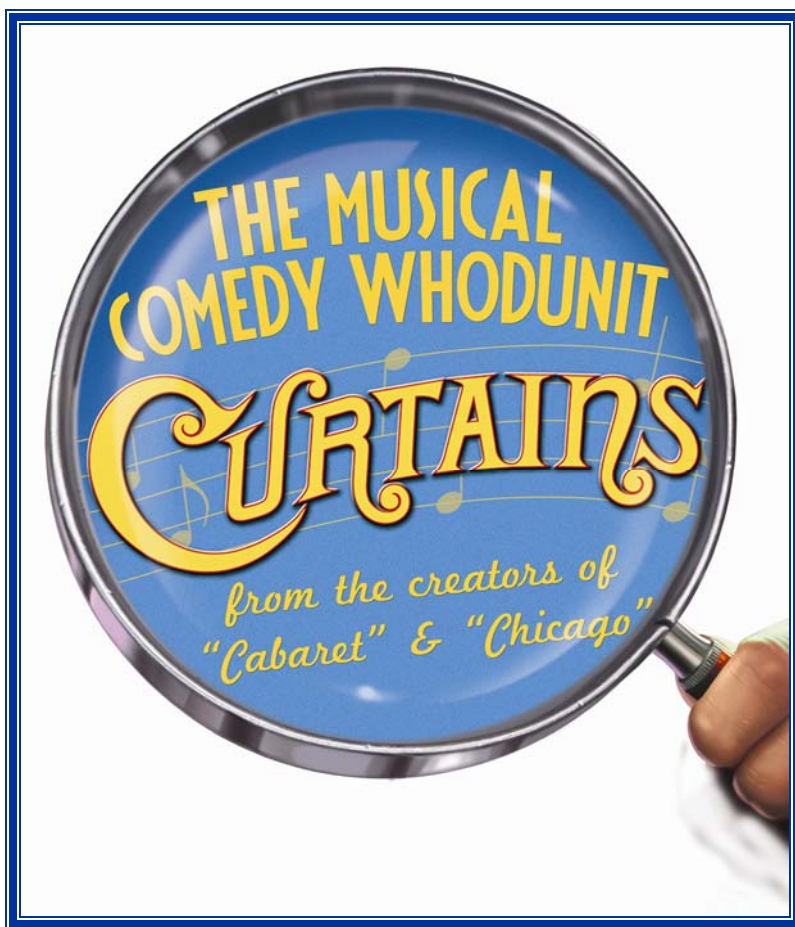


**The Fort Wayne Civic Theatre
Presents
A study guide of**



**Book by RUPERT HOLMES
Original book and concept by PETER STONE
Music by JOHN KANDER
Lyrics by FRED EBB
Additional lyrics by JOHN KANDER and RUPERT HOLMES**

**IN THE WINGS PERFORMANCE FOR SOCIAL SERVICES
THURSDAY, JULY 29, 2010 @ 7:30 P.M.**

Compiled & Written By Hadley Todoran
Additional Material & Editing by Eunice Wadewitz

MUSIC BY JOHN KANDER

John Kander is a composer who has produced award-winning work for theater, film, and television. He is best known for his collaborative efforts with lyricist Fred Ebb. For almost 40 years the partners have produced hits for Broadway, such as *Cabaret*, *Chicago*, and *Kiss of the Spider Woman*. In television they are best known for their musical productions with actress, singer, and dancer Liza Minnelli.

John Harold Kander was born on March 18, 1927, in Kansas City, Missouri, to Harold and Bernice (Aaron) Kander. He was exposed to music at an early age. Kander believed that a bout of tuberculosis as a baby, which had kept him isolated from other people, had actually helped him develop his sense of sound. At age six he began taking piano lessons from a woman in the neighborhood. Kander spent many evenings with his parents and brother playing and singing.

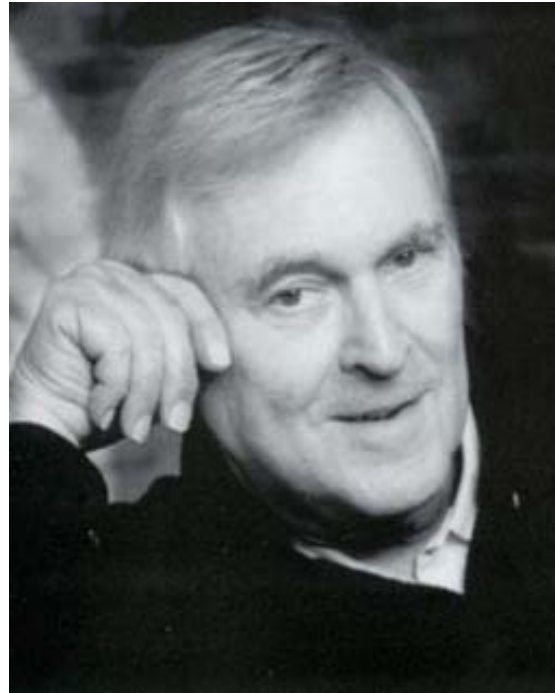
Kander's formal musical training began at Oberlin College. While still a student he composed his first theater scores for *Second Square* and *Opus Two* in 1950 and *Requiem for Georgie* in 1951. In that same year Kander received his Bachelor of Arts degree from Oberlin. He went to attend Columbia University where he earned a Master of Arts degree in 1954. During the summers of 1955 to 1957 he worked as the choral director and conductor of the Warwick Musical Theatre in Rhode Island. Kander began to work steadily as a pianist in 1956 when he landed a job for the pre-Broadway run of *The Amazing Adele* and *An Evening with Beatrice Lillie* in Florida.

Kander believed that his big break in New York came by accident. He went to a club in Philadelphia after seeing a performance of *West Side Story*. By chance he happened to meet the pianist who asked Kander to substitute for him while he went on vacation. The stage manager for *West Side Story* then asked Kander to play the auditions for her next show, *Gypsy*. During the auditions Kander met the choreographer, Jerry Robbins, who then suggested that Kander actually write the dance music for the show in 1959. After that experience he wrote dance arrangements for *Irma la Douce* in 1960.

Kander made his Broadway debut in 1962 with a score for the musical *A Family Affair*, which was produced at the Billy Rose Theatre. While the show was not a success, it nonetheless led to future successes for Kander. The producer of this show, Harold Prince, would work with Kander again. A year later, in 1963, Kander was introduced to lyricist Fred Ebb by the legendary music publisher Tommy Volando. Ebb had been writing songs for nightclub acts and television shows. He had also had an unsuccessful Broadway debut with *Morning Sun*. Kander and Ebb began to work together and their first song, *My Coloring Book*, was nominated for a Grammy award.

Kander and Ebb's first theatrical collaboration, the *Golden Gate*, never opened on Broadway. However, the score convinced Harold Prince, the producer from *A Family Affair*, to hire the pair for his next production called *Flora, the Red Menace*. The show opened at the Alvin Theatre in 1965. While it was not a hit, the experience solidified the team of Kander and Ebb. The show was the Broadway debut for the young Liza Minnelli, who would also work with Kander and Ebb again.

Kander and Ebb worked with Prince the following year on the production that brought the pair fame. On November 20, 1966, *Cabaret* opened at the Broadhurst Theatre and ran for 1,166 performances. The story about a relationship between a German cabaret performer and an American writer in pre-Nazi Berlin was based on the book *Berlin Stories* by Christopher Isherwood and the play *I Am a Camera* by John Van Druten. The show won the



1966 Tony Award for best musical and Kander and Ebb won for best score. In 1972 *Cabaret* was adapted to film starring Liza Minnelli and won several Oscars. The play was revived at the Imperial Theatre in 1987 with some of the original cast returning to their same roles. It was revived again in 1998 when it won another Tony for best revival.

After the success of *Cabaret* the partnership of Kander and Ebb was strengthened and they continued to work together on Broadway. In 1968 they wrote the music for *The Happy Time*, produced at the Broadway Theatre, and for *Zorba*, produced at the Imperial Theatre. In 1971 the team wrote music for *70, Girls, 70* at the Broadhurst Theatre.

Their next big Broadway success came in 1975 with the help of Bob Fosse and *Chicago*. This musical was based on a 1926 play written by Maurine Dallas Watkins, a reporter for the *Chicago Tribune*. It was a story about a chorus girl who murdered her husband and then used the ensuing trial to boost her show business career. The show opened on June 3, 1975, at the 46th Street Theatre and ran for 898 performances. It starred Gwen Verdon, Chita Rivera, and Jerry Orbach and included the popular songs *All That Jazz* and *Razzle Dazzle*. While the musical was nominated for 11 Tony awards, it did not win any because of the overwhelming success of *A Chorus Line*. However, the show was revived again in 1997 and won six Tony awards, including best revival, best choreography, and best direction.

Kander and Ebb continued their collaboration with *The Act* in 1978. They received their second Tony award in 1981 for *Woman of the Year*. That production won three other Tony awards, including one for actress Lauren Bacall. In 1984 the duo worked on *The Rink* for the Martin Beck Theatre, which starred Minnelli and Rivera. While *The Rink* did not do well on Broadway, Kander considered it one of his favorite musicals because the songs were very emotional.

Success returned to Kander and Ebb with *The Kiss of the Spider Woman*, a play based on the novel *El Beso de la Mujer Arana* by Manuel Puig about two men in a Latin American prison. The show was produced in Toronto, Canada, in 1990 and then at the Shaftesbury Theatre in London in 1992. It made its Broadway debut on May 3, 1993, at the Broadhurst Theatre where it ran for 906 performances. Kander and Ebb won a Tony award for best musical score and Rivera also won for her role. The show also won a New York Drama Critics award for best musical.

Kander and Ebb's next two productions were not as critically acclaimed. In 1997 they wrote the music for *Steel Pier*, a play about a dance marathoner during the depression. In 1999 they wrote the music for *Over and Over*, a play based on the book *The Skin of Our Teeth* by Thornton Wilder. In 2000 Kander and Ebb were working on a new musical together called *The Visit* based on a play by Friedrich Durrenmatt.

Kander's career has not been limited to theater. He has written scores for several films. These include: *Something for Everyone* (1969), *A Matter of Time* (1976), *Kramer vs. Kramer* (1979), *Still of the Night* (1982), *Blue Skies Again* (1983), *Places in the Heart* (1984), *I Want to Go Home* (1989), and *Billy Bathgate* (1991). He also collaborated with Ebb for one of their most famous accomplishments, *New York, New York* (1977). The duo also wrote music for *Cabaret* (1972), *Funny Lady* and *Lucky Lady* (1975), and *French Postcards* (1979).

Kander and Ebb also collaborated on music for several television specials. In 1974 they won an Emmy award for their work on *Liza with a 'Z'* and the soundtrack also won a Grammy Award. They won another Emmy in 1993 for *Liza Minnelli in London, Steppin' Out*. The partners also worked with Minnelli on *Goldie and Liza Together* (1980), *Standing Room Only: Liza in London* (1986), *Liza Minnelli: A Triple Play* (1988), and *Liza Minnelli Live! From Radio City Music Hall* (1992). Additionally, the duo created music for Shirley MacLain's *Gypsy in My Soul* (1976), *Baryshnikov on Broadway* (1980), *Breathing Lessons* (1995) and *The Boys Next Door* (1995). Kander and Ebb also wrote music for two Academy Awards presentations in 1988 and 1993.

In addition to his Tony, Grammy, and Emmy awards, Kander has received other public acknowledgments for his contributions to music. He received honorary doctorate degrees from Oberlin College in 1988 and Niagara University in 1994, where he is also a guest lecturer. In 1996 he received the President's Award from the Society of Stage Directors and Choreographers. In 1998 both Kander and Ebb were Kennedy Center Honorees and in 2000

they were awarded the Oscar Hammerstein Award for Lifetime Achievement in musical theater by the York Theatre Company of New York City.

For almost four decades Kander and Ebb have been writing music together for theater, film, and television. Their collaboration is a true partnership. As Kander explained, the two always work together in the same room at the same time when they are writing. In a February 1997 article in *American Theatre*, Marilyn Stasio wrote that "The two artists who do not always agree with each other have nevertheless maintained a perfect balance in their work. They complement each other as Kander's lyricism sweetens Ebb's wit and Ebb's cynicism toughens up Kander's raging romanticism."

While the two artists have been successful in many endeavors, they have left the biggest impression on Broadway. As Kander stated in a February 1997 article with Marilyn Stasio in *American Theatre*, "if you're going to write on a canvas of some size, the Broadway theatre is still the only place that offers you that opportunity." They have created a unique style of musical theater that is characterized by youthful joy and romanticism. In an April 1997 article in the *New York Times*, Ethan Mordden wrote, "Mr. Kander and Mr. Ebb celebrate the Big Break, the American love of show biz, making it, performance. Their musicals may be set in Germany, Greece, or South America, may defy Fascism or flirt with death. But at the center of their art lies a love of the talent-take-all wonder of entertainment."

John Kander's Awards:

- Grammy Award, Best Score from an original cast show album
 - *Cabaret*, 1967
- Tony Award, Best Composer and Lyricist
 - *Cabaret*, 1967
- Drama Desk Award, Best Composer and Lyricist
 - *Cabaret*, 1967
- New York Drama Critics' Circle Award, Best New Musical
 - *Cabaret*, 1967
- Emmy Award, Best Music, Lyrics, and Special Material
 - *Liza with a 'Z'*, 1973
- Tony Award, Best Score
 - *Woman of the Year*, 1981
- Tony Award, Best Original Score written for the theatre
 - *Kiss of the Spider Woman*, 1993
- Emmy Award, Best Music Composition
 - *Liza Minnelli Live! From Radio City Music Hall*, 1993
- President's Award, Society of Stage Directors and Choreographers, 1996
- John F. Kennedy Center for the Performing Arts Honoree, 1998
- Oscar Hammerstein Award for Lifetime Achievement in musical theater, York Theatre Company, 2000

Quote from *Curtains*

JESSICA

"I was distracted all night by some woman in the front row who kept waving her hands at me!"

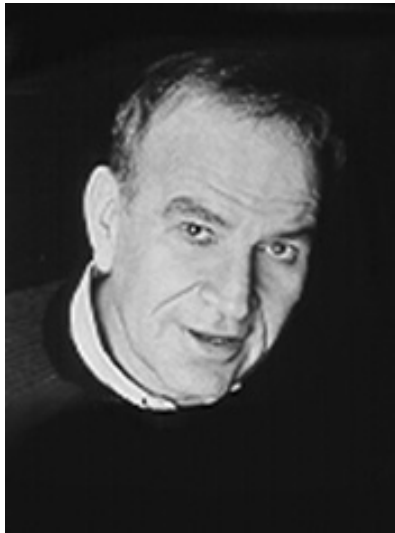
JOHNNY

"That was the conductor..."

LYRICS BY FRED EBB

Ebb's long and prolific career has encompassed writing lyrics for the stage, the silver screen, and television, in addition to directing and producing. He has amassed Tony awards on Broadway, Academy Awards for movie work, and Emmys for his work for television. His songs have helped launch careers and have been sung by legends like Judy Garland, Liza Minnelli, Barbra Streisand, Frank Sinatra, Robert Goulet, Gwen Verdon, and Chita Rivera.

The classic Kander and Ebb sound was described by another collaborator and admirer, author David Thompson (*Steel Pier*). The music is "a little sassy and with mustard," wrote Thompson. The duo's signature songs include "Cabaret," "New York, New York," "Maybe This Time," "All That Jazz," and "How Lucky Can You Get." The music is lively and the lyrics are sophisticated, witty, and sometimes barbed. The theatrical works for which Kander and Ebb wrote scores tackle dark and controversial subjects not usually associated with musical theater. Their first hit, *Cabaret*, dealt with anti-Semitism in Nazi-era Berlin; its female lead underwent an abortion. *Chicago* cynically suggested that a cold-blooded killer could get away with anything provided a convincing lawyer was on hand. *Kiss of the Spider Woman* set prison torture and homosexuality to music. "Kander and Ebb combine razzmatazz with a political conscience, and make brazen spirits seem a kind of moral courage," wrote David Richards in *The Washington Post*. Despite the fame that has come with their nearly 50 successful years together, Kander and Ebb remain "the two nicest guys in show business," according to Thompson.



There is little in Ebb's background that would have portended a distinguished lifelong career in music. He was born into a poor family in a New York City tenement on April 8, 1932. He told David Thompson in a 1997 interview for television's "Great Performances" that growing up, "There was no music in my house. Nobody played the radio. Nobody sang. I developed a love of music independently." He fell in love with theater after he saw Al Jolson perform on Broadway in a musical entitled "Hold Onto Your Hats." "I loved the fact that it was live - that it was real, even though it was all illusion," Ebb told Thompson.

Ebb told Barbara Rowes of *People* magazine that as a young boy he was an optimist and a daydreamer. He liked to pretend he was a rich boy living in a grand home on Long Island or that he was movie star Cary Grant, signing autographs for fans. "The point is," he told Rowes, "I didn't want to be me." His mother, Anna Evelyn (Gritz), a woman with a more practical bent, tried to bring the boy down to earth. She "used to tell me I looked at the world through rose-colored eyes," Ebb recalled. When Ebb was fourteen years old, his father, Harry, died. After his death, it was discovered that the senior Ebb's best friend had been embezzling from the family's dry goods business for years. Ebb and his mother were left practically penniless.

Ebb rallied to become valedictorian at DeWitt Clinton High School. When he informed his mother that he wanted to become a writer, she replied "that and a dime would get me on the subway." She convinced him to enroll instead at New York University (NYU) to study accounting. "Accountants never starve," she counseled him. At age 18 he proposed marriage and was accepted, but the young lady broke off the relationship to marry a dentist. Ebb remained a lifelong bachelor.

Ebb attended both NYU and Columbia University, where he changed his major to English literature and earned a Master's degree in 1957. He supported himself by working as a trucker's helper for a hosiery company. He worked a midnight shift authorizing credit in a department store. He also did a stint as a baby shoe bronzer. Upon graduating, Ebb headed West with a portfolio of short stories he hoped to sell to the movies, but he was unable to get steady work. Within a year he returned to New York and took a job selling giftware for his uncle. "From the back I looked exactly like Willy Loman," Ebb recalled in his interview with Rowes. But he yearned to be a songwriter.

"One night," he told Thompson, "I was pouring my heart out to a friend, a lady trumpeter named Patsy Vamos. I was telling her about how much I loved the musical theater and wished to be a part of it. But I didn't have a notion how to do that." Vamos introduced him to a professional song-writer named Phil Springer, who agreed to take Ebb on as a student. Their first song, *Heartbroken*, was recorded by Judy Garland. "It was a rhythm song that suited Judy because it had some real belt notes in it. "I'm very fond of belt singing as most people know," Ebb told Thompson. Garland's recording bombed, but another early Ebb and Springer song, "Santa Baby," became a hit for Eartha Kitt. Over the next several years Ebb wrote for nightclub acts, revues, and for the satirical television show "That Was the Week That Was."

In the early 1960s music publisher Tommy Valando introduced Ebb to pianist and choreographer John Kander. Both men were smarting from recent failures (Ebb had written lyrics for the Off-Broadway musical *Morning Sun*, a flop, and Kander had composed music for the Broadway play, *A Family Affair*, also a flop). There was an instant rapport between the two. "We came to each other fresh from our failures," Ebb told a Kennedy Center interviewer. "It was a case of instant communication and instant songs." They composed their first song together, "Perfect Strangers," on the spot. Kander told *People* magazine: "A musician is supposed to improvise, but it's almost unheard-of for a lyricist. Yet Fred can improvise in rhyme and meter the way I can at the keyboard." Kander and Ebb's first hit was the song "My Coloring Book," introduced by Kaye Ballard, made popular by Sandy Stewart on "The Perry Como Show" and recorded by Barbra Streisand. Streisand introduced Kander and Ebb's "I Don't Care Much" in 1963.

Kander and Ebb next collaborated with Richard Morris on *Golden Gate*, a play that did not open in San Francisco as planned but did so impress influential director-producer Harold Prince that he asked the pair to write the songs for the Broadway musical, *Flora the Red Menace*. *Flora*, a satire on bohemians, was set in 1930s Greenwich Village and marked the Broadway debut of seventeen-year-old Liza Minnelli, who would become Ebb's friend and frequent muse. The play opened to fairly tepid reviews and closed after 87 performances, but it netted Minnelli a Tony award for outstanding actress. The day after *Flora* opened in May 1965, Prince met with Kander and Ebb to make plans for their next project, *Cabaret*, a musical adaptation of John Van Druten's play *I Am a Camera*, which in turn was based on Christopher Isherwood's *Berlin Stories*.

Cabaret, the work that made Kander and Ebb famous, opened in November 1966 and was a major critical and box office success. *Cabaret* is the story of an American performer living in Berlin between the two world wars and reflects the anti-Semitism and growing political tumult of those times. *Cabaret* had a Broadway run of 1,166 performances and captured the Tony Award as the season's best musical. The original cast recording won a Grammy Award and the 1972 film adaptation won eight Academy Awards. Years later, in a panel discussion involving several of the people who worked with him on *Cabaret*, Ebb said about the play and the nature of the collaborative process: " *Cabaret* is one of the happiest memories I have because [the final product] was mostly what I had in mind, and I think mostly is the best you can do."

Kander and Ebb worked steadily together in the years that followed, producing the musicals *The Happy Time* (Broadway opening, January 1968), *Zorba* (November 1968), *70 Girls 70* (April 1971), *Chicago* (June 1975), *The Act* (October 1977), *Woman of the Year* (March 1981; it earned four Tony Awards, including one for its star, Lauren Bacall, and another for Kander and Ebb), *The Rink* (February 1984), *Kiss of the Spider Woman* (London, October 1992; another Tony Award-winner for its star Chita Rivera and for the songwriting duo), and *Steel Pier* (April 1997). Interspersed with their work on Broadway musicals were several projects for television, including the classics "Goldie and Liza Together" (with Goldie Hawn), "Liza Minnelli Live From Radio City Music Hall," "Ol' Blue Eyes is Back" (with Frank Sinatra), and "Baryshnikov on Broadway." Kander and Ebb also produced songs for movies, including *Funny Lady* and the title track for *New York, New York*.

There were some disappointments for the songwriting team. *Zorba* was a box-office failure, and *70 Girls 70* closed after only 36 performances. *Steel Pier*, a story of love and corruption that took place behind-the-scenes at a 1930s Atlantic City dance marathon, was panned by the critics and closed after two months. Two Kander and Ebb musicals had the distinction of

losing the most Tony Awards (11), *Chicago* in 1976 and *Steel Pier* in 1997. *Chicago* unfortunately had to compete with *A Chorus Line*, which dominated the musical categories with nine awards. Ironically, *Steel Pier* saw several of its nominations lose to the Broadway revival of *Chicago*, which, on its second go-around, took home six awards. Critic David Lefkowitz wrote of the 1995 Broadway revival of *Chicago* : " *Chicago* 's value as entertainment now comes chiefly from the way fine dancers and larger-than-life theater personalities can mix outrageous camp and deadpan seriousness, not to mention the way Kander and Ebb's score holds together as a unified - and awesomely zippy - song cycle." Lefkowitz also raved about the 1996 revival of *Cabaret*, calling it "the most wrenching, thrilling musical of the season, a major event, likely to be studied by musical theater directors for years to come."

Kander and Ebb continued working throughout the 1990s. In 1998 they were among six people chosen as Kennedy Center honorees for "the unique and invaluable contribution they have made to the cultural life of our nation," in the words of Kennedy Center Chairman James A. Johnson. On June 5, 2000, Kander and Ebb were presented with the eleventh annual Oscar Hammerstein Award at York Theatre Company's annual fundraiser. Among the York's productions is *Musicals in Mufti*, a mounting of small revivals of "underrated" musicals. Kander and Ebb's *70 Girls 70* was a 1999 revival at the York. Although Kander and Ebb maintained a fairly steady output up into the 00s, none of their subsequent works - with the exception perhaps of 1992's *Kiss of the Spider Woman* - has yet achieved the standing of *Cabaret* or *Chicago*. His long-standing partnership with Kander was maintained until the end of his life, with several projects still in preparation at the time of his death in 2004.

Fred Ebb's Awards:

- Grammy Best Score from an original cast show album
 - *Cabaret*, 1967
- Tony Award, Composer and Lyricist
 - *Cabaret*, 1967
- Tony Award, Score
 - *Kiss of the Spider Woman*, 1993
- Laurence Olivier Theatre Award
 - *Chicago*, 1998
- Songwriters Hall of Fame, 1983
- Kennedy Center Honor, 1998



BELLING
 "Welcome back, Lieutenant,
 to your marathon production of *No Exit*."
CIOFI
 "I've just come from Sid Bernstein's autopsy -"
BELLING
 "Did they drive a stake through
 his heart, just to play safe?"

CARMEN
 "You have no
 taste, Elaine. I've
 seen your make-
 up, your closet
 and your
 boyfriends. And
 I've seen a couple
 of your boyfriends
 in the closet with
 your make-up."

BOOK BY RUPERT HOLMES

The first person in Broadway history to singly win Tony Awards for Best Book, Best Music and Best Lyrics for THE MYSTERY OF EDWIN DROOD, which itself won the Tony Award for BEST MUSICAL.

Winner of "Best Play" National Broadway Theatre Award, presented to Rupert Holmes by The League of Theatres and Producers ... and a "Best Play" Tony Award nomination for SAY GOODNIGHT, GRACIE — the Broadway season's longest running play, based on the life of George Burns.

Author of SWING, his critically acclaimed second novel for Random House(see above), and WHERE THE TRUTH LIES (his first novel for Random House)... now a major motion picture starring Kevin Bacon, Colin Firth, and Alison Lohman, directed by Academy Award nominee Atom Egoyan.

Creator and writer of television's critically-acclaimed, Emmy Award-winning series REMEMBER WENN.

Twice recipient of the Mystery Writers of America's highest honor, the "Edgar" Award, for his stage mysteries – which include the Broadway comedy-thrillers ACCOMPLICE (starring Jason Alexander and Michael McKean), SOLITARY CONFINEMENT (the theatrical tour de force for actor Stacy Keach which set a new Kennedy Center box office record), and THUMBS (starring Kathie Lee Gifford and Diana Canova), the most successful play in the history of the Helen Hayes Theatre Company.

Author of the Broadway smash CURTAINS (written with legends John Kander and Fred Ebb) starring Emmy (TV's *Frazier*) and Tony (Best Actor in a Musical for CURTAINS) Award-winning David Hyde Pierce.

Author of the new musical MARTY (based on Paddy Chayevsky's Academy Award-winning motion picture) with score by Broadway legends Charles Strouse and Lee Adams ... breaker of all box office records at Boston's Huntington Theatre ... starring John C. Riley (Oscar-nominee for *Chicago*) and slated for Broadway.

Author of the stage dance event SWANGO, celebrating West Coast Swing and Tango ...

Singer-songwriter of platinum hit recordings around the world. Writer-arranger-producer whose songs have been recorded by everyone from Britney Spears to Barbra Streisand. His words and music featured in such motion pictures as SHREK, BEWITCHED, THE SWEETEST THING (with Cameron Diaz and Christina Applegate), HOW STELLA GOT HER GROOVE BACK, AMERICAN SPLENDOR, THE GENERAL'S DAUGHTER and the Golden Globe Award-winning score for A STAR IS BORN ... as well as the TV series THE SHIELD, LAS VEGAS, SIX FEET UNDER and WILL & GRACE.

He is currently completing his epic stage musical based on THE PICTURE OF DORIAN GRAY ... and the stage musical of REMEMBER WENN.

This is just a cross-section of the diverse creative world of Rupert Holmes — and yes, he's also the recording artist who wrote and sang "Escape (The Pina Colada Song)" ... the last #1 record of the seventies, the first #1 record of the eighties, and a #1 record atop the charts of the United States, Canada, Europe, Australia and Japan.

CIOFFI

"The song itself is kind of lackluster. It lacks..."

BOBBY

"Yes?"

CIOFFI

"Luster."

GEORGIA

"Murder is a very
British thing, isn't it?
I mean, it's almost like a
hobby over there."

ORIGINAL BOOK AND CONCEPT BY PETER STONE

PETER STONE (1930-2003) was the first writer to win the Tony, the Oscar and the Emmy. With 15 Broadway productions to his credit, he received Tony Awards for his books to *1776*, *WOMAN OF THE YEAR*, *THE WILL ROGERS FOLLIES* and *TITANIC* (all four also winning the Tony for Best Musical). His other Broadway credits include the musicals *TWO BY TWO* (written with composer Richard Rodgers and lyricist Martin Charnin), *MY ONE AND ONLY* and *SUGAR*. With Erich Maria Remarque he collaborated on the Broadway play, *FULL CIRCLE* and in 1999 he adapted the book for the Tony winning revival of *ANNIE GET YOUR GUN*. The author of more than two dozen feature films, he won an Academy Award for his screenplay, *Father Goose*, the Edgar (Mystery Writers of America Award) for his film *Charade* (remade in 2002) and the Christopher Award for the screen adaptation of his own musical, *1776*. Among his other films are *THE TAKING OF PELHAM 1-2-3*, *MIRAGE*, *ARABESQUE*, *SWEET CHARITY SKIN GAME*, *WHO'S KILLING THE GREAT CHEFS OF EUROPE?* and *JUST CAUSE*. His television credits included the acclaimed CBS series *THE DEFENDERS* (earning an Emmy Award) and the libretto adaptation of George Bernard Shaw's *ANDROCLES AND THE LION*, with songs by Richard Rodgers (NBC, 1967; stage premiere, 2002). From 1981-1999, Mr. Stone was President of The Dramatists Guild, the national society of playwrights, composers and lyricists.

BELLING

“Oh, be still your foolish mouth. Nothing to be gleaned by watching one’s show with the fraudulent audience of an opening night. Went for a walk. Passed the Cathedral of the Holy Cross. Went in. Wildly spiritual – I tell you those Catholics really know how to put on a show.”

SUMMARY

Robbin' Hood of the Old West, a bad Western musical adaptation of the Robin Hood story is reaching its conclusion. The egregiously untalented leading lady, Jessica Cranshaw, is a triple threat: she can't sing, act, or dance (or remember when to say her lines). To the relief of everyone, she is murdered during her opening night curtain call. The entire company comes under suspicion, and Lt. Frank Cioffi of the Boston Police Department is called in to solve the homicide. Believing that the perpetrator is still in the building, he sequesters it.

The suspects include the hard-bitten lady producer, Carmen Bernstein; her husband, Sidney; the show's flamboyant director Christopher Belling; divorced songwriting team Aaron Fox and Georgia Hendricks; Stage Manager Johnny Harmon; choreographer/leading man Bobby Pepper, ingénue Niki Harris, and ambitious chorine Bambi Bernét.

The company use its spare time to attempt to fix the show's problems. Niki, Ms. Cranshaw's understudy, is passed up for the leading role in favor of Georgia, who is encouraged to take the role despite the protests of Aaron, who has fallen in love with her again. Cioffi, a theatre fan and amateur actor, becomes more involved with saving the show than solving the case. Cioffi finds himself falling for Niki, and she seems to return his affection, so he hopes she's not the murderer. Meanwhile, secrets are surfacing, the production numbers in *Robbin' Hood* are rewritten, rehearsed and rewritten again, and the body count is rising. Can Cioffi solve the case, save the show, and get the girl before the curtain rises without getting offed himself? This is a musical, after all!

CARMEN

“Sidney's in New York nailing a theater for us, and, knowing my husband, also nailing a soprano who doesn't dance but knows how to move.”

CARMEN

“Listen, people, life is full of setbacks and disappointments, as my husband first demonstrated in the bridal suite at the Hotel Taft.”

SYNOPSIS

ACT ONE:

It's the brassy, bright, and promising year of 1959. Boston's Colonial Theatre is host to the opening night performance of *Robbin' Hood!* "a new musical of the Old West." The curtains rise on the show's merciful finale. Act Two, Scene 23.

As the valiant cast proclaims their undying affection for the "Wide Open Spaces" of Kansas, a sour note is sounded by the voice of faded film star Jessica Cranshaw, who can't act, can't sing, and can't dance — not even a little. Jessica's name may be above the title, but her performance has been beneath contempt, both on-stage and off. She takes her mandatory bow in front of the cowboy-costumed company, gathers up her obligatory bouquets from a pair of tuxedoed ushers, and collapses in a heap, easily the most graceful move she's made all evening. The cast rushes to their fallen star behind the fallen curtain and bear the unbearable Jessica off to Boston Hospital.

A few hours later, on the now darkened Colonial stage, four tormented souls in evening dress search the night owl editions of the Boston morning papers for a single charitable review. The show's composer, Aaron Fox, and lyricist Georgia Hendricks — recently divorced but professionally reunited in an attempt to create musical magic where their marriage has otherwise gone flat — find nary a quote to pull. Equally empty-handed is the show's lone financial backer, Oscar Shapiro, garment district maven but theatre district novice. Slightly less daunted is Carmen Bernstein, co-producer (with her husband Sidney) of *Robbin' Hood!* The four speculate about "What Kind of Man," woman, or beast would ever choose to be a critic.

They are joined by feverishly fey director, Christopher Belling, who announces he's just given birth to a brainchild the producers must instantly adopt. To demonstrate his plan, he asks Georgia to sing Jessica Cranshaw's first ballad in the show. It's no secret to the company that Georgia has recently rekindled a past romance with leading man Bobby Pepper. Though her ex-husband may be accompanying her at the piano, Georgia is clearly thinking of Bobby as she sings "Thinking of Him."

Director Belling reveals his masterful plan: as long as Jessica Cranshaw is indisposed, her part should be filled by Georgia, a former stage performer who obviously knows the show inside and out because she is its co-creator. All approve, except ex-husband Aaron, who points out that the problem is academic if Jessica Cranshaw returns to work. But the fateful news arrives: "The Woman's Dead." An impromptu funeral ceremony in Jessica's honor is interrupted by the arrival of Homicide Lieutenant, Frank Cioffi, who saw *Robbin' Hood!* in previews and thinks that, with the exception of the late Miss Cranshaw, the cast are all spectacular performers in one heck of a show. The Lieutenant has done some amateur theatrical work himself, and he is as shocked as Carmen Bernstein to learn that the cast does not feel the show must go on. He and Carmen must remind the company that they are part of a special breed known as "Show People."

With their faith in themselves and *Robbin' Hood!* renewed, the cast prepares to leave for the night when Cioffi explains that they can't. Since an autopsy has revealed that Jessica Cranshaw swallowed poison pellets in the last minutes of the show, during which time she never left the stage, it's clear she was murdered by a member of the company. Cioffi feels the surest way to solve the crime will be to keep the entire cast of suspicious characters sequestered in the theatre.

Sidney Bernstein, the show's senior producing partner (and Carmen's philandering lesser half) arrives from New York — or at least that's where he claims to have been at the time of the murder.

Cioffi is left alone with local neophyte actress Niki Harris, who understudied Jessica Cranshaw but is now covering for Georgia. The police detective is clearly smitten with Niki's winsome charm and confides in her about his investigation. They learn that they are both married ... to their respective careers, which in Cioffi's case has resulted in a life of lunch counter mornings and "Coffee Shop Nights."

The next day, as Georgia struggles to regain her showbiz sea legs, Carmen and Sidney Bernstein invite Boston Globe senior drama critic Daryl Grady to pay them a visit, much to his bewilderment, since his review of the show found precious little to praise. The producers ask Grady to re-review their musical with its new lead, but the best he can offer is to appraise the next evening's re-opening. With Grady's challenge accepted, Chris Belling prepares to restage a particularly troublesome number, entitled "In the Same Boat." Cioffi is startled to hear himself suggest that the problem might lie in the song itself, and the director is surprised to hear himself agree. Composer Aaron Fox is urged to concoct a different number for the same slot in the show, minus the assistance of his ex-wife who, owing to her frantic rehearsal schedule, has now become his ex-writing partner as well. In private with Lieutenant Cioffi, the composer makes a most unexpected confession.

Any doubt that Georgia could hold the stage is happily dispelled by the dress rehearsal of the big saloon hall number. But as the Act One curtain descends, murder rises to the occasion, and a key member of the company is forced to face the big blackout.

ACT TWO:

The second act begins with the updated medical status of the most recent victim: "The Man Is Dead." Curtains rise upon a makeshift dormitory on the Colonial's stage, as things go bump in the night and the company, in varying stages of dress and undress, point fingers of suspicion at each other, puzzling over whether "She" or "He Did It."

Cioffi arrives with a grim report from the coroner and even more grave concerns about the show's rapidly-approaching deadline. Aaron previews his best effort at "In the Same Boat #2" but the zealous Cioffi sends it back to the drawing board once again, while urging that star Bobby Pepper be added to the Fort Henderson square dance. This prompts Bambi, an aspiring chorine and also Carmen's daughter, to plead for a pas de deux for herself and Bobby, as a spotlight moment in the number. Carmen reluctantly gives Bambi her chance, although she reminds her that a hard-nosed producer watches the box office, not the stage, and in commercial theatre, the bottom line is: "It's a Business."

Much to Carmen's surprise, Bambi shines in the rehearsal of the re-staged "Kansasland." But even as Bambi gets her big shot, Bobby Pepper gets his, from a gun offstage. Or was someone else the target? Cioffi's craft as a detective takes centre stage as he traces the bullet's torturous path. He is also able to solve the mystery of why Aaron Fox and Georgia Hendricks were so anxious to work on *Robbin' Hood!* as the former husband and wife team discover ample reason to renew their vows.

With the spotlight suddenly on romance, Cioffi's magnifying glass focuses on the ingénue whose too-good-to-be-true. In his wildest dreams, instead of tracking footprints, he'd be trading steps with Niki up a theatrical stairway, making moves that even Fred and Ginger would find "A Tough Act to Follow."

But in the realm of homicide, the blink of an eye can turn daydream into nightmare, as Cioffi realizes that Niki is carrying a secret, one she has shared with stage manager Johnny Harmon. Johnny's lips remain sealed — and the killer hopes to keep them that way forever. Cioffi's investigation takes him high above the stage and, hearing the chorus below as they rehearse "In the Same Boat #3," he hits upon a solution to some (if not all) the production's problems, in a melodic amalgam that finally sees "In the Same Boat Completed."

With that immense puzzle solved to the company's satisfaction, Cioffi has merely to piece together the clues he's gathered, correctly unmask the killer, save the life of the murderer's next intended victim, render the fiend harmless, make sense of a troubling, but telltale, observation and find a new finale for the show. In doing so, Carmen Bernstein gives Cioffi the highest praise he could ever hope to receive: he is truly one of those "Show People" who understands why the show must go on. The revamped "Wide Open Spaces Finale" may be "A Tough Act to Follow (reprise)," but for Lieutenant Frank Cioffi, the curtain is just about to rise on the greatest joy of his life.

CHARACTERS

- **LIEUTENANT FRANK CIOFFI** – A local Boston detective who is also a musical theatre aficionado. Aside from being exceptionally good at his job, he has also aspired to be a musical theatre performer his entire life. He falls in loves with Niki.
- **NIKI HARRIS** – A pretty, naïve ingénue. She is a chorus girl and understudy in *Robbin' Hood* during its Boston tryout. She aspires to make it as a performer on Broadway.
- **GEORGIA HENDRICKS** – The female half of *Robbin' Hood's* songwriting team who ends up taking on the leading lady role.
- **AARON FOX** – The composer of *Robbin' Hood*. His songwriting partner, Georgia, is also his estranged wife.
- **CARMEN BERNSTEIN** – A brassy Broadway producer who is determined to get *Robbin' Hood* to Broadway. She is Bambi's mother and Sidney's wife.
- **SIDNEY BERNSTEIN** - Carmen's husband and Bambi's stepfather, the tough and self-serving Sidney is another producer of *Robbin' Hood*.
- **CHRISTOPHER BELLING** – *Robbin' Hood's* English director. He is very dramatic and likes to take credit for everything.
- **BAMBI BERNÉT** – A performer in the chorus and Carmen's daughter. She is hungry to work her way up to being a leading performer. Many think she was only hired because of her mother's involvement in the show.
- **DARYL GRADY** – A theatre critic for the Boston Globe. He enjoys using the power he has to make or break shows during their out-of-town Boston tryouts.
- **JOHNNY HARMON** – *Robbin' Hood's* gruff but lovable stage manager. He keeps the company in line and on their toes throughout the rehearsal process.
- **OSCAR SHAPIRO** – The general manager. He is an agreeable if slightly gruff man who is always looking for any angle to find money.
- **BOBBY PEPPER** – The choreographer and lead dancer of *Robbin' Hood* who is in love with Georgia.
- **JESSICA CRANSHAW** – A fading Hollywood star and a diva with no right to be one. She is a terrible singer and actress who stars in *Robbin' Hood* and gets murdered on opening night.
- **SASHA ILJINSKY** – The show's pit orchestra conductor.

CIOFFI

“Then it seems you three gentlemen are my first official murder suspects.”

BELLING

“Well it’s an honor just to be nominated.”

CARMEN

“Cioffi, you’re gonna protect me, right?
There’s already been two murders committed on this stage.”

BELLING

“Three if you count the integrity of musical theater.”

SETTING - BOSTON'S COLONIAL THEATRE

Built in 1900, The Colonial Theatre is the oldest continuously operating theatre in Boston. The creation of this jewel sparked a theatre building boom, which included the construction of the Majestic in 1903, the Shubert in 1910, the Wilbur in 1914 and the Metropolitan (now the Wang Theatre) in 1925. The Colonial, designed by Clarence Blackall, the most experienced and celebrated theatre architect of his era, is ideal for both musical and dramatic productions.

The Colonial opened on December 20, 1900 with the heroic melodrama, BEN-HUR, featuring a cast of 350 and a chariot race using 8 live horses! The theatre has hosted many world premieres and pre-Broadway productions including PORGY AND BESS; OKLAHOMA!; Thornton Wilder's THE MERCHANT OF YONKERS (the inspiration for HELLO, DOLLY!); BORN YESTERDAY; CAROUSEL; LA CAGE AUX FOLLES; GRAND HOTEL; and Prince and Sondheim's FOLLIES and A LITTLE NIGHT MUSIC. In recent years, THE PRODUCERS and Monty Python's SPAMALOT have begun their national tours here.

Among the many great actors and entertainers who have appeared at the Colonial are: George M. Cohan, W. C. Fields, Fanny Brice, Irving Berlin, The Marx Brothers, Eddie Cantor, Fred Astaire, Cole Porter, Paul Robeson, Ethel Barrymore, Tallulah Bankhead, Gertrude Lawrence, Bella Lugosi, Ethel Merman, Celeste Holm, Laurence Olivier, Henry Fonda, Helen Hayes, Orson Welles, James Earl Jones, Yul Brynner, Will Rogers, Carol Burnett, Bob Hope, Danny Kaye, Vincent Price, Jessica Tandy, Barbra Streisand, Julie Harris, Katharine Hepburn, Carol Burnett, Ann Reinking, Gwen Verdon, Natalie Portman, Jerry Lewis, Carol Channing, Harry Connick Jr, Ann-Margret, Mandy Patinkin, Kelsey Grammer, Chita Rivera, Donny Osmond, Bob Fosse and Tommy Tune.

As to the building itself, Blackall's sophisticated design incorporates a theatre within an office building. It presents a sedate and elegant exterior that conceals the surprise and scope of the elaborate decoration within. The enchanting interior decorated by H. B. Pennell begins with a striking 70-ft. long vestibule. The walls are lined with Italian marble and the floor is a striking 40,000-tile crescent-design mosaic. The inner lobby is painted with an "extensive sequence of murals," according to historian Douglas S. Tucci; and the walls and



ceiling sparkle with gilt and mirrors. It provides a visually apt warm-up for the splendors to be seen in the auditorium.

As stated by critic Elliot Norton, "the Colonial is not only handsome, it is also intimate: its auditorium, designed in a wide fan shape, seems to bring actors closer to the audience." With its superior sight lines, excellent acoustics (designed by Thomas Alva Edison), dazzling chandeliers, twinkling lights and glorious murals overhead, the Colonial Theatre is, avows Norton, "among the best in the US in all ways."

The Colonial has survived the World Wars, the introduction of the movies, the Depression, and television. It is estimated that over 40 million patrons have sat in her seats and over 500 Broadway musicals and plays appeared on her stage. What was said of the Theatre in 1900 holds true today, "It is a palace dedicated to the play, a monument to the taste of New England, and a credit to the city of Boston." And now lovingly restored, the Colonial celebrates its 100-plus year history and proudly faces the next century.



MUSICAL NUMBERS

ACT ONE:

1. Overture
2. Wide Open Spaces – Jessica, Ensemble
3. What Kind of Man – Carmen, Oscar, Aaron, Georgia
4. Thinking of Him – Georgia, Aaron, Bobby, Ensemble
5. The Woman's Dead – Aaron, Niki, Bobby, Christopher, Johnny, Bambi, Oscar, Carmen, Ensemble
6. Show People – Carmen, Cioffi, Oscar, Belling, Georgia, Ensemble
7. Coffee Shop Nights – Cioffi
8. Georgia Can't Dance – Georgia, Ensemble
9. In the Same Boat #1 – Georgia, Niki, Bambi
10. I Miss the Music – Aaron
11. Thataway – Georgia, Ensemble

ACT TWO:

1. Entr'acte
2. The Man is Dead – Sasha
3. He Did It – Ensemble
4. In the Same Boat #2 – Bobby, Randy, Harv
5. It's a Business – Carmen, Ensemble
6. Kansasland – Randy, Harv, Bambi, Ensemble
7. She Did It (Reprise) – Ensemble
8. Thinking of Missing the Music – Aaron, Georgia
9. A Tough Act to Follow – Cioffi, Niki, Ensemble
10. In the Same Boat #3, #4, #5 – Ensemble
11. In the Same Boat Complete – Georgia, Cioffi, Bobby, Randy, Harv, Niki, Bambi, Ensemble
12. Wide Open Spaces Sung Bows – Georgia, Ensemble
13. Show People Reprise – Carmen, Cioffi
14. A Tough Act to Follow (Finale) – Cioffi, Niki, Ensemble

BELLING

“People: Jessica was part of our Company and now we part company...but I’m sure we’ll remember her in our thoughts and in our resumes. And as thespians, I know you all would like to display your sorrow, as both a tribute and as an acting exercise.”

BAMBI

“Excuse me everyone!
I just had a thought.”

BELLING

“Ah, how long we’ve waited for this day”

CARMEN

“Honey, I put on the
The Iceman Cometh and
nobody cameth!”

CIOFFI

“Based on a preliminary autopsy, it’s clear Jessica Cranshaw was murdered.”

BELLING

“And what are they doing with her killer? I mean, does he get some sort of trophy, or a Pontiac convertible...?”

ACTION TIMELINE

BACKGROUND:

- Rehearsal in New York – Monday, January 12th, 1959 through Wednesday, February 4th
- Travel to Boston – Thursday, February 5th
- Tech in Boston – Friday, February 6th through Sunday, February 16th
 - *Rehearsal and tech periods were shorter in the 1950s*
- First Preview – Monday, February 17th
 - *Preview periods were only a few days.*
 - *The show would then 'open,' but changes would continue during the out-of-town run.*
 - *Audiences were aware of the process and some would come back multiple times to see the changes.*
- Preview period – Monday, February 17th through Friday, February 20th
 - *Opening nights – 8:00 pm*
 - *Other performances – 8:30 pm*
 - *Wednesday/Saturday matinees – 2:30 pm*
 - *'Dark' (no performance) on Sunday*

ACTION OF PLAY:

- **Opening Night – Saturday, February 21st**
 - *Curtain – 8:00 pm*
 - *WIDE OPEN SPACES (end of show) – 10:45 pm*
 - *Curtain call – 10:48 pm*
 - *Time passes – opening night party downstairs*
 - *WHAT KIND OF MAN (reading reviews) – 12:13 am*
 - *THINKING OF HIM*
 - *Jessica's death is revealed*
 - *Cioffi arrives*
 - *SHOW PEOPLE*
 - *Sidney arrives*
 - *COFFEE SHOP NIGHTS*
 - *Everyone to bed – 1:00 am*
- **Investigation Day 1 – Sunday, February 22nd (dark day)**
 - *Morning – in the midst of rehearsal with Georgia – 10:20 am*
 - *Grady arrives – 10:30 am*
 - *IN THE SAME BOAT #1*
 - *I MISS THE MUSIC*
 - *Passage of time – 11:00 am through 11:00 pm. Cioffi questions people, Aaron works, etc*
 - *THATAWAY – 11:50 pm*
 - *Sidney's hanging – the stroke of midnight*
- **Later that night**
 - *HE DID IT – around 2:00 am. Takes place at various moments throughout the night*
- **Investigation Day 2 – Monday, February 23rd**
 - *Breakfast/more death threats – 8:00 am*
 - *IN THE SAME BOAT #2 – 8:07 am*
 - *IT'S A BUSINESS – 8:10 am*
 - *Grady arrives – 8:20 am*
 - *KANSASLAND – 8:22 am*
 - *Bobby is shot – 8:30 am*
 - *Cioffi 'scene' with Georgia – 8:50 am*
 - *THINKING OF HIM (REPRISE)*
 - *A TOUGH ACT TO FOLLOW – 9:00 am*
 - *Fantasy – time stops*
 - *Johnny's death – 9:01 am*
 - *Time passes*
 - *Johnny's murder is discovered, body is removed, etc.*
 - *On the catwalk – 1:14 pm*
 - *The cast rehearses onstage*
 - *IN THE SAME BOAT COMPLETE – 1:20 pm*
 - *Cioffi fixes the number*
 - *Cioffi solves the murders – 1:35 pm*
 - *Time passes*
 - *rehearsals continue*
 - *preparation for re-opening performance*
- **The Second Opening Night – later that night**
 - *Curtain – 8:00 pm*
 - *A TOUGH ACT TO FOLLOW (FINALE) – 10:28 pm.*
 - *yes, Cioffi even shaved a good 20 minutes off the show*

AWARDS/NOMINATIONS

2007 Tony Awards:

- Best Actor in a Musical – [**winner**]
 - *David Hyde Pierce as Lt. Frank Cioffi*
- Best Musical – [**nominee**]
- Best Book of a Musical – [**nominee**]
 - *Book by Rupert Holmes; Original Book and Concept by Peter Stone*
- Best Original Score - [**nominee**]
 - *Music by John Kander; Lyrics by Fred Ebb; Additional lyrics by John Kander, Rupert Holmes*
- Best Actress in a Musical – [**nominee**]
 - *Debra Monk as Carmen Bernstein*
- Best Featured Actress in a Musical – [**nominee**]
 - *Karen Ziemba as Georgia Hendricks*
- Best Choreography – [**nominee**]
 - *Rob Ashford*
- Best Direction of a Musical – [**nominee**]
 - *Scott Ellis*

2007 Drama Desk Awards:

- Outstanding Book of a Musical – [**winner**]
 - *Book by Rupert Holmes; Original Book and Concept by Peter Stone*
- Outstanding Featured Actress in a Musical
 - *Debra Monk as Carmen Bernstein - [**winner**]*
 - *Karen Ziemba as Georgia Hendricks - [**nominee**]*
- Outstanding Musical – [**nominee**]
- Outstanding Actor in a Musical - [**nominee**]
 - *David Hyde Pierce as Lt. Frank Cioffi*
- Outstanding Music – [**nominee**]
 - *John Kander*
- Outstanding Lyrics - [**nominee**]
 - *Lyrics by Fred Ebb; Book by Rupert Holmes; Additional lyrics by John Kander*
- Outstanding Orchestrations – [**nominee**]
 - *William David Brohn*
- Outstanding Set Design of a Musical - [**nominee**]
 - *Scenic Design by Anna Louizos*
- Outstanding Costume Design - [**nominee**]
 - *Costume Design by William Ivey Long*

REVIEWS

JOE DZIEMIANOWICZ of the NEW YORK DAILY NEWS: "Brings a gust of giddy good fun to Broadway." & "The score is lighter than 'Chicago' and 'Cabaret,' but the legendary team has penned a show's worth of good tunes." & "The dancing is athletic and intricate and will knock your socks off."

MICHAEL KUCHARA of ASSOCIATED PRESS: "A thoroughly entertaining new musical...It's a blissful, often very funny celebration of a bygone era, a theater world that has largely disappeared." & "Rupert Holmes (book) propels the musical's genial self-mockery. Yet behind that tweaking is an affection for musical theater, a genuine appreciation of the craft and hard work that goes into making a show work."

BARBARA MEHLMAN and GERI MANUS of NEW YORK THEATRE GUIDE ONLINE: "John Kander and Fred Ebb have dished up a musical that is pure delight and laughter, and if you find yourself thinking you've seen it before, it's because you have. "Curtains" is a grand tribute to every grand musical that ever appeared on Broadway... Book writer Rupert Holmes not only knows his musical theater, he also knows Agatha Christie, and he cooked up a complex plot that'll have you playing an armchair Hercule Poirot as you try to figure out who did what to whom before Cioffi does."

ROBERT FELDBERG of THE RECORD: "Delightful fun-ride of a musical." & "An evening of bountiful fun, smartly directed by Scott Ellis and with a strong cast of Broadway veterans, the musical-whodunit honors the songwriters as great entertainers."

ERIC GRODE of the NEW YORK SUN: "At the risk of giving away the ending of 'Curtains,' the director did it. And the choreographer. And the set designer. And the cast. And the writers — two of whom died years ago. What this gang of merry miscreants did is breathe a faint but nonetheless refreshing blast of air into a format that has been hurting for oxygen of late — the good old-fashioned musical comedy."

FRANK SCHECK of the HOLLYWOOD REPORTER: "The show lacks the greatness of many of the composing duo's previous efforts ('Cabaret,' 'Chicago'), but it has enough fizzy fun to make it a serious contender for Broadway hit status, especially with stars David Hyde Pierce and Debra Monk offering terrific, crowd-pleasing performances." & "'Curtains' presents a gallery of fun, stereotypical characters, all played with delicious gusto."

COMPANY

IN KANSASLAND,
IN THE STRAW, WE NEVER STRAY
CUZ IN KANSASLAND,
YOU CAN'T BE TOO GOOD IN THE HAY,
IN KANSASLAND,
DON'T SHAKE THE SASSAFRASS!
BUT IN KANSASLAND,
THERE'S LOTS OF SPLENDOR IN THAT GRASS!

RANDY

THESE LADIES SWEAR THE GOOD BOOK
IS THE ONE BOOK THEY BELIEVE.
YET THINK ABOUT WHEN ADAM FOUND
HIMSELF ALONE WITH EVE.
THERE WARN'T NO PREACHER PRESENT
WHEN HE GAVE HIS MATE A WHIRL ...
BUT WHERE'D WE BE IF EVE HAD NOT BEEN
MMM THAT KIND OF GIRL?

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GEORGIA

“Chris, do you want to say something to the Company about Jessica?”

BELLING

“Well, shall we observe a minute of silence, to match the audience’s response to Jessica’s first number?”