



BMI Workshop Wins Tony Award!

And the Drama Desk Award!

After nearly half a century, the BMI-Lehman Engel Musical Theatre Workshop finally became a recipient of the **Tony Honors for Excellence in Theatre**. The prestigious honor was presented **Oct. 24, 2006** at **Tavern on the Green** in New York City. The Tony Honors “recognize contributions to the field of theatre for individuals and organizations that are not eligible in any of the established Tony categories.” In addition to the BMI Workshop, *Forbidden Broadway* and its creator, **Gerard Alessandrini**, a BMI composer-lyricist and Workshop alum, were likewise awarded. (Other honorees included William Morris Agency Senior VP **Samuel Liff** and La MaMa E.T.C. Founder/Director **Ellen Stewart**.)

Deemed “The Harvard of Musical Theatre” by *The New York Times*, the BMI-Lehman Engel Musical Theatre Workshop was founded in

1961 by the late Lehman Engel, a ubiquitous Broadway musical director who became known as “the dean of American musical theatre,” to create a setting where new writers could learn their craft. The Workshop consists of approximately 250 composers, lyricists and

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From the Editor

Apologies to Workshop members and other regular readers for the unprecedented gap of time between Newsletter editions. After over eight years of pumping out a regular quarterly, the chore of processing and formatting all the listing entries (noting member accomplishments and activities) became too overwhelming a task to maintain alongside my careers as musical dramatist and teacher. As the delay became longer and longer, it finally occurred to me, in a blinding flash of logic, that I needed an assistant to take over that task. And after a search that, to my relief, wasn't much longer than the time it took to look over my shoulder toward an obvious candidate, Librettist member **Jeff Simno** agreed to sign on. Adding a bit of his own editorial style to the established format, and with what seemed like only minutes for a learning curve, he has done wonderfully. I hope he sticks around for a long time.

Owing to the enormous backlog of material, I decided to forego the usual accompanying graphics for this edition, but all things being equal, we'll be back to pictures of your lovely selves, colleagues, merchandise and logos in the next action packed ish.

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Maury Yeston

bookwriters, most of whom are actively writing new works for the musical theatre. Noted alumni include Tony Award winners **Jeff Marx** and **Robert Lopez** (*Avenue Q*), **Edward Kleban** (*A Chorus Line*), **Maury Yeston** (*Titanic*, *Grand Hotel*, *Nine*), **Alan Menken** (*Beauty and the Beast*, *Little Shop of Horrors*), **Michael Korrie & Scott Frankel** (*Grey Gardens*), **Lynn Ahrens & Stephen Flaherty** (*Ragtime*, *Once On This Island*) and **Michael John LaChiusa** (*Hello Again*, *Marie Christine*, *The Wild Party*).

The Drama Desk Award

The Workshop received a special **2006 Drama Desk Award** “for nurturing, developing and promoting new talent for the musical theater.”

Upon hearing the news, BMI President and CEO **Del Bryant** said, “We are thrilled to have been selected for this unique honor. It is a recognition that the BMI Lehman Engel Musical Theatre Workshop has truly become part of the fabric of Broadway over the past 45 years. The real credit goes to Lehman for his inspiration and vision, and to the many talented composers, lyricists and librettists who have so generously given of their time and passion to nurture generations of emerging talent.”

Tony Award-winning BMI composer **Maury Yeston** (*Nine*, *Titanic*), a longtime moderator of the Workshop who also cut his teeth with Engel, commented, “If you

think about it, it may be the greatest impact that any corporation has had on American culture, certainly on the sector of that culture we call musical theater. In addition to its mission of training the next generation of Broadway creators in the art and craft of the musical, it has created a community among these creators. Because of the Workshop, these people know each other, work together and collaborate.... It’s a nebula—a place where stars are born—where talent coalesces into new stars, and it’s happening today, right now, making future stars.”

In addition to the special award presented to the Workshop, past and present members were also nominated for Drama Desk Awards, including alumni **Michael John LaChiusa** (Best Music and Best Lyrics for *See What I Wanna See*) and **Michael Korie** (Best Lyrics for *Grey Gardens*), and current 2nd Year Workshop member **Ryan Cunningham** for his *I Love You Because* lyrics.

Works

In Performance

ALL OF THE PEOPLE, ALL THE TIME

Darwin Ortiz and **David Roth**, close-up magicians who specialize in sleight-of-hand, played themselves last November in their autobiographical play-with-magic, *All of the People, All the Time*, conceived and co-written by **Patrick Cook** (Committee).

Presented by **Frank Evans** (Committee), **Lisa Dozier**, and **Musical Mondays Theatre Lab Discovery Series**, the show was directed by MTC's **Michael Bush** and also featured Broadway veterans **William Parry** (*Sunday in the Park with George, Passion*) and **Alison Fraser** (Tony nominee for *The Secret Garden* and *Romance/Romance*) as the many characters who come in and out of Ortiz and Roth's lives.

ARMENTO KID SHOWS

The People Garden and *The New Kid*, young audience shows with book, music and lyrics by **Paul Armento** (Advanced), played a January-February return engagement at the **York Theatre** (www.yorktheatre.org). The shows were originally presented last Fall.

BRIGHT LIGHTS, BIG CITY

had the premiere of its revised version last June at the **Prince Music Theatre** in Philadelphia

starring **Jeremy Kushnier** (Broadway's *Footloose* and *Rent*) and directed by **Stafford Arima** (*Altar Boyz* and the London and Paper Mill Playhouse's *Ragtime*). The score and approach to the story were revised by composer-lyricist-librettist **Paul Scott Goodman** (alumnus) and then recorded in a world premiere album on the **Ghostlight/Sh-K-Boom** label. Based on the hit novella, *Bright Lights, Big City* is a uniquely moving and touching coming-of-age story set against the backdrop of the excessive yet glossy chaos of the 1980's.

CINDERELLA'S MICE

a new children's musical with book and additional lyrics by **Justin Warner** (Librettists) and music and lyrics by **Ben Morss** (Alumnus), had performances last Spring at the **Vital Theatre**. A skewed, irreverent, *Rosencrantz and Guildenstern*-esque take on the classic fairy tale, *Cinderella's Mice* is the story of a little mouse named Spencer, who's got big plans for the Royal Ball; but when Cinderella's fairy godmother turns him into a horse to pull Cinderella's carriage, mouse and human dreams collide!

CRAZY FOR THE DOG,

a new play by **Chis Boal** (Advanced) had a limited run and

its world premiere at the **Bouwerie Lane** Theatre last June.

GEORGE GRIGGS

completed his commission with sold-out performances of *Hearts Are Wild* (music and lyrics) at the **City Theatre**, Pittsburgh, PA in February, 2006. Griggs's song "She's Got A Girlfriend Now" can be heard on A&E's "Roller Girls." And he recorded his rock "radio play," "Transmitter Man" in Ohio last September with record producer **Todd Tobias** (Guided By Voices, Robert Pollard, etc.).

THE GRAPES OF WRATH

an new opera with music by **Ricky Ian Gordon** and libretto by **Michael Korrie** (both emeritus), was presented by the Minnesota Opera Company. Based on the classic John Steinbeck novel—which traces the Joad family's arduous journey from Oklahoma to California—the new work played at the **Ordway Center for the Performing Arts** in Saint Paul, MN, February 10-18. **Eric Simonson** directed the three-act production, which featured the **Minnesota Opera Orchestra**.

GREY GARDENS

the musical based on the documentary film about "the lesser Bouviers," book and lyrics by **Michael Korie** (emeritus), music by **Scott Frankel** (emeritus), book by **Doug Hughes**, ended an extended summer run at **Playwrights Horizons**, underwent some stunningly effective revision,

and transferred to an open-ended Broadway run at the **Walter Kerr** theatre. The cast album of the off-Broadway version is available on the **PS Classics** label. For more information, go to the show's official website, www.greygardens-themusical.com.

HATS! THE RED HAT SOCIETY MUSICAL,

featuring original music by **Melissa Manchester**, **Beth Falcone** (Advanced), **Pam Tillis**, **Kathie Lee Gifford**, **Carol Hall** (emeritus), **Susan Birkenhead** (emeritus), **Gretchen Cryer** and **Henry Krieger**, premiered last October at **The New Denver Civic Center**. The show, based on the ideas of The Red Hat Society, concerns a 49.999 year old woman who tries to resist facing the inevitable Big Five Oh birthday—until she meets several remarkable Red Hat Society women who show her about fun and friendship after 50.

HENRY AND MUDGE,

music and orchestrations by **Brian Lowdermilk**, book and lyrics by **Kait Kerrigan** (both Advanced), had its New York premiere at the Off-Broadway **Lucille Lortel Theatre** this past December. Presented by **Theatreworks/USA** and directed by **Peter Flynn**, the new musical is based on **Cynthia Rylant's** picture books about a boy and his 182-pound, slobbery, canine companion.

HERRINGBONE

book by **Tome Cone**, music by **Skip Kennon** (Committee *ex officio*), lyrics by **Ellen Fitzhugh** (emeritus), was performed last summer as part of **Arts Equity's** second season at **The Main Street Theatre** in Vancouver. A musical tale of spiritual possession, the show was designed and directed by **Llewellyn J. Rhoe** and featured **Taylor Askman** as Herringbone.

HIGH FIDELITY

a musical based on the novel by **Nick Hornby** and subsequent film (screenplay by D.V. De Vincentis, Steve Pink, and star John Cusack), enjoyed a too-brief run at the **Imperial Theatre** on **Broadway**, closing after 19 previews and 13 performances, with book by **David Lindsay-Abaire**, music by **Tom Kitt** (alumnus) and lyrics by **Amanda Green** (alumna), plus direction by **Walter Bobbie**. But the journey isn't over: the cast album has been recorded and will be released by theatre specialist **Sh-K-Boom Records**. As described: "*High Fidelity* follows the adventures of Rob, a record store owner who knows almost everything about pop music but almost nothing about how to hang onto a girl. Rob's love life, already a broken record of heartache, falls off the charts completely when he gets dumped by Laura. But that just sets him up for one of the top five romantic comebacks ever."

HOTEL C'EST L'AMOUR

Michael John LaChiusa's newest musical had its world premiere last Fall at **The Blank Theatre Company's** 2nd Stage Theatre in Hollywood. Conceived and directed by Blank artistic director **Daniel Henning** and starring **Vicki Lewis** of TV's *NewsRadio*, the show weaves more than 20 of LaChiusa's produced and un-produced songs into an evening set in a honeymoon suite where a newlywed couple spend their first night.

MEET JOHN DOE

Music by **Andrew Gerle** (participating collaborator), lyrics by **Eddie Sugarman** (alumnus), book by Gerle & Sugarman, with additional story by **Matt August**, will have a **March 16–April 29** run at **Ford's Theatre** in Washington, D.C., under the direction of **Eric Schaeffer**. Based on the film by Frank Capra, this award-winning musical (previously seen at **NAMT**, **NYMF** and at **Goodspeed**), set during the Great Depression, has as its hero a fictitious character, John Doe, created out of one reporter's desperate desire to remain employed. John Doe's story resonates powerfully with people across the country, and so his creator must find a real man to embody the idea of this growing icon. As powerful forces attempt to use him for their own political gain, the fake John Doe finds his voice by appealing to the best in human nature. For more information:

www.fordstheatre.org and
www.johndoemusical.com.

NEW YORK STAGE AND FILM 2006 SEASON

BMI alumni **Andrew Lipa** and **David Tenney** both had their work presented as part of the 2006 season of the highly successful **New York Stage and Film**, located at the **Powerhouse Theatre** on the grounds of Vassar College in Poughkeepsie, NY. The season also featured new works by playwrights **Daisy Foote** and **Keith Huff**, as well as fresh musicals by **Rachel Portman**, **Beth Henley**, and a new revue of songs by **Stephen Sondheim** called *Mixed Company*.

Jerry Christmas, Lipa's new musical with librettist **Daniel Goldfarb** was directed by **David Warren** and performed July 28th-30th. The show revolves around a Jewish movie star who tries to reinvigorate his career with a television Christmas special.

What's Appropriate on a First Date With an Earthling, David Tenney's "sci-fi rock opera" with librettist **Steven Mark Tenney**, was offered as a special presentation on July 1st and involves a beautiful alien, a burnt-out scientist, his daughter, a cyberpunk biker and a visit to the Capitol.

LISA DESPAIN

Lisa Despain (Advanced) had her first symphony, *Sand & Steel*, commissioned by the **American Composers Forum**, premiere last July in Gary, Indiana as the culminating event in the **City of Gary Centennial Celebration**. Additionally, Lisa's oratorio *An American Nativity* premiered last

December at the **Shubert Theatre** in New Haven and featured Met soloists **Brian Mulligan** and **Amanda Borst**, the vocal ensemble **Voce**, and the **New Haven Symphony**, which commissioned the piece.

SCRUBS: MY MUSICAL

The popular hospital sitcom *Scrubs* offered a unique musical episode in which a patient is found to have an aneurysm that causes her to hear music. The events of her treatment are dramatized (and musicalized) from her perspective. The score for the episode was provided in part by the emeritus *Avenue Q* team of **Jeff Marx** and **Robert Lopez**, and in part by supervising producer and staff writer **Debra Fordham** (lyrics) in collaboration with veteran *Scrubs* composers **Paul F. Perry** and **Jan Stevens**. The episode first aired on January 18, 2007.

SISTER ACT

a musical based on the popular film scripted by **Joseph Howard**, with music by **Alan Menken**, lyrics by **Glenn Slater** (both emeritus), and book by **Cheri & Bill Steinkellner**, directed by **Peter Schneider**, is currently in its out-of-town development phase, having just finished a premiere engagement at the **Pasadena Playhouse** in California, and heading toward the **Alliance Theatre** in Atlanta, Georgia.

SONGS AND STORIES WITH PAUL SCOTT GOODMAN

Paul Scott Goodman performed an evening last July at **Makor**, a program of the **92nd Street Y**. With a host of tunes from the composer-lyricist's catalogue, the show featured *Tarzan's* **Natalie Silverlieb**, singer-songwriter **Sabrina Stone** and stage/screen veteran **Ellen Foley** performing along with the author.

THE STORY OF MY LIFE

score and orchestrations by **Neil Bartram** (Advanced), book by **Brian Hill**, premiered last November at **CanStage's Berkeley Street Theatre** in Toronto. Directed by Manhattan Theatre Club veteran **Michael Bush**, the intimate, two-person show starred Tony Award winner **Brent Carver** and Broadway's **Jeffrey Kuhn**. A rare musical without source material, *The Story of My Life* is a tender, musical celebration of lifelong friends and the powerful bonds that can tie two people together forever.

THAT TIME OF YEAR

concept and lyrics by alumni **Laurence Holzman** and **Felicia Needleman**, was a revue highlighting "the joys and anxieties of the holiday season," according to press notes. Directed and choreographed by **Annette Jolles**, its score a score featured music by BMI alumni **Sanford Marc Cohen**, **Nicholas Levin**, **Donald Oliver**, **Kyle Rosen**, **Brad Ross**, and **Wendy Wilf**. The show played at the **York Theatre** during the 2006 Christmas season.

THE TUTOR

The multi-award-winning stage musical, book and lyrics by **Maryrose**

Wood (Advanced), music by **Andrew Gerle** (participating collaborator) is playing a February 28–April 8 limited run at the **Spirit of Broadway Theater** in Norwich, Connecticut, under the direction of Artistic Director **Brett Bernadini**. As described, "*The Tutor* tells a fresh, funny, contemporary tale of romance, art, and what it really takes to get into Princeton." Said Wood: "A few years ago I met a couple of 20-somethings struggling to be artists and make a living in New York City. Many of them were equipped with Ivy League degrees, which I found rather dazzling because I come from humbler stock (I'm the first woman in my family tree to attend college at all, in fact). And the best work these brainiacs could find was tutoring rich kids! It was all very dizzying and took hold of my imagination in the kind of way that generates lots of 'what-if' story ideas. Add to this that Andrew and I had a desire to write a small, contemporary show—our previous musical had a larger cast and was set at the turn of the century—and *The Tutor* was born." For tickets, call (860) 886-2378 or visit www.spiritofbroadway.org. For detailed information about the show, visit www.tutormusical.com.

In Festival

GLOBAL SEARCH (CARDIFF) FESTIVAL

The **Global Search for New Musicals** showcase, a regular feature of the **Cardiff International Musical Theatre Festival** held annually in Wales, this year offered five musicals (abridged, NAMT conference style).

Four of them were by BMI Workshop writers, and all of those four, and/or their authors were previous award and honors winners:

- *About Face*, Music by **Jeffrey Lodin** (alumnus), Book & Lyrics by **David Arthur** (Librettists)
- *The Fabulist*, Music & Lyrics by **David Spencer** (Committee), Book by **Stephen Witkin** (alumnus)
- *Like You Like It*, Music by **Daniel S. Aquisto**, Book & Lyrics by **Sammy Buck** (both Advanced)
- *Top of the Heap*, Music by **Jeffrey Lodin** (yes, Jeff was represented by *two* shows), Book & Lyrics **William G. Squier** (alumnus).

KANSAS CITY CROSSROADS MUSICAL THEATRE FESTIVAL

Theatre League, Inc., the Kansas City-based national musical theatre presentation and production company, which has satellite presenting programs in a number of American cities, introduced Missouri audiences to readings of seven new works over two weekends last July at their first annual musical theatre festival.

Staggeringly, workshop members were represented in 6 of the 7 works chosen:

The Count of Monte Cristo, book and music by **Philip de Blasi**, lyrics by **Jane Landers** (both alumni) based on the novel by **Alexandre Dumas**.

Frog Kiss, An Unlikely Romance, book and lyrics by **Charles Leipart**, music by **Eric Schorr** (alumnus), in collaboration with **Daniel B. Brambilla**, an adult twist on the fairy-tale *The Frog Prince*.

Route 66, book by **Jerold Gold-**

stein & William Squier (alumnus), music by **Fred Stark**, lyrics by **Squier**, about a big-city journalist and a bohemian photographer assigned to create a photo essay of the historic Route 66.

Thorstein Veblen's Theory of the Leisure Class, book and lyrics by **Charles Leipart**, music by **Richard B. Evans** (alumnus), about an out-of-work economics professor in 1900, New York City who takes his 'Theory of the Leisure Class' to the Fifth Avenue Vaudeville Theatre stage.

Too Good To Be True, book by alumni **Amy Coady** and **Gerald Stockstill**, lyrics by Coady, music by Stockstill, loosely based on the life of **Elmyr de Hory**, one of the most notorious art forgers of the 20th century.

Dakota Sky, composed by **Deborah Wicks La Pama**, libretto by **Kathleen Cahill**, directed by alumna **Amy Coady**, inspired by the letters and diaries of the numerous single women who homesteaded the plains of Wyoming, South Dakota, and Colorado at the turn of the century.

THE SECOND ACT PROBLEM

a play by **Carey Lovelace** (Librettists) was featured at the **30th Annual Samuel French Off-Off Broadway Original Short Play Festival** last June. The show starred **Julie Fitzpatrick** and **Darrel Blackburn** and was directed by **Allison Talis**.

DAHLIA: A MUSICAL CRIME

Book by **Yvonne Adrian** (Librettists), Music and Lyrics by **Lucy**

Coolidge (Advanced, Librettists) had a reading at **Ensemble Studio Theatre's Octoberfest 2006** featuring **Carla Arnone** (Advanced).

AN EVENING WITH MOLLY HADAFEW

was featured at the **WPA Free Fest**. The show with text and lyrics by **Lisa Ferber** (Second Year), music by **Robert Firpo-Cappiello**, starred **Alyssa Simon** as the boozy, been-there-done-that dame who tells all about the great pickle caper on Mott Street.

COMMON GROUNDS

a highly innovative dance musical set in a midtown Manhattan coffee shop, where an over-wrought *barista* fumbles an order that causes an accident and sets off a chain of events that eventually affects the lives of everyone in the shop, was commissioned by NYMF.

In this Robert Altman-esque piece (think *Crash* meets *Contact*), writer **Sammy Buck** (Advanced), along with composer **Doug Katsaros** (emeritus) and director **Igor Goldin**, collaborated with choreographers **Ray Leeper**, **Lisa Stevens**, **Tiger Martina**, **Ron De Jesus**, and **Rhonda Miller** to create the unique, stylized dance show.

MEET MISTER FUTURE

book and lyrics by **Michael Korie** (emeritus), music by **Scott Frankel** (emeritus), directed by **Christopher Ashley**, was featured at **The Barrington Stage Company** inaugural **Musical Theater Lab** series, curated by Tony Award-

winning composer **William Finn** in tandem with NYU's **Graduate Musical Theatre Writing program**.

Meet Mister Future, set at the 1939 World's Fair, concerns an ex-boxer whose career is transformed by a feisty young publicist.

In Progress

CARABOO, PRINCESS OF JAVASU

book by **Marsha Norman** (*Night Mother*), music by **Jenny Giering** (alumna), lyrics by **Beth Blatt** (alumna), tells the true story of a poor maid in 1817, who cons British society into believing she is an exotic princess.

The show was presented in a reading last May, produced by **Michael P. Price** at **Goodspeed's Norma Terris Theater** in Chester, CT. Directed by **Gary Griffin** (*The Color Purple*), the reading's cast included **Kathy Voytko**, who starred in the title role of the 2004 national tour of *Evita*, **The Woman in White's Richard Todd Adams**, **Assassins' Sally Wilfert**, **Beauty and the Beast's Chris Hoch**, **Sly Fox's Jeff Talbott**, **Paradés Robin Skye**, **Crazy for You's Kerri Jill Garbis**, **Alexandra Melrose**, and **Rich Silverstein**, with musical direction by **Andrew Wilder** and sound design by Jay Hilton.

CHOCOLAT

Arianna Rose (alumna) and **Robby Stamper** previewed song selections from their musical version of *Chocolat* in the 3rd Floor BMI Media Room last June.

DEAR EDWINA

book and lyrics by **Marcy Heisler**, music by **Zina Goldrich** (both alumni), had three benefit readings last July at the **Rattlestick Theatre**. The show, suitable for “children of all ages,” concerns 13-year-old Edwina Spoonapple who tackles all the world’s problems, from birthday party etiquette to the proper way to set a table, in her hopes to be a part of the Kalamazoo Advice-a-palooza Festival and land a coveted spot on her family fridge.

GAY GRIMMS

kicked off the new year of free readings at the York theatre company. With a book by Ted Sod (*Librettists*), music by Dan Martin and lyrics by Michael Biello (both alumni), the new musical, according to press notes, concerns “Jackie and Leon, the Cousins Grimm, adapting their ancestors’ beloved stories and adding a queer sensibility to them. The cousins learn a lot about themselves in the process; including revelations that provide a mysterious and surprising twist to their creative collaboration.”

GREETINGS FROM YORKVILLE, THE SONGWRITER MUSICAL

music & lyrics by **Robert Grusecki** (alumnus), *Lovers*, lyrics & book by **Anya Turner** had a developmental reading at the **York Theatre** in January. As described: “Collaborators, partners in all things, a couple of songwriters from the Midwest try to make it in the big

city. Together they set out on the journey of a lifetime. Ultimately, this is a love story about trying again, and again, and again...” The reading was directed by **Thommie Walsh**. This two-character musical, performed by the writers, was named a **finalist for the Richard Rodgers Award** by the American Academy of Arts and Letters.

LOVE INCORPORATED

by **Marc Castle** (alumnus) follows the adventures of a successful entrepreneur who uses business savvy to save her hopeless love life and find the man of her dreams.

The show most recently had a reading last June presented by **Meri Krassner** at the **Snapple Theatre Center** starring **Jim Stanek** (*Lestat*), **Becca Ayers** (*Avenue Q*), **Heather Ayers** (*Sarah, Plain and Tall*), and **Rich Affannato** (*Les Misérables*) with direction by **Chris Presley** and musical direction by **Jana Zielonka**. Earlier readings were performed in 2005 at the **York Theatre Company** and in 2002 at **ASCAP’s Musical Workshop**.

LUCK!

a musical based on a folk tale by **Isaac Bashevis Singer**, book and lyrics by **Mark Waldrop**, music by **Brad Ross** (both alumni) was given a workshop production by the Pace University Musical Theater Department, January 18-23.

THE MUSICAL OF MUSICALS— THE MUSICAL!

which satirizes the musical the-

atre genre, returned to the London stage Dec. 5 when it began a limited engagement at the **King's Head Theatre**.

Directed by **Julian Woolford**, the production officially opened Dec. 7 and played a six-week run through Jan. 14, 2007. The cast included **Susannah Fellows**, **Ian McLarnon**, **Paul Baker** and **Julie-Alanah Brighton**.

The Musical of Musicals – The Musical!, made its U.K. premiere at Leicester Square's Sound Theatre in March 2006. In a statement, producer Melanie Herman said, "I am thrilled beyond belief that we will be returning to London, where we were so enthusiastically received last spring, and performing in the legendary Kings Head Theatre, which has presented so many acclaimed plays and musicals."

The Musical of Musicals – The Musical!, which was the longest-running show in the **York Theatre Company's** 35-year history (it played 256 performances there), reopened at **Dodger Stages**, Stage Five, where it played nine previews and 318 regular performances before closing in November 2005. Featuring music by **Eric Rockwell**, lyrics by **Joanne Bogart** (both alumni) and a book by Rockwell and Bogart, *The Musical of Musicals* is a satire of various musical theatre genres. One story is played five times, each in the style of a different musical theatre composer or team, including Rodgers and Hammerstein, Andrew Lloyd Webber and Stephen Sondheim.

The Musical of Musicals – The Musical! was **nominated** for a **2004**

Lucille Lortel Award for Outstanding Musical, five **2004 Drama Desk Awards**, including Best Musical, and a **2005 Drama League Award** for Best Musical. The original cast recording is available on the **Jay Records** label.

ORDER

a new horror-slasher comedy by **Chris Boal** (Advanced), was performed in a reading last October by the **Resonance Ensemble's** Thrills and Chills Department.

STORYVILLE

Lisa DeSpain (Advanced) and **Kristen Anderson-Lopez** (Advanced) showcased selections from their musical *Storyville* last September as the culminating event of their residency as **Dramatist Guild Fellows** under the direction of emeritus members **Stephen Flaherty** and **Lynn Ahrens**.

VOICE OF THE CITY

libretto by **Kenneth Jones** (alumni), music by **Elaine Chelton** (alumna), inspired by the **O. Henry** story *Springtime a la Carte*, had a reading last October at **The Human Race Theatre** in Dayton, OH, directed by **Karen Azenberg**. An earlier reading of the show was done at **The York Theatre** in 2004.

WRITING ARTHUR

With book, music, and lyrics by **David A. Austin** (Second Year), was presented in a reading last August starring **Lisa Howard**, **Allen Fitzpatrick**, **Nancy Opel**, **Stephen DeRosa**, **Nora Mae Lyng**, **Colin Hanlon**, **Courtney Balan**,

Jamison Stern, Kat Ramsburg, Felicity LaFortune, Todd Buonopane, Tricia Rapier, Jason Dula, Rebecca Robbins, Jenna Lahr, David Jon Wilson, Eric Pickering, Veronica Puricelli, Liam Murphy and Tommy Byrne.

The show tells the story of isolated Arthur Danby, who avoids the outside world by writing the world of his novel. When both worlds threaten to collapse, however, Arthur finds the strength to live his own life from the very characters he has created.

Emily Schiff-Glenn, Gavin Creel, Amanda Yesnowitz, Deborah Abramson, Jill Abramovitz (Advanced), Brad Alexander (Advanced), Mary-Mitchell Campbell, Tesha Buss, Sara Wordsworth (Second Year), James Allen Ford (alumnus), Steve Marzullo, Brent Lord, Todd Almond, Bill Augustin (Advanced), Andy Abrams (Advanced), Leslie Becker, Georgia Stitt, Denver Casado (alumnus), and Betina Hershey (alumna).

In Cabaret

MONDAY NIGHTS, NEW VOICES (SEPTEMBER)

In September 2006, at the Duplex Cabaret Theatre's *Monday Nights, New Voices* concert, Brad Alexander (Advanced) had three of his songs featured with lyrics by Adam Mathias (Librettists), Helen Chayefsky (alumna), and Andrea Schulman Gellert (alumna).

HOT MAMAS!

The cabaret property *Hot Mamas!*, featuring three pregnant actresses singing about impending motherhood, played at Symphony Space's Thalia last November as a benefit for ASTEP (Artists Striving to End Poverty), Campbell's not-for-profit organization.

Hot Mamas! includes original songs by Bobby Lopez (alumnus), Kristen Anderson-Lopez (Advanced),

Special Events

THE ALCHEMY OF THEATRE

Tony Award-winning actor/singer **Brian Stokes Mitchell**, Tony-winning lyricist **Lynn Ahrens** (emeritus) and make-up artist **Angelina Avallone** took part in a discussion about the new Playbill Books tome “The Alchemy of Theatre” Jan. 29. The one-night-only discussion/signing was held at the Barnes & Noble Lincoln Triangle beginning at 7 PM. **Robert Viagas** (alumnus), editor of the Playbill Books text—published by Applause Theatre & Cinema Books—moderated the discussion about theatrical collaboration. More than two-dozen theatrical professionals share essays on their own real-world experiences in *The Alchemy of Theatre—The Divine Science: Essays on Theatre and the Art of Collaboration*.

Shelf Life

CAROLS FOR A CURE

Composer **Neal Hampton** and lyricist **Phoebe Kreutz** (both Advanced) had their song “**Something Must Be Wrong With My Mistletoe**” recorded by the cast of *Dirty Rotten Scoundrels* for the 2006 *Broadway Cares: Carols for a Cure* CD.

I LOVE YOU BECAUSE (Original Cast Album)

hit stores October 3rd, 2006 with an exclusive early web-release on Sept. 19th, 2006, by **PS Classics**, the record label devoted to musical theatre and popular song.

Dubbed “a modern day musical love story,” *I Love You Because* follows Austin Bennet, “an uptight greeting card writer whose life is turned upside down when he finds his long-term girlfriend in bed with another man. Forced back into the treacherous New York dating scene, Austin meets Marcy Fitzwilliams, a free-spirited photographer whose spontaneity is matched only by her ability to drive him insane. They are constantly misguided by Austin’s brother Jeff and Marcy’s best friend Diana Bingley. Together, they explore the ‘rules’ and nuances of dating in the big city as they learn how to love someone, not in spite of their differences, but because of them.

I Love You Because opened at Off-Broadway’s **Village Theatre** Feb. 14, and completed its run May 21,

2006. The score with music by **Joshua Salzman** (Advanced) and book/lyrics by **Ryan Cunningham** (Advanced) can be heard on 18 tracks featuring the Off-Broadway cast: **Farah Alvin**, **David A. Austin** (Advanced), *Avenue Q* Tony Award nominee **Stephanie D’Abruzzo** and **Colin Hanlon**, with **Jordan Leeds** and **Courtney Balan**.

Orchestrations are by **Larry Hochman**. **Christopher Gattelli** choreographed. **Daniel Kutner** directed. Musical direction is by **Jana Zielonka**. **Larry Gates** produced the CD.

As a footnote, the show recently opened at the **Actors Playhouse** within the **Miracle Theatre** in Coral Gables, Florida.

I’M NOT SENTIMENTAL

a new album by **Rob Kendt** (Second Year) was marked by a January 9 performance by the composer and special guests at **Pete’s Candy Store** in Williamsburg, Brooklyn.

LOOK FOR ME

Jenny Giering sang with rock band **Groovelily** and other special guests at **Joe’s Pub** last August to celebrate the release of her new solo album, *Look For Me*. The **Brendan Milburn** produced album has received rave reviews and can be purchased at jennygiering.com.

LOVING REPEATING

(excerpted from a report by Ken Jones in Playbill Online): The 30-track cast recording of *Loving*

Repeating, composer **Stephen Flaherty** (emeritus) and director-adaptor **Frank Galati’s** musical about the world of writer **Gertrude Stein** [on the **Jay Records** label], is in stores now... [The show’s] stock went up Nov. 6, 2006, when Galati and Flaherty won the 2006 **Joseph Jefferson Award for Best New Work** (Musical), for the world-premiere production that appeared earlier in 2006 at Chicago’s **Museum of Contemporary Art**, in a co-production with **About Face Theatre**. Subtitled *A Musical of Gertrude Stein*, the work, which is now being considered by producers outside of Chicago, draws on the writing of Gertrude Stein, exploring her life and times in the context of her relationship with **Alice B. Toklas**.

SEASONED GREETING: A STARDUST FAMILY ALBUM

a CD of 12 all-original holiday songs, was released this past 2006 Christmas season to rave reviews. The album, executive produced by **Jeffrey Simno** (Librettists), was written, performed, accompanied, engineered, mastered, produced, and designed by the talented singing-waiters of *Ellen’s Stardust Diner*, NY, NY. Stop in the restaurant or visit to order your own copy.

Non-writing Gigs

AND/OR

Harris Doran (alumnus) was featured along side *Lestat's Megan Reinking* in the cast of *And/Or* at the **Dixon Place HOT! Festival** last August. Written by **Stan Richardson** and directed by *Joy's Ben Rimalower*, *And/Or* is comprised of four dark comedies and one live music video which chronicle the heart-shattering decisions people make that seem like—and sometimes are—life or death.

BROADWAY BACKWARDS 2

Mark Janas (Advanced) is musical director for this second benefit concert for the **New York Lesbian, Gay, Bisexual & Transgender Community Center**. Hosted by **Seth Rudetsky**, the **Feb. 26** concert was held at **37 Arts** and will feature direction by **Robert Bartley**. Among those who were part of the evening—where men sang tunes originally performed by women, and vice versa—were Tony Award winners **Betty Buckley** and **Len Cariou**, *View* co-host **Rosie O'Donnell**, *Jacques Brel's Constantine Maroulis*, *Wicked's Kate Reinders*, playwright-actor **Charles Busch**, recent *Producers* star **Richard Kind**, Tony winner **Gary Beach** and *Miss Saigon's Liz Callaway*.

FAIR-HAIRED BOY, or THE ABCs OF SUCCESS

an obscure musical by **Sheldon Harnick**—best known for his lyrics to *Fiddler on the Roof*, *She Loves Me* and *Fiorello!*—was presented in a sold-out Jan. 6 reading at the **Playwrights Theatre** in **Patterson, New Jersey**. Musical direction was provided by returning First Year composer **Stephen Randy**.

IN THE HEIGHTS

a new musical at **37 Arts** features First Year member **John Herrera** in a leading role. (As described: “*In the Heights* is a new musical about three days in the life of Washington Heights, a vibrant and tight-knit community at the top of the island of Manhattan. It’s a place where the coffee from the corner bodega is light and sweet, the windows are always open, and the breeze carries the rhythm of three generations of music.”)

JACQUES BREL etc.

Rick Hip-Flores (Advanced) recently joined the off-Broadway company of *Jacques Brel is Alive and Well and Living in Paris* as musical director. The show, at the **Zipper Theatre**, also features **Robert Cuccioli**, **Constantine Maroulis**, **Gay Marshall**, and **Jayne Paterson** in the cast.

JONI MITCHELL AT THE DUPLEX

In April 2006, at the **Duplex Cabaret Theatre**, **Jeff Blumenkrantz** (Advanced) was one of more than 20 distinguished per-

formers who lent their talents to *Tales of Joni: The Storefront Sings Mitchell*, an evening of songs devoted to the work of composer **Joni Mitchell** presented by The Storefront.

LEGALLY BLONDE

the upcoming Broadway musical based on the film, features **Andy Karl** (Second Year) in the cast.

MARYMOUNT SERIES

Last September, **Lynn Ahrens** and **Stephen Flaherty** (*Ragtime*, *Once On This Island*, *Dessa Rose* and more), appeared as special guest panelists in a segment of **Marymount Manhattan College Dance Department's** lecture series, *Broadway Dances Ballet, Jazz and Tap: Where Has It Been? And Where Is It Going?* The two, along with their frequent collaborator, director-choreographer **Graciela Daniele**, were featured in the first of the four-part series called, *A Collaborative How To: Write For Dance; Find Points of Entry in the Script; Realize the Dancing and Make it Work.*

MARTIN SHORT: FAME BECOMES ME

Jill Abramovitz understudied **Nicole Parker** in the mostly fictional Broadway biography of the SCTV alumni comedian. Happily, audiences had several opportunities to see Jill make the multiple comic roles snugly fit her own inimitable style.

Craig Baldwin (2nd Year) was

Assistant Musical Director for the show, and **Beth Falcone** (Advanced) played keyboard in the pit.

MONDAY NIGHTS, NEW VOICES (APRIL)

The *Monday Nights, New Voices* series at the **Duplex Cabaret Theatre**, which showcases up-and-coming talent, was hosted by **Max von Essen** last April, featuring composers **Ricky Ian Gordon** and **Ryan Scott Oliver**.

The one-night-only event included **Tye Blue**, **Alison Cimet**, **Tory Ross**, **Al  na Watters** and **Katie Thompson** with musical direction by Advanced member **Barbara Anselmi**.

MARY FEINSINGER

when not busy writing, is busy doing everything else. The past year she revived her starring role as Rifke in the Folksbiene production of *Di Yam Gazlonim* (the Yiddish version of *The Pirates of Penzance*) at the **92nd Street Y**; she was mezzo soprano soloist at the **St. Albans Music Festival's Music for Kings and Crownings** orchestral concert conducted and directed by **Jeffrey Hoffman** (Alumnus); she was music director and arranger for both *Tails* (book and lyrics by **Mark Masi** [Librettists], music by **Jess Platt**) and *The Bells of Christmas* at the **Irish Rep**; she was commissioned by the **New York Children's Aid Society Chorus** to write a choral piece which premiered at the **Ethical Culture Auditorium**; and she conducted

the *Broadway at the Y*'s spring concert, also at the 92nd Street Y.

TURNER MEETS GUTENBERG

Off-Broadway's *Gutenberg! The Musical!*, the critically acclaimed showbiz musical about bumbling, no-talent musical comedy writers, got a new bumbler starting Feb. 13. **David Turner** (Advanced)—recognized as the delicious, antic center of the otherwise bizarre, critically drubbed Broadway musical *In My Life*—took over the role of Bud Davenport, having just returned from playing Sir Robin in the national tour of *Monty Python's Spamalot*. He has appeared on Broadway in Tom Stoppard's *The Invention of Love*, and as Winston in *In My Life*, for which the Playbill Broadway Yearbook cited his work beneath the heading "Valiant Performances Under Adverse Circumstances."

And the Winner Is...

AVENUE Q

the Tony Award-winning musical—music and lyrics by **Jeff Marx** and **Robert Lopez** (both emeritus), book by **Jeff Whitty**—has been nominated for an **Olivier Award** in the **Best Musical** category for its **London** production at the **Noël Coward Theatre**.

BAIT

a 2-actor/30-character one-act play by **Tom Gualtieri** and **David Sisco** about two friends who attend a “Gay Bait” speed dating event together, premiered last year at the 3rd bi-annual **Columbus National Gay & Lesbian Theatre Festival** where it garnered awards for **Best Actor**: Tom Gualtieri, **Best Original Script**: Gualtieri & Sisco, **Best Director**: **Laura Josepher**, **Best Comedy**, **Best of the Festival**, and **Audience Favorite**.

BEAUTY AND THE BEAST STAMP DEDICATION

On Thursday, April 27th, cast members from Disney’s *Beauty and the Beast* on Broadway kicked off the U. S. Postal Service’s commemorative stamp dedication celebrating the new *The Art of Disney: Romance* stamp featuring **Belle and the Beast** from the Disney animated film whose famous score is by **Alan Menken** (emeritus) and **Howard Ashman** (honorary member).

With help from some of Walt Disney’s famous animated characters, four stamps illustrate the theme of romance. U.S. Postal Service art director **Terrence W. McCaffrey** joined with a Disney team including artist **Peter Emmerich** and creative director **Dave Pacheco** to create four stamps that feature Cinderella and Prince Charming; Beauty and the Beast; Lady and Tramp; and Mickey and Minnie Mouse. This is the third stamp pane honoring the art of Disney to be issued by the U.S. Postal Service. The first, issued in 2004, was on the theme of friendship. The second, issued in 2005, focused on celebrations.

CAROLINE OR CHANGE

The musical with book and lyrics by **Tony Kushner** and music by **Jeanine Tesori** (alumna) recently won the London **Critics Circle Award** and been nominated for an **Olivier Award** for **Best Musical**.

PETER FOLEY

an alumnus composer, was among the artists chosen to participate in the **Sundance Institute Playwrights Retreat** at the Ucross Foundation Feb. 5-23.

THE 2006 JEFF AWARDS

celebrating the best in Chicago’s Equity theatre, recognized many BMI members’ shows with nominations and awards:

Grand Hotel: The Musical, Drury Lane Theatre Water Tower Place:

Nomination for Production—Musical

Nomination for **Michael Weber**, Director—Musical

Nomination for **James Rank**, Actor in a Principal Role—Musical

Award for **Jeff Kuhl**, Actor in a Supporting Role—Musical

Nomination for **Dina DiCostanzo**, Actress in a Supporting Role—Musical

Award for **Barbara Robertson**, Actress in a Supporting Role—Musical

Nomination for **Tammy Mader**, Choreography

Nomination for **Robert C. Martin**, Scenic Design

Nomination for **Brian Sidney Bembridge**, Lighting Design

Loving Repeating: A Musical of Gertrude Stein, About Face Theatre

Nomination for Production—Musical

Nomination for Ensemble

*Award for **Stephen Flaherty** (emeritus) & **Frank Galati**, New Work—Musical

Nomination for **Frank Galati**, Director—Musical

*Award for **Cindy Gold**, Actress in a Principal Role—Musical

Nomination for **Tom Murray**, Musical Direction

Once Upon a Time in New Jersey, Marriott Theatre

Nomination for **Susan DiLallo** (alumnus) & **Stephen Weiner** (alumnus), New Work—Musical

*Award for **Christine Sherrill**, Actress in a Supporting Role—Musical

Dessa Rose, Apple Tree Theatre
Nomination for **Mark Lococo**, Director—Musical

Nomination for **Susan Moniz**, Actress in a Principal Role—Musical

Nomination for **Doug Peck**, Musical Direction

Personals

TUNESMITH/ARRANGER SOUGHT

as collaborator and co-creator for musical play. Book and lyrics complete. Requires traditional, melody-driven songs. No rock, new age or experimental, please. Seeking the right person who can take written words as raw material in the manufacture of tears and laughter. Contact **B.W.Pratt** at (386) 801-2300 or brucewpratt@netscape.net.

SEVERAL CHARACTERS IN SEARCH OF A COMPOSER

Two musical plays set in Manhattan with lyrics *desperately seeking music! music! music!* Please call **Nita** at (856) 667-2325.

LYRICIST/COMPOSER WANTED

Playwrite N. Cohen is looking for lyricist/composers for two new musical comedies to be workshopped this spring/summer. Funny and witty are the two key words for the writer(s) being sought. If you're funny and have a great sense of humor send an email to: natcohen@earthlink.com with "musicals" in the subject.

COMPOSER WANTED

for a new musical. As described: "An extremely talented musician and composer is forced to deny his God given gifts pursuing a very different but noble career (a heart surgeon) which he is very successful at but not happy. At

age 40 he is about to implode and finally makes the decision to leave all that he knows, loves and possesses and strike out on a different path to pursue his natural talents as a composer. His decision has major implications for his patients and for the people he loves creating the strong dramatic conflict trying to pull him back. By the end of his journey he discovers what he really needs in life and deals with some very painful decisions. " The author is a member of the Dramatists Guild and a playwright published by Samuel French. Contact: **John Anastasi / 5 Tudor City Place #1631 / New York, NY 10017, (814) 931-9090, Gannonmd@aol.com.**



by *Richard Engquist*

Being a curmudgeon is so satisfying. It's like playing the age card: it makes me feel I have license to say all sorts of unpleasant things without consequences. Of course that isn't true—no one has license to be disagreeable—but I pretend. Here-with, a few rants I've got off my chest before but need to do again:

I. Introducing your presentation in the Workshop:

Write it down. Rehearse it. Keep it brief. Don't tell us more than we need to know. Remember, we've been doing this a long time; we're smart and intuitive. We get it. Do not shoot yourself in the foot by boring us or condescending to us. One minute is more than enough to set up your song. You need not, and should not, summarize the whole show.

II. Commenting on presentations:

Lately, when I'm not moderating, I hear long, self-indulgent commentaries rather than to-the-point comments. Pick the most important observation you want to make, say it succinctly, move on and give someone else a chance. We're not there for autobiographies but for helpful advice. Also,

if you hate something, say nothing, because if you hate something and say something, however veiled, we won't be fooled.

III. Standard English:

Talk like a grownup! If you've reached the age of 25 or 30 and still sound like a Valley Girl, something is seriously wrong with your maturation—or you're perpetuating a tedious affectation.

Anyone who can learn calculus, operating a computer, or writing music or lyrics can learn to construct and deliver a simple declarative sentence. That is, a sentence uncluttered by "basically," "actually," "sort of," "know what I'm saying?"

Remember that theatre writing involves expressing yourself clearly. That means identifying objects and actions accurately. To say that something is "like" something is not to say what it is. Call a spade a spade.

"We're, like, crossing the street and he's, like, on my case and I'm, like, is it any of your business? and then we're, like, in each other's face and about to have this, like, awesome fight....."

Gibberish! Paralyzing! And

what does it mean?

If you can't break the teenspeak habit on your own, run to a speech therapist and get some help. It will be a worthwhile investment.

(On the other hand, twenty years from now there may not be such a thing as Standard English. But I won't be around to suffer.)

IV. Loyalty:

What is it with people who apply to the Workshop, get accepted, go through the program, stick around until they get started on a professional career, and then affiliate with ASCAP? To enjoy an education that's free but worth thousands of dollars—not to mention the support and encouragement of hundreds of colleagues—and then decamp! Maury Yeston has often said this does not trouble him, but it certainly troubles me. Am I missing something? What ever happened to gratitude, loyalty, taste, good manners or a simple sense of justice? (I'm not referring to those who are ASCAP members before they join the Workshop. That's another matter.)

Well, that's enough ranting and venting. On a positive note, I'm still very happy to be associated with a gang of such talented, brilliant, stimulating and for the most part likeable people. It's been a unique adventure, and I wouldn't have missed it for the world.

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