

WU?[@]therep

THE MUSICAL OF MUSICALS THE MUSICAL!

Music by Eric Rockwell

Lyrics by Joanne Bogart

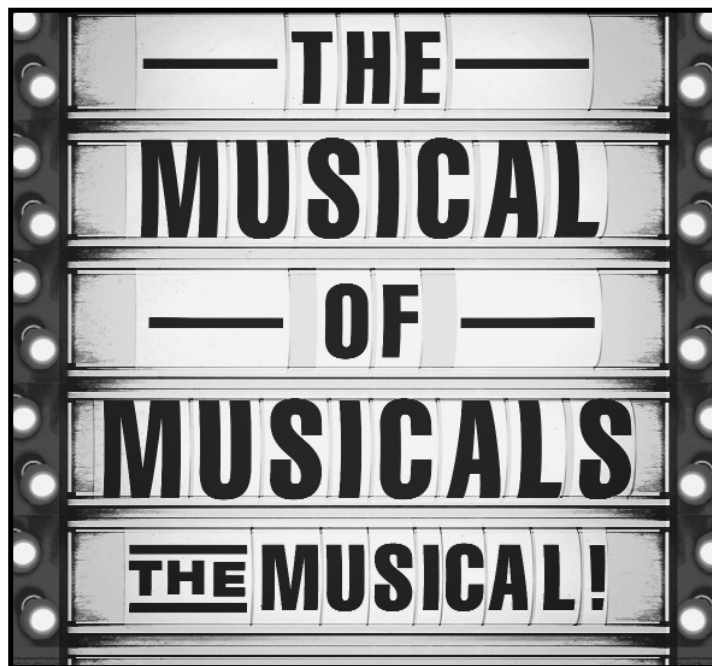
Book by Eric Rockwell and Joanne Bogart

Directed by Pamela Hunt

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At The Rep, we know that life moves fast—okay, really fast.

But we also know that some things

are worth slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together

WU? @ THE REP—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**F2F**), biographical information on the playwright (**B4U**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

CU@therep!

The Teacher's Lounge



In an effort to make our educational materials more accessible to students and easier for educators to incorporate into the classroom, we have adopted a new, more student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, www.repstl.org for additional information regarding the production elements, such as scenery, costumes, and lighting. Any materials, either from this guide, or from our website may be reproduced for use in the classroom. As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

NEATO!

Show Me Standards: CA 2, 5, 6, 7; FA 1, 2, 3, 4, 5; SS 2, 6 and Illinois Learning Standards: 1, 2, 4, 5, 25, 26, 27.

MIHYAP: TOP TEN WAYS TO STAY CONNECTED AT THE REP

10. TBA Ushers will seat your school or class as a group, so even if you are dying to mingle with the group from the all girls school that just walked in the door, stick with your friends until you have been shown your section in the theatre.

9. SITD The house lights will dim immediately before the performance begins and then go dark. Fight off that oh-so-immature urge to whisper, giggle like a grade schooler, or yell at this time and during any other blackouts in the show.

8. SED Before the performance begins, turn off all cell phones, pagers, beepers and watch alarms. If you need to text, talk, or dial back during intermission, please make sure to click off before the show resumes.

7. TMI Not to sound like your mom, but “if you need to go now, you needed to go then.” Leaving the theatre during the performance is disruptive, so take care of any personal needs before the show starts.

6. RTM When you arrive at the theatre, read the production program. It's like a deluxe version of liner notes and a free souvenir, all in one.

5. P-ZA? NW! Though your ability to eat ten slices at one sitting may impress your friends, no one wants to listen to you chew, slurp, or smack, so please leave all food, drink, and gum outside the theatre.

4. TLK-2-U-L-8-R We know that you will be dying to discuss what you see onstage with your friends, but please wait until intermission. Any talking—even whispering—is very distracting for both the actors onstage and the audience seated around you.

3. LOL Without you, we really wouldn't have a show. It's your job to laugh when a scene is funny or maybe even shed a tear or two in a tender moment. However, since you are not the audience at *The Jerry Springer Show* please refrain from inappropriate responses such as talking, whistling, making catcalls or singing along with the performers.

2. SOP While it's great that you want a celeb picture of your day at The Rep, the theatre is off-limits to the paparazzi. Flash photography interrupts the performance and along with videorecording is prohibited by Actors Equity rules. You can sneak a peek at production photos on our website, www.repstl.org.

1. LLTA Let the actors know that you respect their work by remaining for the curtain call at the end of the performance. Show your appreciation through applause.

A/S/L

CORN!

JUNE is behind on the rent and may lose her chance at true love with Big Willy if she can't find a way to pay.

BIG WILLY loves the fields of corn on Kansas farms but isn't sure he's ready to marry and leave his exciting life as a carnival barker.

JIDDER, the evil landlord, will either collect his rent money or make June his wife as payment.

MOTHER ABBY urges her daughter not to give in to Jidder, but to follow her dreams.

A LITTLE COMPLEX

JEUNE is a somewhat ditzy young woman who has fallen behind on her rent and is close to falling prey to Jitter.

BILLY spends his time writing songs inspired by his girlfriend Jeune, until he must spring into action to defend her.

JITTER fancies himself an artist, and swears vengeance on his tenants when they are less than respectful of his "talent."

ABBY'S advice to her neighbor, Jeune, reflects her odd and abrasive personality.

DEAR ABBY

JUNIE FAYE is a lovely girl who seems to be a perfect match for William, but has fallen behind on her rent.



WILLIAM lives for his Auntie Abby and enjoys the comforts of her luxurious lifestyle.

MR. JITTERS is the landlord who needs to get his tenant's rent, but has other things on his mind.

AUNTIE ABBY, an aging former star, encourages others to live by her philosophy, "Live! Live! Live!"

ASPECTS OF JUNITA

JUNITA has fallen behind on her rent, but with her status as a rock opera star, feels she is above such things.

BILL wants to help his girlfriend Junita, but is unsure of their relationship.

PHANTOM JITTER leads a double life as Junita's landlord and an opera writer in hiding.

ABIGAIL VON SHTARR is unwilling to allow Junita to upstage her as the premier opera star.

SPEAKEASY

JUNY works in the speakeasy and must try to find a way to afford her rent.

VILLY was Juny's boyfriend, but their relationship has changed during his time in prison.

JUTTER runs the speakeasy and is pressuring Juny so he can get rent from at least one of his deadbeat tenants.

FRAULEIN ABBY gives Juny some questionable advice in her attempt to find rent money.



THE MUSICAL OF MUSICALS, *The Musical!* is a fun, hilarious spoof of some of Broadway's best and most beloved musical styles. One standard storyline becomes quite different when told in the style of five different musical theatre masters. In the first production, *Corn!*, we meet young June, a fresh-faced farm girl from Kansas. June is in terrible trouble—she can't pay her rent and in lieu of payment, her evil landlord, Jidder, is going to marry her. June's sometimes boyfriend, Big Willy, can't decide if he wants to marry June or continue his life of adventure as a carnival barker and Miss Abby, June's Mother, is left urging the boy to save her daughter. The day of the wedding, Big Willy has wrestled with his feelings and finally made his choice to stay with June, but as he arrives to claim his love he finds her already married to Jidder. How will the lovers get out of this predicament?

SCENE II brings us to the New York City apartment complex, *The Woods*, in *A Little Complex*. Down-on-her-luck Jeune hasn't paid her rent and is wondering when she'll be evicted. Jitter, the slightly crazy landlord/artist, is on a rampage because someone has thrown his "Art" in the dumpster. To exact his revenge on his tenants, Jitter decides to offer Jeune the opportunity to pose for him as back payment for her late rent. However, it is soon clear that he has more up his sleeve, and that he intends to kill Jeune and make her body his newest artistic endeavor. Just in the nick of time, Jeune's struggling songwriter boyfriend, Billy, stops by to check on his girl and play her the new song that she has inspired. Jeune must choose between eviction and love, or Jitter and a home. Will some timely advice from another neighbor, Abby, be what she needs to make the right choice?

In the next story, *Dear Abby*, we find ourselves at a party in the swanky penthouse apartment of Abby, a former actress still living out the success of earlier years. Encouraging her philosophy of "live, live, live," Abby introduces

her nephew William to the lovely young Junie Faye, who is confronted about her back rent by the landlord, Mr. Jitters. Frightened of the consequences, Junie begins to cry and Mr. Jitters unhappily complains about the party. Hearing this, Abby wonders if she has done enough to ensure the success of her party. Can Abby mend the situation between June and Mr. Jitters?

ACT II OPENS with *Aspects of Junita*, in which we find young rock opera star Junita is behind in her rent. The landlord, Jitter, demands payment from Junita who assures him that she'll pay it as soon as she can. As Junita exits, we discover the landlord's true identity—he is none other than the mysterious opera impresario, Sir Phantom Jitter! The Phantom is desperate for Junita to sing for him in his brand new opera. Junita is unsure if she can sing real opera, and she also has another problem on her mind. Her relationship with her boyfriend Bill is in jeopardy and he refuses to pay her rent. Desperate for help, Junita goes to the Phantom who assures her that with his new opera, she will be a star. At this moment, former opera star Abigail Von Schtarr enters with some advice for Junita and Bill comes running to win back his love. Don't miss the final five minutes as someone won't make it out alive in the stunning conclusion of this twisted tale.

THE FINAL SCENE gives us *Speakeasy*, set in a 1930s Chicago cabaret. Jutter, the landlord, demands rent from his delinquent speakeasy girl Juny, who spends much of her time correcting others' pronunciation of her name. Juny rushes to the prison, where her boyfriend, Villy, is serving time. To her dismay, Juny finds Villy a changed man—he's gay and refuses to pay her rent! Back at the speakeasy, Fraulein Abby advises Juny to sell herself for rent money. Reluctantly, Juny offers herself to Jutter, but he is uninterested. Trying to help, Fraulein Abby offers herself to Jutter, but again he turns the women down. Who will rescue Juny this time?





POINT OF VIEW: a manner of viewing things; a perspective

BARKER: an employee who stands before the entrance to a show, as at a carnival, and solicits customers with a loud sales spiel

SOLILOQUY: a dramatic or literary form of discourse in which a character talks to himself or herself to reveal his or her thoughts without addressing a listener

LEASE: a contract granting use or occupation of property during a specified

period in exchange for a specified rent

ABSTRUSE: difficult to understand; recondite

ABYSMAL: resembling an abyss in depth; unfathomable; very bad

OBJETS D'ART: (French) an object of artistic merit

PLATITUDE: trite or banal remark or statement, especially one expressed as if it were original or significant

DÉJÀ VU: the illusion of having already experienced something actually being experienced for the first time

SPEAKEASY: a place for the illegal sale and consumption of alcoholic drinks, as during Prohibition in the United States

CABARET: a restaurant or nightclub providing short programs of live entertainment; also the floor show presented by such a restaurant or nightclub

CABERNET: superior Bordeaux type of red wine

COGNOSCENTI: a person with superior, usually specialized knowledge or highly refined taste; a connoisseur



READ MORE ABOUT IT

We encourage you to explore the following websites for more information.

For show synopses, song lists, discussion forums, links and Broadway news, visit www.musicals.net.

You'll find individual histories for musicals on stage, screen, television and cabaret as well as artist bios and current and demolished Broadway theatre histories at www.musicals101.com.

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Secrest, Meryle. *Stephen Sondheim: A Life*. Delta, 1999.

Prince, Harold. *Colored Lights: Forty Years of Words and Music, Show Biz, Collaboration, and All That Jazz*. Faber & Faber, 2003.

Nolan, Frederick. *The Sound of Their Music: The Story of Rodgers and Hammerstein* Revised and Updated. Applause, 2002.

Citron, Stephen. *Jerry Herman: Poet of the Showtune*. Yale University Press, 2004.

Walsh, Michael. *Andrew Lloyd Webber*. Harry N. Abrams, 1989.

B4



SONGS, DANCES AND musical numbers have been a part of entertainment since the time of ancient Greek theatre, exhibiting a musical tradition that dates back over 2000 years. Storytelling ballads, stories in song form passed down orally through generations, also contributed to the development of musical theatre. A direct descendent of these forms, Opera also told stories through music but furthered the form by writing down the script and moving to a stage setting. In 1597, *Dafne* emerged as the first recognized opera, and from opera came operetta, literally meaning “little opera.” It was not until *The Black Crook*, which premiered in 1866, that we find the first theatre piece that resembles the modern definition of a musical.

THE FIRST MUSICALS ignored plot in favor of a focus on star actors, big dance routines and popular songs. In fact, throughout the first half of the 20th century, popular music was dominated by theatre writers. Lighthearted fare such as *No, No, Nanette* and *Funny Face* may have had forgettable plots, but they produced standards from George Gershwin, Cole Porter, and Rogers and Hart. The first major revolution in musical theatre came with the complete integration of book and score in *Show Boat*. This show featured popular jazz and gospel music, a consistent plot line and well developed characters, all aspects that separated it from both operetta and musicals that had come before. Premiering in 1927, this stunning production immediately thrilled audiences with a new concept and ran a total of 572 shows.

AFTER THE SUCCESS of *Show Boat*, creative teams began following the new format of a hit. In 1931, *Of Thee I Sing*, a political satire with music by Gershwin, became the first musical to be awarded the Pulitzer Prize. The first of the Rodgers and Hammerstein hits, *Oklahoma!*, earned musical theatre the status of a significant American art form and after opening in 1943, began a national tour that

would last ten years. The work that was produced in the years following *Oklahoma!* is generally considered to be the “golden age” of the Broadway musical. Inspired by the success of Rodgers and Hammerstein’s blockbuster, Irving Berlin developed *Annie Get Your Gun* and Cole Porter used Shakespeare’s *The Taming of the Shrew* as inspiration for his own *Kiss Me, Kate*.

THE 1950S and ‘60s saw another evolution in musical form. As popular music began to change with rock ‘n’ roll becoming mainstream, musicals began to feature the new style. *West Side Story*, *Jesus Christ Superstar*, *The Wiz* and *Hair* embraced this movement, tailoring their music and storylines to the younger generation. Another ground-breaking change came when *Cats* premiered in 1982, showcasing opulent sets, extravagant costumes, fantastic makeup and thrilling special effects. Influenced by the European trend of “mega-musicals” which featured a pop-influenced score and special effects, many notable works such as *The Phantom of the Opera*, *Beauty and the Beast*, *The Lion King* and *Sunset Boulevard*, enjoyed huge popularity when adapted to the stage.

CURRENTLY, musical theatre is being pulled in many different directions. With the enormous cost of a Broadway show, many producers are joining forces and remounting previous productions to secure a hit. There are some, however, who are still willing to take a chance, as evidenced in the new and unusual *Avenue Q* (which uses puppets) or *Bombay Dreams* (based on the Indian cinema “Bollywood” creations). Some shows, like the popular *Wicked* which first opened in San Francisco, are even taking their productions outside the traditional home of New York to take a chance at success. The next big musical change may even incorporate epic spectacles, as seen in *The Lord of the Rings*, billed as “the biggest stage production in musical theatre history.”

IRL

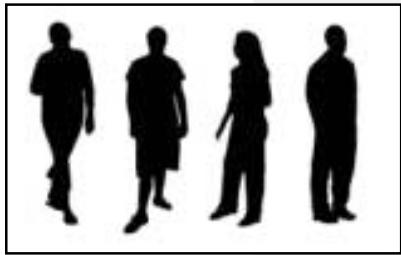
“You walk into a show and find you’re watching the same plot a lot. So many points of view, though...”

IMAGINE A MINOR automobile accident occurs. Two drivers are involved and each has a passenger. Two women are walking down the sidewalk; one of them is a police officer. A television traffic helicopter is circling overhead with a pilot and cameraman on board. In this situation alone, we have eight different points of view, and most likely, eight different descriptions of the accident.

NO MATTER WHETHER you’re discussing a romantic breakup, a play at the plate in the World Series or who’s responsible for a fender bender, point of view plays a crucial role in how people make decisions. Just as each person is different, each person learns, observes, processes and discovers things differently. Perhaps one driver believes the accident is his fault because he was swerving to avoid a dog in the road. Maybe the

woman on the sidewalk is worried that she caused the accident by walking her dog without a leash. The police officer might place blame on the second driver, for following too close and not leaving time to stop when the first car was forced to brake for the dog. Who is correct? And how did these people each come to different conclusions?

MANY VARIABLES influence an individual’s perspective. A person’s personality, his or her upbringing, education, family life, preferences, friendships, career—all of these factors create biases and tendencies which people use to create judgments. Since no one’s life can be exactly the same as another’s, no one’s point of view will be exactly the same as someone else’s. Even children raised in the same household, who attend the same school, will have different points of view that they develop based on the individual way they look at the world.



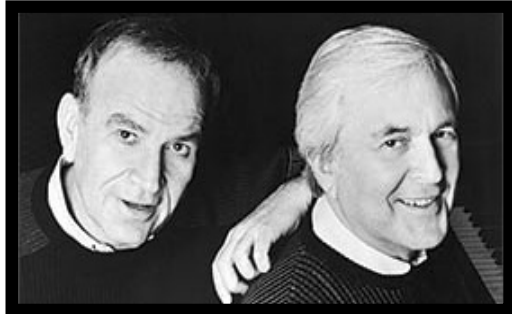
Different points of view can definitely have a large effect on the outcome of a situation.

- Have you ever been in a position where point of view influenced your decision?
- Can you see a situation in a different light once you hear another person’s version of events?
- Create an imaginary situation, like the car accident above, and ask several classmates for their personal evaluation. How do their answers differ? What circumstances do you think contribute to these different perspectives?





face 2 face



JOHN KANDER & FRED EBB

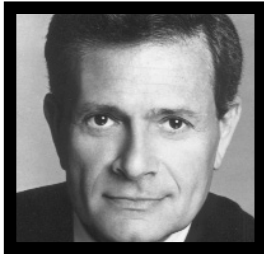
WITH A PARTNERSHIP that has yielded the likes of *Chicago* and *Cabaret*, Kander and Ebb are well known as one of the greatest songwriting teams on Broadway. In fact, Kander and Ebb are currently the longest-running music and lyrics partnership in Broadway musical history.

BORN IN 1927, in Kansas City, Missouri, John Kander studied music as a child, continued in college and after graduation began working in the musical theatre business. In 1956, he started his musical career as a pianist, but it wasn't long before he was preparing his own arrangements. Kander had some success with various other partners before meeting Fred Ebb in 1962. Ebb already had some experience in lyric

writing, having previously written for nightclubs and television shows, but when the two met their experience and abilities instantly complemented each other and created an artistic powerhouse. The new team made their Broadway debut with the score for *Flora, the Red Menace*, which included a Tony-Award winning performance by Liza Minnelli. After this great success, Kander and Ebb went on to write for numerous Broadway musicals including *Zorba*, *The Happy Time*, *Girls* and *70*, but also found success in writing for television and motion pictures. In 1975 the pair wrote songs for Barbara Steisand's *Funny Lady* and followed this with Liza Minnelli's *New York, New York* which would produce the enduring hit of the same name.

IN ADDITION to numerous Tony Award-winning productions, Kander and Ebb have been honored with the Stage Directors & Choreographers Foundations Mr. Abbott Award. The two men were also recipients of Kennedy Center Honors and were inducted into the New York Theatre Hall of Fame in 1991.





**GERALD
"JERRY"
HERMAN**

**ONE OF THE
LEADING**

composers and

lyricists for American musical theatre of the past 40 years, Jerry Herman began his musical career under the tuition of his mother, a professional piano teacher. After working on several Off-Broadway musicals, including *I Feel Wonderful*, which was composed of music he had written while in college, Herman found his first real success in 1961 with the score for the Broadway musical *Milk and Honey* which ran for 543 performances. Three years later Herman produced his biggest triumph, *Hello, Dolly!*, which garnered a Grammy for its title number and gave Carol Channing her greatest role. In 1966, he had another smash hit with *Mame*, the production many consider to be his best.

IN ADDITION to Grammy awards for the *Hello, Dolly!* and *Mame* cast albums, Herman received Tony Awards for his work on *Hello, Dolly!* and *La Cage aux Folles*. He has been inducted into the New York Theatre Hall of Fame and the Songwriters Hall of Fame and was awarded a lifetime achievement award from the Hollywood Press Club in 1996.



**SIR
ANDREW
LLOYD
WEBBER**

BORN IN 1948

in London, Andrew Lloyd Webber is known as one of the most commercially successful composers of musical theatre today. Lloyd Webber first appeared on the musical theatre scene at the tender age of 19 with *Joseph and the Amazing Technicolor Dreamcoat*, a collaboration with Tim Rice. The pair went on to create *Jesus Christ Superstar*, a "rock opera" that began as an album, became a concert tour and later a full stage production, and also the popular *Evita*. After parting ways with Rice, Lloyd Webber tried a new style of writing, composing music for existing lyrics, rather than writing with a partner. In 1981 Lloyd Webber wrote one of his biggest hits, *Cats*, based on T.S. Eliot's *Old Possum's Book of Practical Cats*. This production would become the longest running Broadway musical, spanning a time of more than 20 years, until it was overtaken by another Lloyd Webber mega hit, *The Phantom of the Opera*.

MANY OF Lloyd Webber's musicals have been taken to the big screen, with great success as motion pictures. *Jesus Christ Superstar* became a film in 1973; the film version of *Evita* starred the likes of Madonna and Antonio Banderas and earned Lloyd Webber an Academy Award for the new song, "You Must Love Me." In addition to producing 16 musicals and several film scores, Lloyd Webber has accumulated a number of awards including seven Tony Awards, three Grammy Awards, an Oscar, an International Emmy, six Olivier Awards and a Golden Globe.



STEPHEN SONDHEIM

STEPHEN SONDHEIM was born in 1930 and grew up on the Upper West Side of

Manhattan. When he was about 10 years old, his mother moved with him to Doylestown, Pennsylvania, very near the residence of well-known librettist Oscar Hammerstein II. Sondheim quickly became like an apprentice to the famous lyricist and soon gained entrance to the professional world of New York musical theatre.

SONDHEIM'S BIG BREAK came at the age of 25, when he wrote the lyrics to the hugely successful *West Side Story*. Soon after, he found himself in a fortunate partnership with Jule Styne and Arthur Laurents as he wrote the lyrics for the hit, *Gypsy*. Finally in 1962, Sondheim found a project for which he could write both music and lyrics, *A Funny Thing Happened on the Way to the Forum*. This bawdy musical ran for almost 1,000 performances and earned a Tony Award for Best Musical. After a few attempts that proved to be less than successful, Sondheim again found himself at the top of his game with *Company*, a production which won the Drama Critics and Tony Awards for Best Musical and earned Sondheim awards for best composer and best lyricist. Other musicals for which Sondheim is famous include *A Little Night Music*, which showcased his knowledge of classical music, and *Sweeney Todd*, a comic commentary on the dark side of the 19th-century social system.



RICHARD ROGERS AND OSCAR HAMMERSTEIN II

MUCH OF THIS famous duo's popularity was derived from a string of successes during the 1940s and '50s, a time generally considered to be the "golden age" of the Broadway musical. The pair collaborated on stage musicals and musical films, and also produced the Irving Berlin classic, *Annie Get Your Gun*.

RICHARD RODGERS was born in New York in 1902. Beginning in 1920, his professional career began including a series of musicals for Broadway, London and Hollywood written with songwriting partner, Lorenz Hart. In the first decade of their collaboration, Rodgers and Hart wrote a great number of shows but their partnership was cut short with the death of Hart in 1943. That same year, Rodgers joined forces with lyricist and author Oscar Hammerstein II, whose work in operetta was as well known as Rodgers' own in musical comedy. The new duo's first creation, *Oklahoma!*, was considered the first of the musical play genre, and marked the beginning of a new wave in Broadway history. Following the great success of this first offering, Rodgers and Hammerstein brought to the stage a string of mega hits including *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. Over the course of their long partnership, the pair earned 34 Tony Awards, 15 Academy Awards, two Pulitzer Prizes, two Grammy Awards, and two Emmy Awards.



AN INTERVIEW WITH THE WRITERS

Interviewer: Could you tell us about *The Musical of Musicals*?

Joanne: What we've written is actually is five musicals, each with the same plot but done in a different style.

Interviewer: You begin in the style of Rodgers and Hammerstein...

Eric: A very good place to start.

Interviewer: How did you go about capturing their sensibility?

Joanne: How do you hold a moonbeam in your hand? They live in a world where horses wink at them, rivers whisper songs and larks learn to pray. It would be downright spooky, if it weren't so wholesome. But it is.

Interviewer: Speaking of downright spooky, that leads us to your next mini-musical, in the style of Stephen Sondheim. How does the Sondheim style differ from Rodgers and Hammerstein?

Joanne: Forget wholesome. Forget optimistic. Forget that you came to the theatre to be entertained.

Eric: In this version, the landlord is a demented artist intent on savagely murdering his tenants in order to use their corpses as material for his conceptual art. It's the perfect subject for a musical comedy!

Interviewer: Musical Comedy! That immediately brings to mind your Jerry Herman style musical, *Dear Abby*.

Eric: An aging star. An adoring chorus. Hummable melodies. A staircase.

Joanne: Jerry Herman shows are life-affirming. The stars of Jerry Herman shows are usually middle-aged women. If not, they are middle-aged men dressed up as women. In any case, they are life-affirming. They are surrounded by chorus people who affirm life to the point of hysteria.

Interviewer: What about Andrew Lloyd Webber?

Eric: Andrew Lloyd Webber has three names, which is more than I can say for any of these other writers.

Joanne: The Queen loves him so much, she knighted him. Now he has three names plus a title. Sir Andrew Lloyd Webber. Or is it Lord Sir Andrew Lloyd Webber? Sir, Lord, whatever. Who am I to criticize? I don't have any title. Why, the Queen of England doesn't even know I exist! She doesn't call, she doesn't write. Don't get me started.

Interviewer: And Kander and Ebb?

Eric: Well, for starters, we knew we needed a good setting for all that jazz, booze and sex, so we decided to have the action take place in a Cabaret in Chicago. Although for some reason, they have German accents.

Joanne: But who cares? So what? It's a Musical!





SWDYT?

***"...consider the story of Jitter
Some had mistaken his art for litter.
He left it out in the hall one day
and when he returned they had thrown
it away.
They thought his art was a piece of
junk..."***

- Clearly Jitter thinks of his creations as art, but the other tenants seem to have a very different opinion. How do you define "real" art? Is some art more valuable or worthy than other types? Who do you feel can make that decision?

***"What would be the matter
with the murder of a model?
If the model were a moron
in the middle of a muddle?"***

- Jitter seems to be justifying the murder of Jeune because she is a bit simple and has gotten herself into a bad situation. How do you measure the importance of a person? Is everyone's life of equal value? Why or why not? Who is qualified to make that choice?

***"Tell me what to do
because I don't know what to do.
I really think I'm going crazy
like that woman in the shoe..."***

- Jeune cannot seem to find her way out of her problem, so she turns to Abby for advice. Do you think this is a wise choice? What are the criteria you use when choosing who to ask for help?

***"It's so unfair that I should have to pay
my rent like everybody else. Don't they
know who I am?"***

- With past legal controversies surrounding Michael Jackson and Winona Ryder, it is clear that many people think celebrities feel they are above the same rules and regulations as other citizens. Who do you feel is to blame for this standard? Does society place unreasonable expectations on those in the public eye? Do celebrities take advantage of their star status?

***"Did I have genius? Never.
Did I have greatness? Never.
Was I a commercial success?
Yes—now and forever!"***

- In this statement, Junita gives voice to many people's complaints about the current state of music, movies and television. Is our standard for art and entertainment going down hill? Is the quality of the art being produced today the same as it was in the past? Aside from the work they produce, what other factors might be contributing to making people famous?

***"Take your hopes and dreams,
crush them in the gound.
The world is a dark and evil place
that keeps spinning round and round."***

- Juny's outlook on life certainly is a bleak one. What might lead someone to this dark view of existence? How can you help encourage someone who feels this way about life?