

THE SINGER'S MUSICAL THEATRE ANTHOLOGY

Soprano Volume 4

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ABOUT THE SHOWS

The material in this section is by Stanley Green, Richard Walters, Brian Dean, and Robert Viagas, some of which was previously published elsewhere.

BEAUTY AND THE BEAST

MUSIC: Alan Menken
LYRICS: Howard Ashman and Tim Rice
BOOK: Linda Woolverton
DIRECTOR: Robert Jess Roth
CHOREOGRAPHER: Matt West
OPENED: 4/18/94, New York; a run of 5,461 performances

Disney made its Broadway debut with a big-budget adaptation of its own 1991 Oscar-nominated animated film musical. Like the classic fairy tale on which it is based, *Beauty and the Beast* tells the story of a witch who transforms a haughty prince into a fearsome Beast (and his retainers into household objects). Her spell can be broken only when the prince learns how to love, and how to inspire love. Lyricist Ashman died in 1991 before the film opened. The stage score includes several trunk songs written for the film, but not used, plus five new songs with lyrics by Broadway veteran Rice. Belle is a dreamy, bookish ingenue, a bit of a social outcast in her own way. Much to her surprise she falls in love with the initially brutish Beast. Belle sings "Home," added for the Broadway score, after first being imprisoned in the Beast's castle.

THE BOY FRIEND

MUSIC, LYRICS AND BOOK: Sandy Wilson
DIRECTOR: Cy Feuer
CHOREOGRAPHER: John Heawood
OPENED: 1/14/54, London; a run of 2,084 performances
 9/30/54, New York; a run of 485 performances

The Boy Friend is nostalgically set in the roaring twenties, following a mild trend in the 1950s for interest in that era. It evokes the stylized lyrics, melodies and rhythms of the 1920s in its score. Rich lords and ladies summer on the French Riviera. Polly Browne is an heiress who is posing as a commoner, looking for a boy friend not interested in her money. *Sans* companionship at the outset, Polly meets the handsome messenger boy Tony, cutely expressing her feelings for him in the bouncy "I Could Be Happy with You." After a series of misunderstandings and misrepresentations, she eventually learns that Tony is, in fact, an English lord. On the beach at a dance, the peppy French maid Hortense extols the wonders of their glamorous locale in "It's Nicer in Nice." *The Boy Friend* ran to great success in London, and its New York premiere was the Broadway debut for eighteen-year-old Julie Andrews. The 1972 film was adapted rather freely by director Ken Russell, but kept most of the songs intact. It starred fashion model Twiggy and the equally leggy Tommy Tune. *The Boy Friend* has a little performed sequel, written in 1964, called *Divorce Me, Darling*.

BYE BYE BIRDIE

MUSIC: Charles Strouse
LYRICS: Lee Adams
BOOK: Michael Stewart
DIRECTOR AND CHOREOGRAPHER: Gower Champion
OPENED: 4/14/60, New York; a run of 607 performances

The first musical to deal with rock and roll and its effect on the youth, *Bye Bye Birdie* was also the first musical by collaborators Charles Strouse and Lee Adams. Conrad Birdie is the Elvis-inspired pop star who is being drafted. As a publicity stunt before he leaves for the army, his agent decides that he will kiss a young lady live on the Ed Sullivan television show while performing his new song "One Last Kiss." The ingenue of his affection is teenager Kim McAfee. Tempers flare when her current romance is tread upon. During the live broadcast, Birdie is punched out by Kim's jealous boyfriend, before the singer can plant the kiss on Kim. A chase ensues the next day as Birdie tries to get out of town. Early in the show, Kim, recently having stepped down from the presidency of the Conrad Birdie fan club, sings of her burgeoning adulthood in "How Lovely to Be a Woman." After jumping back on the Birdie bandwagon, Kim has to assuage her boyfriend Hugo that she only has eyes for him ("One Boy"). The original production starred Dick Van Dyke, Chita Rivera, Kay Medford and Charles Nelson Reilly. The 1963 movie starred Van Dyke, Janet Leigh, Maureen Stapleton, Paul Lynde, and Ann-Margret. A TV version was made in 1995 with Jason Alexander, Vanessa Williams, and Chynna Phillips. A sequel, *Bring Back Birdie*, by the same authors, had a short run in 1981.

HOME

from Walt Disney's *Beauty and the Beast: The Broadway Musical*

Music by ALAN MENKEN
Lyrics by TIM RICE

Lyricaly
Dsus

pp

Cm/D Gm/D D7

poco rit. *mp a tempo*

BELLE: G G/F# G/E G/D

Yes, I made the choice. For Pa - pa, I will stay.

C C/B Am7 C/D Gsus G

But I don't de - serve to lose my free - dom in this way, you mon - ster! _____

Esus Em Am7 B7sus B7

_____ If you think that what you've done _____ is right, well

ONE BOY

from *Bye Bye Birdie*

Lyric by LEE ADAMS
Music by CHARLES STROUSE

Rubato **Moderately** (♩ = $\frac{3}{4}$)

KIM:

One boy,

p *ten.*

a tempo

one spe - cial boy, One boy to go with, To talk with, and walk with.

One boy, That's the way it should be.

One boy One cer - tain boy

THE SONG THAT GOES LIKE THIS

101

from *Monty Python's Spamalot*

Lyrics by ERIC IDLE
Music by JOHN DU PREZ and ERIC IDLE

Sweetly

mf

LADY:

Once, in ev-'ry show, there

mp

comes a song like this. It starts out soft and low, and ends up with a kiss. Oh,

where is the song that goes like this?

This song is a duet for the Lady of the Lake and Sir Dennis Galahad in the show, adapted as a solo for this edition.

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