



REGARDS TO BROADWAY

a revue of american musical theater

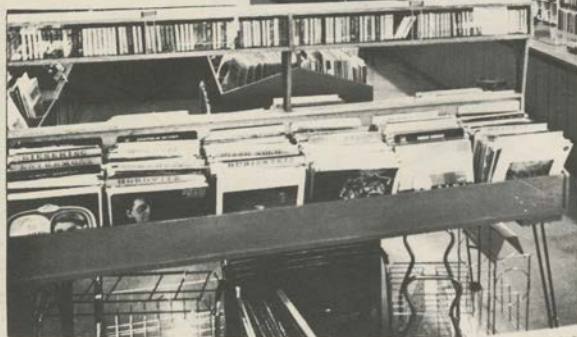
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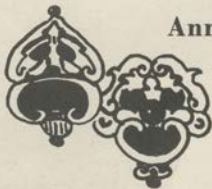
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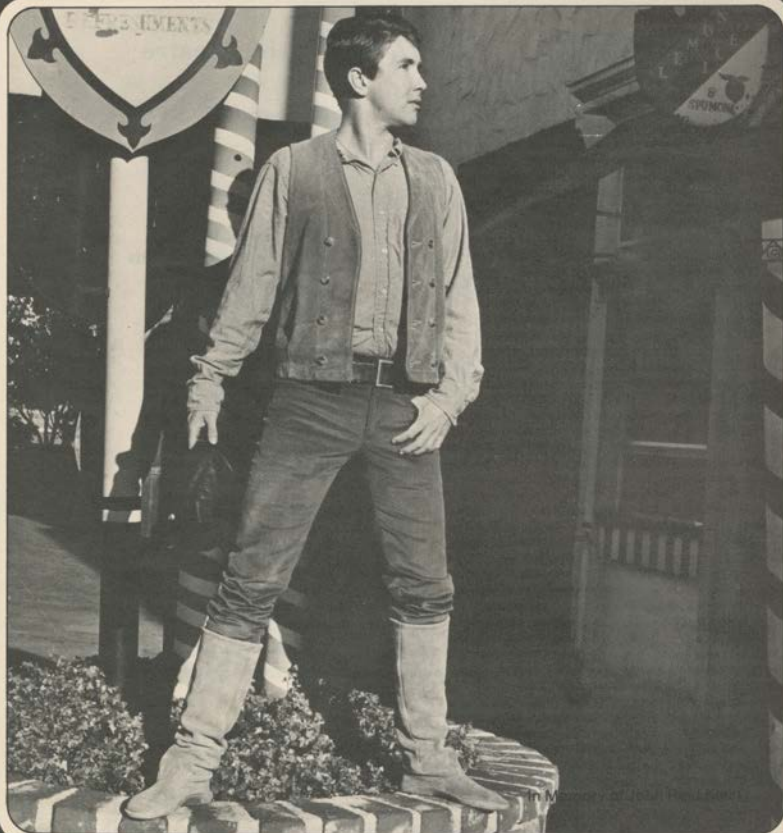
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REGARDS TO BROADWAY

A Revue of American Musical Theater
benefit for the John Reid Klein Scholarship in the Performing Arts

Cast

Constance Avsharian
Robert Chapel
Irene Connors
Makram Joubran
Judy Manos
Willis Patterson
Jerrold VanderSchaaf
Judy Brown
Barbara Canner
Ray Nieto
Errol Siegel
Charles Sutherland
Beth Titmuss

Producers
Choreography & Stage Direction
Musical Direction
Musical Arrangement
Lighting Design
Graphic Design
Set Construction
Costume Design

Judy Manos & Mardy K. Medders
Makram Joubran
Bradley Bloom
Jerry DePuit & Don Gillis
Curt Ostermann
Sally Marty-Everhardus
Gene Rubin
Marianna Hoad



Constance Avsharian



Bradley Bloom



Robert Chapel



Irene Connors



Jerry DePuit



Don Gillis



Makram Joubran



Judy Manos



Willis Patterson



Jerrold VanderSchaaf



Judy Brown, Barbara Canner, Ray Nieto, Errol Siegel,
Charles Sutherland, Beth Titmuss

REGARDS TO BROADWAY

Overture—Regards to Broadway*

Operetta to Swing:**

Give My Regards to Broadway
Yankee Doodle
Over There
Grand Old Flag
Old Man River
Toyland
The Drinking Song
Softly as in a Morning Sunrise
You're Just in Love
I Want to Be Happy

Manos
Joubran & Company
Connors
Chapel & Company
Patterson
Avsharian
Patterson & Men
Avsharian
Connors & Chapel
Manos & Company

Cohan
Cohan
Cohan
Cohan
Kern
Herbert
Romberg
Romberg
Berlin
Youmans

Gershwin-Porter Songbook:**

Stereophonic Sound
Summertime
I've Got Rhythm-Fascinating Rhythm
Let's Not Talk About Love
My Heart Belongs to Daddy
I'm on My Way

Chapel
Avsharian
Manos & Joubran
Company
Connors & Men
Patterson & Company

Rodgers-Hart-Hammerstein Love Waltz:*

It's a Grand Night for Singing-
Falling in Love with Love
If I Loved You
Hello Young Lovers

Avsharian
& Company
VanderSchaaf
Connors

Intermission (10 Minutes)

REGARDS TO BROADWAY

New York Montage**

Ensemble

Bernstein

Bernstein-Sondheim Cocktail Party:

The Ladies Who Lunch-Send in the Clowns
Ohio
I'm Still Here
Conversation Piece
Some Other Time

Manos
Avsharian & Chapel
Connors
Avsharian & Ensemble
Joubran & Ensemble

Swing to Rock:*

Guys & Dolls
Cabaret
I Could Have Danced All Night
If I Were a Rich Man
People
Bosom Buddies
Big Spender
Try to Remember
Day by Day
Aquarius

Chapel
Manos
Avsharian
Patterson
Avsharian
Connors & Manos
Women
VanderSchaaf
Manos & Company
Company

Loesser
Kander
Loewe
Harnick
Styne
Herman
Coleman
Schmidt-Jones
Schwartz
McDermott

Finale*

Company

*Original Arrangements by Don Gillis, Copyright BMI Canada, 1974

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American . . . Musical . . . Comedy:

Its parents were European—not American.

When sophisticates argue its artistic merits, they question just how musical it really is.

And, with *West Side Story* in 1957, Leonard Bernstein, Arthur Laurents, and Stephen Sondheim showed us that it isn't always comedy.

Before you begin to think that a fraud has brought you into the theater tonight, I assure you that despite historians, snobbish critics, and exceptions that prove the rule, what you are about to feel, smell, see, and hear is indeed American, Musical, and Comedy.

While American Musical Comedy still has the blood of its British, French, Italian, and German ancestors, its assimilation to the American culture is complete. I can't think of a theatrical form that expresses—for better and worse—our culture. Only film and television have scrounged higher and lower through the American Experience. But they aren't theatrical.

The cynics will tell you that American Musical Comedy is typically American because it's always sniffing after the dirty green stuff that, when a show hits, floods the box office. Or they'll say that Broadway producers, never underestimating the intelligence or sophistication of their audiences, back shows that play upon American pretense, vulgarity, sentimentality, and escapism. And if you think about some of the bombs—even the duds that played in New York City for year after year and were finally made into movies starring whoever just sold five million albums of "easy listening"—the cynics seem to have scored.

But cynics are, by occupation, men of the shadows, tellers of carefully sifted half-truths that ignore whatever might be redemptive. And American Musical Comedy, though constitutionally roly-poly, delicate—if not effete in its tastes—and addicted to the insincere smile and word of half-felt encouragement, has often shown that it has a backbone, that it can laugh at itself and its pretense and thumb its nose in a kidding fashion at the System it tries to exploit.

The recent nostalgia revivals prove this. *No, No, Nanette*, *Irene*, and *Good News* play to many who never saw the originals, who couldn't possibly get nostalgic about the twenties and beyond. The shows do give a false picture of earlier innocence, but their books are so flimsy, their humor so camp, theatergoers admit the shows call attention to their own fakery. They announce themselves as hollow candy—and that's part of their delight. The American Musical Comedy doesn't mind parading its own mindlessness, if, of course, there's money to be made.

Its audiences are even willing to pay to see their favorite theatrical form parodied. They made hits of *The Boy Friend* (the British import that introduced Julie Andrews) and of *Little Mary Sunshine*, which mocked the bloomers off those frilly Nelson Eddy/Jeanette MacDonald songfests.

American Musicals have not only looked at themselves in the funhouse mirror, they've often used comedy—the most insidious form of ridicule because it laughs at what it scorns—to take gentle pokes at the gross belly of American self-satisfaction. Granted, once you've put satire into rhyme, set it to a tune, given the tune to a butter-voiced blond, added an accompaniment of a thirty-five piece orchestra, and placed the little lady in the rich amber of a spotlight, much of the satire gets blunted.

Not all American musicals have shied away from direct and melodious ridicule: *Of Thee I Sing*, written in the Depression, showed that political campaigns are sillier than musical comedies; *I'd Rather Be Right* had George M. Cohan, the original Yankee

Doodle Dandy, impersonating, in a less than flattering way, F.D.R.; *Fiorello!* which won a Pulitzer Prize, compared politics to poker; and recently *Hair* in its sad, energetic, and juvenile play scattered taunts at war, bureaucracy, patriotism, parents, pollution, military conscription, anonymity, pop culture, you name it. Now, with *Candide* back on Broadway, in a brilliant revision of the 50's show, even Voltaire's satiric nastiness has found an American Musical Comedy analogue.

So there is good ol' American irreverence in its Musical Comedies. Big Business gets the custard pie in the mug in *I Can Get It for You Wholesale*, *How to Succeed in Business Without Really Trying*, *Foxy* (based on Ben Jonson's cruel comedy *Volpone*), *Skyscraper*, *The Pajama Game*, and *The Roar of the Grease-paint*, *The Smell of the Crowd*. The absurdities of Big City life aren't disguised in *Wonderful Town*, *Promises, Promises*, *Mame*, and *Company*. Even religion has been subjected to the sacrilege of bright lights, rock lyrics and music, greasepaint, and sexy, spangled costumes. Tom O'Horgan gave *Jesus Christ Superstar* the American Glitz Treatment and produced a vulgar extravaganza that for some made the New Testament "relevant," while for others exposed just how far Broadway was willing to go to make a buck. Some of us thought the show was also an accurate reflection of the pretense, the sentimentality, and the economic realities of contemporary religion, but we couldn't be sure how much of that was intentional.

Depending on your viewpoint, the American Musical Comedy either converts

or perverts all of its raw material—especially its fables—into expressions that are unquestionably American Romantic. *Carousel*, by Rodgers and Hammerstein, is a case in point. Its script is adapted from a depressingly naturalistic Hungarian play about a well-meaning but loutish roustabout and his romance and tragic marriage to starry-eyed village girl. Hammerstein set the story in New England and gave it “local color” with songs about a clambake, the coming of New England summer, and whaling. And although he retained the hero’s involvement in a robbery and his death, wrote a coda in which we’re assured that from his heavenly perch, Billy does all he can to secure the happiness of his wife and direct a promising future for his daughter.

Our musicals have always played to American Dreams. Without claiming too much for their medicinal powers, I’d say that they give us the kind of refreshment that helps us carry the burdens of reality. Certainly they’re not a very insidious form of escapism. No one confuses with reality a show that allows its characters to express themselves by breaking into song and dance. Harmless wish-fulfillment dominates our musicals as it dominates our dreams. So many of them begin and end in fantasy: *Brigadoon*, *The Fantastiks*, *Once Upon a Mattress*, *Kismet*, and *Camelot*. American folktales and history are made to mirror us as we’d like to see ourselves: *Oklahoma!* (always with that exuberant exclamation point, which, I am told by an insider, was originally a typographical error), *South Pacific*, *Purlie*, *1776*, *The Music Man*, and so on.

I’ve avoided writing about what is “musical” in American Musical Comedy because this evening’s show makes my case in a way impossible to express in prose. I wouldn’t even want to mention song lyrics here, because when they’re reduced to neat lines on paper, they are too often confused with simple-minded poetry and judged as poetry. The genius of many of the lyricists and songwriters, whose works you are about to hear, is not that they have created two separate works—words and music—but they they have managed to make music speak and words sing.

So enough about what is American and Comic in American Musical Comedy. Only a final wish:

May you go out of the theater tonight humming.

Glenn Litton

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Production Staff

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Rehearsal Accompanist	Jerry DePuit
Stage Manager	George Groehsl
Box Office	Carol Deniston
Poster & Program	Sally Marty-Everhardus
Head Usher	Joy Scarpuzza
Sound	David Lau

Orchestra

VIOLINS	CELLI
Leah Atwater	Anne Sabin
Charles Avsharian	Judy Vanderweg
Elizabeth Child	BASS
Kathy Keresztesi	Carl Pasal
Glenn Litton	TRUMPETS
George Marsh	William Atkinson
Dennis Murphy	Randy Blouse
REEDS	Eric Rupp
Dwight Andrews	TROMBONES
Stephen Mauk	Jeff Neville
John Salistian	Robert Radock
HORNS	PIANO
Kirby Dilworth	Jerry DePuit
David Goldberg	GUITAR
HARP	Joel Hipps
Sandra Bittermann	
PERCUSSION	
Timothy Bartholow	
Robert Elliott	

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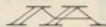
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