

UNIVERSITY OF CALIFORNIA

Los Angeles

Transformation of The Musical:
The Hybridization of Tradition and Contemporary

A dissertation submitted in partial satisfaction of the
requirement for the degree Doctor of Philosophy
in Music

by

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ABSTRACT OF THE DISSERTATION

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Doctor of Philosophy in Music

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Professor Ian Krouse, Chair

Music and vision are undoubtedly connected to each other despite opera and film. In opera, music is the primary element, supported by the set and costumes. The set and costumes provide a visual interpretation of the music. In film, music and sound play a supporting role. Music and sound create an ambiance in films that aid in telling the story. I consider the musical to be an equal and reciprocal balance of music and vision. More importantly, a successful musical is defined by its plot, music, and visual elements, and how well they are integrated.

Observing the transformation of the musical and analyzing many different genres of concert music, I realize that each new concept of transformation always blends traditional and contemporary elements, no matter how advanced the concept is or was at the time. Through my analysis of three musicals, I shed more light on where this

transformation may be heading and what tradition may be replaced by a new concept, and vice versa. My monograph will be accompanied by a musical work, in which my ultimate goal as a composer is to transform the musical in the same way.

The dissertation of Yu-Chun Hu is approved.

Juliana Gondek

Mitchell Morris

Michael Dean

Peter Golub

Ian Krouse, Committee Chair

University of California, Los Angeles

2014

To my dearest parents Chu-Cheng Hu and Shui-Ying Huang

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As I say, writing a dissertation is a long battle. I'm thankful for my dear friend and fellow Ph.D colleague, Visnja Krzic, who studied and worked with me at the library and encouraged me during our work process. Thanks also to the UCLA Graduate Division for giving me the Dissertation Year Fellowship award. I also want to thank my advisor, Sandra McKerroll for all her administrative help.

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Last but not least, I will be forever indebted to the love of my life - my family, who endlessly supports me, believes in my dream, and loves me. Without them, I wouldn't be able to build my dream in this country. I dedicate this dissertation to my dear family.

VITA

Yuchun Hu began her piano study at the age of six and her violin study with the Taipei Symphony Orchestra concertmaster Daniel Chiang, at the age of nine.

Yuchun retained piano as her major until she began studying composition with Mao-Shuen Cheng, one of the most important Taiwanese composers, and thanks to him, Yuchun has been attracted to the magical world of composition ever since. Under Professor Cheng's guidance, Yuchun made great strides in her studies and ultimately earned her bachelor's degree in composition at National Taiwan Normal University. In 2002, Ms. Hu was selected to perform with *Formusica*, an alliance of Taiwanese composers to debut her piano solo piece, *Jiao-Min*, in their 10th Annual Piano Recital at the National Concert Hall, and later, the performance was repeated for the mayor of Taipei City. Her composition was highly recognized and resulted in an invitation to become a member of *Formusica* - Taiwanese Composers Organization in which her compositions have since been performed frequently.

Eventually, Ms. Hu decided to expand her composition world beyond the concert hall, and began her film scoring studies at New York University in 2006. She studied film scoring with composer Ira Newborn and Ron Sadoff and composition with composer Pedro Da Silva.

While at NYU, Yuchun was an active composer. She was selected as a Resident-Composer with a student wind trio under the instructor, Suzanne Gilchrest. Her work, *Ripple*, for percussion ensemble, was selected and premiered by the NYU Percussion Ensemble in October of 2007 at the Frederick Loewe Theatre. After giving her first overseas recital at the Black Box Theatre in New York, Ms. Hu earned her M.A. in the

film scoring composition program at NYU. In May of 2008, she received The Buddy Baker Scholarship to participate the 2008 NYU/ASCAP Foundation Film Scoring Workshop in Memory of Buddy Baker.

Outside the school, Ms. Hu was commissioned by ICIA, Inc. to compose an orchestral piece, *Knocking on the Dawn*, which she conducted and premiered in Constanta, Romania in the Constanta Conductor Workshop, under the director of composer Dinu Ghezzo. Later, she was invited to compose a wind trio piece, *Circuitry*, for Drew University.

Yuchun has served as composer for several films: *River, Wind and Tree* (dir. Eunice Chen, FSU 2009), *Pick a Future* (dir. Yi-Chun Kao, NTUA 2010), *Burning the Midnight Oil* (dir. Hanjin Park, UCLA 2010), *The Quiet Builder – John and Shige* (dir. Koji Hayasaki, Cinemic LLC 2010). She also has served as studio conductor for Ron Sadoff's score to the critically acclaimed documentary: *Chuck Jones: Memories of Childhood* (Gladeyes Films, 2008), arranger for Tim Starnes' score to the Musical, *Clara's Christmas Dreams* (piano reduction) (Baker's Plays, New York, 2008), and additional copyist for *The Lord Of The Rings Symphony* (2011).

In the fall of 2009, Yuchun moved to Los Angeles to extend her career as well as enter her Ph.D program in composition at the University of California, Los Angeles, studying with composers Paul Chihara, Ian Krouse, Peter Golub, David Lefkowitz, and Roger Bourland. In addition, she has won the Edna and Yu-shan Han Award, the Henry Mancini Award, the Elaine Krown Klein Fine Art Scholarship, the Herro Douglas Scholarship, and the Dissertation Year Fellowship.

SECTION I

**Transformation of The Musical:
The Hybridization of Tradition and Contemporary**

Introduction

After many decades of transformation, the quality and function of the musical have evolved from an entertaining performance into an art form by blending traditional and contemporary elements. A large-scale emigration from Europe to the United States¹, including three waves of Jewish immigrants², immediately exerted a tremendous influence on American culture, particularly in art and entertainment. After World Wars I and II, American audiences desired luxury, freedom, and dreams, which undoubtedly affected the American entertainment industry. American entertainment developed unique versions of European operetta and cabaret, and original versions of minstrelsy, vaudeville, and the revue. These forms naturally evolved into the American musical. There are many significant musicals that played very important roles in transforming the perspectives and interpretations of the American musical in each decade, and are not only big challenges to the audience but also to composers and librettists.

My research monograph observes a wide range of musical theatre from the 1920s to the present, in the context of the aesthetics of “the musical.” It also cites examples of transformations from different periods in the history of the musical, from *Show Boat*, composed by Jerome Kern in 1927, *Cabaret*, composed by John Kander in 1966, and *In the Heights*, composed by Lin-Manuel Miranda in 2007. In the following chapters, I discuss why these three musicals play important roles historically, how each of these three musicals influenced the development of the Broadway musical, and what these three composers contributed to make the transformation happen in each musical. Each

¹ There was a large-scale European immigration between 1815 and 1932.

² Three waves of Jewish immigrants: the 1st wave of Jewish immigrants is from Portuguese-ruled Brazil; the 2nd is from Germany; the 3rd is from Poland and Russia.

musical is explored in four parts: A Historical Appeal, Musical Representation, Revisions and Production History, and The Transformation.

In the first part, A Historical Appeal, I provide an account of how each musical was produced behind the curtain, including the history of the source of the book, the influence of social and cultural backgrounds on the musical, and the influence of the musical on society and culture. In the second part, Musical Representation, my analysis of selected songs from each musical illustrates the materials each composer gathered and how they worked and were influenced by the historical environment and background. The third part, Revisions and Production History, provides a record of theatrical productions and film and TV adaptations, including alterations in each production. In the final part, The Transformation, I discuss how each musical affected society then and thereafter, as well as how each musical carried the past cultural influences and transformed the old elements into new presentations.

The advent of sound in film in 1927 severely impacted the musical theatre industry. Raymond Knapp and Mitchell Morris say in their co-written book, “Adaptations represent the most direct point of contact between Broadway and Hollywood and have been a mainstay of the latter ever since *The Jazz Singer* first showed the potential for sound film to bring a Broadway star in a Broadway show to a wider public.”³ Therefore, the filmed musical was created, as well as the filmed adaptation. Interestingly, some of the film adaptations didn’t strictly adopt the original book.

Knapp and Morris also mention, “While audiences have tended more often to see film adaptations as *versions* of the stage show, there are often large differences between

³ Raymond Knapp, Mitchell Morris, Stacy Wolf, *The Oxford Hand Book of The American Musical* (Oxford University Press, 2011), 140.

them. Until the 1940s, for example, song substitutions and omissions were not only common, but rampant. This was before the growing popularity of show-based albums beginning with *Oklahoma!*⁴ in 1943 that made audiences invest more heavily in a stage show's specific song list and come to expect a more faithful version of the show on screen.⁵

Why is *Show Boat* said to be the most significant in American musical history? After its debut, critics immediately recognized the quality of *Show Boat*, and it is frequently revived. At the time of its premiere in 1927, and its 1932 revival, awards for Broadway shows did not exist, but recent revivals of *Show Boat* have won both the Tony Award for Best Revival of a Musical (1995) and the Laurence Olivier Award for Best Musical Revival (1991). The arrival of *Show Boat* on Broadway was a transformational moment in the history of the American musical. Prior to this musical, in the 1890s and early 20th century, Broadway was made of trivial and unrealistic operettas light musical comedies, and "Follies-like" musical revues. *Show Boat* is the first musical with a complete book and the first musical to take a serious view of American society, combining a great show with a great story. Moreover, the characters are a mix of white Americans and African Americans, which was a tremendous and daring breakthrough on Broadway. Therefore, chapter one starts with *Show Boat* and a discussion of the evolution of operetta, the turning point for Broadway musical, and its musical syntax.

Show Boat is a two-act musical with music by Jerome Kern. The book and lyrics are by Oscar Hammerstein II and based on Edna Ferber's bestselling novel of the same title. *Show Boat* follows the lives of the performers, stagehands, and the dock workers on

⁴ *Oklahoma!* is a musical written by composer Richard Rodgers and librettist Oscar Hammerstein II. Its plot is based on Lynn Riggs' play (1931), *Green Grow the Lilacs*.

⁵ Knapp, Morris, Wolf, *The Oxford Hand Book of The American Musical*, 140.

the *Cotton Blossom*, a Mississippi River show boat, for over forty years, from 1887 to 1927. The plot includes themes of racial prejudice, miscegenation, and tragic, enduring love. Several classic songs come from the musical, including “Ol’ Man River” and “Can’t Help Lovin’ Dat Man.” Chapter one includes a musical and lyrical analysis of these songs.

In chapter two, I begin with the discussion and definition of “concept musical.” Through the unfolding of John Kander’s *Cabaret*, the American musical had been transforming into new era. Geoffrey Block writes in *The American Musical*, “Two years after *Fiddler*, Hal Prince extended the ‘concept’ musical to encompass elements of nonlinearity and extra-spatial dimensions in the ‘limbo’ sections between reality and imagination in *Cabaret*. Though about half of *Cabaret* takes place outside of the *Kit Kat Klub*, the show as originally staged preserves the traditional book and number format. The metaphorical concept component – the cabaret as a metaphor for the moral decline of Germany that led to the rise of Hitler’s Third Reich – shared its conceptual space with the book and number time of non-cabaret scenes.”⁶ Block concludes, “Concept in this sense opposes integration; since the plot is fundamentally nonlinear, the songs cannot directly advance the plot. That said, in common with the integrated musical, all the elements (words, music, movement, and design) are interconnected and coalesce in to a unified whole.”⁷

In addition to the discussion of how “concept” musicals are transformative in American musical history, I also consider that the representation of gender and sexuality in *Cabaret* involves half of the transformation between concept musicals and other

⁶ Knapp, Morris, Wolf, *The Oxford Hand Book of The American Musical*, 105.

⁷ Knapp, Morris, Wolf, *The Oxford Hand Book of The American Musical*, 106.

traditional musicals. It involves so many -isms because of its historical background and the background of each composer, director, and playwright, for example, realism, surrealism, and nationalism. Stacy Wolf explains the importance of gender and sexuality, “Like any identity written on the body, gender and sexuality operate semiotically; actors and audiences rely on culturally and historically specific images of gender and sexuality to interpret characters, their actions, behaviors, and desires. Moreover, a character, as written on a page in words and musical notes and as inhabited by a performer who sings, dances, and acts, comprise innumerable additional identity categories, such as race, ethnicity, age, and even the body’s shape and size.”⁸ In *Cabaret*, we can identify the representation of wild sexuality in the environment, *Kit Kat Klub*, and the ambiguous homosexuality on the leading character, Clifford Bradshaw. However, the book doesn’t over-dramatize the story, instead, it pours out the integrity of real life and social issues in the period of Nazism’s growth.

After the transformation of the American musical from *Show Boat* to the 21st century, the productions do not only serve as entertainment, they now need to devote themselves more to creativity and embracing pop culture. In the third chapter, I analyze how *In the Heights* successfully makes a breakthrough. *In the Heights* was created by a student composer, Lin-Manuel Mirand, in 1999 when he wrote the first draft. *In the Heights* comprises a cultural and generational mix in its book, music, and choreography. Liza Gennaro discusses the evolution of dance in the golden age of the American “book musical” and mentions *In the Heights* as an example, “The 2007-08 season saw yet another innovative use of dance in the Tony Award-winning choreography for *In the*

⁸ Knapp, Morris, Wolf, *The Oxford Hand Book of The American Musical*, 210.

Heights created by choreographer Andy Blankenbuehler. Blankenbuehler allows the setting of the show, Washington Heights in New York City, a predominantly Latino (both Dominican and Puerto Rican) neighborhood in which dance is an important aspect of the culture, to permit dance to flow into the streets as both a scenic element (pedestrians moving fluidly through their day) and as spontaneously erupting dance numbers. Blankenbuehler's hook is the prevalence of dance in Latino culture, and although people do not regularly dance their way through city streets, within the context of a musical, such activity seems plausible. His fusion of hip-hop and break dance movement lexicons, both improvisatory in nature, with a formalized Broadway aesthetic, result in a joyously innovative fusion."⁹ *In the Heights* transforms Broadway musicals into an open cage of class and cultural hierarchies. Before *In the Heights*, we saw some musicals, for instance, *West Side Story* and *Rent*, approach the same direction. In comparison, *In the Heights* has a stronger appearance in breaking all kinds of hierarchies.

In the final chapter, I conclude the transformation of these three musicals by providing an overview of their similarities, differences, their influence on the growth of the American musical, and the conjecture of the future direction on Broadway.

The dissertation consists of two parts: a research monograph and a musical composition, including plot and lead sheets.

As a composer, I have composed a variety of songs, including art songs, cabaret songs, pop songs, and film scores. Having scored for film and animation, I have a great enthusiasm for the integration of music and vision. After observing the transformation of the musical from the 1910s to the present, I consider the musical to be the most equal and

⁹ Knapp, Morris, Wolf, *The Oxford Hand Book of The American Musical*, 59.

reciprocal balance of music and vision. It is for this reason I will focus my work on this genre.

In the last five years of my graduate studies at UCLA, my knowledge of the relationship between music and vision has broadened, which has facilitated a greater depth of understanding in my creative work. I intend to cultivate support of my dissertation thesis connecting music and vision by facilitating additional cross-disciplinary collaboration and research, bringing together perspectives in the realms of art, culture, and psychology with my creative work as a composer.

Chapter 1

Show Boat – When The First Musical Was Born

A Historical Appeal

The curtain rose. The music ceased jerkily, in mid-bar. They became little children listening to a fairy tale. A glorious world of unreality opened before their eyes. Things happened. They knew that in life things did not happen thus. But there, they saw, believed, and were happy. Innocence wore golden curls. Wickedness wore black. Love triumphed, right conquered, virtue was rewarded, evil punished. They forgot the cottonfields, the wheatfields, the cornfields. They forgot the coal mines, the potato patch, the stable, the barn, the shed. They forgot the labour under the pitiless blaze of the noonday sun; the bitter marrow-numbing chill of winter; the blistered skin; the frozen road; wind, snow, rain, flood. The women forgot for an hour their washtubs, their kitchen stoves, childbirth pains, drudgery, worry, disappointment. Here were blood, lust, love, passion. Here were warmth, enchantment, laughter, music. It was Anodyne. It was Lethe. It was Escape. It was Theatre.

- Edna Ferber¹⁰

Show Boat is a musical in two acts, based on Edna Ferber's novel of the same name. The book and the lyrics are written by Oscar Hammerstein II and music by Jerome Kern. In the beginning, Ferber didn't think her novel was suitable for a musical play. In fact, she reluctantly signed the contract in November 1926, but Jerome Kern's stunning score quickly changed her mind. According to Mark A. Moore, author of *Historical Bath: Edna Ferber and the James Adams Floating Theatre*, "I must break down and confess," admitted Edna, "to being one of those whose eyes grow dreamy and whose mouth is wreathed in wistful smiles whenever the orchestra — any orchestra —

¹⁰ *Show Boat* is a 1926 novel by American author and dramatist Edna Ferber.

plays *Ol' Man River* ... I never have tired of it ... And I consider Oscar Hammerstein's lyric to *Ol' Man River* to be powerful, native, tragic, and true.”¹¹

Kern musicalized Ferber’s novel appositely, which helped Hammerstein to complete *Show Boat* successfully. *Show Boat* became one of Kern’s most dramatically musical scores. According to Gerard Saviola, author of *Show Boat: A HyperText Project*, Kern explained to Ferber about his new approach to musical theater, a revolutionary reinterpretation of the appropriate subject matter for musicals. “The result of his effort was the first true combination of music, lyrics, plot, and authentic characters in a theatrical work.”¹² The musicals of the Roaring Twenties¹³ are revues similar to Vaudeville¹⁴, with comedic and attractive sideshows without real stories. However, *Show Boat* has significance beyond those frivolous musicals and sentimental operettas.

Operetta originally came from French *opera comique* in the mid-19th century. By that time, the meaning of *comique* had been transformed. It meant humanistic and realistic stories with dialogue. For example, *Carmen* (1875) is an *opera comique* with a tragic plot. After passing through a variety of phases, the definition of *operetta* is still ambiguous. *Operetta* has characteristics of a musical and an opera. In the early decades of the 20th century, operetta coexisted with the musical; most operettas contained *light*

¹¹ Mark A. Moore, *Historical Bath: Edna Ferber and the James Adams Floating Theatre*, <http://www.nchistoricsites.org/bath/edna-ferber.htm>.

¹² James Adams Floating Theatre, *Show Boat*, <http://floatingtheatre.org/showboat>.

¹³ *The Roaring Twenties* refers to life in the 1920s in the United States, Canada, the United Kingdom, and western Europe. It refers to the unique cultural advancement in several major urban areas including New York City, Chicago, Paris, Berlin, London, during that decade’s steady economic growth.

¹⁴ *Vaudeville* is a genre of theatre specializing in variety that was popular in the United States and Canada from the early 1880s through the early 1930s. The performances were comprised of several unrelated acts combined onto one bill. The acts included popular and classical musicians, minstrels, singers, dancers, comedians, lecturing celebrities, trained animals, magicians, jugglers, female and male impersonators, acrobats, athletes, illustrated songs, single-act plays, scenes from plays, and short movies.

*opera*¹⁵ acting, and most musicals were defined as *plays*¹⁶ with singing and dancing. The major differences between operetta and musical during and before the 1920's are the singers and the amount of dialogue. In operettas, the cast was normally comprised of classically trained opera singers. Musicals typically included a large amount of dialogue and the characters were usually more complex. Although the singers in *Show Boat* sound operatically trained, they also have large amounts of dialogue and dancing. The genre of *Show Boat* seems arguable, yet it is still considered the first complete musical. "This was a new era in the world of musical theater. Jerome Kern and Oscar Hammerstein II's blend of music, lyrics and libretto essentially paved the way for future theater. *Show Boat* changes the course of theater, redirecting the emphasis from the heavy operettas and the superficial music comedies, which had dominated Broadway. As mentioned, the characters were far more three-dimensional and realistic, and the integration of music and plot was far more skillfully maneuvered. Perhaps most importantly, Kern and Hammerstein strove to focus on a more elaborate and unconventional topics. *Show Boat* manages to investigate such topics as race relations, miscegenation, and unhappy marriages while remaining entertaining and musically beautiful. This balance is an eternal legacy of the original production."¹⁷

Gerald Bordman writes, "Only two plays came in the following night, December 27. But one was Philip Barry's literate and knowing comedy, *Paris Bound*; the other was *Show Boat*. *Show Boat*, at the Ziegfeld, was the outstanding commercial success and

¹⁵ Also called *comic opera*, which has a sung dramatic work of light nature, usually with a happy ending. It originally grew from the Italian *opera buffa* in the late 17th century.

¹⁶ A *play* is a form of literature written by a playwright, usually consisting of scripted dialogue between characters, intended for theatrical performance. The term "play" can refer to both the written works of playwright and to their complete theatrical performance.

¹⁷ James Adams Floating Theatre, *Show Boat*, <http://floatingtheatre.org/showboat>.

artistic triumph of the masterpieces of the 1927-28 season, and it has survived as one of the masterpieces of our lyric stage”¹⁸

Show Boat's focus was dramatic though it was advertised as “An All-American Musical Comedy.” This label did not do it justice. There was simply not enough of a cultural frame of reference at the time to properly describe the piece. Its music was certainly all-American, drawing on a wide range of vernacular music of the United States from 19th century minstrel shows to 1920s jazz. *Show Boat* was more of a musical melodrama than a musical comedy, perhaps even resembling a Broadway operetta.

For the music in *Show Boat*, Jerome Kern combined traits of musical comedy and operetta. He even borrowed traits from Vaudeville and opera in songs that have an emotional and dramatic relevance as they unite to create the score. *Show Boat* successfully completed the transition from European operetta to American operetta, thus creating a new genre of the American musical.

¹⁸ Gerald Bordman, *American Musical Theatre: A Chronicle*, (New York. Oxford University Press, 1978), 434.

Musical Representation

The most well known song in *Show Boat* is *Ol' Man River*. Its main theme is introduced in the overture. The song was composed using the pentatonic scale in a slow tempo, and the melody interprets the struggles and hardships of African Americans – a metaphor to the endless and uncaring Mississippi river. *Ol' Man River*, sung as a bass solo, was very unique in 1927. In fact, it rarely happened in musicals after *Show Boat*.

The main theme of *Ol' Man River* (Fig. 6) is from the final part of *Cotton Blossom* (Fig. 4). Both melodies share almost the same rhythm, and *Ol' Man River* uses the retrograde melody of the final part of *Cotton Blossom* (Fig. 1).

FIGURE 1

Cot - ton blos - som,

Ol' man Ri - ver, dat

Cotton Blossom

The three themes in *Cotton Blossom* (Fig. 2-4) below:

FIGURE 2

[A]

Con brio

Colored Men

Nig-gers all work on de Mis - si - sip - pi, Nig-gers all work while de white men play

Load-in' up boats wid de bales of cot - ton, Git - tin' no rest till de judg - mean day.

FIGURE 3

[B]

Women
Colored Chorus
Men

Git yo' self a bran' new gal, A lov-in' ba-by who's de ap-ple of yo' eye.
Hey! Git a - long, git a - long, Git a - long, git a-long.

FIGURE 4

[C]

Women
Colored Chorus
Men

Cot - ton blos-som, cot - ton blos-som, love to see you grow - in' free.

There are three major themes in *Cotton Blossom* sung by a “Colored Chorus” (the 1920s term for an African American chorus) with A-B-A-C form. In the accompaniment sung by the male chorus in Figure 3, the shape of the repeated bass routine seems like a passionless wave that symbolizes the cruel, churning Mississippi river. Kern likely fashioned it after common Negro work songs, whose tempi reflect the pace of work being done, and whose rhythm emphasized the backbeat (i.e., beat 2 in Fig. 3). The chorus of women represents the praise of the pompous showboat, and by contrast, underneath the exciting showboat is the calm Mississippi. Comparing the two choruses in Figure 3, the melody of the male chorus is reduced from that of the women’s chorus.

Ol’ Man River

Larry Stempel observes, “*Ol’ Man River* has too much heft for a popular song. It is also musically too demanding, calling for sustained power over a wide vocal range.

Yet in its simple accompaniment and pentatonic melody it avoids the rhetoric of operetta: It suggests grandeur without being grandiose. That is part of the secret of the song's success and, more generally, of Kern's musical achievement in the theater."¹⁹

The three themes in *Ol' Man River* (Fig. 5-7) below:

FIGURE 5

[A]

Lento

Joe

Dere's an ol' man called de Mis - sis - sip - pi, Dat's de ol' man dat I'd like to be;

FIGURE 6

[B]

Con sentimento

Joe

Ol' man Riv - er, dat ol' man Riv - er, He mus' know sump - in; But
don't say noth - in; He just keeps rol - lin; He keeps on rol - lin' a - lon'.

FIGURE 7

[C]

Joe

You an' me we sweat ar' strain, Bod - y all ach - in' an' racked wid pain.
"Tote dat barge!" "Life dat bale!" Git a lit - tle drunk an' you'll land in jail'

These three major themes are applied in *Ol' Man River* with an arch form (A-B-C-B-A). Although the motives in *Ol' Man River* are captured from *Cotton Blossom*, the realistic lyric is shaped into the new interpretation of the resembling melodies by the

¹⁹ Larry Stempel, *Show Time: A History of The Broadway Musical Theater*, (W. W. Norton & Company, New York . London), 199.

change of the tempo, harmony, and orchestration. Written in a low vocal register, the most famous theme of *Ol' Man River* (Fig. 6) represents the feeling of hopelessness and misery of living on nothing night and day. Though the women's chorus of *Cotton Blossom* in Figure 3 and the men's chorus of *Ol' Man River* in Figure 7 share the same melody, the lyric of *Ol' Man River* describes servitude, racism, hardship and despair.

Oscar Hammerstein II fearlessly confronted the challenge of using idiomatic African-American language, and Jerome Kern composed themes using the pentatonic scale. These are the traditional elements for Negro Spirituals.

FIGURE 8

[A]

Julie

Fish got to swin_ and birds got to fly, I got to love_ one

Chord

E \flat : I vi ii11 V7 I vi

J

man till I die_ Can't help lov - in' dat man_ of

Chord

(chromatic line) (double chromatic lines) (chromatic line overlapped)

IV+6 iv+6 \flat I6 vi Ger6 V7

Plagal Cadence

7

J

mine_ Tell me he's la - zy,

Chord

I iv+6 I vi

Plagal Cadence

Can't Help Lovin' Dat Man

There are two themes in *Can't Help Lovin' Dat Man* (Fig. 8-9), including a turnaround (Fig.10). The melody of the first phrase (measures 1-4) symbolizes the white culture, implying neither blues nor jazz music but it could possibly be an antecedent of any operatic song. However, the first phrase (measure 4) results in Plagal cadence²⁰, which is the fundamental “Amen” progression in gospel music, later adopted by the Blues. Moreover, the minor sub-dominant in a major key is very important to late Romantic composers, for example, the final cadence of *Tristan and Isolde*²¹. In the second phrase (measure 5-8), the C-flat on the downbeat of measure 6 is a clear trait of Gospel and Blues music. Theoretically, the C-flat seventh chord is actually a German sixth chord, but it spells a C-flat seventh chord in Jazz and Blues music. The melody of the first 8 measures represents the miscegenation theme of *Show Boat*, and is sung by Julie, a mulatto whose parents are African-American and white American. In the 1936 film adaptation, the camera is on Julie as she sings the first phrase, then moves to Queenie as Julie sings the second phrase, adding a visual cue to aid in disclosing the miscegenation.

In the second theme (Fig. 9), there are many chromatic lines hidden in both the melody and the harmonic progression. Comparing with the first theme (Fig. 8), the blues chords are exposed much more in the second theme. In addition to the harmonic progression, the rhythm of the melody starts on the offbeat, which is a common feature of Blues and Gospel music. The flat third and flat seventh are often featured in the blues

²⁰ One cadence is also known as “Amen cadence” or “Church cadence” because of the setting to the text “Amen” at the end of Protestant hymns. The harmonic progression is “IV-I”. The term “minor plagal cadence” refers to “iv-I,” and it often combines with a major one ahead (IV-iv-I).

²¹ A German opera composed by Richard Wagner between 1857-59.

scale, which is evident in Figure 9. Queenie and Joe sing the second theme solo when it repeats twice in the middle of the song, yet when the first theme returns, Julie sings the main melody along with Queenie and a women's choir. Again, the first theme evidently emphasizes miscegenation.

FIGURE 9

[B]

The musical score for Figure 9 consists of three systems, each with a vocal line for Julie and a piano accompaniment for Chord. The key signature is E-flat major (three flats), and the time signature is common time (C).

System 1 (Measures 1-4):
 Julie's vocal line: "Oh, lis-ten, sis-ter, I love my Mis-ter man and I can't tell yo' why,"
 Chord symbols: E \flat , E \flat 7, F7, B \flat 13 \sharp 5, E \flat , E \flat M7, E \flat 7E.
 Annotations: "(double chromatic lines)" in the bass line between measures 2 and 3; "(chromatic line)" in the bass line between measures 4 and 5.

System 2 (Measures 5-7):
 Julie's vocal line: "Dere ain't no rea-son why I should love dat man."
 Chord symbols: A \flat , A \flat m, E \flat .
 Annotations: "(chromatic line)" in the bass line between measures 5 and 6; "Plagal Cadence" below the bass line for measures 6 and 7.

System 3 (Measures 9-12):
 Julie's vocal line: "It must be sump-in' dat De an-gels done plan."
 Chord symbols: B \flat 7, B \flat 7 \sharp 5, E \flat .
 Annotations: "(chromatic line)" in the bass line between measures 10 and 11.

FIGURE 10

The musical score for Figure 10 consists of two systems. The first system (measures 1-4) features Julie's vocal line and a chord line. The vocal line has lyrics: "When he goes a - way" and "Dat's a rain - y day". The chord line below shows a chromatic bass line with annotations: "(double chromatic lines)". The chords are: $A\flat 13$ (ii² (IV+6)), $A\dim 7$ ($vii^\circ 6^\sharp/iii$ 5 ($vii^\circ + 6^\sharp/IV$)), $E\flat/B\flat$ (I_6 4), and $F7/C$ (V_6^\sharp/V 4/3). The second system (measures 5-8) features Julie's vocal line and a chord line. The vocal line has lyrics: "And when he comes back dat day is fine, The sun will shine". The chord line shows a chromatic line with annotations: "(chromatic line)", "(double chromatic line)", and "(padel)". The chords are: $E\flat/B\flat$ (I_6 4 (padel)), $A\dim 7/B\flat$ ($vii^\circ 7/iii$ # (suspension)), $B\flat 7$ (V_7 (padel)), and a sequence of passing chords: AUX, PT, PT, AUX, and (V_9) (vi_6). The passing chords are labeled "(passing chords)".

In Figure 10, Kern uses chromatic movement through the turnaround, and ends on the dominant as a typical turnaround would. This turnaround repeats once more after two repetitions of the first theme sung by Julie, Queenie, Joe, and mixed choir. After the last turnaround, the first theme gives its final presentation in this song. The colored workers sing and dance outside while clapping on the second and the fourth beats, demonstrating an important feature of Gospel music. Black Gospel music is very rhythmic and has repetitious lyrics, rhythm patterns, and form to help make songs memorable. The form of *Can't Help Lovin' Dat Man* is "A-A-B-A-A-C-A-B-B-A-A-C-A." Furthermore, the lyrical content is simple and unsophisticated, similar to the origin of Gospel music from the period of African American slavery. "Fish got to swim and birds got to fly,..." is such an innocent writing style that reflects the social class of African American slaves and their creation of entertainment for themselves.

Bill

Kern and P.G. Wodehouse originally wrote *Bill* for Princess Theatre's musical *Oh, Lady! Lady!!* in 1917. However, they decided to withdraw it from the musical, because it was too dismal to suit the show. Later, when Kern and Hammerstein worked on *Show Boat*, they found *Bill* was proper to portray the mulatto, Julie who was illegally married to a white American, Steve Baker, and was forced to separate from him. Although Hammerstein revised Wodehouse's lyrics somewhat, he would always give full credit to Wodehouse. The song is highly emotional, and is sung by a depressed, alcoholic woman who deeply confesses her love to her man. The melody and the color of the harmony are melancholy, yet gorgeous. Helen Morgan played Julie in the Broadway premiere in 1927 as well as in the 1936 film. Morgan appealingly empathized with the role of Julie because of the pain caused by her personal life.

Paul Mrocza writes, "Morgan, who was an alcoholic like the character she played in *Show Boat*, had a rocky career. Like some singers who would come after her, two who come to mind are Judy Garland and Janice Joplin, her pain, inner conflict, and vulnerability were on display when she sang. This is evident in the movie version of *Show Boat*."²²

The style in the first half of *Bill* is more free and recitative, and contains three major motives (Fig. 11). Kern used many P4 and P5 intervals (motive [a]), and a descending scale (motive [b]) that allude to the contrast between her past fairy tale and present failure. From measure 9 through the pickup to measure 14, Kern used many minor chords and half diminished 7th chords that represent the pessimistic side of Julie.

²² Paul Mrocza, *Broadway Scenes Remembered: Morgan as Julie in Show Boat*, <http://broadwayscene.com/?p=3641>.

Yet, from measure 15 through the pickup to measure 16, dominant chords spread out over the ending passage of the first half of *Bill*, portraying the optimistic side of Julie.

In figure 12, the pattern of motive [a] appears in the first four notes, which also inspires the beginning of the second half of *Bill*. After switching the final two notes, D and F (Fig. 13), motive [a] is clear, which accentuates the repeated motive [a] in measure 2 (Fig. 14). Motive [a] varies from measure 5 to measure 8 (Fig. 15). In the first variation, [a'] the intervals are retrograde inverted, and the second variation [a''] is also retrograde inverted while augmenting half and whole steps. Motive [c] (Fig. 16) is also inspired by motive [a]. Apparently, the P4 interval is an important element in motive [a]. Highlighting the lowest and the highest pitches in motive [c] and [c'] spells out a P5 interval, an inversion of the P4. Kern did this by extending the line and inserting passing tones between the lowest and the highest pitches.

FIGURE 11

The musical score for Figure 11 consists of two systems. The first system (measures 1-6) features Julie's vocal line and piano accompaniment. Motive **a** is marked above the first four notes of the vocal line. Motive **b** is marked above the next four notes. Chords for the piano part are B \flat , I, F7, B \flat 9, B \flat /F, Gm7/F, and F7. The second system (measures 7-12) continues the vocal line and piano accompaniment. Motive **a'** is marked above the first four notes of the second system, and motive **a''** is marked above the last four notes. Chords for the piano part are B \flat /F, V, vi4₂, iii6, vi4₂, vii \circ 6, F9, Dm/F, F7, and Gm7/B \flat .

7 **a''** **c**
 Julie came men 'round that my way. I al - ways used to
 Chords men that I know. He is not tall and
 Cm11 F7 B \flat Edim7/G Dm Edim7/D
 iii11 SUS V7 I vii \sharp 6/5 iii vii \sharp 4/2

10 **b''** **c'**
 Julie fan - cy then He'd be one of the god - like kind of men With a
 Chords straight and slim, And he dres - ses far worse than Ted or Jim. And I
 Dm Gdim7/D A/E A7 Dm A7 Dm Bdim7
 iii vii \sharp 4/2 V6/iii4 V7/iii iii V7/iii iii vii \sharp 7/ii

13 **c'**
 Julie gi - ant brain And a no - ble head like the he - roes bold in the books I read; But a -
 Chords can't ex - plain why he should be just the one, one man in the world for me; He's_
 F/C C Dm7/C F/C C7 F Edim F7/A
 V6/4 PC V/V iii4/2 V6/4 V6/4 V/V V vii \sharp 7/V6/3 V6/5

FIGURE 12

a
 Original music.
 (m. 1)

P4
 P4 omitted

FIGURE 13

After switching "D" and "F", motive [a] appears.

P4 switched
 P4 m3

FIGURE 14

Motive [a] is evident in measure 2.

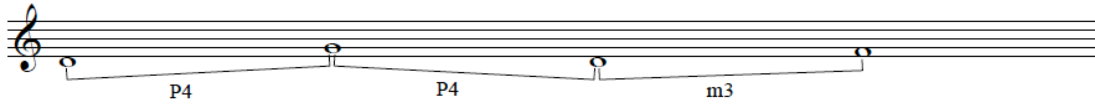


FIGURE 15

The relationship between motives [a], [a'], and [a''].

(mm. 5-8)

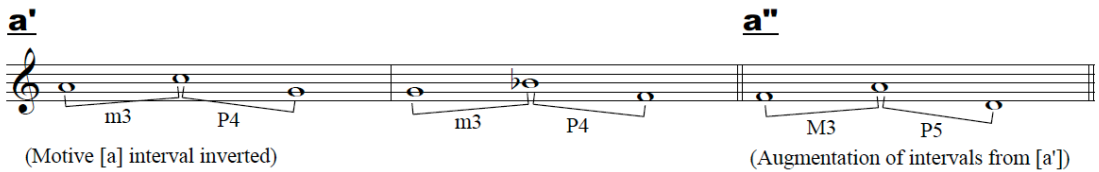
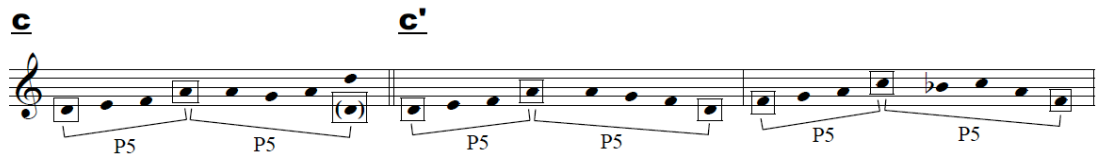


FIGURE 16

The relationship between motives [a], [c], and [c'].

(mm. 8-10)

(mm. 12-16)



The motive [d] spreads out all over the second half of *Bill* (Fig. 17). In fact, the motive [d], is born from motive [a'] (Fig. 18). The interval progression of [a'] is m3 + P4. The interval progression of [d] is M6 + P5, which is an inverted version of [a'].

Furthermore, decomposing [d] gets [d'] (Fig. 19) and [d''] (Fig. 20), both include three notes. In Figure 17, [d'] and [d''] are hidden and dispersed, as well as [a], which is evidence that [d] and [a] are related. Throughout the entire song, *Bill*, the usage of the all motives is well designed. Comparing motives [a], [c], and [d], their intervals are one step augmented (Fig. 21). Otherwise, their shapes are similar.

FIGURE 17

Julie

Chords

3

6

9

But a - long came Bill, Who's not the type at all, You'd
He's just my Bill, An or - di - nat - y boy, He

meet him on the street and nev - er not - ice him; His form and face, His
has - n't got a thing that I can brag a - bout; And yet to be Up -

man - ly grace Is not the kind that you Would gind in a sta - tue And I
on his knee So com - fy and room - y Feels nat - ur - al to me And I

can't ex - plain, It's sure - ly not his brain That makes me
can't ex - plain, It's sure - ly not his brain That makes me

$F7/A$ d $B\flat$ $Gm7/F$ d' Cm $Cm/B\flat$ $Adim7$ $F+5$ d''

$B\flat$: V_6^5 I vi_4^2 ii ii_4^2 $vii^\#7$ $V5^\#$

$B\flat/D$ $Edim/D\flat$ $Cm7$ $F7$ G/B Cm F $F+5$

$I6$ $vii^\circ7/v$ $ii7$ $V7$ $V6/ii$ ii V $V5^\#$

$Gm7/B\flat$ $Adim/B\flat$ $B\flat$ Gm $C9$ $C7$ $F7$ Cm F/A d

vi_6^5 SUS vii° I vi $V9/V$ $V7/V$ $V7$ $vii^\#7$ ii_4^3 V $IV6$ $V6$ ANT ANT

$B\flat$ $Gm7/F$ Cm $Cm7/B\flat$ $Adim7$ $F+5$ $B\flat7$ $Ddim/F$ $Bdim\flat7$

I vi_4^2 ii ii_4^2 $vii^\#7$ $V5^\#$ $V7/IV$ vii°/IV PT

Later, it was interpolated in *Show Boat* for Magnolia who had become a successful singer after her failed marriage. Not only does *After the Ball* exemplify the 1890s, since *Show Boat* was set from 1887 to 1893, but the lyrics also appropriately mirrored Magnolia's relationship with her absent husband, Gaylord Ravenal. The style of *After the Ball* is a classical waltz, which is typically mild and optimistic. In contrast with the music, the lyrics are full of sadness and regret. *After the Ball* was the only song interpolated from a pre-existing show, which was the old tradition of musical revues.

Revisions and production history

The musical numbers in the original musical production:

Act I	Act II
<i>Cotton Blossom</i>	<i>At the Fair</i>
<i>Cap'n Andy's Bollyhoo</i>	<i>Dandies on Parade</i>
<i>Where's the Mate for Me?</i>	<i>Why Do I Love You?</i>
<i>Make Believe</i>	<i>In Dahomey</i>
<i>Ol' Man River</i>	<i>Bill</i>
<i>Can't Help Lovin' Dat Man</i>	<i>Can't Help Lovin' Dat Man</i> (reprise)
<i>Life Upon the Wicked Stage</i>	<i>Nuns' Processional</i>
<i>Till Good Luck Comes My Way</i>	<i>Make Believe</i> (reprise)
<i>Ol' Man River</i> (reprise)	<i>Goodbye, My Lady Love</i>
<i>I Might Fall Back on You</i>	<i>After the Ball</i>
<i>C'mon Folks</i>	<i>Ol' Man River</i> (reprise)
<i>Olio Dance</i>	<i>Hey, Feller</i>
<i>You Are Love</i>	<i>You Are Love</i> (reprise)
<i>Act I Finale</i>	<i>Why Do I Love You?</i> (reprise)
	<i>Finale Ultimo (Ol' Man River)</i>

Since there have been many revivals, some of the musical numbers were omitted, some were composed to cover a change of scenery, and some were shortened. Nevertheless, *Ol' Man River*, *Can't Help Lovin' Dat Man*, and *Bill* have been in every stage and film production. The *Show Boat* production history below includes musicals, film, and television:

The musical production history:

World Premiere (1927)	Broadway (Ziegfeld Theatre)	<ul style="list-style-type: none"> • “Overture”: Original version, containing <i>Ol’ Man River</i>, <i>Can’t Help Lovin’ Dat Man</i>, and <i>Why Do I Love You?</i>, was based on <i>Mis’ry’s Comin’ Round</i>. • “Goodbye, My Lady Love”: only used in American productions.
London Premiere (1928)	West End	<ul style="list-style-type: none"> • “Overture”: Same as the 1927 version.
Revival (1932)	Broadway	<ul style="list-style-type: none"> • “Overture”: Same as the 1927 version.
Revival (1946)	Broadway	<ul style="list-style-type: none"> • “Overture”: Original version - a medley of songs from the show. • “Till Good Luck Comes My Way” (Ravenal) and “Hey Feller!” (Queenie): Added to the show. • “Till Good Luck Comes My Ways”: Omitted from the show. • “Nobody Else But Me”: Specially written for Kim²³. • “Dandies on Parade”: A dance number arranged by David Krane. • “I Might Fall Back On You”: Omitted from productions beginning with this show.
Revival (1966)	Lincoln Center	<ul style="list-style-type: none"> • “Overture”: Same as the 1946 version.
Revival (1971)	West End (Harold Fielding)	<ul style="list-style-type: none"> • “Hey, Feller!” and “In Dahomey”: Omitted from the show. • “Till Good Luck Comes My Ways”: Restored to the show. • “Nobody Else But Me”: Sung by Julie instead of Kim.
Revival (1983)	Broadway	<ul style="list-style-type: none"> • “I Might Fall Back On You” (It was restored in several stage productions since the 1980s): Included in show.
Revival (1994)	Broadway (Hal Prince)	<ul style="list-style-type: none"> • “Mis’ry’s Comin’ Round” and “Till Good Luck Comes My Way”: Restored to the show. • “At the Chicago World’s Fair”: Omitted from the

²³ This is the last song written by Kern. He died before the 1946 production opening.

		<p>show.</p> <ul style="list-style-type: none"> • “I Have The Room Above Her”: Added to the show.
Revival (1998)	West End	

Film and TV production history:

<i>Show Boat</i> (1929)	Silent and partial sound versions. (Not a film version of the musical)	<ul style="list-style-type: none"> • “C’mon Folks”: Sung in prologue. • “Why Do I Love You?”: Sung during the exit music. • “Hey, Feller”: Sung in prologue.
<i>Show Boat</i> (1936)	Film musical	<ul style="list-style-type: none"> • “Cotton Blossom”: Shortened version. • “Where the Mate for Me?”: Incomplete version. • “Make Believe”: Included in this production. • “Life Upon the Wicked Stage”: Instrumental version. • “Till Good Luck Comes My Ways”: Instrumental version. • “C’mon Folks”: Omitted from this production. • “Olio Dance”: Substituted the new number, <i>Gallivantin’ Around</i>. • “You Are Love”: Omitted the introductory section and shortened. • “Act I Finale”: Shortened in this production. • “At the Chicago World’s Fair”: Instrumental version in this production. • “Why Do I Love You?”: As background music in this production. • “Goodbye, My Lady Love”: Only used in this production. • “Hey, Feller”: Omitted from this production. • “I Have The Room Above Her”: A specially romantic duet written for Ravenal and Magnolia in this production only. • “Gallivantin’ Around”: Specially written

		<p>for Magnolia in this production only.</p> <ul style="list-style-type: none"> • “Ah Still Suits Me”: A special comic duet for Joe and Queenie in this production only.
<i>Till the Clouds Roll By</i> (1946)	Fictionalized film biography of Jerome Kern, where <i>Show Boat</i> 's 1927 premiere night is illustrated with 6 featured songs.	<ul style="list-style-type: none"> • “Cotton Blossom” • “Where’s the Mate for Me” • “Make Believe” • “Life Upon the Wicked Stage” • “Can’t Help Lovin’ Dat Man” • “Ol’ Man River”
<i>Show Boat</i> (1951)	Color film with many changes of the plot and character.	<ul style="list-style-type: none"> • “I Might Fall Back On You”: Restored in this production. • “Cotton Blossom”: Short version in this production. • “Where the Mate for Me?": Complete version in this production. • “Make Believe”: Included in this production. • “Life Upon the Wicked Stage”: Plus singing and dancing in this production. • “Till Good Luck Comes My Ways”: Omitted in this production. • “I Might Fall Back On You”: Included in this production. • “C’mon Folks”: Instrumental version. • “You Are Love”: Same as 1936’s film version. • “Act I Finale”: Omitted in this production. • “At the Chicago World’s Fair”: Omitted in this production. • “Why Do I Love You?": Restored to singing version. • “Hey, Feller”: Used as background score for post-credits scene.
<i>Show Boat</i> (1989)	A TV version performed by the Paper Mill Playhouse on <i>Great Performances</i> on PBS, which includes more of the songs than any film version.	<ul style="list-style-type: none"> • “Let’s Start the New Year”: Restored in this production. • “Ah Still Suits Me”: Included in this production.

Knapp and Morris say, “Musicals on both stage and screen try to do two sometimes contradictory things through their musical numbers: to be intimately revealing of a character’s inner life, and to indulge an audience’s taste for opulent spectacle on a large scale. Although musicals on film lose the edge of immediacy and risk-taking that can add excitement to both intimacy and spectacle on the stage, film offers compensating opportunities to both realms.”²⁴

Why does a staged musical require a film adaptation? For one, the audience for a staged musical is limited to those who can afford a trip to Broadway and the price of a Broadway seat. Although, there are touring productions nationwide and worldwide, the experience and quality are not as good as sitting in a Broadway theatre. For another, after the proven success of a Broadway musical, film producers are more interested in investing money in its film adaptation. It becomes a safer investment after the success, popularity, and advertisement that accompanied the Broadway musical. However, for various other reasons, some film adaptations stray from the original musical. Reasons include financial pressure on the producers to re-create the musical more like a traditional film that includes well known leading actors and supporting actors and the character relationships that are not as complex as the staged musical. Another reason is due to the stylistic differences between the time the musical was produced and the release date of its film adaptation.

²⁴ Raymond Knapp, Mitchell Morris, and Stacy Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, (Oxford University Press, 2011), 145.

The Transformation

Geoffery Block writes, “Kern’s organic approach to *Show Boat* and his use of such Wagnerian technique as the grouping of themes within a larger family of motives, was recognized by Robert Simon in a contemporary profile of the composer in *Modern Music*, when he wrote that ‘themes are quoted and even developed in almost Wagnerian fashion.’ In numerous musicals that followed *Show Boat*, including works by Rogers and Hammerstein, Bernstein, Sondheim, and Lloyd Webber, organic musical scores constitute a key component of integration.”²⁵

Show Boat opened the American musical era by combining the past, the revue, the contemporary, organic music and a complete plot. Although there are many reprises of certain songs, which rarely happen in other musicals afterwards, the embryo of the American musical had started forming. *Show Boat*’s music is organic, yet, *After the Ball*, was quoted from *A Trip to Chinatown*. The benefit of using a pre-existing song is to represent a past period of time and situation. *The Jazz Singer*, also debuting in 1927, was the first major sound film. Like *Show Boat*, *The Jazz Singer* used pre-existing songs in its film score. It could have been that *Show Boat* influenced *The Jazz Singer*, or vice versa, or possibly, they happened simultaneously without their composers being aware of the other. More than likely, it’s a model of Jukebox musicals. Knapp and Morris write, “Yet, for the *American* musical, this ‘natural’ understanding is dubious, since almost all staged musicals that still hold significance for American audiences were created within film’s ‘sound’ era. Whether it was due to coincidence, kismet, or some complex casual

²⁵ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 100.

web, 1927 saw the births of both the ‘sound era’ in film (with *The Jazz Singer*) and, by some reckonings, the ‘Golden Age’ of American musicals on stage (with *Show Boat*).”²⁶

Show Boat is also the first American musical involving realistic problems, racial discrimination and social class. This musical made a breakthrough in the American entertainment industry, inspiring many following musicals to likewise create film adaptations. The three film versions were a tremendous influence on the film industry and the 1936 version was the first ever film adaptation of a staged musical. *Show Boat*’s film adaptations influenced future Broadway musicals in the creation of their adaptations.

²⁶ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 136.

Chapter 2

Cabaret – The Concept Musical

A Historical Appeal

“ ‘Concept’ is this decade’s vogue word, just as ‘integrated’ was the vogue theatrical word of the ‘40s.’ ”

-Stephen Sondheim.²⁷

“Concept Musical” was first mentioned by Martin Gottfried, a theater critic, in his 1968 book *A Theater Divided* - a study of theatre after World War II. However, Sondheim doesn’t seem to agree with Gottfried. According to Larry Stempel, “ ‘Every show has a concept,’ Sondheim said. ‘What [critics] think they mean by concept is directorial style, but, in fact, [the term] has no meaning. It came into being around the time of *Company* because they didn’t know how to describe a plotless piece.’ ”²⁸ But, Sondheim doesn’t completely and correctly give “concept musical” an acceptable definition. Stempel says “Sondheim’s own objections implied as much when he spoke of it from two perspectives. One had to do with the emergent condition of the musical theater as a director’s theater. The other involved an approach to the theme and structure of a musical that made it seem like a plotless piece.”²⁹ If “concept musical” is defined only by the unique and modern style of music, then each Sondheim musical is in that category. If “concept musical” is only defined by the “new visual element” on the stage, then even Lloyd Webber’s *Cats* can be included. If “concept musical” is only limitedly

²⁷ Stempel, *Show Time*, 517.

²⁸ Stempel, *Show Time*, 517-8.

²⁹ Stempel, *Show Time*, 518.

speaking of a modern artistic play, we can count *Oklahoma!* in as well. “Concept musical” encompasses too many meanings. From directors’ and playwrights’ perspectives, creating a unique play on the stage is priority. The musical is no longer the only form of entertainment that interweaves experimentalism, realism, critique of society, and philosophy. Stempel writes, “And as the concept musical registered the most distinctive new theatrical sensibility to emerge in the aftermath of the musical play, so the script angle now had to widen to encompass the directors’ metaphoric production schemes, or give way to them altogether.”³⁰ In certain circumstances I agree with Sondheim’s saying, “Every show has a concept.” Before understanding each musical’s concept, what does “concept” mean? Why did it suddenly become an issue?

According to The *Oxford English Dictionary*, the origin of “concept” is “mid 16th century (in the sense, ‘thought, frame of mind, imagination’): from Latin, *conceptum*, ‘something conceived,’ from *concept-* ‘conceived,’ from *concipere*.” It gives the definition as “an abstract idea; a general notion.” I associate the first definition, “an abstract idea,” with “abstract art.” The *Oxford English Dictionary* defines that as “art that does not attempt to represent external, recognizable reality but seeks to achieve its effects using shapes, forms, colors, and textures.” Therefore, the musicals that are not labeled as “concept musicals,” I consider to be “general notion musicals,” which is the second definition of “concept.” The first definition of “notion” from the *Oxford English Dictionary* is “a conception of or belief about something,” which is equivalent to “idea” and matches Sondheim’s statement, “Every show has a concept.” And, those so-called concept musicals, I consider them to be “abstract musicals.” Every musical has a life, a

³⁰ Stempel, *Show Time*, 519.

thought, an attempt, and a goal, but how the story is told on stage is what defines the musical's style. After Gottfried used the term, "concept musical," a new chapter of American musical history opened up. In fact, abstraction is often contained in figurative and realistic art, which explains my observation above that the "concept musical interweaves experimentalism, realism, sarcasm, and philosophy." Directors and composers began to rise to the challenge of how to present their musicals in *new-fashioned* ways, and how to get rid of the *old-fashioned*, or to recycle the *old-fashioned* ways.

Before "concept musical" was coined by Gottfried, many other composers including Bertolt Brecht and Kurt Weill created musicals in the late 1920s that focused on metaphor instead of narrative: for example, *The Threepenny Opera* (1928) and *Happy End* (1929). They were finally introduced to Broadway in the 1940s, including *Lady in the Dark* (1941). Kurt Weill's works often feature alienation and the potential of the unconscious mind (*Seven Deadly Sins*, 1933). Because of the influence of the surrealism movement and World War II, the new trend had been adapted into the Broadway Musical.

Stempel says, "No one has been more central to the development of the concept musical than Harold Prince (b. 1928). As a director (and often producer), he has masterminded the creation of a greater, more consistent body of distinguished work in pursuit of the ideal than anyone else. He developed this ideal into a distinctive genre, tentatively separating out production concepts from their narratives at first (*Cabaret*, *Zorba*), then boldly integrating them in a series of shows with Stephen Sondheim in which any narratives there were came to serve the conceptual thrust of the production

itself (*Company, Follies*).”³¹ Prince is a director as well as a producer. Before he started creating his own Broadway musicals, he worked with George Abbott and Jerome Robbins who deeply influenced his musical creation. According to Stempel, “Of these, *Cabaret* was the first: the breakthrough musical in terms of Prince’s directorial career and the development of the overtly metaphoric kind of show with which he would afterward be associated, the modern concept musical.”³²

Cabaret is based on John Van Druten’s hit play, *I Am a Camera* (1951), which is based on Christopher Isherwood’s short novel, *Goodbye to Berlin* (1939). Instead of using the original book of *I Am a Camera* written by Sandy Wilson, Prince hired Joe Masteroff to create his own adaptation. Meanwhile, he also brought composer, John Kander, and lyricist, Fred Ebb together to create this breakthrough musical. Gerald Bordman mentions in his book, “Because it was set in the heyday of the Weill-Brecht collaboration and because its story had something of the epic-drama undercurrents of that team’s pieces, the authors and producer-director more than once mimicked the musical style, orchestrations, and staging techniques associated with *The Threepenny Opera* or *Happy End*. The relationship of *Cabaret* to these earlier works was underscored by the presence in the original cast of Lotte Lenya (Weill’s wife and the original Polly) in the important role of the landlady, Frau Schneider. But the Weill-Brecht masterpieces were neither slavishly copied nor parodied. *Cabaret*’s creators were solid contemporary craftsmen, attuned to the requirement of the musical theatre of their day and able to fulfill those requirements handsomely.”³³ Although *Cabaret* contains the traditional structure

³¹ Stempel, *Show Time*, 522.

³² Stempel, *Show Time*, 523.

³³ Bordman, *American Musical Theatre*, 650.

of Broadway musicals, including a main plot (Sally and Cliff) and a subplot (Schneider and Schultz), which have their own book songs, it is not suitable for Gottfried's "right-wing musical." Stempel says, "He called it 'partly left-wing' because something quite remarkable intervened to change the show by the time it opened."³⁴ One of the remarkable points is the role of the master of ceremonies³⁵ in *Cabaret*. Stempel writes, "The emcee's cabaret act with its arch humor, ambiguous sexuality, and increasingly menacing routines had become the conceptual spine of the show." In the show, the emcee unpredictably interrupts the narrative and vanishes to let the narrative continue. "Life is a cabaret" is repeatedly sung by the emcee, which is Prince's idea to create the life of the cabaret. Despite the traditional musical plot, it presents the abstract and realism by having the emcee self-consciously appear and disappear from the stage, as a participant or a commentator on the narrative. The contrast between abstract and realism in *Cabaret* is very similar to Weill's *Seven Deadly Sins*. The other remarkable point of *Cabaret* is that the stage represents an alternate real world - Sally Bowles' life with related friends, and a surreal world – the Nazi rise to power. "Life is a cabaret" says it all.

³⁴ Stempel, *Show Time*, 524.

³⁵ Sometimes spelled 'emcee' or abbreviated MC.

Musical Representation

According to The *Oxford English Dictionary*, the definition of cabaret is “entertainment held in a nightclub or restaurant while the audience eat or drink at tables.”³⁶ Its origin is “mid 17th century (denoting a French inn): from Old French, literally ‘wooden structure’, via Middle Dutch from Old Picard *camberet* ‘little room’. Current senses date from the early 20th century.”³⁷ Cabaret refers to a form of entertainment and to a particular performance venue that features a variety of adult oriented entertainment – music, dance, comedy, and drama. The master of ceremonies introduces each performance while the audience drinks and dines. Some Mediterranean cabarets are also brothels that include burlesque shows. The cabaret originated in Paris, roughly 1881. The Germans named it *kabarett* and developed their own bawdier form of entertainment heavily relying on political satire. “After World War I, cabaret enjoyed even greater popularity all across Europe, but particularly in Germany, where the Weimar government essentially ended all forms of censorship.”³⁸ Laurence Senelick wrote, “The overthrow of the kaiser, the revolutionary tumult that resulted in the establishment of a Social-Democratic republic, and the hardships of the inflation period were the troubled waters in which cabaretists could fish with spectacular success. Berlin became a maelstrom, sucking in the energies and talents of the rest of Germany. . . . What New York in the 1920s was to jazz and speakeasies, Berlin was to cabaret.”³⁹

The musical, *Cabaret* is set in 1930s Berlin, when the power of the Nazi party

³⁶ Oxford Dictionaries, *Cabaret*,
http://www.oxforddictionaries.com/us/definition/american_english/cabaret?q=cabaret.

³⁷ Oxford Dictionaries, *Cabaret*,
http://www.oxforddictionaries.com/us/definition/american_english/cabaret?q=cabaret.

³⁸ John Kenrick, *A History of Cabaret*, <http://www.musicals101.com/cabaret.htm>.

³⁹ Laurence Senelick, *Cabaret Performance, Volume II: Europe 1920-1940 Sketches, Songs, Monologues, Memoirs*, (Baltimore: John Hopkins University Press, 1993), 25.

grew. After Germany lost World War I, it suffered great economic stagnation and hardship. The existing cabaret entertainment could not continue to satisfy patrons. Cabarets began mixing in bawdy performances and gallows humor. The first song in *Cabaret*, “Willkommen,” explains its historical background right away.

Willkommen

Paul R. Laird says, “The subtle style of the French cabaret with its folky melodies and common accordion accompaniment appear in various musicals.”⁴⁰ *Willkommen* is sung in three languages, German, French, and English, which tell the time and the setting of this club. After Germany lost the war, the neighboring countries derived economic benefit from the failing country. Therefore, the Kit Kat Klub enjoyed a multinational clientele. According to the Oxford dictionary, a vamp is “(in jazz and popular music) a short, simple introductory passage, usually repeated several times until otherwise instructed.”⁴¹ In the 1930s and 40s, sheet music for popular songs often included instructions to vamp until the vocalist was ready. The vamp (Fig. 22) starts when the curtain rises and returns throughout the entire song. It represents the influence of Jazz, Jewish music, and Russian folk songs (i.e., *If I Were a Rich Man* from *Fiddler on the Roof*). Other similarities between *Willkommen* and *If I Were a Rich Man* from *Fiddler on the Roof* include the instrumentation and the Jewish melodic style. The emcee and Tevye are both Jewish, and the clarinet and accordion represent the Jewish musical element. Melody-wise, both Jewish music and Jazz contain many m2 intervals, which are evident

⁴⁰ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 43.

⁴¹ Oxford Dictionaries, *vamp*, http://www.oxforddictionaries.com/us/definition/american_english/vamp.

in both songs.

FIGURE 22



FIGURE 23

Figure 23 shows a musical score with piano accompaniment and guitar accompaniment. The piano part is in G major, 4/4 time, and features a rhythmic pattern of eighth notes and chords. The guitar part is in G major, 4/4 time, and features a rhythmic pattern of eighth notes and chords. The lyrics are in French and English, and the score includes chord diagrams and scale markings.

Will-kom - men! Bien-ve - nue! Wel come! Frem - de, E - tran - ger,
Stran - ger, Glück-lich zu se - hen, Je suis en - chan - té,
Hap - py to see you, Blei - be, Res - te, Stay. Will-kom - men! Bien-ve - nue!
Wel - come! Im Cab-a - ret, au Cab-a - ret, to Cab-a - ret!

Chords: G6/9, m2, Am7, D11, Am7, D11, Am, D7b9, Gmaj7, G6/9, A13, Am7, D7, G6/9, G9, E7, Am7, D7, G.

Scale markings: Pentatonic scale.

The cabaret is a social place for people to relax, and is often oriented toward male audiences. In figure 23, the lyrics indicate the historical background, cultural influence,

and the emcee's bawdy performance. The vamp starts with a pentatonic scale, and contains diatonic chords. The function of the m2 interval in the melody creates the flirtation and frivolity of emcee's character.

According to Stephen Gallagher's article, "In scoring the show, composer John Kander and lyricist Fred Ebb wrote a number of cabaret songs to recapture but not parody the music of the period. 'When I wrote Cabaret,' recalls Kander, 'I went and listened for months to lots of records of German jazz of the 1920s and I forgot about it. It sort of seeps into your subconscious and comes out in a sort of natural flavour rather than pastiche.'"⁴² Gallagher also mentions, "Emcee is yet another throwback to *The Threepenny Opera*. Although no similar character appears in the Brecht-Weill piece, Emcee's routine provides the setting in which to present cabaret-type songs that comment on the historical and social themes throughout the musical, an effect that Brecht demanded from theatre music. Emcee, in Prince's words, 'Represents the Depression. He starts out as a pathetic, self-deluded entertainer who gradually turns into an emblem of the Nazi mentality.' Never having been to Germany, Joel Grey relied on Lotte Lenya to tell him what Berlin was like in the 20s and 30s. 'If we were doing something in rehearsal that was incorrect in terms of what really happened at the time, she certainly let us know,' says Grey. 'So it gave everybody a real link, because she had been there.' As Emcee increases the menace within his twilight world, so the characters must come to terms with the growing menace of Nazism, in whatever way they can."⁴³

German jazz undoubtedly shares the musical language with American jazz from

⁴² Stephen Gallagher, *Goodbye to Berlin-Hello to Broadway*, http://www.guidetomusicaltheatre.com/shows_c/cabaret_berlin.htm.

⁴³ Gallagher, *Goodbye to Berlin-Hello to Broadway*, http://www.guidetomusicaltheatre.com/shows_c/cabaret_berlin.htm.

which it was imported, but it also mixed with the voice of anti-Nazi Jewish composers. Michael J. Budds says, “Immediately after the end of the First World War, what can only be described as a craze for American popular music swept German urban circles. This craze was fuel itself for – and was fueled by – the phenomenon of an invigorated nightlife in the form of dance halls, cabarets, revues, and nightclubs; the growing number of performances by American musicians, both in person and on radio broadcasts; the dissemination of sheet music; and the availability of recordings, both imported and locally pressed.”⁴⁴ During the 1920s, Germans imported New Orleans’ jazz. By 1930, German audiences welcomed many American jazz musicians, including Louis Armstrong, Duke Ellington, Paul Godwin, Red Nichols, and Peter Kreude. In 1928, Germany had the first hot jazz band, *Weintraub Syncopators*, which was strongly influenced by the New Orleans’ style, as well as Eric Borchard’s small combo. Because jazz was a huge fad in the 1920s, many German classical composers incorporated this new material into their composition and created a new genre of classical music, for example, Kurt Weill and Paul Hindemith.

The syncopation in figure 22 is evidence that Kander created a 1930s jazz style that also appears in the melody. The featured motive of the “m2 interval” can be heard in every solo instrument in jazz music. Kander didn’t make the melody sound too jazzy, instead, he gave it a Jewish music color, which indicates Kander’s intention of alluding that the emcee is Jewish. *If You Could See Her* also combines jazz and Jewish music. The beginning vamp of *Don’t Tell Mama* (Fig. 24) is similar to *Willkommen*’s, the same as and *Cabaret*’s (Fig. 25), and similar to *If You Could See Her* (Fig. 26). Interestingly,

⁴⁴ Michael J. Budds, *Jazz & The Germans: Essays on The Influence of “HOT” American Idioms on 20th Century German Music*, (Pendragon Press, Hillsdale, NY), 9.

the chromatic inner line in figure 26 is identical to the *James Bond* theme⁴⁵. In fact, this type of bass pattern grew in popularity during the classic period of American film noir (1940s-50s) and was widely used in police TV dramas in the 1950s and 60s.

FIGURE 24

Figure 24 shows a piano accompaniment in 4/4 time. The key signature has two flats (B-flat and E-flat). The music consists of two staves: a treble staff with chords and a bass staff with a simple bass line. The chords are Cm(add9) and G7b5, alternating every two measures. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1.

FIGURE 25

Figure 25 shows a piano accompaniment in 4/4 time. The key signature has two flats (B-flat and E-flat). The music consists of two staves: a treble staff with chords and a bass staff with a simple bass line. The chords are Am6/9, E7b5, and E7, alternating every two measures. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1.

FIGURE 26

Figure 26 shows a piano accompaniment in 4/4 time. The key signature has two flats (B-flat and E-flat). The music consists of two staves: a treble staff with chords and a bass staff with a simple bass line. The chords are F, F6, and C7, alternating every two measures. The bass line consists of quarter notes: C2, B1, A1, G1, F1, E1, D1, C1. A chromatic inner line is indicated in the bass staff, showing a sequence of notes: C2, B1, A1, G1, F1, E1, D1, C1.

⁴⁵ The first James Bond film is *Dr. No* whose theme is written by Monty Norman. The release date is 1962.

So What and What Would You Do?

In *So What* and *What Would You Do?*, the influence of Kurt Weill’s musical language, unsurprisingly appears, because they were written for Weill’s wife Lotte Lenya (as Fräulein Schneider). These two songs are Fräulein Schneider’s only solo songs in the show. They are similar to one another in melody, rhythm, instrumentation, and harmonic language. In *What Would You Do?* (Fig. 27), the components of melody are the chromatic line (m2 interval) and appoggiatura (or other non-chord tones). The harmonic progression often happens to have a chromatic bass line (ex. mm9-12). The accompaniment includes many strings and woodwind ensembles, featuring clarinet.

FIGURE 27

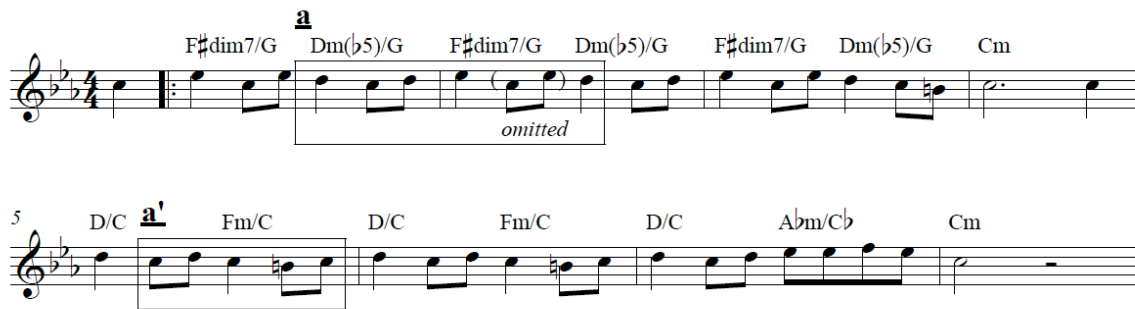
The figure displays three staves of musical notation for the song "What Would You Do?".

- Staff 1:** Shows a melodic line starting with a note marked 'a' above it. The first measure is annotated with 'C+(#11)'. A bracket under the first four notes is labeled 'chromatic line'. The second measure is annotated with 'C' and has a note marked 'a' above it, with a bracket labeled 'appoggiatura'. The third measure is annotated with 'C+(#11)'.
- Staff 2:** Starts with a measure marked '7' and 'Cmaj7#5(#11)'. The second measure is annotated with 'F(#11)/C' and has a note marked 'a'' above it. A bracket under the last two notes of this measure is labeled 'omitted'.
- Staff 3:** Shows a harmonic progression starting at measure 11. The chords are: Bm7b5, E7, Am7, Ab7, Db/Ab, Ab7#5, and Db(11).

Kander and Ebb were partly influenced by Kurt Weill. Gallagher says, “*Cabaret's* place in American musical theatre history begins in 1933 with the Broadway premiere of *The Threepenny Opera*. Based on John Gay's eighteenth century play *The Beggar's Opera*, playwright Bertolt Brecht and composer Kurt Weill set their version in Victorian London and told the story of the outlaw Mack the Knife in an attempt to send up the political chaos in Germany during the 20s and 30s. Although it was not an instant

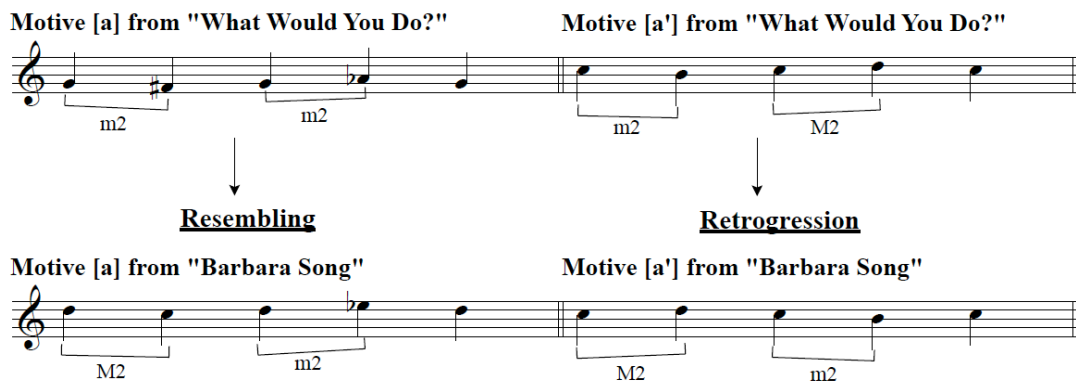
success, three decades later a musical that ‘fixed’ Isherwood showed how much it owed to this German import. The actress Lotte Lenya (Kurt Weill's widow) formed the most obvious link between the two productions, having played Jenny in the original *The Threepenny Opera* and Fraulein Schneider in the original *Cabaret* in 1966. Lenya's presence in this new show added authenticity for Kander and Ebb, the creators of *Cabaret*, who wanted to recreate the ‘feel’ of pre-Nazi Berlin.”⁴⁶ In *Barbara Song* (from *Threepenny Opera*) (Fig. 28), motives [a] and [a'] resemble the motives [a] and [a'] in *What Would You Do?* (Fig. 27).

FIGURE 28



The relationship of those motives lists below (Fig. 29):

FIGURE 29



⁴⁶ Gallagher, *Goodbye to Berlin-Hello to Broadway*.
http://www.guidetomusicaltheatre.com/shows_c/cabaret_berlin.htm.

Moreover, the harmonic progressions of both songs are similar, for example, the usage of ostinato and basso continuo.

The common features of *So What* and *Pirate Jenny (Threepenny Opera)* are their forms, which contain a fast recitative followed by a sentimental aria. Weill's *Alabama Song* has the same feature that creates a big contrast between the alternative parts, recitative, and aria.

It Couldn't Please Me More and Married

There are two numbers for subplot involving Fräulein Schneider and Herr Schultz - *It Couldn't Please Me More* and *Married*. Both are duets and have their individual styles. *It Couldn't Please Me More* has a unique sense of humor, which over-dramatically expresses the characters' affection for each other. Furthermore, the element of Jewish music appears in the instrumentation of the accompaniment, featuring violin and clarinet, hinting at Schultz's Jewish blood. Paul R. Laird talks about "Musical Style and Song Conventions" in *The Oxford Handbook of The American Musical*, "Musical theater composers have sometimes accessed lesser-known musical styles to serve a specific character or dramatic situation."⁴⁷

The major component of the principal motive [a] of *It Couldn't Please Me More* is a m2 interval (Fig. 30). Motive [a] is composed of elements x, y, and z. The use of element y is scattered throughout the entire song, and element z becomes the beginning motive of *What Would You Do?* (Fig. 27).

⁴⁷ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 43.

FIGURE 30

The motive [a] (Fig. 30) is also used as the intro of *Married* (Fig. 31). Moreover, in *Married*, the element y (m2 interval) from figure 30 (*It Couldn't Please Me More*) is also used as a major element for the lyric, "married" (Fig. 32).

FIGURE 31

INTRO

From *It Couldn't Please Me More's* motive [a]

FIGURE 32

It Couldn't Please Me More and *Married* are followed by *Tomorrow Belongs to Me*, a nationalistic song, which is a pun. On one hand, it represents the beautiful dream that loving couple has, and on the other hand, it is a metaphor that Nazi's power will destroy every Jewish dream.

Tomorrow Belongs to Me

Tomorrow Belongs to Me is a nationalistic and patriotic number in *Cabaret*. The lyrics and time signature (3/4), regardless of its accompaniment, represent optimism, confidence, and hope (Fig. 33). In the staged play, *Tomorrow Belongs to Me* is heard for the first time when the emcee plays a recorded version sung by a young boy who symbolizes Nazi Youth. As Ernst Ludwig takes off his coat, he reveals the Nazi symbol on his sleeve, and all characters start dancing like a marching army. When Fräulein Schneider told Ernst that Herr Schultz is Jewish, there is an awkward moment of silence on the stage. Ernst is about to leave, but Fräulein Schneider wants him to stay and tells him "Come! We will make it amusing. You and I, yeah?" Fräulein Schneider starts singing *Tomorrow Belongs to Me* solo, and says "Now everyone!" when the song repeats. Apparently, it's not for everyone and only the German guests sing along. The Jewish and other nationalities appear depressed and isolated. After the song is finished, the emcee appears on an upper level of the stage and reveals his naked buttocks with a Swastika tattoo, a symbol of the Nazi party, which hints that he is against the Nazis and needs to kiss the Nazis' ass in order to run his Kit Kat Klub.

FIGURE 33

The sun on the meadow is sum - mer - y warm, The stag in the for - est runs free. —

8 — But gath - er to - geth - er to greet the storm, To - mor - row be - longs to me.

Tomorrow Belongs to Me evokes traditional German folk songs and dances typically in 3/4 time, similar to *Ländler* from *The Sound Of Music* (1959). Yet, the harmonic progression evokes a typical national anthem. By the end of the song, the cast sings the song with the vigor usually reserved for a national anthem. Kander likely employed 3/4 since the occasion is a party and the time signature of the previous song, *Married*, is also 3/4. In order to continue the ambience for dance, it is easier to remain in the same time signature.

Though it is written in 3/4, each phrase contains 4 measures, which means it can be written in 12/8 and conducted in 4 beats (Fig. 34). In this case, it is more formal as a national anthem.

FIGURE 34

The sun on the meadow is sum - mer - y warm, The stag in the for - est runs free. — But

3 gath - er to - geth - er to greet the storm, To - mor - row be - longs to me.

Cabaret

Cabaret is the final number in this musical, sung by Sally Bowles. Sally decides not to leave for America with Cliff and instead, remains at the Kit Kat Klub in Berlin and aborts her baby. The end of the story is tragic, and yet, understandable. Cliff's sharp observation of Nazi's encroachment makes him believe that leaving is the only and the best choice for him and Sally. Sally denies the reality of the growing political issue in Berlin. Stacy Wolf says, "*Cabaret* presents Sally's insistence on remaining single and a performer as childish, especially since she is not especially talented or successful. But the musical works against itself, because Sally sings numerous charming songs, dances in the Kit Kat Klub in alternating scenes, and is a vibrant, active character compared to Cliff's quieter, less musical presence. The audience, then, understands Cliff's choices but is more drawn to Sally. By the end, Sally's heartrending rendition of the musical's title song cements her stardom. Although *Cabaret* wants the audience to judge her, Sally's belting voice and charismatic presence demand that the audience adore her."⁴⁸

Sally starts singing the song with an angry, broken-hearted voice and gradually seeps into more and more of her coldness and madness while singing. She ends the song shouting and screaming. Her extremely dramatic performance represents her self-centered personality and insecurity.

This song includes three major sections. The lyrics of section A (Fig. 35) and B (the turnaround) (Fig. 36) achieve the same function of *Willkommen* - both are typical cabaret songs to welcome audiences into the nightclub.

⁴⁸ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 218.

FIGURE 35

Section A

Phrase 1 a

What good is sit - ting a - lone in your room?_ Come hear the

Phrase 2

mu - sic play. Life is a cab - a -

ret, old chum, _ Come to the cab - a - ret.

FIGURE 36

Section B

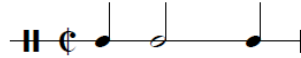
b

Come taste the wine, Come hear the band. Come blow a

horn, start cel - e - brat - ing: Right this way, your ta - ble's wait - ing.

The lyrics of section C (Fig. 37) bring Sally back to her real life by mentioning her dead girlfriend, which gives a great explanation of “Life is cabaret.” It hints that people come and go, and also hints that people come to the cabaret to escape their real lives, and yet, outside of the cabaret is where they have to face the reality, just like Sally’s situation. Furthermore, the motive [a] in section A (Fig. 35) is extended in section C’s motive [a’], which is another representation of the tight relationship between cabaret and life.

FIGURE 40



Finale

The reprise of *Willkommen* ends this musical. Cliff starts singing solo as he is waiting for the train. The emcee joins later as well as other characters, and yet, everyone looks serious and depressed except the emcee, who still wears a smile. The *Finale* contains not only *Willkommen* but also each character's solo. The tempo slows down and everyone stops singing and bends their heads. The emcee takes off his coat and underneath he wears prison clothes. He makes a Nazi salute and sadly sings "Aufwiedershen! À bientôt! Good night!" The closing of the Kit Kat Klub coincides with the start of Nazism.

Revisions and production history

The original Broadway musical production of *Cabaret* opened in 1966, since then there have been 8 revivals (including the original London production). After the original London production in 1968, the film adaptation was directed by Bob Fosse in 1972.

The musical numbers in the original musical production (1966):

Act I	Act II
<i>Willkommen</i>	<i>Entr'acte / Kickline</i>
<i>So What?</i>	<i>Married (Reprise)</i>
<i>Telephone Song</i>	<i>If You Could See Her</i>
<i>Don't Tell Mama</i>	<i>What Would You Do?</i>
<i>Perfectly Marvelous</i>	<i>Cabaret</i>
<i>Two Ladies</i>	<i>Finale Ultimo</i>
<i>It Couldn't Please Me More</i>	
<i>Tomorrow Belongs to Me</i>	
<i>Why Should I Wake Up?</i>	
<i>Sitting Pretty</i>	
<i>Married</i>	
<i>Meeskite</i>	
<i>Tomorrow Belongs to Me (Reprise)</i>	

The musical production history:

World Premiere (1966)	Broadway (Broadhurst Theatre)	<ul style="list-style-type: none"> After 21 reviews, three songs were cut: "Goodtime Charlie," "It'll All Blow Over." And "Room Mates."
London Premiere (1968)	West End (Palace Theatre)	

London Revival (1986)	Strand Theatre	
Broadway Revival (1987)	Imperial Theatre	<ul style="list-style-type: none"> • “Don’t Go” was added for Cliff’s character to replace “Why Should I Wake Up?” • “The Money Song” replaced “Sitting Pretty.” • “Meeskite” was cut. • “I Don’t Care Much” was added.
London Revival (1993)	West End – Donmar Warehouse	<ul style="list-style-type: none"> • The character of emcee was highly sexualized. • Synthesizer effects added and the stage band expanded. • “Money Song” replaced “Sitting Pretty.” • “I Don’t Care Much” was reinstated, which was cut from the original production. • “Mein Herr” and “Maybe This Time” from film adaptation were added to the score. • Emcee plays the recording “Tomorrow Belongs to Me” sung by a boy, instead of a a male choir. • Added reference to Cliff’s bisexuality.
Broadway Revival (1998)	Henry Miller’s Theatre and Studio 54.	<ul style="list-style-type: none"> • Based on Donmar Warehouse’s production (1993). • “Mein Herr” replaced “Telephone Dance.” • “Two Ladies”: Bobby (one of the cabaret boys) replaces one of the ladies. • “Maybe This Time” replaced “Don't Go.” • “Money” replaced “The Money Song” • “Meeskite” was cut. • “I Don’t Care Much” was added.
London Revival (2006)	Lyric Theatre	<ul style="list-style-type: none"> • The production closed in 2008 and toured nationally for two years.
London Revival (2012)	West End – Savoy Theatre	<ul style="list-style-type: none"> • Focused more on comic aspects. • “Mein Herr” replaced “Telephone Dance.” • “Maybe This Time” replaced “Don't Go.” • “Meeskite” was cut. • “I Don’t Care Much” was added. • “Married” was cut.
Broadway Revival (2014)	Studio 54	<ul style="list-style-type: none"> • Based on the 1998 production.

The Film adaptation is loosely based on the original 1966 Broadway musical:

<i>Cabaret</i> (1972)	Musical film	<ul style="list-style-type: none">• Only used a few numbers from the stage score: “Willkommen,” “Two Ladies,” “Sitting Pretty,” “Tomorrow Belongs to Me,” “If You Could See Her,” “Cabaret,” and “Finale.”• Additional Songs added: “Maybe This Time,” “Mein Herr,” and “Money, Money.”• Only emcee and Sally sing songs in the film.• Sally Bowles is American; Cliff Bradshaw is British and bisexual.• Other characters’ plots don’t exist in the play.
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The Transformation

Cabaret is not the first concept musical on Broadway. However, it is a significant one in Broadway musical history, especially in the concept musical category. It was unique because the characters, the Kit Kat girls, play the musical instruments in the band. Like *Show Boat*, it touches the sensitive issue of race relations. However, *Cabaret* is more complex than *Show Boat* because it demonstrates many issues, including politics, gender, sexuality, nationalism, realism, and surrealism.

Although the plot seems traditional, including the main, heterosexual couple (Sally and Cliff) and a secondary, older heterosexual couple (Fräulein Schneider and Herr Schultz), it merges with homosexuality and nationalism to complicate the relationship between each couple. Stacy Wolf writes, “Contradictions that emerge in performance are also built into the conventional scaffold of musical theater’s heterosexual romances. That is, a musical is indeed ‘about’ heterosexual romance in terms of its meaning and ideological work, but that doesn’t describe what is actually performed on stage. Because a musical represents the developing romance of its heterosexual couple through a series of obstacles and conflicts, it may, ironically, spend more stage time revealing how thoroughly incompatible the couple is. Heteronormativity and narrative conventions may naturalize the romance and its matrimonial conclusion, but often in contrast to what is represented on stage.”⁴⁹ Cliff’s bisexuality, in both stage and film, is ambiguous. However, he still wants to be with Sally. Fräulein Schneider refuses to marry Herr Schultz because he is a Jew. The contradiction between the heterosexual couples and realistic barriers is designed to reach the depth of each sensitive subject. In 1993, Alan

⁴⁹ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 219.

Cumming played the role of emcee in the London revival. His costumes featured his sexuality, especially when he sang and danced the number, *Two Ladies*, with one cabaret boy to replace one cabaret girl, which emphasizes the emcee's character. Wolf also says, "Even as the term, definitions, and performances of masculinity and femininity in culture shift and morph into bi, trans, queer, and so on, the musical remains reliant on bodies and voices, movements and sounds, characters, and performers alone and in relation. These categories of identity and presence will always constitute a rich and important area of analysis and interpretation for the musical."⁵⁰

Cabaret successfully represents the new interpretation of the Broadway musical, in terms of form, unique sense of humor, and design (including stage, costume, and characters), which has been a remarkable influence on following musicals.

⁵⁰ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 222.

Chapter 3

In The Heights – A Movement of Cultural Hierarchies

A Historical Appeal

I want to write a kind of musical I would wanna be in. I also saw “Rent,” and it was the first time I see a musical that took a place now. The light bulbs really went off. Oh! You can write a musical about you! About your life!

- Lin-Manuel Miranda.⁵¹

When Lin-Manuel Miranda was in his sophomore year (1999) at Wesleyan University, in Middletown, Connecticut, he wrote the first draft of *In The Heights*. The Second Company, Wesleyan University’s student theater company, accepted and produced it on April 20th, 21st, and 22nd in 1999. Before then, he wrote, directed, and acted in an independent film, *Clayton’s Friends* (1996). He is a songwriter, composer, rapper, lyricist, and actor. After the three-day production of his first draft, the playwright, John Buffalo Mailer, and the director, Thomas Kail, were interested in collaborating with Miranda and wanted to produce the play on Broadway. In 2002, three of them began working together and wrote five separate drafts. Later, they hired Quiara Alegria Hudes to write the book. She holds a B.A. in music composition at Yale University and an M.F.A. in playwrighting at Brown University.

Miranda and Hudes are both of Puerto Rican descent (Hudes’ mother is Puerto Rican), which undoubtedly explains the influence of their racial culture and nature on their creativities for *In The Heights*. The story, set in Washington Heights in New York City where there is a large Dominican-American neighborhood, features an ensemble cast

⁵¹ PBS Great Performances, *In The Heights-Chasing Broadway Dreams*, <http://www.youtube.com/watch?v=ZDkRLXugO24>.

of 12 characters.

In the first song, each character is given a unique choreography to highlight each personality. Moreover, the music mixes with rap, salsa, and traditional musical numbers. According to Miranda, the story is based on the real and normal lives of those people who live in Washington Heights. He doesn't hesitate to use Spanish and hip-hop music in this musical, because he wants to show the audience his pure memories of growing up in that neighborhood as well as what's still happening now.

Using rap in a musical, in fact, is not completely new in theatrical plays. It's similar to opera's recitative and opera buffa's patter songs - both have the same function as "sung-through" numbers in musicals with a simple melody to quickly move the story along. Thus, some people believe that one of rap's roots is found in vaudeville and musical theater. However, if we were to replace the accompaniment of the sung-through numbers in other musicals with a hip-hop style, would it sound the same? The answer is no. Indeed, among recitative, patter songs, sung-through, and rap, the function and expression are undoubtedly alike. But, the origin of rap is West African. Stuart Malinowski says in his monograph, "Rap music typically subordinates melody to rhythm, texture and impact. Its three major musical influences are the Griots (traditional African minstrel storytellers), Black American music (i.e., blues, jazz, etc.) and various street-level verbal practices such as 'sounding' and 'playing the dozens.'" ⁵²

In the Heights is a simple story that happens to everyone every day; yet, it makes a breakthrough in combining cultural differences and generational differences with new musical representation.

⁵² Stuart Malinowski, *Race, Resistance and Rap Music*, (UMI Dissertation Services, 1997), 1.

of Grandmaster Flash, which greatly expanded rap’s horizons, most old-school rap had the fun, playful flavor of the block parties and dances at which it was born.”⁵³

The first eleven measures of the opening song simply starts with two elements - clave and rap, both individually repeat their own rhythmic patterns (Fig. 42). As the clave repeats the same rhythmic pattern, Usnavi begins the show by rapping out his life in Washington Heights with a simple rhythm. The clave’s syncopation appears every two measures in the beginning eleven measures. The 1st measure contains 3 notes (the three-side) and the 2nd measure contains 2 notes (the two-side). After measure 13, the syncopation is switched to the 3rd and 4th beats, which is the retrogression of measure 5.

FIGURE 42

When Usnavi raps the race of his community “Caribbean: Dominican...” the triplet makes its debut in this song, which represents the praise of his origin (Fig. 43).

⁵³ ALLMUSIC, *Old-School Rap*, <http://www.allmusic.com/subgenre/old-school-rap-ma0000002762>.

FIGURE 43

New rhythmic motive

Usnavi

great-est lit-tle place in the Car-ib-be-an: Do-min-i-can Re-pub-lic! I love it! Je-

In between each section of rap are some solo singing and the entire community’s singing. Meanwhile, Miranda inserts some dialog into his rap, which represents the exciting energy and enthusiasm of the Dominican Republic, just like the unstoppable rhythm of a Dominican folk song. As the main theme arrives, the style turns to salsa. In fact, the 1st bar of the 2-bar clave rhythm pattern (referred to as the three-side) in the beginning of this song gives a hint of salsa flavor. The main theme uses a typical Cuban ostinato melody known as “Guajeo,” with an on-beat/off-beat motive (Fig. 44). The relationship of phrases 1, 2, 3, and 4 can be analyzed as A-A’-A’’-A’’, which is the traditional form of salsa, - the same harmonic sequence with some improvisation in each repetition.

FIGURE 44

Phrase 1

Phrase 2

Phrase 3

Phrase 4

The opening song, *In the Heights*, sharing the same title with the musical, comprises all the styles of the other numbers. Hip-hop smoothly functions to bridge the transitions between all other styles, for example, salsa and dancehall reggae. The non-stop rhythmic pattern of each musical style within this song is the major factor that makes all rhythmic transitions sound reasonable and connected. The idea of connecting many different styles of songs is considerably challenging, but because of the fluent performance, audiences barely notice the transitions and instead, enjoy the excitement on the stage.

96,000

Another number mixing a variety of musical genres is *96,000*. To portray each character's dream of winning the lottery, *96,000* includes hip-hop, R&B, Salsa, Reggae, and a traditional musical aria to more accurately support each character's signature. This song starts as hip-hop. R&B (Fig. 45) and Reggae (Fig. 46) follow right after. Those three major elements co-exist and become the accompaniment for Vanessa's aria (Fig. 47) in the second half of the song.

FIGURE 45

R&B first appearing

For real__thought, im-ag-ine how it would feel_ go-in' real__ slow down the high-way of life__ with no.
 __ re- grets, and no break-in' your neck__ for re-spect or a pay-check. For real

FIGURE 46

Main theme of Reggae first appearing

Check one, two, three. What would you do with nine - ty - six G's?
I mean, if it's just be - tween you and me? *Es - a pre - gum - ta es* trick - y! I

In the second half of *96000*, all styles sync together, eventually comprising four layers. The second half includes two parts, A and B. Part A maintains the aria and mixes with hip-hop and R&B, and part B adds Reggae. The first four notes of these two melodies are exactly the same. Moreover, the beginning of the Reggae theme shares the same motive (Fig. 47).

FIGURE 47

R&B Theme
Reggae Theme
Aria Theme

In figure 48, it is easier to observe the relationship between the theme of R&B and aria while overlapping.

FIGURE 48

Aria

If I win the lot - ter - y, you'll nev - er see me a - gain.

Hip-Hop

I'll be down - town, get a nice stu - di - o, get out of the bar - ri - o,

For real

R&B

If I win the lot - ter - y, you'll won -
 - thought, i - mag - ine how it would feel go - in' real slow down the high - way of life with no.

er where I've been.
 re - grets, and no break - in' your neck for re - spect or a pay - check. For real
 Yo! It's

Aria, R&B, and Hip-Hop

I'll be down -
 - thought, I'll take a break from the wheel and we'll
 sil - ly when we get in - to these cra - zy hy - po - thet - i - cals, you
 Nine - ty - six thou - sand! No me di - ga!

In part B, the Reggae style joins this exciting fusion party, creating a climax for the ending of *96000*. The music speaks out for each generation. For instance, Vanessa's melody is a beautiful aria, which matches her beautiful look and represents her youth and her dream to move out of Washington Heights. Carla sings in a Reggae style, which represents her innocent and frank personality. *96000* once again proves the impressive arrangement in this musical.

Breathe

Nina is the only one attending college, Stanford University, which makes her parents proud and everyone in the barrio (the neighborhood) sees her as the outstanding one and the one making her dream come true. Because her well-educated life experience is greater than others in the barrio, the melody of *Breath* is custom-made for her to express her uniqueness. Though she is different from others in the barrio, she is not different from others outside the barrio. Therefore, the aria sounds similar to any other traditional Broadway musical's aria. The song starts with a piragua guy singing in Spanish, which sounds similar to a Mexican folk song (Fig. 49). This figure is used as the intro as well as a transition before Nina repeats her theme for the second time. It has the quality of a sweet and warm minuet, and the piragua says, "he keeps on walking on the way for all his life. He breathes," and the community follows, "if you lose my trace, God blesses you." In a way, the male choir represents the voice of "God" responding to Nina's fear as well as encouraging and easing her.

FIGURE 49

Sig - ue an - dan - do el ca - mi - no por to - da su
 vi - da. _____ Res - pi - ra... _____

As Nina's theme enters, it continues the sweetness and warmth because now she is home, where she belongs and feels familiar. However, as she sings, her fear and stress of telling her parents that she has dropped out of school descends upon her. But as figure 49 repeats after she finishes her theme for the first time, it seems like God hears her fear and tries to calm her. The second half of *Breathe* switches to 6/8 - Nina can't hold onto her fear and emotion anymore and she sings the climax of the song. The song never returns to 3/4, but the melody returns to Nina's beginning theme with some variation (Fig. 50). After a dramatic, emotional change, this song ends in a sweet place like the beginning.

FIGURE 50

Nina's beginning theme

This is my street. I smile at the faces I've

Nina's ending theme

Straight-en the spine. Smile for the neigh-bors. Ev -'ry thing's fine. Ev -'ry thing's

Breathe successfully represents how Nina struggles with returning home and revealing her fear by creating musical and emotional contrasts. Both 3/4 and 6/8 are stylistically like a waltz, which is full of hope and feels like a safe path because of its regular rhythmic pattern. However, Nina sings about her fear, and meanwhile, tries to ease herself by telling herself she's home and to "breathe." The extension of the tension and the reduction of the tension are well arranged.

Sunrise

After many exciting numbers in R&B, Hip-Hop, and Reggae styles accompanied by a variety of Latin American percussion, *Sunrise* stands out from the rest with its calm and simple beginning. Similar to *In the Heights*, *Sunrise* has a simple introduction. Unlike other songs, its beginning motive uses a synthetic sound to imitate a clave rhythm. The opening motive is a repetitive figure that alternates between two "Gs" an octave apart (Fig. 51), which reminds me of Stephen Sondheim's *Opening to Company*. Sondheim uses voices to imitate a telephone's ring. In *Sunrise*, after 4 repetitions of measure 1, a woodblock, shaker, guitar, and clave enter to complete a Latin American style intro. After the guitar finishes the first phrase, electric organ, flute, and bass replace the original instrumentation and repeat the same melody and accompaniment. The sound of the flute is airy and similar to Latin pan flute, which brings out the softer side of Latin music.

The lyrics of *Sunrise* are significant in many ways. In some songs, Spanish and English exist in the same song but in separate sections. In the first two sentences of *Sunrise*'s lyrics, Nina sings, "Are you ready to try again?" and Benny responds, "I think

I'm ready.” Musically, these two phrases are the end of intro, but in regards to the story, these two sentences begin the next section of music. After the intro, Nina starts testing Benny’s Spanish ability, which is sweet and fits the plot. However, the “teaching Spanish” idea illustrates how Lin-Manuel Miranda hopes audiences can understand and learn his culture and how he helps non-Spanish speaking audiences understand the text. In order to provide a romantic ambience for Nina and Benny, the accompaniment is very simple and quiet, also allowing the audience to understand and learn the simple Spanish words (Fig. 52).

FIGURE 51

The musical score for Figure 51 is written for piano in 4/4 time. It consists of two systems of staves. The first system has a treble clef staff with a tempo marking 'Calmly' and a box labeled 'synthetic sound' containing a sequence of notes. Below it is a bass clef staff with a box labeled 'acoustic guitar' containing a sequence of notes. The second system continues the same musical lines.

FIGURE 52

The musical score for Figure 52 is written in 4/4 time and features two vocal lines. The top line is for Nina, and the bottom line is for Benny. The lyrics are as follows:

NINA: Es - qui - na. Tien - da. Bom - bi - lla. You're sure?

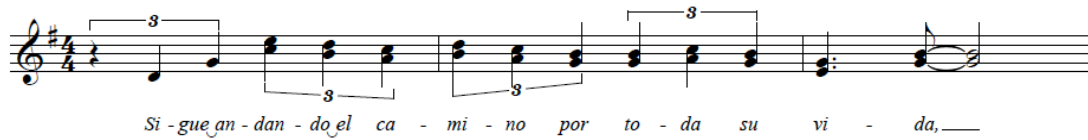
BENNY: Cor - ner. Store. Light bulb. I'm... sure.

Three out of three. You did... all right.

Teach me a lit - tle... more...

The structure of *Sunrise* is: intro, A, transition, and A'. Before entering A' where the music begins building its climax, the beginning of *Breathe* (Fig. 49) enters as a brief transition (Fig. 53). The reprise of the beginning of *Breathe* reminds the audience of Nina's background.

FIGURE 53



Although *Sunrise* is a short number in this musical, its colorful timbre and light instrumentation creates a great contrast with the other songs.

Revisions and Production History

In the Heights won four Tony Awards in 2008, including Best Musical, Best Original Score, Best Choreography, and Best Direction of Musical. Miranda openly titled some songs in his native language, Spanish, demonstrating his initial concept influenced by *Rent*, “*Oh! You can write a musical about you! About your life!*” This unshakable faith evidently had sustained him while composing.

The musical numbers in the original musical production (2005):

Act I	Act II
<i>In the Heights</i>	<i>Sunrise</i>
<i>Breathe</i>	<i>Hundreds of Stories</i>
<i>Benny's Dispatch</i>	<i>Enough</i>
<i>It Won't Be Long Now</i>	<i>Carnaval del Barrio (Neighborhood Carnival)</i>
<i>Inútil (Useless)</i>	<i>Atención (Attention)</i>
<i>No Me Diga (Don't Tell Me)</i>	<i>Alabanza (Praise)</i>
<i>96,000</i>	<i>Everything I Know</i>
<i>Paciencia y Fé (Patience and Faith)</i>	<i>No Me Diga (Reprise)</i>
<i>When You're Home</i>	<i>Piragua (Reprise)</i>
<i>Piragua</i>	<i>Champagne</i>
<i>The Club</i>	<i>When the Sun Goes Down</i>
<i>Blackout</i>	<i>Finale</i>

The musical production history:

New Version completed (2005)	National Music Theatre Conference at the Eugene O'Neill Theater Center, Connecticut	<ul style="list-style-type: none"> • After revising Miranda's first draft, the new version of <i>In the Heights</i> is officially presented.
Off-Broadway (2007)	37 Arts Theater	<ul style="list-style-type: none"> • Wining Drama Desk Awards for Outstanding Musical and Outstanding Director of a Musical. • Directed by Thomas Kail, with choreography by Andy Blankenbuehler and music direction by Alex Lacamoire, it was produced by Jill Furman, Kevin McCollum, Jeffrey Seller and Sander Jacobs
Broadway Premiere (2008-2011)	The Richard Rodgers Theatre, Broadway	<ul style="list-style-type: none"> • The cast recording won the 51st Annual Grammy Award for Best Musical Show Album, which doesn't include <i>No Me Diga</i> (Reprise).
US Tour (2009-2011)	Tampa, Florida (2009) San Juan, Puerto Rico (2010)	<ul style="list-style-type: none"> • Closing the national tour on April 3, 2011 at the Adrienne Arsht Center for the Performing Arts in Miami, Florida.
Cabaret Cares Concert (2011)	Laurie Beechman Theatre	<ul style="list-style-type: none"> • Performance by past and present cast members of <i>In the Heights</i> to benefit Broadway Cares/Equity Fights AIDS.
Manila, Philippines (2011)		<ul style="list-style-type: none"> • The international premiere opened on September 2, 2011.
Non-Equity Tour (2011-2012)	Chicago, San Jose (2012)	<ul style="list-style-type: none"> • Beginning a new, non-Equity United States national tour
Stagedoor Manor (2013)	Loch Sheldrake, New York (Performing arts summer camp)	<ul style="list-style-type: none"> • Being featured on Playbill's website
Philadelphia (2013)	Philadelphia (Walnut Street Theatre)	

The Film Adaptation

Universal Pictures announced their plan to make a film adaptation to be released in 2011. Unfortunately, in March 2011, Universal Pictures decided to cancel this project. However, Lin-Manuel Miranda announced in January 2012, the film adaptation was now under discussion again.

In 2009, PBS *Great Performances* aired a documentary of *In the Heights* entitled, “In The Heights: Chasing Broadway Dreams.” It documents the creative process from the very beginning, from casting, to creating a crew, to winning the Tony Award’s Best Musical. It took producer Andrew Fried and director Paul Bozymowski more than two years to capture the long journey of *In the Heights*.

The Transformation

Though the reviews were mixed, Charles Isherwood wrote in *The New York Times*, “Under the enthusiastic guidance of music director, Alex Lacamoire, the orchestra — band is really a better word — plays with a sense of excitement almost never heard emanating from a Broadway pit. (The standard amplification is less flattening to this music than to traditional scores.) Bright, piping fanfares from the trumpets punctuate the dance numbers; the merry tinkle of a steel drum laughs along with the jokes. The players below seem to be having as much fun as the performers onstage. That is saying plenty, for when this musical erupts in one of its expressions of collective joy, the energy it gives off could light up the George Washington Bridge for a year or two.”⁵⁴ David Rooney also wrote in his review of this show in *Variety* magazine, “What makes “In the Heights” so unique, however, is that despite the driving pulse of its Latin-American rhythms, blending hip-hop, rap, jazz, pop, salsa and merengue, this buoyant musical also nods reverently to the traditions of the show tune. From its catchy opening number, which tosses in references to Cole Porter and Billy Strayhorn while swiftly introducing a large gallery of key characters and placing them within a vividly drawn community, the musical’s plucky marriage of youthful freshness and lovingly old-fashioned craft is hard to resist.”⁵⁵

However, some reviews gave negative comments about its book. Charles McNulty reviewed it in the *Los Angeles Times*, “The problem isn’t a lack of realism in

⁵⁴ Charles Isherwood, “Theater Review-In the Heights: The View From Uptown: American Dreaming to a Latin Beat,” *The New York Times*, March 10, 2008, http://www.nytimes.com/2008/03/10/theater/reviews/10heig.html?_r=0.

⁵⁵ David Rooney, “Review: In the Heights,” *Variety*, March 9, 2008, <http://variety.com/2008/film/reviews/in-the-heights-4-1200535976/>

these vignettes, which aspire to match the broadness of a street mural, but in a shortfall of narrative sharpness. Content to dabble in familiar patterns of storytelling, Hudes doesn't so much renew old plot strands as dust them off. Her dialogue's Spanish-flavored idioms pep things up, but too many dramatic sentiments come straight from the can. Fortunately, the music is there to rescue the work from its staleness. And the hard-working cast, under the direction of Thomas Kail and the energetic choreography of Andy Blankenbuehler, contains some powerhouse voices."⁵⁶

I saw *In the Heights* when it first moved to Broadway in 2008. I admit that I was struggling to understand the Spanish-infused lyrics, but I was surrounded by the exciting vibration erupting from the entire show. The unstoppable dancing, the blended cultural music, and the unique charm created by each character make *In the Heights* a great historical landmark in American musicals. Behind the show, I wonder what Lin-Manuel Miranda's original attempt was. In Manhattan, the neighborhoods from Harlem to the north contain lots of low-income housing. Similar to *West Side Story*, telling the real life of Manhattan's Upper West Side in the mid-1950s, *In the Heights* represents people's real life in Washington Heights in the 2000s. Both neighborhoods are (were) chosen for Spanish-speaker immigrants. Like *West Side Story*, Miranda uses Spanish in many numbers in his musical. In addition to revealing life in Washington Heights, his ambition may be to attract Spanish-speaking audiences despite many audience members struggling to understand the Spanish lyrics. However, all the numbers are tightly bound, and the excitement of the performance is unstoppable, occupying the audiences' full attention from the beginning to the end.

⁵⁶ Charles McNulty, "Theater review: In the Heights' at Pantages Theatre," *Los Angeles Times*, June 24, 2010.

Conclusion

From 1927's *Show Boat* through 1966's *Cabaret* to 2007's *In the Heights* there are numerous important musicals that also made breakthroughs in American musical history. I chose to discuss these three musicals because they have many things in common, and they all influence other musicals. First of all, they are fearless to present sensitive subjects on the stage, including real social problems, cultural hierarchies, social class issues, racial discrimination, and sexual discrimination.

Secondly, these musicals are wisely titled. *Show Boat* was the groundbreaking turning point from the period of revues to the period of mature musicals with more plot lines. It contains revues and makes them the core of the entire story that takes place on a showboat. *Show Boat* presents the revues to maintain audience interest and attention. The title of the musical gives the audience a hint of the setting. If *Show Boat*'s production company over-emphasized "It's a musical!" audiences may have felt unfamiliar instead of simply being curious. In the case of *Cabaret*, audiences are familiar with the term, cabaret, and expect to see similarities between the staged musical and a real cabaret nightclub. *Cabaret* successfully demonstrates how the growth of the Nazi party made Germany fall apart by telling stories of people inside and outside the *Kit Kat Klub*. The metaphorical writing technique and stage presentation open a new chapter in American musical history - the concept musical. The title, *In the Heights*, is not as clear as the titles of the previous two musicals. However, its story is mainly associated with Washington Heights, where there is a prominent Dominican-American neighborhood. Before *Westside Story*, few audiences would be interested to know about the lives of immigrants. *Westside Story* also shines a light on cultural hierarchies and racial

discrimination. In order to make it acceptable for American audiences, there seemed to be resistance to using languages other than English. *In the Heights* fearlessly expresses the real life in Washington Heights lyrically and musically. The ratio of Spanish to English is almost 4 to 6, and writing in a musical language familiar to the community, including salsa, hip-hop, R&B, and Reggae, is almost 90%. *In the Heights* is an excellent model for current Broadway musicals.

In terms of character development, these three musicals have made a big impact. In *Show Boat* the plot structure is simple. Basically, the story focuses on Magnolia, with Julie in a supporting role. In *Cabaret*, the plot structure is more complex. The main plot involves Sally and Cliff; the subplot involves Schneider and Schultz; and the most important character, the emcee, is the pith of the entire musical. Without his commentary and perspective, *Cabaret* is just a normal musical with a normal plot. The emcee is a link between real life and the *Kit Kat Klub*; moreover, he is the very important link between the play and the audience. This theatrical device kick-started the concept musical. During the next forty years, Broadway musicals changed dramatically. Prior to the concept musical, many musicals typically featured love stories as a major plot element. After the advent of the concept musical, plots have generally reduced their focus on optimism and romance and instead focused more on serious issues of society. Though love stories are a part of life, *In the Heights* has some romance, but it's not important enough to be featured in this story. I'm glad Miranda considered it a part of life instead of the major point of life. *In the Heights* is presented by an ensemble cast. When a musical features an ensemble cast, it is very important to make sure the audience recognizes each character as soon as possible. *In the Heights* considers this issue well

and deals with it wisely. From the opening song, cast members arrive on stage, each with unique choreography, which helps the audience easily remember each of the characters and enjoy the rest of show with little effort.

Having presented three key examples of the transformation of American musical history, I couldn't help but wonder where Broadway musicals are heading in the next chapter. Currently, rock musicals, jukebox musicals, and many revivals of old musicals are popular on Broadway. No matter what the next chapter holds, experimenting with visual effects and applying pop music to theatrical plays seems to be expected now. I believe many musical directors and composers plan to extend the idea of the concept musical, and will devote more personal creativity to producing it instead of worrying if audiences will accept it. In the past, producers have catered the content of musicals toward audience expectation. Now, producers will not likely inhibit content because audiences expect something new and creative on the stage to make another breakthrough in musical history.

From *Show Boat*, to *Cabaret*, to *In the Heights*, the sound of the orchestra and singing are extremely different. The orchestra of *Show Boat* is similar to a classical concert orchestra, and the nature of the singing is operatic. In terms of size, opera was the only comparable musical performance at the time. In *Show Boat*, the conductor was in control of the orchestra's dynamics so its volume did not over-power the singing. This was necessary because sound reinforcement (the use of microphones and amplification) for musicals had not developed until the late 1950s. Therefore, it was a standard requirement for singers to project and they often sang in an operatic style using their abdominal wall as fundamental support. Morris and Knapp say, "When vocal instructors

speak of ‘support,’ they are primarily focused on control of the abdominal wall to better manage the controlled release of air necessary to speaking and singing. Support has a significant effect on singing technique, not only because consistent support helps establish a relatively homogenous sound but also because divergences from this homogeneity then acquire expressive meaning.”⁵⁷

In *Cabaret*, the orchestra is smaller than that of *Show Boat*. It’s similar to a big band ensemble. The singing in *Cabaret* is not an operatic style. Singers use more of their chest and lungs for “support.” When Sally Bowles sings in a higher register, she looks as if she sings with lots of effort from her chest even though she purposely shouts the end of the song. When Magnolia sings *Bill* in *Show Boat*, she sings using abdominal support, which sounds effortless because her singing technique is different from Sally Bowles. However, there’s a distance limitation in hearing a chest-supported voice in every corner of the theatre, especially with the introduction of pop music in musicals. In the middle of the 20th century, the technology of studio recordings was improving quickly. Everyone expected the music in musicals to keep pace. John Kander said, “The orchestra started getting amplified to compete with studio sound and no one could sing over it.”⁵⁸ Fortunately, the advent of sound reinforcement solved this issue, not just for singers, but also for the orchestra. Symonds writes, “But the jazz band’s solo instruments threatened to compete with singers in timbre, tone, and volume, and partly in response to this, producers began amplifying both vocals and instruments.”⁵⁹

⁵⁷ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 321.

⁵⁸ Lawrence O’Toole, “THEATER; Musical Theater Is Discovering a New Voice,” *The New York Times*, January 22, 1995, <http://www.nytimes.com/1995/01/22/theater/theater-musical-theater-is-discovering-a-new-voice.html>.

⁵⁹ Knapp, Morris, and Wolf, *The Oxford Handbook of THE AMERICAN MUSICAL*, 272.

The eighty years of transformation from *Show Boat* (1927), through *Cabaret* (1966), to *In the Heights* (2007) illustrate how the invisible developments, such as culture, humanity, and society, and the tangible developments, including the entertainment industry, technology, and production, sometimes help and sometimes hinder the development of American musicals. For instance, the development of the filmed musical adversely affected the Broadway box office. However, musical lovers are able to maintain a collection of their favorite Broadway musicals and enjoy them at home more frequently and with less expense. A similar analogy is the development of the cell phone, which helps people connect with each other easily. The more people depend on it to connect with others, the less people know how to communicate with others in person. Broadway is now full of revivals and new experiments - two sides of the same coin. Both want to maintain the unstoppable and refreshing excitement of Broadway musicals, and both must take the risk of either recalling or challenging audiences' tastes.

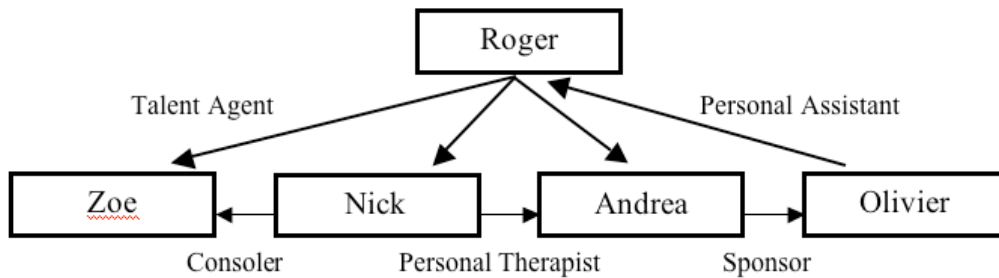
SECTION II

Musical Composition

DREAMAKER

Characters and Relationship

Name	Age	Origin	Occupation	Dream
Roger Newman	50	New York (Jewish)	The CEO of DREAM MAKER Management	Roger runs the most successful and famous entertainment management company in Hollywood
Olivier Durand	20	France	Roger's personal assistant	Olivier has wonderful singing voice and later is discovered by Roger
Andrea Wilshire	42	Malibu, CA (British-American)	A wealthy housewife	Andrea wants to produce her own reality show
Zoe Kandela	28	New Jersey	Zoe was a child actress	Zoe wants to return to the entertainment business
Nick Wake	32	California	Andrea's therapist	Nick used to be a model and dreamed about becoming an actor in Broadway musical



Synopsis

Olivier Durand is French freelance songwriter with a well-trained musical education, who came to Los Angeles to build up his career. Unfortunately, reality was tougher than he thought. After *Olivier* spent all the money he brought from France, he had no choice but to give up his dream. He found a temporary internship as *Roger Newman's* personal assistant – essentially, *Roger's* runner. *Roger Newman* owns Hollywood's most famous entertainment production company, DreaMaker. DreaMaker is preparing for its annual auditions. Nearly one thousand people register for this, Hollywood's most famous audition, because everyone that passes the audition is signed by DreaMaker and becomes successful and famous. Their first round of auditions is the first time *Olivier* assists *Roger*. *Roger* tells *Olivier* to choose 3 finalists. *Olivier* is stressed not knowing how to narrow one thousand people down to 3. *Roger* tells him to focus on three things – money, looks, and true talent.

Olivier finally decides the 3 finalists. The first one is *Andrea Wilshire*, a wealthy British American housewife, living in Malibu. *Andrea* was married to a 70 year-old rich man, but unfortunately, her husband died two years earlier and she received all his money by inheritance. Her dream is to be on a reality show, so she can show off her luxury on TV. The second finalist is *Nick Wake* from California, the most famous therapist in Beverly Hills. In fact, *Andrea* is one of his clients, which is how *Nick* heard of this audition. *Nick* was a model in his teens and always dreamed of becoming an actor in a Broadway musical. Because of a model's unsteady income, *Nick* figured that becoming a therapist is the best and fastest way to earn money so he can realize his dream later when he has more money. The third finalist is *Zoe Kandela*, who is from New Jersey and was a

child actress. She wants to return the entertainment industry because she misses the glamour and the attention.

The day that will change the life of these three finalists has finally come, and they are excited and nervous about their final round of auditions. When *Andrea* enters the audition room, she shows off her money and how gorgeous she looks, and tells *Roger* straight that she wants to produce her reality show. *Roger* asks her if she has considered the risk to her personal security that comes with airing a reality show. *Andrea* looks confident when she leaves the audition room, but *Roger's* question affects her dream. She puts herself together quickly because she believes money can make everything happen safely. *Nick* has been hesitating, because he wonders if he really wants to be an actor after being a therapist for 5 years with a steady income and a regular life. Before *Zoe* enters the audition room, she prays and flashes back to the time she was a child actress. She doesn't show her best in the audition because she is extremely nervous having been away from the entertainment business for so long. Before *Nick* enters the audition room, he notices *Zoe* is depressed and crying. He goes to comfort her and talks to her as a professional therapist. After his conversation with *Zoe*, *Nick* realizes how much he loves his job, is confused about what he wants for his life, and the fear of the unsteady income from the past returns to him. His performance in the audition is good, but not outstanding. *Nick* subconsciously does not show his best and later realizes he doesn't want to be an actor at all. While all three wait in the lobby for the results and deal with their own hesitations, *Roger* sits in his office finding it difficult to make the final decision. He struggles with *Andrea's* wealth, *Zoe's* beauty, and *Nick's* true talent. *Olivier* brings *Roger* a cup of coffee as usual, organizes the messy desk as usual, and

hums his song as usual, which *Roger* ignored until this moment. He asks *Olivier* whose song he is humming. *Olivier* tells *Roger* it's his song. *Roger* is stunned by the melody, and asks *Olivier* to sing the song for him. As *Olivier* sings, his talent completely surprises *Roger*. *Olivier*'s singing is bright enough that *Nick*, *Zoe*, and *Andrea* hear it from the lobby. The three return to the audition room to see *Olivier* finish his song. As they experience his true talent, they face the reality of their hesitations and know if they want their dream badly enough, they will have no doubt or hesitation. *Roger* has made his decision. Just before *Roger* announces the final decision, *Nick* tells *Roger* that he would rather live his regular life and leaves the audition room. After seeing *Nick* stand up for what he truly wants in his life, *Zoe* realizes she didn't miss the time when she was surrounded by paparazzi and had no private life. So, she regrets coming to the audition. *Zoe* leaves the audition room as well. *Andrea* still craves fame, but worries about her personal security. *Roger* tells *Andrea* that she is not the one DreaMaker wants for this year. However, she is not sad or disappointed. *Roger* turns to *Olivier* and tells him that he is the one DreaMaker wants because of his true gift. *Andrea* agrees with *Roger*'s decision, and tells *Olivier* she wants to become his sponsor and will help him reach his dream. But she has only one request - to be titled as his producer.

Numbers

1. DreaMaker – *Roger & Olivier*
2. Yesterday. Today. Tomorrow – *Olivier*
3. Money Brings You All – *Andrea*
4. Send Me Back to Fancy Land – *Zoe*
5. Lost In My World – *Nick*
6. Surreal Moment – *Andrea, Zoe, and Nick*
7. Yesterday. Today. Tomorrow (Reprise) – *Olivier*
8. Finale - Dream As You Wish – *All*

Outline

[Scene 1]

DreaMaker (*Roger & Olivier*)

In **DreaMaker**, *Roger Newman* makes fun of celebrities' behaviors and observes how many people only care about money and fame. He takes advantage of people's sickness, weakness, and cravings for his money making machine. *Roger* enters his office followed by many paparazzi as always. He owns Hollywood's most famous entertainment production company, DreaMaker. DreaMaker is preparing for its annual auditions. Nearly one thousand people register for this, Hollywood's most famous audition, because everyone that passes the audition is signed by DreaMaker and becomes successful and famous. *Olivier* is assisting *Roger* for the first time during the first round of auditions. *Roger* tells *Olivier* to choose 3 finalists by focusing on three things – money, looks, and true talent (**DreaMaker** continues...).

[Scene 2]

Yesterday. Today. Tomorrow (*Olivier*)

Olivier Durand is stressed not knowing how to narrow one thousand people down to 3. He has a flash back to the time he, a freelance songwriter with a well-trained musical education, moved to Hollywood from Paris to build his career. Unfortunately, reality was tougher than he thought. After *Olivier* spent all the money he brought from France, he had no choice but to give up his dream. He found a temporary internship as *Roger Newman's* personal assistant – essentially, *Roger's* runner. In **Yesterday. Today. Tomorrow.**, *Olivier* sings about his background and his dream. His life is now busy, but

boring. He believed he would be able to make his dream come true, but as time passed, he started doubting his future.

[Scene 3]

Money Brings You All (*Andrea*)

Olivier finally decides on the 3 finalists. The first one is *Andrea Wilshire*, a wealthy British American housewife living in Malibu. *Andrea* was married to a 70 year-old rich man, but unfortunately, her husband died two years earlier. She received all his money by inheritance. Her dream is to be on a reality TV show, where she can show off her luxury. *Andrea's* song **Money Brings You All** is about her background and her belief in money.

[Scene 4]

Send Me Back To Fancy Land (*Zoe*)

The third finalist is *Zoe Kandela*, from New Jersey, who was a child actress. She wants to return the entertainment industry because she misses the glamour and attention. *Zoe's* song, **Send Me Back To Fancy Land** is about how she misses the fame.

[Scene 5]

Lost In My World (*Nick*)

The second finalist is *Nick Wake* from California, the most famous therapist in Beverly Hills. In fact, *Andrea* is one of his clients, who heard of this audition through *Nick*. *Nick* was a model in his teens and always dreamed of becoming an actor in a Broadway

musical. Because of a model's unsteady income, *Nick* figured that being a therapist is the best and fastest way to earn money in order to realize his dream later when he has more money. Nick's song, **Lost In My World**, is about his background and hesitation to change his career.

[Scene 6]

Surreal Moment (*Andrea, Zoe, Nick*)

The day that will change the life of these 3 finalists has finally come and they are excited and nervous. When *Andrea* enters the audition room, she shows off how much money she has and how gorgeous she looks, and tells *Roger* that she wants to produce her own reality show. *Roger* asks her if she has considered the risk to her personal security that comes with producing a reality show. *Andrea* looks confident when she leaves the audition room, but *Roger's* question affects her dream. She pulls herself together quickly because she believes money can make everything happen safely. *Nick* has been hesitating because he wonders if he really wants to be an actor after being a therapist for 5 years with a steady income and a regular life. *Zoe* prays before entering the audition room and flashes back to the time she was a child actress. She doesn't show her best in the audition because she is extremely nervous after having been away from the entertainment business for so long. Before *Nick* enters the audition room, he notices *Zoe* is depressed and crying. He goes to comfort her and talks to her as a professional therapist. After his conversation with *Zoe*, *Nick* realizes how much he loves his job, and is confused about what he wants for his life and the fear of the unsteady income from the past returns to him. His performance in the audition is good, but not outstanding. *Nick*

subconsciously does not show his best and later realizes he doesn't want to be an actor at all. The trio is stuck in their hesitation.

[Scene 7]

Yesterday. Today. Tomorrow - Reprise (*Olivier*)

While the three wait in the lobby for the results and deal with their own hesitations, *Roger* sits in his office finding it difficult to make the final decision. He struggles with *Andrea's* wealth, *Zoe's* beauty, and *Nick's* true talent. *Olivier* brings *Roger* a cup of coffee as usual, organizes the messy desk as usual, and hums his song as usual, which *Roger* ignored until this moment. He asks *Olivier* whose song he is humming. *Olivier* tells *Roger* it's his song. *Roger* is stunned by the melody, and asks *Olivier* to sing the song for him. As *Olivier* sings, his talent completely surprises *Roger*. *Olivier's* singing is bright enough that *Nick*, *Zoe*, and *Andrea* hear it from the lobby. The three return to the audition room to see *Olivier* finish singing. As they experience his true talent, they face the reality of their hesitations and know if they want their dream badly enough, they will have no doubt or hesitation. *Roger* has made his decision.

[Scene 8]

Finale - Dream As You Wish (All)

Just before *Roger* announces the final decision, *Nick* tells *Roger* that he would rather live his regular life and leaves the audition room. After seeing *Nick* stand up for what he truly wants in his life, *Zoe* realizes she didn't miss the time when she was surrounded by paparazzi and had no private life. She regrets coming to the audition. *Zoe* leaves the

audition room as well. *Andrea* still craves fame, but worries about her personal security. *Roger* tells *Andrea* that she is not the one DreaMaker wants for this year. However, she doesn't look sad or disappointed. *Roger* turns to *Olivier* and tells him that he is the one DreaMaker wants because of his true gift. *Andrea* agrees with *Roger*'s decision, and tells *Olivier* she wants to become his sponsor and will help him reach his dream. But she has only one request - to be titled as his producer. In the end, everyone sings **Dream As You Wish** together.

Lyrics

DreaMaker

Lyrics: Yuchun Hu

Roger:

Tell me if you have a dream; don't let it go away.
As long as you trust me, you're in good hands.
No hesitation can stop your steps; leave it behind your back.
I'll help you get in good shape, just follow my plain.

Come here to share your dream with no one but me.
Remember DreaMaker.
Yes, I'm a dream maker. (**Olivier:** Come on over we are here!)

Dream maker, come on over.
I'll make you a shining star you can not believe.
Dream maker, let me make you over.
You will be one of a kind.
Don't you wonder. (**Olivier:** If you are the one!)
Dream maker, come on over. (**Olivier:** That's right!)
I'll make you a shining star you can not believe.
Dream maker, let me make you over. (**Olivier:** We are here!)
You will be one of a kind.
Don't you wonder. (**Olivier:** If you are the one!)

Stop holding back your dream.

Roger&Olivier:

Don't let your chance go by.
Come over dream maker.
Dream maker. Dream maker.

Roger:

Show me what you got; show me what you have.
Now is the time and the place.
If you got nothin' to show, I can sell your pretty face.
Come here to share your dream with no one but me.
Remember DreaMaker.
Yes, I'm a dream maker.

Dream maker, come on over. (**Olivier:** That's right!)
I'll make you a shining star you can not believe.
Dream maker, let me make you over. (**Olivier:** We are here!)
You will be one of a kind.
Don't you wonder. (**Olivier:** If you are the one!)
Dream maker, you should listen. (**Olivier:** That's right!)
I'll give you a shining life you can not believe.

Dream maker, we bring you what you're wishin'. (**Olivier:** We are here!)

You will be one of a kind.

Don't you wonder. (**Olivier:** If you are the one!)

You will be one of a kind.

Thanks to DreaMaker.

Yesterday. Today. Tomorrow.

Lyrics: Yuchun Hu

Oliver:

I used to have a dream;
Dream about singing on the stage.
I would sing my song for you.

I used to have a dream;
Dream about standing on the stage.
You would sing along with me.

As time goes by,
I've been struggling in my life.
I had to give up my dream to survive.

J'ai encore un rêve. (I still have my dream)

I remember my dream;
Dream about singing my story.
The lyrics would touch your heart.

I never want to lose my dream;
Dream about singing from my heart.
Your heart would feel so close to my heart.

As I look back,
I have done my best.
I never forget why I'm here to make life.

Yesterday, I still believed my dream.
It would happen.
I just needed to hold on.

Yet, today, I still believe in my dream.
It may happen,
But I've got a doubt on my own.

When tomorrow comes,
I know I'll still be here working to survive, just living to survive.
The belief in my dream?
I can not dream, but I can see.

J'ai encore un rêve.

Money Brings You All

Lyrics: Yuchun Hu

Andrea:

Money money money money brings me all.
Money makes everyone respect me more.
I'm sorry for being rich, but it ain't my fault.
They call me rich bitch, but I don't care at all.
I know how to scheme folks and make them fall,
I'm a wise lady and I know money brings me all.

Money money money money teaches me all.
Money holds up all my unsteady hopes.
I'm willing to do whatever you ask for.
I was married to Richie who is seventy years old.
I know that's easiest way to keep up my hope.
I got his inheritance after he died years ago.

(spoken) All right, let me confess here.

(sung)

Yes! I'm the kind who needs a sugar daddy,
because money makes my life become so easy.
I have my own driver, housekeeper, personal trainer.
What else do I need? Well, you tell me.
Yes! I'm the kind who had a perfect sugar daddy.
He spoiled me like the father that I always wish I had.
He bought me a private jet, a beach house where I hardly went.
What else do I need? Oh! I want you to remember me, Andrea.

(**Nick&Zoe:** Andrea. Money money!)

Andrea:

Money brings you all.

(**Nick&Zoe:** Money money!)

Andrea:

Always makes me dream it more.

(**Nick&Zoe:** Money money!)

Andrea:

I'd rather be a rich bitch,

(**Nick&Zoe:** Money money!)

Andrea:

because I don't care at all.

(Nick&Zoe: Money money!)

Andrea:

I know you all envy what I've got.

(Nick&Zoe: Money money money money ah!!)

Andrea:

I deserve it 'cause I've sacrificed to live with a seventy year old man.

Yes! I'm the kind who needs a sugar daddy, **(Nick&Zoe: Sugar daddy.)**

Because money makes my life become so easy. **(Nick&Zoe: Easy.)**

I have my own driver, housekeeper, personal trainer. **(Zoe: Because money.)**

What else do I need? **(Nick&Zoe: Don't ask me.)**

Well, you tell me.

Yes! I'm the kind who had a perfect sugar daddy. **(Nick&Zoe: sugar daddy.)**

He spoiled me like the father that I always wish I had. **(Nick&Zoe: Father. Always wish.)**

He bought me a private jet, a beach house where I hardly went.

What else do I need? **(Nick&Zoe: Don't ask me.)**

Oh! **(Nick&Zoe: What?)**

I want you **(Nick&Zoe: What do you want?)**

To remember me, Andrea. **(Nick&Zoe: You!)**

(All) Andrea! Andrea!

Send Me Back To Fancy Land

Lyrics: Yuchun Hu

Zoe:

Look at my face.
Do you remember my name?
How do you not know who I am?
Now I feel a bit sad. What a shame.

In my first grade,
Life brought me fortune and fame.
Do you know how I miss my past?
Now I feel a bit sad.

People forgot my face.
Seems my fame did not last.
No one hears about Zoe.
Let me ride with the wind to my past.

Send me back to fancy land.
People loved me there.
I was so charming back to then.
No one could replace me then.

Send me back to fancy land.
You'd see me in every frame.
I was so famous in Zoe's land.
Always sunny never rain.

I need the path back to fancy land.
Even I knew it's the primrose path.
An addiction I crave.
But no flower can stay in bloom of youth forever.
Can I have one more chance? Please.

Send me back to fancy land.
People miss me there.
I would be charming once again.
My smile would make your day.

Send me back to fancy land.
You'd see me in every frame.
I would be famous in Zoe's land.
Always sunny never rain.

Money comes along with fame.
Send me back to fancy land.
Let me ride with wind to my past.

Lost In My World

Lyrics: Yuchun Hu

Nick:

I'm so lost and stray with my dream left behind.
Can you hand me a map to show me my way?

One cappuccino starts my daily routine.
Checking tons of emails, scheduling and meetings.
Working fifteen hours with no break in between.
This is my life, but something is missing.

I help people. I listen to them.
I save people when they are lost in their lives.
But who am I?
Where am I?

I'm lost. Don't follow me.
Are you looking for me?
I've been out looking for myself.
I'll take me back if I see me.

I'm lost. Can you find me?
Have you ever seen me?
If you can help me find my way back,
Send me back if you see me.

Alone. So alone.
My life people don't know.
It looks like a merry-go-round,
But it's a dark ride dragging me down.

I'm lost in my own world so far from reality.
I am here in body without my soul.
I'll be back if I see my dream.

I am sick of my success.
It's not what it seems.
I was full of passion for the things that I dreamed.
Standing on a Broadway stage; I sing and I dance.
Look at my age, do I may have one more chance?

Who can help me to build up my dream?
Who can change my life all over again?
Where are you?
Who are you?

I am lost in my life with my dream left behind,
But I'll get my life back when I find it.

Surreal Moment

Lyrics: Yuchun Hu

Andrea: Behind the door, I see one more chance,
Whipping off the cloud away to see the sun.

Zoe: Behind the door, I see one more chance,
Riding with the wind back to my fancy land again.

Nick: Behind the door, I see one more chance,
Catching up to my dream that I have left behind me.

All: Transformation!

Andrea: Should I fight for my dream?

All: Indication!

Zoe: A light to brighten my life.

All: Dedication!

Nick: Can I commit to my dream?

All: Hesitation!
Why does it bother me?

Andrea: Open the door; tell me right away.

Nick: I hope it's not my name.

Zoe: Open the door; my dream is not far away.

Andrea: A doubt in my head.

Nick: I feel like walking in darkness.
There's no light to brighten my way.

Andrea: Will I get the chance?

Zoe: Do I miss my past?

Nick: Do I have any faith?

Andrea & Zoe: Do I need one more chance?

Nick: I'm lost here.

Zoe: Seems like a surreal dream.

Andrea: Surreal moments ruin my dream.

Andrea: Open the door; no more hesitation.

Nick: Running out of patience.

Zoe: Open the door; I dream with caution.

Andrea: Money buys me more attention.

All: Open the door. What's behind the door?

Andrea & Zoe: No more patience for my dream.

Nick: Do I still care for my dream?

Dream As You Wish

Lyrics: Yuchun Hu

Olivier:

Is it a dream?
Please wake me up if it's a dream.
Cannot believe this dream could come true.
Cannot describe what I have gone through.

Andrea:

Is it a dream?
Please wake me up if it's a dream.

Zoe:

What a relief now the chance is gone.

Nick:

Has my next chapter begun or gone?

One cappuccino starts my daily routine.
Checking tons of emails, scheduling and meetings.
Working fifteen hours with no break in between.
This is my life,
I got nothing missing.

I help people. I listen to them.
I save people when they are lost in their lives.
I got more drive for my life.

Zoe:

Let me ride with the wind away from my past.

Free me from my fancy land.
Felt like living in cage.
I had no privacy in the past.
I am free to turn the page.

Free me from my fancy land.
You'll see my happy face.
I would rather live in my way.
Always sunny never rain.

I need a break from the fancy land.
Even I knew it's a magical place.
An addiction I craved.
But no flower can breathe in the vase without air and water.
Free from fancy land. Please.

Andrea:

Yes! I'm the kind who needs a sugar daddy,
Because money makes my life become so easy.
I have my own driver, housekeeper, personal trainer.
What else do I need? You tell me.
Yes! I'm the kind who likes to hunt for a sugar daddy.
He spoiled me like the father that I always wish I had.
He bought me a private jet, a beach house where I hardly went.
What else do I need? Oh! I want you to remember me, Andrea.

Roger:

Tell me if you have a dream; don't let it go away.
As long as you trust me, you're in good hands.
No hesitation can stop your steps; leave it behind your back.
I'll help you get in good shape, just follow my plan.

Come here to share your dream with no one

All:

But him.
Remember DreaMaker.
Yes, he is a dream maker. (**Roger:** Yes! I am a dream maker!)

Dream maker, come on over.
He'll (**Roger:** I'll) make you a shining star you cannot believe.
DreaMaker, let me make you over.
You will be one of a kind.
Don't you wonder.

Dream maker, come on over.
He'll (**Roger:** I'll) make you a shining star you cannot believe.
DreaMaker, let me make you over.
You will be one of a kind.
Don't you wonder.

(Male singers)

Dream maker, you should listen.

(Female singers)

He'll give you a shining life you cannot believe.

(Male singers)

Dream maker, we bring you what you're wishin'. (**Female singers:** wishin')

All:

You will be one of a kind.
Don't you wonder.
You will be one of a kind.
Thanks to DreaMaker. DreaMaker!

DreaMaker

from the Musical *DreaMaker*

Music and Lyrics by
YUCHUN HU

Charleston tempo

♩ = 180
Gm

C#dim7

Olivier

Roger

Piano

5

O.

Pno.

Gm

Eb9

9

R.

Pno.

Gm

Eb7

Gm

Tell me if you have a dream. don't let it go a - way.

13

R.

Pno.

Gm

Gm7

C#dim7

As long as you trust me, you're in good hands.

17 Gm Eb7 Gm

R. No hes-i - tat - ion___ can stop your steps. Leave it be - hind your___ back.

Pno.

21 Gm Gm7 C#dim7

R. I'll help you get in good shape, just fol-low my___ plan.

Pno.

25 Cm Gm Cm D#dim7/F D7

R. Come here___ to share your dream with no one but me.

Pno.

29 Gm Cm Gm G

R. Re - mem - ber Dreammak - er. Yes, I am a dream mak - er.

Pno.

rit. ----- ♩ = 152

33 G C Am/C C (spoken)

O. Come on ov - er we are here. That's right!

R. Dream mak - er, come on ov - er.

Pno.

36 C7 C

O. I'll make you a shin - ing star you can not be - lieve. Dream mak - er,

R. I'll make you a shin - ing star you can not be - lieve. Dream mak - er,

Pno.

39 C7 Eb+7/G G Edim7/G

O. We are here!

R. let me make you ov - er. You will be one of a kind.

Pno.

42 Am⁷b⁵/C G C

O.
 If you are the one!

R.
 Don't you___ won - der. Dream mak - er,

Pno.

45 Am/C C (spoken) C C⁷

O.
 That's right!

R.
 come on ov - er. I'll make you___ a shin - ing star you can not be - lieve.

Pno.

48 C C⁷ Eb⁷/G

O.
 We are here!

R.
 Dream mak - er, let me make you ov - er. You will be

Pno.

51 Edim⁷/F Am⁷^b5/C G

O.
 If you are the one!

R.
 one of a kind. Don't you wonder.

Pno.
 (Piano accompaniment with triplets and chords)

54 Fdim[#]11 Edim/G Cdim[#]11

O.
 Don't let your

R.
 Stop hold-ing back your dream. Don't let your

Pno.
 (Piano accompaniment with chords and melodic lines)

57 C[#]9 Cdim[#]11 Edim/G

O.
 chance go by. Come ov - er dream mak - er.

R.
 chance go by. Come ov - er dream mak - er.

Pno.
 (Piano accompaniment with chords and melodic lines)

60 *rit.* Bdim⁷ G7^{b5} F+7/G Gm $\text{♩} = 180$

O. Dream-mak - er. Dream-mak - er.

R. Dream-mak - er. Dream-mak - er.

Pno.

65 C#dim⁷ Gm

Pno.

69 Eb⁹

Pno.

72 Gm Eb⁷ Gm

R. Show me what you got, — show me — what you have. Now is the time and the place.

Pno.

76 Gm Gm7/C# Gm7/C#

R. If you got no - thin' to show, I can sell your pret - ty face,

Pno.

80 Cm D#dim7/F# D7

R. Come here_ to share your dream. with no one but me.

Pno.

84 Gm G

R. Re - mem - ber Dream mak - er. Yes, I am a dreammak - er.

Pno.

88 C Am/C C (spoken)

O. That's right!

R. Dream mak - er, come on ov - er. I'll make you_ a

Pno.

$\text{♩} = 152$

91 C⁷ C C⁷

O. We are

R. shin-ing star you can not be-lieve. Dream mak-er, let me make you ov-er.---

Pno.

94 Eb+7/G G Edim/G Adim7/C

O. here!

R. You will be one of a kind._____ Don't you won-der.---

Pno.

97 G D DM⁷ D#dim7/C (spoken)

O. If you are the one! That's right!

R. Dream mak-er, you should lis-ten.---

Pno.

100 D D⁷ D

O.

R.

Pno.

I'll give you a shin-ing life you can not be-lieve. Dream mak-er, we

103 D⁷ D^{#dim7/A} A F^{#dim7}

O.

R.

Pno.

We are here!

bring you what you're wish - in'. You will be one of a kind.

106 Bdim⁷ A Ab/C Adim⁷ A/E

O.

R.

Pno.

If you are the one!

Don't you won - der. You will be

109 F#dim7 Bdim7/D A

O.

R.

Pno.

one of a kind. Thanks to dream - mak - er.

Yesterday. Today. Tomorrow.

from the Musical DreaMaker

Music and Lyrics by
YUCHUN HU

Adagio

♩ = 60

G A Bm¹³ G A

Olivier

Piano

4 Bm¹³ Cm G Cm Dm Db+

O.

Pno.

7 Dm Db+ Dm 5 Db+ Gm 3 Gdim

O.

I used to have a dream. Dream a - bout sing - ing on the stage. I

Pno.

10 D Bm Eb7/C# Dm Db+

O.

would sing my song for you. I used to have a dream. Dream a

Pno.

13 Gm Gdim D Gm

O. *bout—stand-ing on the stage. You would sing a long with me.*

Pno.

16 Cm Fm Bb Cm Bdim7

O. *As time goes by,— I've been strug-gl - ing in my life.*

Pno.

19 Cm Ab/C Bdim7 (speak with pitch)

O. *I had to give up my dream to sur - vive. J'ai en-core un rêve*

Pno.

22 Bb7b5 Adim7 (speak with rhythm) DM7

O. *J'ai en-core un rêve J'ai en-core un rêve*

Pno.

25 G A Bm Cm Bm Cm

O.

Pno.

28 Dm Db+ Dm Db+ Dm 5 Db+

O.

I re-mem-ber my dream. Dream a

Pno.

31 Gm 3 Gdim D 3 Gm C#dim7

O.

bout sing-ing my story. The lyrics would touch your heart. I

Pno.

34 Dm Db+ Gm 3 Bdim D 3 3

O.

nev-er want to lose my dream. Dream a - bout sing-ing from my heart. Your heart would feel so close to

Pno.

37 Gm Cm Gm

O. my heart. As I look back, I have done my best.

Pno.

40 Cm Gm D Eb

O. I nev-er for-getwhy I'm here to make my life. Yes ter-day, I still be-lieved in

Pno.

43 Cm⁹ Ab Bb

O. my dream. It would hap-pen. I just needed to hold on.

Pno.

46 Eb Cm⁹ Ab

O. Yet, to-day, I still be-lieve in my dream. It may hap-pen. But I've got a

Pno.

49 Bb Cm Bb Ab

O.
 doubt on my own. — When to-mor-row comes,

Pno.

53 Abm Eb Cm

O.
 I know I'll still be here work-ing to sur-vive, just

Pno.

57 Bdim Cm Cdim G7

O.
 liv-ing to sur-vive. The be-lief in my dream? I can not

Pno.

60 Cm G7 (speak with rhythm) Cm

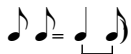
O.
 dream, but I can see. J'ai en-core un rêve.

Pno.

Money Brings You All

from the Musical *DreaMaker*

Music and Lyrics by
YUCHUN HU

Swing ()

$\text{♩} = 96$

Zoe

Nick

Andrea

Piano



Pno.



A

Mon - ey mon - ey mon - ey mon - ey brings me all.
teaches you all.

Pno.



9

A

Mon - ey makes eve - ry - one re - spect you more. I'm
 Mon - ey holds up all my un - stead - y hopes. I'm

Pno.

E⁷

11

A

sor - ry for be - ing rich, but I made it on my own.
 will - ing to do what - ev - er what - ev - er you ask me for.

Pno.

A Bdim

p

14

A

Let them call me rich bitch, but I don't care at all.
 I was mar ried to Rich - ie who's sev - en - ty years old.

Pno.

16 G⁷ Bdim E⁷

A

I know how to in - trigue folks... and make them fall
 I know that's the eas - i - est way to keep my hope.

Pno.

18 A E⁷ A

A

I'm a wise_ la - dy I know mon - ey_

Pno.

21 A E A

A

brings me all

Pno.

24 2.

A E A

I got his in-her-it - ance Af-ter he died

Pno.

accel. -----

27 A E

two years a - go.

Pno.

♩ = 110

29 A

Yes! I'm the kind who needs a sug - ar dad - dy be-cause mon-ey makes my life be-come so

Pno.

32 E Adim

A eas - y I have my own driv - er house keep - er per - son - al train er...

Pno.

36 E A

A what else do I need? Well, you tell me.

Pno.

40 A

A Yes! I'm the girl who had a per - fect sug - ar dad - dy. He spoiled me like the fa - ther that I

Pno.

43 E Adim

A al-ways wish I had He bought me a pri vate jet, a

Pno.

46

A beach house where I hard-ly went what else do I need?

Pno.

49 E7 A

A Oh! I want you to re-mem-ber me, An drea.---

Pno.

52 *poco rit.* ♩ = 106

E. An - drea. Mon-ey mon-ey

N. An - drea. Mon-ey mon-ey

A. Mon-ey brings you all.

Pno.

55

E. Mon-ey mon-ey Mon-ey mon - ey

N. Mon-ey mon-ey Mon-ey mon - ey

A. al-ways makes me dream it more, I'd rath-er be a rich

Pno.

58

E. Mon - ey mon - ey Mon - ey mon - ey

N. Mon - ey mon - ey Mon - ey mon - ey

A. bitch, be - cause I don't care at all. I know you all

Pno.

60

E. Mon - ey mon - ey mon - ey mon - ey ah!

N. Mon - ey mon - ey mon - ey mon - ey ah!

A. en - vy what I've got. I de - serve it 'cause

Pno.

63

A. I've sac - ri - ficed to live with a sev - en - ty year old man.

Pno.

♩ = 110

B♭m

66

poco accel.

A

Yes! I'm the kind who needs a

Pno.

68

F

B♭m

E.

sug - ar dad - dy eas - y

N

sug - ar dad - dy eas - y

A

sug - ar dad - dy be - cause mon - ey makes my life be - come so eas - y I have my own

Pno.

71

E.

be - cause mon - ey

A

driv - er house keep - er

Pno.

73

E. be - cause _____ mon - ey

A. per-son-al train - er. ___ what else do I need?

Pno.

76 F Bbm B

E. Don't ask me. Yes!

N Don't ask me. Yes!

A. Well, you tell me. Yes! I'm the girl who had a

Pno.

♩ = 112

79

E. F#7 3

sug - ar dad - dy Fa - ther al - ways wish

N

sug - ar dad - dy Fa - ther al - ways wish

A

per - fect sug - ar dad - dy. He spoiled me like the fa - ther that I al - ways wish I had He

Pno.

82 B

E. be - cause____ mon - ey

N

be - cause____

A

bought me a pri - vate jet, a beach house where I hard - ly went

Pno.

85 G#m7

E.
 Don't ask me. what?

N
 mon - ey
 Don't ask me. what?

A
 what else do I need?
 Oh!
 I want

Pno.

88 E7 B

E.
 What do you want?
 You! An drea... An - drea.

N
 What do you want?
 You! An drea... An - drea.

A
 you to re-mem-ber me, An drea... An drea... An - drea.

Pno.

91 F#7 B

E. An - drea.

N An - drea.

A An - drea.

Pno.

Send Me Back To Fancy Land

from the Musical *DreaMaker*

Music and Lyrics by
YUCHUN HU

Adagio
♩ = 66

Chords: A Bm A E7

Zoe

Piano

5 A Bm A E7

Z.

Look at my face. Do you re - mem - ber my name?

Pno.

9 A Bm A

Z.

How do you not know who I am?

Pno.

12 E7 Bm7b5 F#m E7

Z.

Now I feel a bit sad. What a shame.

Pno.

poco rit.

a tempo

15 A Bm A E7

Z. In my first grade life brought me for - tune and fame.

Pno.

19 A Bm A E7 Bm7b5

Z. Do you know how I miss my past? Now I feel a bit

Pno.

23 A Bm7b5 F#m7 Bm

Z. sad. peo - ple for - got my face. Seems my fame did not

Pno.

27 C Bm C Ab

Z. last. No one hears a - bout Zo - e. Let me

Pno.

31 Cm G

Z. ride with the wind to my past,

Pno.

Moderato
♩ = 100

35 G Cm

Z. Send me

Pno.

39 G

Z. back to fan - cy land.

Pno.

42 Cm G

Z. Peo - ple loved me there.

Pno.

46 Cm G

Z. I was so charm - ing in the past.

Pno.

50 Ab G

Z. No one could re-place me then.

Pno.

54 Cm G7

Z. Send me back to fan - cy land.

Pno.

58 Cm G7

Z. You'd see me in ever - y frame.

Pno.

62 Cm G⁷

Z. I was so fa mous in Zo - e's land.

Pno.

66 Ab G

Z. Al - ways sun - ny, nev - er rain.

Pno.

70 Ab³ G⁷

Z. I need the path back to fan - cy land.

Pno.

74 Ab

Z. E - ven though I knew it's the prim - rose path. An ad - dic - tion I

Pno.

78 $D\flat$ $D\flat^2$ $D\flat$ Fm^7 *rit.*

Z. *crave.* But no flow-er can stay in the bloom of youth for -

Pno.

82 $Bbm/D\flat$ $Bbm^7/D\flat$ $Cm/B\flat$

Z. ev - er. Can I have one more

Pno.

86 Bbm^7 G^7

Z. chance? Please.

Pno.

a tempo

90 G $G\#\dim/F\#\$ Fm^7/A $D\#\dim/A$ Em

Z. Send me back to

Pno.

94 B Em

Z. — fan - cy land. Peo - ple miss me

Pno.

98 B Em

Z. — there. I wuld be charm - ing

Pno.

102 B C

Z. — once a - gain. My smile would made your

Pno.

106 B Em

Z. day. Send me back to

Pno.

110 B⁷ Em

Z. — fan - cy land. You'd see me in ever - y

Pno.

114 B⁷ Em

Z. — frame. I would be fa - mous in

Pno.

118 B⁷ C

Z. Zo - e's land. Al - ways sun - ny, nev - er

Pno.

122 B C

Z. rain. Mon - ey comes a - long with

Pno.

126 *poco rit.* B B⁷ B^{b6} B C

Z. fame. Send me back to fan - cy

Pno.

Adagio

♩ = 66
B

130 B

Z. land. Let me ride with the

Pno.

134 D^{#m} A^{#+7}

Z. wind to my past,

Pno.

137 D^{#m9}

Z. to my past.

Pno.

Lost In My World

from the Musical DreaMaker

Music and Lyrics by
YUCHUN HU

Sentimentally

♩ = 68

E/G#

Bm7^{b5}

Bm7^{b5}/A

Bdim7/F

E7

Am⁹

Nick

Piano

5

N.

lost and a - stray with my dream left be - hind. Can you

Bdim7/F

Bm7^{b5}⁹/F

Pno.

9

N.

hand me a map to show me my way?

Dm7 C#dim7 Bdim7/G#

rit. E7

Pno.

Swing


♩ = 140


13 D Blues

N.  One cap-puc-ci-no starts my dai-ly rou-tine. Check-ing tons of e-mails,

Pno. 

16 D A7 D

N.  sched-ul-ing and meet-ings. Work-ing fif-teen hours_ with no break in be-tween.


Pno. 

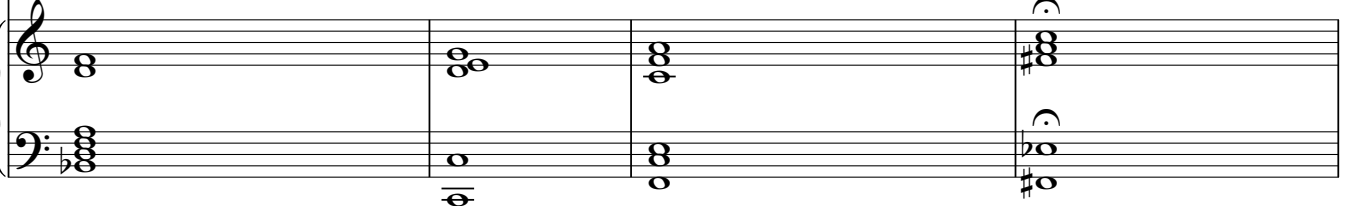
19 D A7 D A7 A7

N.  This is my life. but some-thing else is miss ing.

Pno. 

22 BbM7 C2 FM7 F#dim7

N.  I help peo-ple_ I lis-ten to them. I save peo-ple_ when they are lost in their_ lives. But

Pno. 

26 *rit.*
A⁷

N. who am I? Where am I?

Pno.

29 $\text{♩} = 60$
Dm

N. I'm lost. Don't fol-low me. Are you look-ing for

Pno. *simile*

37 A⁷ Dm

N. me? I've been out look - ing for my - self.

Pno.

43 A⁷ Dm

N. I'll take me back if I see me. I'm lost.


Pno.


49

N.  Can you find me? Have you ev - er seen me?


Pno. 


55 A⁷ Dm A⁷

N.  If you can help me find my way back, Send me


Pno. 


61 Dm

N.  back if you see me.

Pno. 

66 C CM⁷ F

N.  A - lone. So a - lone.

Pno. 

71 C F

N. My life peo - ple don't know. It looks like a mer-ry - go

Pno.

78 A7/C# Dm A7

N. round, but it's a dark ride drag - ging me

Pno.

83 Dm

N. down. I'm lost. in my own world so far from

Pno.

90 A7 Dm

N. re al - i - ty. I am here in bo - dy with -

Pno.

96 A⁷ Dm

N. out my soul I'll be back if I see my dream.

Pno.

101 Dm⁷ DmM⁷ Dm/A

N.

Pno.

106 A⁷ A⁷/C[#] A⁷ A⁷/C[#]

accel.-----

N.

Pno.

111 D Blues D A⁷

Swing
♩ = 140

N. I am sick of my suc-cess. It's not what it seems. I was full of pass-ion for the

Pno.

114 D A7 D

N. things that I dreamed. Stand-ing on a Broad-way stage; I sing and I dance.

Pno.

117 D A7 D A7

N. Look at my age, do I have one more chance?

Pno.

120 BbM7 C2 FM7 F#dim7

N. Who can help me to build up my dream? Who can change my life all over a-gain?

Pno.

rit.

124 A7 A7/C#

N. Where are you? Who are you?

Pno.

Sentimentally

♩ = 68

127 E/G# Bm7b5 Bm7b5/A Bdim7/F E7

N.

Pno. *p*

130 Am9 Bdim7/F Bm7b5b9/F

N. I am lost in my life with my dream left behind, but I'll

Pno.

135 Dm7 C#dim7 Bdim7/G# *rit.* E7 Am9

N. get my life back when I find it.

Pno.

Surreal Moment

from the Musical *DreaMaker*

Music and Lyrics by
YUCHUN HU

♩ = 88
CM¹¹ FM^{13#11} G⁷

Andrea
Zoe
Nick

Piano

5 CM⁹ FM⁹

A.

Be - hind the door, I see one more chance, whip-ping

Pno.

9 CM⁹ FM⁹ G^{7/B}

A.

Z.

off the cloud a - way to see the sun.

Pno.

Be-

13 CM⁹ FM⁹ CM⁹

A. _____

Z. _____

hind_ the door, I _____ see one more chance, _ rid-ing with_ the wind_

Pno. _____

17 FM⁹ G⁷/B FM⁷/A

A. _____

Z. _____

back to_ my fan-cy land a- gain.

N. _____

Be - hind_ the door, _

Pno. _____

21 FM^{7#11}/A E⁷ FM⁷/A

A. _____

N. _____

I _____ see one more chance, _ catch-ing up to my dream

Pno. _____

24 FM7#/A FM13#11 E7sus4

A. _____

N. *7* that I _____ have left be - hind me.

Pno.

27 FM7 C 3 Dm/F

A. Trans-for - ma - tion!_ Should I fight for my_ dream? In - di - ca - tion!_

Z. Trans-for - ma - tion!_ In - di - ca - tion!_ A

N. Trans-for - ma - tion!_ In - di - ca - tion!_

Pno.

30 C11 Bbb5/E F+M7/A-

A. _____

Z. light to bright-en my_ life. Ded - i - ca - tion!_

N. _____ Ded - i - ca - tion! Can I com - mit to my_ dream?

Pno.

33 Edim⁷ A

A. Hes - i - ta - tion!_ Why does it both - er me?

Z. Hes - i - ta - tion!_ Why does it both - er me?

N. Hes - i - ta - tion!_ Why does it both - er me?

Pno.

36 B^b C Dm

A. Op - en the door_ tell me right a - way.

N. I hope it's

Pno.

39 Dm¹¹ B^b C

A. not my name.

Z. Op - en the door, my dream is not

N. not my name.

Pno.

42 FM⁷ Em⁷b⁵/D

A. A doubt in my head...

Z. far a - way.

N. I feel like walk - ing in

Pno.

45 Am⁷/C F⁶ Dm⁷

A. Will

N. dark - ness... There's no light to bright - en my way.

Pno.

48 Gm¹¹ C⁹ Dm⁷

A. I get the chance?

Z. Do I miss my past.

N. Do I have an - y faith?

Pno.

51 EbM7

A. Do I need one more chance? —

Z. Do I need one more chance? —

N. —

I am lost here. —

Seems like a sur - real

Pno.

54 Dm7 Em7 A7

A. Sur - real mo - ments ru - in my dream.

Z. dream. My dream.

N. —

Pno.

57 F#7 B C#

A. —

Z. —

N. —

Op - en the door. — No more

Pno.

60 D#m D#m¹¹ B

A. hes - i - ta - tion. —

Z. Op - en the door,

N. Run-ning out of pa - tience.

Pno.

63 C# F#M7

A. Mon-ey buys me more at - ten - tion. —

Z. I dream with cau - tion.

N.

Pno.

66 B C# D#m¹¹

A. Op - en the door — What's be - hind the door?

Z. Op - en the door — What's be - hind the door?

N. Op - en the door — What's be - hind the door?

Pno.

69 F# G# A G#7

A.

Z.

N.

Pno.

72 C#M7 C#2

A.

Z.

N.

Pno.

8 C⁷ F^{#m7} F⁷

O. *3* Can not be-lieve this dream could come true. *3* Can not de-cribe what I have

Pno.

11 E⁹ F^{#7} G⁷ C⁷

A. Is it a dream? Please_ wake me up if it's a

O. gone through.____

Pno.

14 F^{#m7} C⁷ F^{#m7}

Z. What a re - lief now the chance is gone..

A. dream.


Pno.

Swing

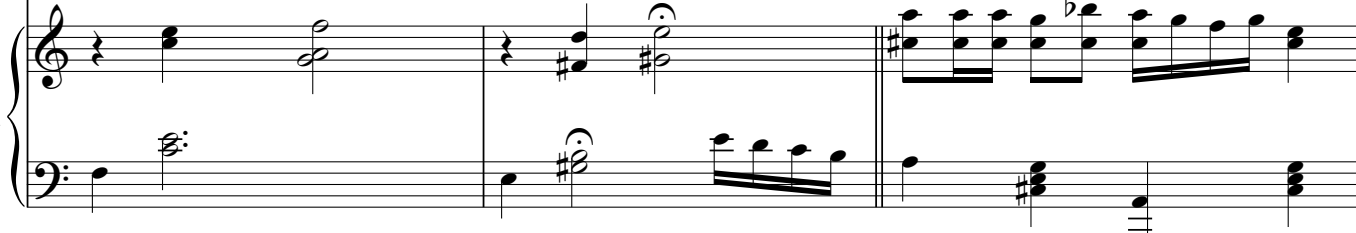
♩ = 140
A⁷

17 F⁷ E

Z. _____


N. 

Has my next chap-ter be - gun or gone?


Pno. 

20 D Blues D A⁷


Z. _____

N. 


One cap-puc-ci-no starts my dai-ly rou-tine. Check-ing tons of e-mails,

Pno. 

23 D A⁷ D

N. 

sched-ul-ing and meet-ings. Work-ing fif-teen hours with no break in be-tween.

Pno. 

26 D A⁷ D A⁷

N. This is my life. I got no-thing miss ing.

Pno.

29 B^bM⁷ C² F^M7

N. I help peo - ple I lis - ten to them. I save peo - ple when they are

Pno.

32 F[#]dim⁷ rit. A⁷

N. lost in their_ lives. I got more drive for my life.

Pno.

36 Bⁿ C⁷ A^b Cm

Z. Let me ride with the wind

Pno.

40 $\text{♩} = 100$
G Cm

Z. a - way from my _____ past. _____ Free me

Pno.

44 G

Z. from my fan - cy land.

Pno.

47 Cm G

Z. Felt like liv - ing in cage.

Pno.

51 Cm G

Z. I had no pri - va - cy in the past.

Pno.

55 Ab G

Z. I am free to turn the page.

Pno.

59 Cm G7

Z. Free me from my fan - cy land.

Pno.

63 Cm G7

Z. You'll see my hap - py face.

Pno.

67 Cm G7

Z. I would ra - ther live in my way.

Pno.

71 A^b G

Z.

Al - ways sun - ny, nev - er rain.

Pno.

75 A^b 3 G^7

Z.

I need a break from the fan - cy land.

Pno.

79 A^b

Z.

E - ven though I knew it's a mag - i - cal place. An ad - dic - tion I

Pno.

83 D^b D^b2 D^b Fm^7 *rit.*

Z.

- craved. But no flow - er can breathe in the vase with - out air and

Pno.

87 $B\flat m/D\flat$ $B\flat m^7/D\flat$ $Cm/B\flat$

Z. wa - ter. Free from fan - cy

Pno.

91 $B\flat m^7$ G^7

Z. land. Please.

Pno.

Swing
♩ = 108

94 G^7 $B\flat m^7$ $E\flat m$ E^7

Z.

Pno. *p*

97 *accel.*

A.

Pno.

♩ = 112
100 A

A. Yes! I'm the kind who needs a sug - ar dad - dy be - cause mon - ey makes my life be - come so

Pno.

103 E Adim 3 3

A. eas - y I have my own driv - er house keep - er per - son - al train - er...

Pno.

107 E Am

A. what else do I need? Well, you tell me.

Pno.

111 A

A. Yes! I'm the kind who likes to hunt for a sug - ar dad - dy. He spoiled me like the fa - ther that I

Pno.

114 E Adim

A. al - ways wish I had He bought me a pri vate jet, a

Pno.

117

A. beach house where I hard - ly went what else do I need?

Pno.

120

A. *E7* *A*

Oh! I want you to re-mem-ber me, An - drea. An -

Pno.

Charleston tempo

$\text{♩} = 180$

123

Z.

A.

drea. An - drea.

Pno.

acce. *Gm*

127

Pno.

131

Pno.

C#dim7 *Gm*

134 Eb⁹

Pno.

137 Gm Eb⁷

R. Tell me if you have a dream. don't let it go a -

Pno.

140 Gm

R. way. As long as you trust me,

Pno.

143 Gm⁷ C[#]dim⁷ Gm

R. you're in good hands. No hes - i - tat - ion -

Pno.

146 Eb⁷ Gm

R. — can stop your step. Leave it be - hind your — back.

Pno.

149 Gm Gm⁷

R. I'll help you get in good shape, just fol - low my —

Pno.

152 C^{#dim7} Cm Gm

R. plan. Come here — to share your dream.

Pno.

155 Cm D#dim7/F# D7 Gm

Z. - - - but him. Re - mem - ber

A. - - - but him. Re - mem - ber

N. - - - but him. Re - mem - ber

O. - - - but him. Re - mem - ber

R. with no one - - - Re - mem - ber

Pno.

158 Cm Gm G

Z. Dream mak - er. Yes, he is a dream mak - er.

A. Dream mak - er. Yes, he is a dream mak - er.

N. Dream mak - er. Yes, he is a dream mak - er.

O. Dream mak - er. Yes, he is a dream mak - er.

R. Dream mak - er. Yes, I am a dream

Pno.

161 *rit.*
G C Am/C C

Z. Dream mak - er, come on ov - er.

A. Dream mak - er, come on ov - er.

N. Dream mak - er, come on ov - er.

O. Dream mak - er, come on ov - er.

R. mak - er Dream mak - er, come on ov - er.

Pno.

164 C C7 C

Z. He'll make you a shin - ing star you can not be - lieve. Dream mak - er,

A. He'll make you a shin - ing star you can not be - lieve. Dream mak - er,

N. He'll make you a shin - ing star you can not be - lieve. Dream mak - er,

O. He'll make you a shin - ing star you can not be - lieve. Dream mak - er,

R. He'll make you a shin - ing star you can not be - lieve. Dream mak - er,

Pno.

167 C7 Eb+7/G G Edim7/G

Z. let me make you ov - er. You will be one of a kind.

A. let me make you ov - er. You will be one of a kind.

N. let me make you ov - er. You will be one of a kind.

O. let me make you ov - er. You will be one of a kind.

R. let me make you ov - er. You will be one of a kind.

Pno.

170 Am7b5/C G D

Z. Don't you won - der. Dream mak - er,

A. Don't you won - der. Dream mak - er,

N. Don't you won - der. Dream mak - er,

O. Don't you won - der. Dream mak - er,

R. Don't you won - der. Dream mak - er,

Pno.

173 Bm7/C F7/C B7 D9 F7/C B7

Z. He'll give you a shin-ing life you can not be-lieve.

A. He'll give you a shin-ing life you can not be-lieve.

N. you should lis - ten.

O. you should lis - ten.

R. you should lis - ten.

Pno.

176 D D7 F7/A A

Z. wish - in'. You will be

A. wish - in'. You will be

N. Dream mak - er, we bring you what you're wish - in'. You will be

O. Dream mak - er, we bring you what you're wish - in'. You will be

R. Dream mak - er, we bring you what you're wish - in'. You will be

Pno.

179 $F^{\#dim7}$ $G^{\#dim9}/B$ A A^b/C

Z. one of a kind. Don't you won - der.

A. one of a kind. Don't you won - der.

N. one of a kind. Don't you won - der.

O. one of a kind. Don't you won - der.

R. one of a kind. Don't you won - der.

Pno.

182 $F7/A$ A $F^{\#dim7}$ $Bdim7/D$

Z. You will be one of a kind. Thanks to

A. You will be one of a kind. Thanks to

N. You will be one of a kind. Thanks to

O. You will be one of a kind. Thanks to

R. You will be one of a kind. Thanks to

Pno.

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled Z., A., N., O., and R. from top to bottom. Each vocal staff contains the lyrics "dream - mak - er." in the first measure and "Dream-mak - er." in the second measure. The piano accompaniment (Pno.) is written in a grand staff with treble and bass clefs. It features a triplet of eighth notes in the right hand during the second measure. The key signature has two sharps (F# and C#), and the time signature is 4/4.

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