewe [1951]	Jaqulyn Schneider
Jennifer Fischel	Make the Man Love Me (A TREE GROWS IN BROOKLYN) -- Arthur Schwartz [1951]	
Allison Paige	A Little Bit in Love (WONDERFUL TOWN) -- Leonard Bernstein [1953]	Francesca Richards
Jason Guy	A New Town is a Blue Town (THE PAJAMA GAME) -- Adler & Ross [1954]	Anne Cotton
Gina Black	I Gotta Crow/Distant Melody. (PETER PAN)--Styne & Charlap [1954]	Kim Waters
Anna Davis	A Little Brains, a Little Talent (DAMN YANKEES) -- Adler & Ross [1955]	Jaqulyn Schneider
Bridget Brady	Somebody, Somewhere (THE MOST HAPPY FELLA) -- Frank Loesser [1956]	Eileen Schauler
Amy Garrett	On the Farm/If That Was Love (NEW GIRL IN TOWN) -- Bob Merrill [1957]	Francesca Richards
C.J. Barcus	Something's Coming (WEST SIDE STORY) -- Leonard Bernstein [1957]	Ariel Bybe
Christiann Whitehead	Fair Warning/I Hate Him (DESTINY RIDES AGAIN) -- Harold Rome [1959]	Mary Feeney
Bradley Clark	I Wonder What the King/Proposition (CAMELOT) -- Lerner & Loewe [1960]	Tom Parisi

\* This may well be the New York premiere of this song -- it was cut from the Duke/Nash SWEET BYE AND BYE in Philadelphia. Michael discovered the piece in the Lincoln Center archives while searching for a "comic" song and copied vocal line and accompaniment out by hand. He then located the script and reinserted the song at its "discovery"

## SONGS PERFORMED THIS SEMESTER - Section E2

## Summary of Assignments

Song #1 - Pre-1924 and Operetta, assigned by Instructor  
 Song #2 - 1924-1941, chosen by student from 2 shows assigned by instructor  
 Song #3 - Free choice, from the era up to 1941  
 Song #4 - The Forties, chosen by student from a list of 98 songs provided by instructor  
 Song #5 - The Fifties, chosen by student from a list of 211 songs provided by the instructor  
 Final Project (optional) - 2 songs, duet, and scenes - instructor assigns specific role in show

## C.J. BARCUS

Twentieth Century Love	GEORGE M.	George M. Cohan
Lucky in Love	GOOD NEWS	De Sylva, Brown & Henderson
Puttin' on the Ritz	MUSIC BOX REVUE	Irving Berlin
Lonely Room	OKLAHOMA	Rodgers & Hammerstein
Something's Coming	WEST SIDE STORY	Leonard Bernstein
PROJECT: Paul in	CARNIVAL	Bob Merrill

## MARTIN BEDARD

Song of the Vagabonds	THE VAGABOND KING	Rudolf Friml
You Mustn't Kick It Around	PAL JOEY	Rodgers & Hart
The Best Things in Life Are Free	GOOD NEWS	DeSylva, Brown, & Henderson
O Tixo, O Tixo Help Me	LOST IN THE STARS	Kurt Weill
Gigi	GIGI	Lerner & Loewe
PROJECT: Charley in	GOODTIME CHARLEY	Hackaday & Grossman

## GINA BLACK

If I Were on Stage/Kiss Me Again	MML. MODISTE	Victor Herbert
I Get a Kick Out of You	ANYTHING GOES	Cole Porter
When or Where	BABES IN ARMS	Rodgers & Hart
I'm a Stranger Here Myself	ONE TOUCH OF VENUS	Kurt Weill
I Gotta Crow/Distant Melody	PETER PAN	Styne & Charlap
PROJECT: Guenivere in	CAMELOT	Lerner & Loewe

## BRIDGET BRADY

On the Day That I Was Wedded	THE GONDOLIERS	Gilbert & Sullivan
I'll Be Hard to Handle	ROBERTA	Jerome Kern
Alone Together (dance)	FLYING HIGH	Deitz & Schwart
Ridin' High	RED, HOT, AND BLUE	Cole Porter
You Can't Get a Man w. Gun	ANNIE GET YOUR GUN	Irving Berlin
Somebody, Somewhere	MOST HAPPY FELLA	Frank Loesser
PROJECT: Ruth in	BLITHE SPIRIT	Hugh Martin

## BRADLEY CLARK

Gesticulate	KISMET	Borodin/Wright-Forrest
Dear Old Syracuse	BOYS FROM SYRACUSE	Rodgers & Hart
Rockabye..with a Dixie Melody	SINBAD	Jean Schwartz
A Fellow Needs a Girl	ALLEGRO	Rodgers & Hammerstein
The Way Things Are	I CAN GET IT WHOLESALE	Harold Rome
PROJECT: Arthur in	CAMELOT	Lerner & Loewe

## ANNA DAVIS

Bill	SHOWBOAT	Jerome Kern
Joe Worker	THE CRADLE WILL ROCK	Marc Blitzstein
Fidgety Feet	OH, KAY!	George Gershwin
Hostess with the Mostess	CALL ME MADAM	Irving Berlin
Little Brains A Little Talent	DAMN YANKEES	Adler & Ross
PROJECT: The Kid in	ROAR OF GREASEPAINT	Anthony Newley

## TRACY FINK

Mary	45 MINUTES FROM B'DWAY	George M. Cohan
Johnny One-Note	BABES IN ARMS	Rogers & Hart
Poor Wandering One	PIRATES OF PENZANCE	Gilbert & Sullivan
Trouble Man	LOST IN THE STARS	Kurt Weill
My Lord & Master	THE KING & I	Rodgers & Hammerstein
PROJECT: Elvira in	HIGH SPIRITS	Hugh Martin

JENNIFER FISCHER

Italian Street Song  
Falling in Love with Love  
Over the Rainbow  
I Still Get Jealous  
Make the Man Love Me  
PROJECT: Lili in

NAUGHTY MARIETTA Victor Herbert  
BOYS FROM SYRACUSE Rodgers & Hart  
WIZARD OF OZ Harold Arlen  
HIGH BUTTON SHOES Jule Styne  
TREE GROWS IN BROOKLYN Arthur Schwartz  
CARNIVAL Bob Merrill

CHRISCYNTHIA FLOYD

Nobody  
What You Want with Bess  
Sorry Her Lot  
Saga of Jenny  
The Very Next Man  
PROJECT: Amalia in

TINTYPES Rogers & Williams  
PORGY & BESS George Gershwin  
HMS PINAFORE Gilbert & Sullivan  
LADY IN THE DARK Kurt Weill  
FIORELLO Bock & Harnick  
SHE LOVES ME Bock & Harnick

AMY GARRETT

Alexander's Ragtime Band  
Dancing in the Dark  
When Maiden Loves  
I Can Cook Too  
On the Farm/If That Was Love  
PROJECT: Ruth in

- Irving Berlin  
THE BAND WAGON Deitz & Schwartz  
YEOMAN OF THE GUARD Gilbert & Sullivan  
ON THE TOWN Leonard Bernstein  
NEW GIRL IN TOWN Bob Merrill  
WONDERFUL TOWN Leonard Bernstein

KIM GOLDFEDER

Romance  
Sam and Delilah  
Love for Sale  
Out of My Dreams  
I Am Easily Assimilated  
PROJECT: Joan in

THE DESERT SONG Sigmund Romberg  
GIRL CRAZY George Gershwin  
THE NEW YORKERS Cole Porter  
OKLAHOMA Rodgers & Hammerstein  
CANDIDE Leonard Bernstein  
GOODTIME CHARLEY Hackaday & Grossman

JASON GUY

When It's All Comin Out  
Embraceable You  
Am I Alone & Unobserved  
Something Sort of Grandish  
A New Town is a Blue Town  
PROJECT: Cocky in

TINTYPES Williams & Walker  
GIRL CRAZY George Gershwin  
PATIENCE Gilbert & Sullivan  
FINIAH'S RAINBOW Burton Lane  
PAJAMA GAME Adler & Ross  
ROAR OF GREASEPAINT Anthony Newley

LORINDA LISITZA

Not Since Ninevah  
To Keep My Love Alive  
Jonah Man  
Madame Flora's Aria  
I Enjoy Being a Girl  
PROJECT: Mrs. Bennett in

KISMET Borodin/Wright-Forrest  
CONNECTICUT YANKEE Rodgers & Hart  
TINTYPES Alex Rogers  
THE MEDIUM Gian-Carlo Menotti  
FLOWER DRUM SONG Rodgers & Hammerstein  
FIRST IMPRESSIONS Goldman, Paxton, & Weiss

MICHAEL MINN

I Shipped, D'ya See  
Through the Years  
Alone Together  
Texas, Brooklyn & Love  
The King's New Clothes  
PROJECT: Sir in

RUDDIGORE Gilbert & Sullivan  
THROUGH THE YEARS Vincent Youmans  
FLYING HIGH Deitz & Schwartz  
SWEET BYE & BYE Vernon Duke  
HANS C. ANDERSEN Frank Loesser  
ROAR OF GREASEPAINT Anthony Newley

ALLISON PAIGE

Lazy

The Roxie Music Hall

Keepin' Out of Mischief Now

I Hate Men

I Wish It Were So

PROJECT: Eileen in

ERIC RICHARDS

Whene'er I Spoke

Let's Begin

Fate

Wouldn't U Like to Be on B'dway STREET SCENE

That's How It Starts/9 o'Clock TAKE ME ALONG

PROJECT: Gideon in

STACI LEE TILTON

Can't Help Lovin' That Man

Zip

Where Has Hubby Gone Blues

What Good Would the Moon Be

'Ernie Fitch's Twitch

PROJECT: Elizabeth Bennett in FIRST IMPRESSIONS

CHRISTIANN WHITEHEAD

Strange Music

By Myself

The Trolley Song

Adelaide's Lament

Fair Warning/I Hate Him

PROJECT: Ilona in

CHANTELLE WINGERTER

Shall We Say Farewell

It Might as Well Be Spring

Dearest Love

Mr. Right

What's Going On Here

PROJECT: Dorrie in

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I MARRIED AN ANGEL

A'INT MISBEHAVIN'

KISS ME KATE

JUNO

WONDERFUL TOWN

PRINCESS IDA

ROBERTA

KISMET

STREET SCENE

TAKE ME ALONG

GREENWILLOW

SHOWBOAT

PAL JOEY

NO NO NANETTE

STREET SCENE

REDHEAD

FIRST IMPRESSIONS

SONG OF NORWAY

BETWEEN THE DEVIL

MEET ME IN ST LOUIS

GUYS AND DOLLS

DESTINY RIDES AGAIN

SHE LOVE\$S ME

HAPPIEST GIRL IN WORLD Jacques Offenbach

STATE FAIR

OPERETTE

LOVE LIFE

PAINT YOUR WAGON

GREENWILLOW

Irving Berlin

Rodgers & Hart

Fats Waller

Cole Porter

Marc Blitzstein

Leonard Bernstein

Gilbert & Sullivan

Jerome Kern

Borodin/Wright-Forrest

Kurt Weill

Bob Merrill

Frank Loesser

Jerome Kern

Rodgers & Hart

Vincent Youmans

Kurt Weill

Albert Hague

Goldman, Paxton, & Weiss

Grieg/Wright-Forrest

Deitz & Schwartz

Martin & Blane

Frank Loesser

Harold Rome

Bock & Harnick

Jacques Offenbach

Rodgers & Hammerstein

Noel Coward

Kurt Weill

Lerner & Loewe

Frank Loesser

## LECTURE-DEMONSTRATION: THE SIXTIES AND BEYOND

(2 days - Lecture &amp; Introduction)

C.J. BARCUS	Mama, Look Sharp	Little Red Hat
MARTIN BEDARD	Empty Chairs, Empty Tables	A Simple Song
GINA BLACK	What Did I Have? / Make the Boy a Man / The Colors of My World	
BRIDGET BRADY	Sleepy Man	Where is the Warmth
TIM CALLAHAN	River in the Rain / Hair /	Here Comes Mine
BRAD CLARK	I Chose Right / She Loves Me /	Giants in the Sky
ANN DAVIS	If He Really Knew Me	Look What Happened To Mabel
TRACY FINK	Don't Rain on My Parade	Will He Like Me?
JENNIFER FISCHER	Anyone Can Whistle	Chain of Love
CHRISCYNTHIA FLOYD	I'm Changing	Whoever You Are I Love You
AMY GARRETT	Do I Hear A Waltz	Poor Sweet Baby
KIM GOLDFEDER	A Quiet Thing / A Movie Star /	Writing on the Wall
JASON GUY	All for the Best	Heroes
LORINDA LISITZA	Something Greater	Children on the Wind
DOSSIE MC CRAW	Melissande	Proud Lady
MICHAEL MINN	I've Just Seen Her	Meditation
ALLISON PAGE	I Never Said I Loved You	A Trip to the Library
ERIC RICHARDS	Down River	Any Dream Will Do
STACI LEE TILTON	Sunday in the Park	With Every Breath
CHRISTIANN WHITEHEAD	It's an Art	Know When to Leave
CHANTELLE WINGERTER	The Mole, The Hamster,...	TBA

## SONG #1 - THE OPERETTA AND THE PRE-1924 AMERICAN MUSICAL THEATER

C.J. BARCUS	Twentieth Century Love	GOERGE M. (Cohan)
MARTIN BEDARD	Song of the Vagabonds	THE VAGABOND KING (Friml)
GINA BLACK	If I Were on the Stage (Kiss Me Again)	MML. MODISTE (V. Herbert)
BRIDGET BRADY	On the Day When I Was Wedded	THE GONDOLIERS (G & S)
TIM CALLAHAN	Never Trust a Virgin	THE HAPPIEST GIRL IN THE WORLD (Offenbach/E.Y.Harburg - 1961)
BRAD CLARK	Gesticulate	KISMET
ANN DAVIS	Bill	SHOWBOAT
TRACY FINK	Mary	45 MINUTES FROM BROADWAY (Cohan)
JENNIFER FISCHER	Italian Street Song	NAUGHTY MARIETTA (V. Herbert)
CHRISCYNTHIA FLOYD	Nobody	TINTYPES
AMY GARRETT	Alexander's Ragtime Band	Irving Berlin
KIM GOLDFEDER	Romance	THE DESERT SONG
JASON GUY	When It's All Comin' Out	TINTYPES
LORINDA LISITZA	Not Since Ninevah	KISMET
DOSSIE MC CRAW	Serenade	THE STUDENT PRINCE (Romberg)
MICHAEL MINN	I Shipped, D'ya See	RUDDIGORE (G&S)
ALLISON PAGE	Lazy	Irving Berlin
ERIC RICHARDS	Whene'er I Spoke	PRINCESS IDA (G&S)
STACI LEE TILTON	Can't Help Lovin' That Man	SHOW BOAT
CHRISTIANN WHITEHEAD	Strange Music	SONG OF NORWAY
CHANTELLE WINGERTER	Shall We Say Farewell	THE HAPPIEST GIRL IN THE WORLD (Offenbach/E.Y.Harburg - 1961)

We will do the Gilbert & Sullivan pieces first, then do a "first performance day" of the remaining pieces, and do a special work session on "rubato".

All of the music should be readily available on the 1st floor of the library; if any recordings are not currently available, you can bring a blank tape in to me **no later than** \_\_\_\_\_.

E2 FINAL PROJECT ASSIGNMENTS

*Blithe Spirit*  
**HIGH SPIRITS** (*Arran has no music*) OC LC SV OS  
 BRIDGET BRADY — Ruth Was She Prettier Than I? Where is the Man If I Gave You  
 TRACY FINK — Elvira You Better Love Me Faster Than I Home Sweet Heaven  
 Duo: What in the World Did You Want? (with a gentleman of choice)

*Cast for Antlion Perkins -*  
**GREENWILLOW** (himself) OC OS  
 ERIC RICHARDS — Gideon Summertime Love Never Will I Marry The Music of Home  
 CHANTELE WINGARTNER — Dorrie Faraway Boy Walk Away Whistling Dorrie's Wish  
 Duo: Gideon Briggs, I Love You  
*Franks Prettiest score  
 Widow is trying to get book revised*

**THE ROAR OF THE GREASEPAINT, THE SMELL OF THE CROWD** (up to 26 minutes) OC StV  
 JASON GUY — Cocky *Real* It Isn't Enough Who Can I Turn To The Joker  
 MICHAEL MINN — Sir *Pomroy Honor* On a Wonderful Day Like Today Things to Remember (2)  
 ANNA DAVIS — *Character from* The Kid The Beautiful Land Put It in the Book That's What It is to Be Young  
*Absurdist Game of Life* Sir/Cocky Duos: Where Would You Be My Way What a Man!  
*Dance?* *Madville & Allegory* Kid/Sir Duos: Look at That Face  
*Bartolove* Kid/Cocky Duos: Any of Cocky's solos with the Urchins  
 Trio: Sweet Beginning

*50s  
 Pride Impressions*  
**FIRST IMPRESSIONS** OC OS SV  
 STACY LEE TILTON — Elizabeth *Green Gables* I'm Me Love Will Find a Way This Really Isn't Me  
 LORINDA LISITZA — Mrs. Bennett *Humorous Char.* 5 Daughters As Long as There's a Mother A House in Town  
 Duo: Let's Fetch the Carriage

*Joel  
 Ann  
 Reinking* **GOODTIME CHARLEY** *Jean of Arc* OC OS SV OCV(?)  
 MARTIN BEDARD — Charley Goodtime Charley Why Can't We All Be Nice I Leave the World  
 KIM GOLDFEDER — Joan Make the Boy a Man Voices and Visions One Little Year  
 Duo: You Still Have a Long Way to Go  
*Sondheim score*

*Based on 30's play - No cardboard*  
**WONDERFUL TOWN** OC TVC LC OS SV  
 ALLISON PAIGE — Eileen *Amateur - make her interesting* A Little Bit in Love Darlin' Eileen It's Love  
 AMY GARRETT — Ruth *Rosalind Russell* 100 Easy Ways Swing Conga  
 Duo: Wrong Note Rag

**SHE LOVES ME** *Emotion w/ Humor* OC OS SV RV(?)  
 CHRISCYNTHIA FLOYD — Amalia No More Candy Dear Friend Letter Ice Cream Will He Like M  
 CHRISTIANN WHITEHEAD — Ilona I Resolve A Trip to the Library  
 Duo: I Don't Know His Name

**CAMELOT** OC LC RC V OS SV RV(?)  
 GINA BLACK—Guenivere Simple Joys of Maidenhood I Loved You Once in Silence  
 BRADLEY CLARK—Arthur I Wonder What the King How to Handle Proposition  
 Duo: What Do the Simple Folks Do  
*Full, rich characters*

**CARNIVAL** OC LC OS SV  
 JENI FISCHER—Lili A Very Nice Man Mira Yum-Ticky-Ticky Beautiful Candy  
 C.J. BARCUS—Paul I've Got to Find a Reason Everybody Likes You She's My Love  
 Duo: Her Face/I Hate Him &/or one of the puppet scenes  
*Dark & passionate*

KEY TO CODE OF MATERIALS READILY AVAILABLE:  
 OC = ORIGINAL CAST ALBUM RC = REVIVAL CAST ALBUM  
 LC = LONDON CAST TVC= TV CAST ALBUM  
 RV = VIDEO OF NYC REVIVAL StV= VIDEO OF STOCK VERSION  
 OS = .ORIG. SOURCE PUBLISHED SV = VIDEO OF SOURCE MATERIAL  
 V = HOLLYWOOD VIDEO VERSION RV + REVIVAL VIDEO OCV = ORIG. CAST VIDEO  
 ALL SCRIPTS ARE AVAILABLE - Most are published.

You have a minimum of 12 minutes, and a maximum of 20 minutes for your presentation. During that time, you are each expected to present a minimum of two solos and together to do one duet. The solos should come from early and late in the script so we have a sense of the character development; the duet will show the inter-relationships with another character in the script. — That's the minimum. Hopefully you'll try to be more creative, and offer a sense of the show in your adaptation. This means you'll include dialogue, lead-ins (get other class members to take minor parts) — you may decide to do substantial parts of 3 or more songs instead of every verse and dance break of two (that will show even more range and give us a better sense of the character development). There are basically no limits to how you present your segment — but the more it gives us an idea of the plot and style of the show, the more enjoyable it will be for the rest of the class.

The premise of this assignment is that you have been cast in the role indicated. You have been through rehearsals, and now the author is coming in to make final comments before you open — and the time or two you have with me are to be viewed in this way — final comments, suggested changes of direction, or an idea you may have missed you might want to incorporate in the final performance.

It is therefore assumed that you have fully thought through your characters and his/her motivations for the entire show, and that all of your character choices in a specific scene or song relate to your overall concept of the role: that is the key, that you have an overall concept of the role and of the entire show which you bring to each rehearsal (with each other, and with me).

It is crucial, therefore, that you heavily research this show. See every video available (the B'dway performance if recorded, a film treatment of the original source, the Hollywood version of the musical if it was made, etc. etc.), listen to all possible recordings (the original cast, the London cast, the studio recording, etc. etc.), find the original source material if possible, read reviews on the 3rd floor of Lincoln Center to find the show's strengths and weaknesses — and then carefully analyze the script itself, the music, the aim of the production, look at set and costume designs, determining the original style of the show, the character of the acting, etc.

There is no required log for this assignment — we assume you are now beyond that. But you should be able to answer every question on that sheet: that goes without saying, since those are the basics of your craft. In addition, however, you are now expected to go beyond those fundamentals, to the very limits of your ability at this time.

This is considered your Final Project — it is your demonstration to me what you have picked up from this class, with particular emphasis on style and understanding of character through script analysis and showing it through specifics. These songs will not be seen by David Martin (I will choose from your 40's and 50's song for your final demo, as I will for the A2s). But I have invited Michael Sartor to see your final performance of this Project, which will probably be during Demo Week. Before that time, I will have seen each project at least once — at which time I will video it, and then — during one of our early morning viewing sessions, I'll comment as we're watching the video. (That way you'll see exactly what I'm commenting on.)

Each of the assignments I have given are meaty, rewarding roles, very different from one another, but plum parts. I hope you enjoy exploring their possibilities!