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Musical Theater: A Forum for Political Expression

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Introduction

A musical is defined as a theatrical production in which songs and choruses, instrumental accompaniments and interludes, and often dance are integrated into a dramatic plot. Taken for its definition, you wouldn't think that musical theatre would have the ability to impact society, but it has in the past, and it still does today. Musical theatre has long been a method of expression, including political expression. But where did musicals come from, what kinds of issues do they address, and how do they actually impact society? Can they be a forum for political expression? In this paper, we will attempt to answer all of these questions by focusing on three modern-day musicals: *Les Miserables*, *Ragtime*, and *Rent*.

Because of time restraints on a musical review we are presenting, we had to narrow it down to three, although there are a plethora of musicals that we could have used as examples. Some of the musicals we considered were *Hair*, *A Chorus Line*, *Evita*, *Cabaret*, *Rags*, and a few others. We narrowed our list down to these three because, a) they were all produced after 1985, b) they portrayed three completely different time periods and political issues, and c) they had the common thread of all being opposed to discrimination of some sort.

The genre musical theatre developed in the United States during the first half of the 20th century, although it has its origins in many 19th century theatrical sources. The American musical actually began in 1796, with *The Archers*, composed by Benjamin Carr, but it wasn't until 1914 that the composer Jerome

Kern began to produce shows in which all of the various elements of musical theatre as we know it today were integrated into a single fabric. This type of show goes beyond the typical play or concert. It combines both - with a message. "The best musicals have three essential qualities – brains, heart and courage. 'Brains' means intelligence and style, 'heart' means genuine and believable emotion, and 'courage' means the guts to do something creative and exciting" ("musicals 101.com"). We think that all of the musicals we chose for this project have all three qualities. It has always been said that music feeds the soul, but hopefully, through this project, it will become evident that it also feeds the mind and has the ability to impact society.



Les Misérables

Les Miserables: The Birth of a Phenomenon

Victor Hugo was a magnificent poet, novelist, playwright, essayist, pamphleteer, diarist, politician, and moralist. A man of immense passion, his successful career spanned most of the nineteenth century and both the Romantic and Realistic movements. Each of these qualities are evident in his most famous work, a novel entitled *Les Miserables*.

Hugo lived most of his life in poverty until he won a grant of 1000 francs per year from Louis XVIII to create his first verse. He then evolved into a hero to the common people as well as a favorite of heads of state. He played a large role in the political evolution of France's government from a dictatorship to a democracy. Following the Revolution of 1848, Hugo risked execution by rallying workers of Paris against their new emperor. His efforts failed, but he was forced to live the next portion of his life in exile on the islands of Jersey and Guernsey. It was at this time that he wrote *Les Miserables*. The novel was an immediate success in spite of its not-so-favorable remarks from critics. The government even went so far as to ban the work in some parts of France. Hugo died in 1885 knowing that he had attempted to triumph good over evil with his pleadings for tolerance and non-violence. "Victor Hugo was the herald of the new democratic spirit" ("About Victor Hugo" 3).

Victor Hugo was inspired to write *Les Miserables* when he saw an impoverished man being arrested for stealing a loaf of bread. Hugo described this man as "the specter of misery, the ghostly forewarning in full light of day, in

the sunshine, of the revolution still plunged in the shadows of darkness, but emerging from them.” Such philosophy seemed to strike a common chord that was later emulated through the musical. Hugo also wrote about his novel, “It is meant for everyone. It addresses the republics that harbor slaves as well as empires that have serfs. Social problems go beyond frontiers.” The novel spoke such great volumes that conservatives of the day feared the social impact of the novel. Hugo’s son Charles wrote a theatrical version that was even banned throughout France. A French newspaper wrote that if the ideals of the novel were acknowledged, “no part of the social order would remain standing” (“About the novel” 3).

Nearly 130 years following the completion of *Les Miserables*, another monumental event occurred. Alain Boublil traveled to London to see *Oliver!*, a British musical based on the novel by Charles Dickens. It was at this time that Boublil, who would eventually become the lyricist for *Les Miserables*, envisioned a singing Gavroche.

Boublil quickly contacted Claude-Michele Schonberg to assist him in the development of this idea. They returned to the book to attempt to uncover the many stories and subplots therein. Boublil recounts, “We were scared to tamper with it in any way. In any case, we knew we had to kick the idea around for weeks if not months, talking about it, picking holes in it, discussing the book aimlessly, but with an ultimate purpose, to see if it would work as a musical or not, and whether the gods would be on our side” (“An Idea is Born” 1). For two years, Boublil and Schonberg worked together as they attempted to turn this epic

novel into an epic musical extravaganza. In 1980, a preliminary recording was released, and it too became a success, selling nearly 260,000 copies. A stage version opened as well at the Palais des Sports in Paris.

The music of *Les Miserables* was brought to the attention of Cameron Mackintosh in 1982. Peter Ferago, a young director, knew that the magic of Mackintosh would be the only thing that could effectively portray the emotions within this musical. Ferago next contacted a poet and drama critic to work on an English translation along with Boublil. James Fenton and Boublil worked tirelessly to attempt to create the magic within the French version, using English lyrics. After new songs were added, and old songs “tweaked,” they, along with Herbert Kretzmeier, created what is revered today as some of the finest lyrics in musical theater history. Trevor Nunn was contacted along with John Caird to be the director, and plans were now finalized for an English Version to open.

On October 8, 1985, *Les Miserables* had its world premiere at The Royal Shakespeare Company’s Barbican Theatre. It remained there until December 4 of the same year when it was transferred to the West End’s Palace Theater. Once again, its reviews were “fair” and not “great,” as critics felt the show was too emotionally draining and not “fun enough” (“Miserable opening”).

The numbers, however, have steadily proven the critics incorrect. Since its English world premiere, *Les Miserables* has been seen by over 40 million people. In America, the show opened on March 12, 1987, at The Broadway Theatre and relocated to The Imperial Theatre on October 17, 1990. In New

York alone, *Les Mis* has been seen by more than 7.1 million people, grossing more than \$345 million.

Les Miserables owns the rights to 8 Tony Awards, including Best Musical, and still holds the record for advance ticket sells on Broadway at \$11 million. Since its New York debut, the recordings have also received two Grammy Awards. Currently, there are four productions of *Les Miserables* in operation: the Broadway production and three touring productions. Internationally, *Les Miserables* has been performed in 17 different languages, and there have been a total of over 29,000 performances ("*Les Mis* Facts and Figures" 1-2).

Synopsis

Prologue: 1815 Digne

Jean Valjean, released on parole after 19 years on the chain gänge, finds that the yellow ticket-of-leave he must, by law, display condemns him to be an outcast. Only the saintly Bishop of Digne treats him kindly and Valjean, embittered by years of hardship, repays him by stealing some silver.

Valjean is caught and brought back by police, and is astonished when the Bishop lies to the police to save him, also giving him two precious candlesticks. Valjean decides to start his life anew.

1823, Montreuil-sur-Mer

Eight years have passed and Valjean, having broken his parole and changed his name to Monsieur Madeleine, has risen to become both a factory owner and Mayor. One of his workers, Fantine, has a secret illegitimate child. When the other women discover this, they demand her dismissal. The foreman, whose advances she has rejected, throws her out.

Desperate for money to pay for medicines for her daughter, Fantine sells her locket, her hair, and then joins the whores in selling herself. Utterly degraded by her new trade, she gets into a fight with a prospective customer and is about to be taken to prison by Javert when "The Mayor" arrives and demands she be taken to a hospital instead.

The Mayor then rescues a man pinned down by a runaway cart. Javert is reminded of the abnormal strength of convict 24601 Jean Valjean, a parole-breaker whom he has been tracking for years but who, he says, has just been recaptured. Valjean, unable to see an innocent man go to prison in his place, confesses to the court that he is prisoner 24601.

At the hospital, Valjean promises the dying Fantine to find and look after her daughter Cosette. Javert arrives to arrest him, but Valjean escapes.

1823, Montfermeil

Cosette has been lodged for five years with the Thenadiers who run an inn, horribly abusing the little girl whom they use as a skivvy while indulging their own daughter, Eponine. Valjean finds Cosette fetching water in the dark. He pays the Thenadiers to let him take Cosette away and takes her to Paris. But Javert is still on his tail...

1832, Paris

Nine years later, there is great unrest in the city because of the likely demise of the popular leader General Lamarque, the only man left in the Government who shows any feeling for the poor. The urchin Gavroche is in his element mixing with the whores and beggars of the capital. Among the street-gangs is one led by Thenadier and his wife, which sets upon Jean Valjean and Cosette.

They are rescued by Javert, who does not recognize Valjean until after he has made good his escape. The Thenadiers' daughter Eponine, who is secretly in love with the student Marius, reluctantly agrees to help him find Cosette, with whom he has fallen in love.

At a political meeting in a small café, a group of idealistic students prepare for the revolution they are sure will erupt on the death of General Lamarque. When Gavroche brings the news of the General's death, the students, led by Enjolras, stream out into the streets to whip up popular support. Only Marius is distracted, by thoughts of the mysterious Cosette.

Cosette is consumed by thoughts of Marius, with whom she has fallen in love. Valjean realizes that his 'daughter' is changing very quickly but refuses to tell her anything of her past. In spite of her own feelings for Marius, Eponine sadly brings him to Cosette and then prevents an attempt by her father's gang to rob Valjean's house. Valjean, convinced it was Javert who was lurking outside his house, tells Cosette they must prepare to flee the country.

On the eve of the revolution, the students and Javert see the situation from their different viewpoints; Cosette and Marius part in despair of ever meeting again; Eponine mourns the loss of Marius; and Valjean looks forward to the security of exile. The Thenadiers, meanwhile, dream of rich pickings underground from the chaos to come.

The students prepare to build the barricade. Marius, noticing that Eponine has joined the insurrection, sends her with a letter to Cosette, which is intercepted at the Rue Plumet by Valjean. Eponine decides, despite what he has said to her, to rejoin Marius at the Barricade.

The barricade is built and the revolutionaries defy an army warning that they must give up or die. Gavroche exposes Javert as a police spy. In trying to return to the barricade, Eponine is shot and killed. Valjean arrives at the barricades in search of Marius. He is given the chance to kill Javert but instead lets him go.

The students settle down for a night on the barricade and in the quiet of the night, Valjean prays to God to save Marius from the onslaught which is to come. The next day, with ammunition running low, Gavroche runs out to collect more and is shot. The rebels are all killed, including their leader Enjolras.

Valjean escapes into the sewers with the unconscious Marius. After meeting Thenadier, who is robbing the corpses of the rebels, he emerges into the light only to meet Javert once more. He pleads for time to deliver the young man to a hospital. Javert decides to let him go and, his unbending principles of justice shattered by Valjean's own mercy, he kills himself by throwing himself into the swollen River Seine.

A few months later, Marius, unaware of the identity of his rescuer, has recovered and recalls, at Cosette's side, the days of the barricade where all his friends have lost their lives. Valjean confesses the truth of his past to Marius and insists that after the young couple are married, he must go away rather than taint the sanctity and safety of their union.

At Marius and Cosette's wedding, the Thenadiers try to blackmail Marius. Thenadier says Cosette's 'father' is a murderer and as proof produces a ring which he stole from the corpse in the sewers the night the barricades fell. It is Marius' own ring and he realizes it was Valjean who rescued him that night. He and Cosette go to Valjean where Cosette learns for the first time of her own history before the old man dies, joining the spirits of Fantine, Eponine and all those who died on the barricades.

The Portrayal of early 19th Century France

Les Miserables is perhaps the most popular musical on Broadway today. Its story is an epic, combining history with a love story that tugs at the heart. Perhaps the setting in which the musical begins makes as much of a statement as anything about the “way things were” following the Revolution of 1789 in France.

The period of time in which the musical begins is often referred to as the “Attack on the Revolution.” In 1814, the revolutionary idea became apparent when the imperial superstructure collapsed. During this time the feudalists were attempting to re-establish the two principal features of the feudal regime, “a privileged aristocracy of landowners and a privileged and influential church” (Elton 103). There had been destruction of equality, which became the theme of these years.

Such characteristics of 19th century France could be found at the beginning of this musical. Jean Valjean was a poor man who simply stole a loaf of bread. However, he had been in jail for many years, which is evidence of the inequality in the system of government. The cruel and inhumane treatment of prisoners marked the time period and was an expression of the oppression felt by indigent people in France. Valjean states of his time in prison, “They gave me a number and murdered Valjean.” He lived in a world that that he thought hated him, and his hatred for the world was a result of his mistreatment.

Perhaps the most telling song about the state of affairs is “At the End of the Day.” It is a song that begs for change and foreshadows a revolutionary attitude. The song iterates the poor people’s feeling that life is such a struggle for them. They are lucky to be in a job and in a bed. They tell of the “hunger present in the land” – a hunger for food and a hunger for change, stating that “There’s a reckoning still to be reckoned and there’s gonna be hell to pay.” The poor people were not going to stand for the way they were treated any more.

The early 1830’s in Paris were a time of continued dissatisfaction with the government in France. The revolutionary actions during this time were “implausibly romantic and fixed a pattern for revolution in the minds of Frenchmen, especially among the workers and rebellious young” (Gagnon 110). During this time, literature was the source of much inspiration. The line between history and literature was very blurred, but it is a fact that literature was a “force for inspiration or fear that has exalted but also confused and embittered the struggle for liberty and equality” (Gagnon 111).

Although the people in Paris were still extremely poor, they were much more literate than during the 1790’s when the lower class last attempted a revolt. Men and women, especially *young* men and women, made it a practice to educate themselves on the politics of the day as they used increased numbers of cafes to read and argue about the current political events. Such increased education and intellectual desire may have added fuel to the fire of the Parisian uproar that was so imminent.

The young “new readers” were perhaps the most boisterous group of dissatisfied citizens of Paris at the time. Included in this group were students, artists, and new intellectuals who congregated on the left bank. “They came to the city of revolution and opportunity by the hundreds, determined to make their marks in a society that no longer exalted military or clerical careers and was not yet so devoted to money-making as it would become in the next generation” (Gagnon 112). Romanticism was flourishing and passion was evolving into something much more powerful than in the past. These students were passionate about their opportunities and the state of France, and they wanted to do something about it.

Each of the aforementioned aspects of the atmosphere in Paris at this time could be seen in the musical. Perhaps the most significant is the person who starts the revolutionary planning in the musical. The leader was Enjolras, a student who was organizing a political discussion within a café when the news of the death of a popular general among the students was killed. With that news, the students take to the streets to gain popular support for their effort to begin a revolution.

The beginning of this revolutionary thought is portrayed in the musical when the students sing “Do You Hear the People Sing,” one of the most recognizable tunes in *Les Misérables*. The song begins with Enjolras singing, “Do you hear the people sing, singing the song of angry men? It is a music of a people who will not be slaves again.” The song calls for others to join in their crusade for a better life and a better world.

History books recount the actual student movement, as well. “Students poured out of the Latin Quarter to join workers from Saint Antoine and well-dressed bourgeois to drive the soldiers out of Paris” (Gagnon 118). Many of the students were killed – nearly 2000 Parisians in all – before the regiments abandoned Paris. Following the students’ triumph, one passage recounted the new France:

“The nation was liberated and revived, its place among the European powers regained, its economy restored, its public finances and credit managed with uncommon integrity. The Catholic Church paid dearly for its reconstruction but it was reconstructed nonetheless and drew to itself new men and new enthusiasm which were crucial in the difficult century ahead. Lay societies proliferated, notably for work in prisons, hospitals, poorhouses, and workingmen’s shelters” (Gagnon 120-121).

Although victory is never portrayed in the musical, it is implied through the atmosphere following the battle at the barricade. The revolt that takes place at this barricade is obviously not one of the most successful ones. Many students died, which was the basis for Marius’s song “Empty Chairs at Empty Tables.” In this song Marius again shows the romanticism and passion contained within the spirit of these young students as he asks for their forgiveness that he is still alive.

The hope of the days to come was portrayed during one of the final scenes of the musical. Marius and Cossette’s wedding is a very happy day as their lives seem to have come full circle. They now live in a place in which they are comfortable and are now happy to be together.

Les Miserables is nothing less than an epic piece of work. Claude Michel Schonberg, Alain Boublil, and Herbert Kretzmeyer captured the spirit of Victor Hugo’s novel and at the same time maintained the passion that was so evident in

the actual lives of students in Paris. The musical portrays one of the most classic grassroots rebellions in history as an oppressed people demand a better life. It is a musical which can only be fully grasped by witnessing it in person.



Inspiration

When E.L. Doctorow's novel, *Ragtime*, was first published in the summer of 1975, it was quickly acclaimed as a modern masterpiece. The novel combined so many aspects of Pre-World War I America that it appealed to all audiences. Doctorow took a step out of the traditional "novel" mode by combining a fictitious plot and fictitious characters with historical characters: Harry Houdini, Henry Ford, J.P. Morgan, Evelyn Nesbit, Booker T. Washington, and Emma Goldman.

Reviewers acclaimed Doctorow's language and writing styles. His language "shimmers and shines," and it is capable of suggesting "every depth and quality of texture, mood, character and despair." Others praised the "superb ... sense of telling detail" as the book moves from vignettes and commentary to a plot that ends with a spectacular series of scenes. The novel became a huge success and today is a favorite among millions of Americans; it has sold an estimated 4.5 million copies in English, and has been translated into many foreign languages ("Creating Ragtime").

Doctorow claims, "Ragtime is really a novel about becoming – the Victorian age becoming the modern age – and as the country changes, the characters go through these amazing transformations" ("Creating Ragtime"). Easily understood is the mistake many make about the title of the novel, believing the title refers to the musical style *ragtime*. However, "There always was a private meaning to the title 'Ragtime'," Doctorow said.

"It wasn't music. It was rags. Bits and pieces of cloth, scraps, shreds. I wrote the book not knowing where it was coming from or why. So, in a sense, it was like pulling the story out of the rag

bin of my mind. There were all these threads and scraps and pieces that fit together. Taking that as a metaphor for the book, the tapestry idea, if you pull out one thread, one story, the whole thing is going to sag and loose its tension” (Tynman 1).

In 1981, this very popular book was made into a film. However, the film was disliked by many who loved the book, including Doctorow himself. He publicly regretted the 1981 movie version and is admittedly no fan of musicals. What, then made Doctorow agree to allow his “beloved icon of twentieth century literature” to be transformed into a Broadway musical? (“Creating Ragtime”)

“Ragtime: The Musical” was born out of the persistence of Garth Drabinsky, chairman and CEO of Livent Inc. Livent is an international production company that brought *Showboat* and *Kiss of the Spider Woman* to Broadway. Doctorow recalled, “I gave Garth a two-part test. One, what did he think of the movie, and what do you think the book does and how does it work?” Neither man cared for the movie, and Drabinsky also passed the novel test while expressing a personal interest in the work. Garth Drabinsky was a man enthralled with the late 19th and 20th century period of American history because it was an era of sweeping social and political evolution. His Jewish immigrant roots also lent to the personal attachment he felt to the novel.

Drabinsky immediately acknowledged just how difficult it would be to condense the very complex book into an effective musical. “Ragtime blends historical fact with fiction,” Drabinsky said. He envisioned a stage piece that would try to take on the book on its own terms, without being too reductive. Drabinsky realized that not every character and every event could make it to the stage (Tynman 2).

The next step in the process would be to find the right librettist. However, it was very easy to obtain Doctorow's approval of Terrence McNally. A multiple Tony-Award-winner, McNally produced his first treatment, and Doctorow described it as "right on this thing." His sixty-page work retained the sense of history, which was so vital to the narrative and the story line. However, he did what must be done within a musical: he focused on the personal lives of the characters because he knew they would have to sing their deepest feelings.

The next step in this musical development process would be a curve ball for all involved in the musical industry. Drabinsky knew that he must find the perfect composer and lyricist who would please Doctorow and draw crowds with effective and emotional music. Since Doctorow wanted to continue to play such a large role in selecting the creative team, Drabinsky decided to have auditions for a composer and lyricist. "Besides the novel for guidance, they had Terrence McNally's treatment and Garth Drabinsky's declaration that he wanted something 'very sweeping and very symphonic'" (Jonas 3).

Although many talented composers and lyricists attempted to serve the novel justice, only two prevailed. When remembering first hearing their renditions, Doctorow states, "That song I first listened to is still in the show. It's the opening number. Lynn's lyrics were so precisely on to the spirit of the book that I was immensely elated, and Steve has an endless resource for melody." He is referring to who was now the lyricist, Lynn Ahrens, and the composer, Stephen Flaherty. Flaherty and Ahrens were, at this time, best known for their work on

the Broadway musical "Once On This Island" and the animated musical feature film *Anastasia* ("Creating Ragtime").

Flaherty's musical background lent itself perfectly toward work on this project. In the early eighty's, as a student at the Cincinnati College Conservatory of Music, he was in a band called "The Fleeting Moments Waltz and Quickstep Orchestra." The band specialized in the dance music of America during the early 1900's. Luckily, he had kept all of that music and the tapes. Flaherty entered graduate school at NYU in 1984 where he worked on preserving what was termed "lost scores" of early American composers ("Creating Ragtime"). As can easily be seen, Flaherty had a lot of period music from which to draw.

Ms. Ahrens, who still considers herself to be an amateur composer, graduated from the Newhouse School of Journalism at Syracuse. She has many impressive bullets bestowed upon her resume, including "Schoolhouse Rock," and Dicken's "A Christmas Carol." As a television writer, songwriter and producer, she has received the Emmy Award and four Emmy nominations (Jonas "An Interview").

Flaherty and Ahrens agreed that ragtime music should serve as the backbone and framework for the score. However, they also made certain that all the various American musics that were popular during that time were incorporated. Examples of this can be heard in the music of the new immigrants and the music heard in the upper class parlors of the time. Throughout the process, Flaherty and Ahrens worked closely with McNally. They met on a regular basis to talk about the progress of the project and to debate the

happenings of certain scenes. However, Doctorow stayed close to this creative team, always interjecting his feelings on the evolution of *Ragtime: The Musical*. Flaherty best summed up the music by stating, “I would like to think that even if you couldn’t speak a word of English and you could just hear the music with your eyes closed, that something about the music would evoke each character and the essence of that person at that particular time” (Jonas, “A New Syncopation”).

Ahrens had an especially daunting task as she prepared to express the feelings of the characters portrayed in the book. However, the feelings of the characters were not clearly expressed in the book because they did not speak their feelings. Therefore, Ahrens had to read and re-read the novel to “become the characters,” as she explains it (“An Interview” Jonas). She stated, “I believe you can empathize with anyone. What it took for me was a combination of reading Doctorow intensely and pulling out all the details that are on the page, and then trying to squeeze between the lines and see what the characters might be feeling.”

When the first draft of the musical was complete, Drabinsky assembled a company of actors for a 12-day workshop at a Toronto theater to be taking *Ragtime* from page to stage. The creators then began to see problems with what they had written – how difficult it became to turn words and concepts into a coherent, believable and moving show. Two more workshops followed and things kept changing: from story lines to staging. Finally, in December 8, 1996, *Ragtime* opened in Toronto. While the reviews were good, they were not great,

so things kept changing. Finally, the show was ready – it opened in Los Angeles in June of 1997 (Tynan 2).

Doctorow now praises the adaptation his book received when it was taken to the stage. The feelings and magic that made the book so popular across the world are now ensuring *Ragtime: The Musical* great success.

Synopsis

ACT 1

New Rochelle, New York, 1906. A large Victorian house on Broadview Avenue, the home of an upper middle class family: Father, who has derived his wealth from the manufacture of fireworks, flags and bunting; Mother; their son, the Little Boy; and Mother's Younger Brother, a genius at explosives who works in Father's fireworks factory. This is the Gilded Age, an era of industrialization, when prospects for wealth and happiness seem to be boundless. Everything is new and anything is possible.

In Harlem, crowds dance to the music of ragtime pianist Coalhouse Walker Jr. In Latvia, a widower named Tateh dreams of escaping with his daughter, the Little Girl, to America.

America is filled with famous characters: mesmerizing illusionist and escape artist Harry Houdini ... J.P. Morgan, the wealthiest man in America ... radical anarchist Emma Goldman ... chorus girl Evelyn Nesbit, former mistress of Stanford White, the brilliant architect who has been slain by Nesbit's millionaire husband, Harry K. Thaw. Called the "Crime of the Century," this murder has scandalized the nation ("Ragtime").

On the dock of New York Harbor, Mother bids farewell to Father who is joining Admiral Peary on an expedition to the North Pole ("Goodbye, My Love"). As the boat disappears into the distance, another appears. It is a rag ship sailing to America, carrying refugees from western and Eastern Europe, including Tateh and the Little Girl ("Journey On").

Infatuated with Evelyn Nesbit, Younger Brother visits a Vaudeville house in Manhattan every night to see her perform ("The Crime of the Century"). One night, a news photographer waits for Evelyn. She kisses Younger Brother merely for the publicity, then saunters away, leaving Younger Brother heartbroken and disillusioned.

In New Rochelle, Mother, who is planting in her garden, is shocked when she finds a black infant boy. The police arrive with Sarah, the scared and mute mother of the child. Before the police can charge Sarah with attempted murder, Mother intervenes, saying she will take responsibility for Sarah and her baby. Mother brings them into her home ("What Kind of Woman").

On Ellis Island, crowds of immigrants, including Tateh and the Little Girl, arrive, delirious with joy and optimism ("A Shtetl Is Amereke .. Success"). On the streets of the Lower East Side of Manhattan, Tateh calls out from his cart to passersby, offering to sell them paper silhouette portraits, with very little success. Months pass. Tateh's desperation increases. A man stops, but instead of buying a silhouette, he asks Tateh to sell him the Little Girl. Enraged, Tateh attacks the man. Full of self doubt, Tateh wonders whether America's golden promise was only a lie. In his disillusionment, he has a vision of Harry Houdini. Tateh is inspired to escape his own confining circumstances. He sells his cart and, with the Little Girl, leaves New York on a trolley. The little money he has will take them as far as Boston.

In the Tempo Nightclub in Harlem, Coalhouse Walker Jr. entertains the crowd. While introducing one of his numbers, he reminisces about a woman he loved named Sarah, and vows to win her back ("Getting' Ready Rag").

Henry Ford and his assembly line appear before Coalhouse in an apparition and he watches intently while a Model T is built ("Henry Ford"). This is the new mass production technology that will transform the country and the world. Coalhouse buys one of these new cars.

In New Rochelle, Coalhouse asks firemen outside the Emerald Isle firehouse for directions to Broadview Avenue. Chief Willie Conklin forbids Coalhouse to pass and forces him to turn back. In the house on Broadview Avenue, Sarah sings a lullaby to her child (*Your Daddy's Son*). Coalhouse arrives and asks to speak with Sarah. Sarah refuses to see him. Coalhouse leaves, but persistently returns every Sunday for several weeks, hoping Sarah will speak with him. Finally Mother invites Coalhouse in for tea. Coalhouse tells Mother he is a musician, and she invites him to play a tune on the piano. Coalhouse obliges, playing a ragtime melody.

Five months pass. One Sunday, Father returns home unannounced from the North Pole. Surprised to see Sarah, her baby and Coalhouse in his house and to learn about Sarah's predicament, Father wonders whether he has been away too long. Mother ponders why they have grown apart, and are unable to experience the love that Coalhouse has for Sarah, a sentiment shared by Younger Brother. Sarah finally heeds Coalhouse's words of love and comes downstairs into his embrace ("New Music"). Coalhouse takes Sarah and their baby for a ride in his new Model T. Coalhouse promises Sarah that this is the beginning of a new life and a better time for them and their son ("Wheels of a Dream").

In Lawrence, Massachusetts, Tateh works in front of a loom for 64 hours a week for just under six dollars. One day, the workers go on strike. In New York, at a rally at a workmen's hall in Union Square, Younger Brother hears Emma Goldman call for a general strike in support of the striking mill workers ("The Night that Goldman Spoke At Union Square"). Inspired by her passionate

words, Younger Brother calls out his daughter as the train begins to move. Tateh runs and ultimately pulls himself onto the train. He comforts the Little Girl with a flip book of silhouette images of her skating that move as he flicks the pages ("Gliding"). A Conductor is attracted by the moving picture book and buys it.

In New Rochelle, Coalhouse and Sarah drive by the Emerald Isle firehouse. Again, Willie Conklin and the firemen block their way. Willie speaks abusively to Coalhouse, demanding twenty-five dollars, claiming that Coalhouse is driving on a private toll road. Wanting to confront the firemen on his own, Coalhouse orders Sarah to leave.

Coalhouse leaves the car to look for a policeman. The firemen vandalize and destroy the car. Coalhouse returns. Seeing what they have done, he vows to find justice. Increasingly frustrated and outraged by bureaucratic apathy and ineptitude and the law's delay, Coalhouse proclaims he will not marry until his property is restored to him ("Justice"). Sarah is shattered, but she is determined to help Coalhouse. At a political rally, she attempts to speak with the Republican vice-presidential candidate ("President"). The police, thinking Sarah is armed, club her with their nightsticks. She dies. Coalhouse, Mother, Younger Brother, Tateh, Emma Goldman and Sarah's friends mourn her death ("Till We Reach that Day").

Act II

In New Rochelle's Main Street Theatre, Harry Houdini is handcuffed inside a packing case. Willie Conklin and his firemen then place a package of dynamite inside with him while the Little Boy looks on. The firemen nail the case shut and it is lifted above the stage. The case explodes in mid-air and falls open. It is empty ("Harry Houdini, Master Escapist"). Suddenly, in his bed in the house on Broadview Avenue, the Little Boy sits up, wide awake. Houdini's escape was a nightmare, and the Little Boy senses that many people are about to die.

Coalhouse has begun a reign of vengeance and terror, killing firemen and burning down firehouses. Coalhouse declares he will agree to end the violence when his car is restored to him in its original condition and Willie Conklin is turned over to him ("Coalhouse's Soliloquy. Coalhouse Demands").

In New Rochelle, reporters and photographers descend upon the house, searching for information about Coalhouse. Tension grips Mother, Father and Younger Brother. Father chides Mother for taking Sarah in, blaming her foolish female sentimentality. Younger Brother defends Coalhouse and attacks Father for his complacency. Younger Brother angrily leaves.

To relieve the pressure, Father takes the child to a baseball game. Father's expectations of a civilized afternoon are disrupted by the rowdy behavior of the many immigrants and lower class people in the crowd ("What a Game").

Back home, reporters continue to besiege Father and his family. Father suggests that the family take a trip to Atlantic City to escape the harassment ("Atlantic City. New Music").

On Atlantic City's boardwalk, elegant vacationers are filmed by the Baron Ashkenazy, a director ("Atlantic City, Part II. The Crime of the Century/ Harry Houdini Master Escapist"). The Baron introduces himself to Mother and her family and tells them about his career in the new motion picture industry ("Buffalo Nickel Photoplay, Inc.").

As evening falls, Evelyn Nesbit and Harry Houdini stroll on the beachwalk and meet. Disillusioned they commiserate about how fast the world is changing and how fleeting their fame is.

The next morning, Mother and the Baron chat while his daughter and the Little Boy play together. Mother is attracted by the Baron's charm; he is drawn to her kindness. The Baron confides that he is not really a Baron. He is Tateh, a poor immigrant Jew who wants to give his daughter a better future. Mother is moved, and says she is happy their children are friends ("Our Children").

In Harlem, Younger Brother searches the streets for Coalhouse, but he is greeted with derision and told to leave. He meets one of Coalhouse's followers who takes him to their hideout. As they depart, Coalhouse emerges from the shadows. Seeing two lovers on the street, Coalhouse reminisces about the first time he met Sarah ("Sarah Brown Eyes"). Younger Brother arrives at the hideout, blindfolded ("He Wanted to Say"). Coalhouse allows Younger Brother to join him and his men, vowing that with the Younger Brother's genius and dynamite, he will unleash an act so terrible that no white man will ever mistreat a black person again.

In Atlantic City, Father tells Mother he has been called back to New York City – Coalhouse and his men have taken over the Morgan Library and threatened to blow up the building and its priceless contents unless his demands are met by that evening. The authorities believe Father, as someone who knows Coalhouse, can help them negotiate a peaceful settlement. Father promises mother that when this crisis is over, their lives will be as they were before Mother found Coalhouse and Sarah's baby, that they will once again be happy. Mother tells him things will never be the same ("Back to Before").

In New York, a crowd of police, reporters and onlookers maintain a vigil outside of the library. Willie Conklin is restoring Coalhouse's car, but the authorities refuse to hand the fire chief over to the ragtime musician. They demand that

Coalhouse come out of the library. Father arrives and tells them Coalhouse will listen to Booker T. Washington.

Coalhouse sits inside the library surrounded by many priceless treasures and artworks. Bundles of dynamite are everywhere. Among his men is Younger Brother. Booker T. Washington enters. Coalhouse respectfully tells Washington he always tried to follow Washington's words of wisdom and action. Washington replies that Coalhouse's actions are the destruction of everything for which he was fought. Washington, reminding Coalhouse about the legacy he will leave his son, urges him to give up and leave the library, promising that he will intercede on Coalhouse's behalf during his trial. Despite angry protests from his men, Coalhouse agrees to surrender on the condition that his men can leave unharmed. Washington departs.

A hostage arrives at the door. It is Father. Recognizing Younger Brother, Father demands an explanation. Younger Brother asks Father to tell Mother that he has always loved and admired her. Father tells Coalhouse that his restored car is ready. As he prepares to leave, Coalhouse urges his men to tell their story to ensure his struggle was not in vain ("Make Them Hear You").

Coalhouse's men leave the museum and drive off. Assured that his men are safe, Coalhouse thanks Father for his family's kindness and prepares to leave. Coalhouse asks Father whether he will be killed. Father replies, "No," that the authorities are decent men. Coalhouse walks out the door and is greeted by a barrage of gunfire.

Following Coalhouse's death, Younger Brother joins the great peasant revolutionary Emiliano Zapata in Mexico. In Sarajevo in 1914, Archduke Franz Ferdinand is assassinated, triggering World War I. In the Atlantic in 1915, Father is among the 1,200 men, women and children who perish when the Lusitania is torpedoed by a U board off the Southwest coast of Ireland. After mourning for a year, Mother accepts a marriage proposal from Tateh whom she adores. Together with the Little Boy, the Little Girl, and Coalhouse and Sarah's son, also named Coalhouse, they move to California to make a new home and start a new life ("Ragtime / Wheels of A Dream").

***Ragtime's* Portrayal of the Black American, 1900-1920**

Ragtime has been proclaimed as one of the great musicals of our day. It has a rare combination of history, fiction, passion, commitment, and outstanding music. It centers around the story of three distinct groups of people – an upper-class white family, African Americans, and immigrants. From the beginning of the musical, one can easily see the tension and the class system present in the United States during this time period. This is a very accurate reflection of the American society during the early years of this century.

In the beginning of the twentieth century, African Americans comprised about 12% of the total population in America, but most of them lived in the South, where their situation was especially difficult. This does not mean, however, that it was easy in the North. Discrimination was present throughout the United States, which is evidenced by the numerous lynchings as well as the inadequate public accommodations for blacks. There was an apparent rift between blacks and whites.

At the beginning of the show, such a rift can be seen when Mother takes in Sarah and her baby. The musical portrays Mother's action as a most shocking turn of events; could a white woman really offer hospitality to a Negro woman who had just tried to kill her own child? However, it was a time of dreaming – a time when African Americans could begin to see a small light at the end of the tunnel.

In the early twentieth century, black Americans did not accept their situation without a struggle; they did not submit to injustice without protest. They

fought back. Many theories existed on exactly how African Americans could gain the equality they deserved. However, the two major schools of thought rested with two leaders of the earliest stage of the post civil war civil rights movements: Booker T. Washington and W.E.B. DuBois.

“Washington’s and DuBois’ programs of industrial education and civil rights activity constituted the main lines of the black counterattack against white supremacy” (Twombly 77). Washington, who is characterized in the musical, was definitely the more conservative of the two. His philosophy of “accommodation” implied no threat to segregation. He was attacked by other African Americans as an “Uncle Tom,” and was even accused of being a facilitator of increased lynchings because of his passive leadership style. “Live and Let Live” was the title given to his ideology.

On the other hand, Dubois was known as a radical. He stood for “militant and unrelenting opposition” to all forms of racism. However, he too was criticized. He was an “elitist,” a “poor strategist,” and an “impractical visionary.” Despite their faults, both of these men were considered champions of the Black movement during the early part of the twentieth century.

The historical character of Booker T. Washington plays a major role in this musical, and his methodology can be seen through the actions of his character on stage. His passive leadership and “Live and Let Live” philosophy is expressed by the way he magically calms Coalhouse at the end of the show. Washington was obviously a hero to many African Americans at that time, or his

word would not have been so respected by Coalhouse; he was the only person who could have a calming effect on Mr. Walker.

“During the early parts of the century, it was clear that the main themes in Negro thinking on the race problem were that for the most part Negroes must work out their own salvation in a hostile environment and that they must be united in their efforts at racial elevation” (Meier 121). It was a time when the black man was beginning to be able to establish himself within business. African Americans believed they should create their own opportunities. Such a philosophy was mirrored in the musical when Coalhouse and Sarah sing to their child about his future. The song “Wheels of a Dream” relays their hopes for their child as they look back on how far they have progressed in their struggle to gain respect and equality, even in the North. In this song, they are so thankful for the simple rights African-Americans had attained. Coalhouse sings, “Yes, the wheels are turning for us girl and the times are starting the change – any man can get what he wants to if he’s got some fire in his soul. It’s a country that lets a man like me own a car, raise a child, build a life with you” (*Ragtime: Vocal Selections* 35). It seemed to be the small rights to life that made Coalhouse a happy man at this time. However, the next scene portrayed a very different side of America.

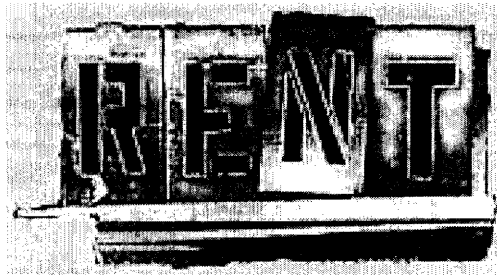
The next scene depicts Coalhouse’s new car being vandalized by the chief of the fire department. When Coalhouse threatens to call the police, the fire chief just laughs because he knows that the police will do nothing to curtail his mistreatment of Coalhouse. Although this is in no way as severe as a lynching, it

is reflective of the mistreatment African Americans were receiving during the early twentieth century.

In the musical Coalhouse becomes very upset about this unfair abuse, and even loses control of himself. When Sarah, his wife, is killed, he is determined to do whatever it takes to gain justice. Coalhouse created a single-handed fight for his rights, which was common among blacks of the day. This, however, was not in line with what Booker T. Washington preached. As stated earlier, Mr. Washington felt that African Americans had to unite and gain respect for themselves and believe in themselves before the status of their race could improve.

Ragtime may seem like a simple love story on the surface, but it is actually much more. It is a statement about the way African Americans have been treated unfairly in this country. That was perhaps best pointed out at the very end of the show when Coalhouse Walker was shot as he tried to surrender. Coalhouse was a man of great talent, a very smart man, and a man with loads of compassion. He was so passionate about his race, however, that he got killed fighting for the rights of the black man. He was a martyr of sorts.

Although our nation has made much progress since the early 1900's, discrimination still exists. *Ragtime*, through its melodic tunes of the 1920's, historical characters, and a passionate rebel, continues to educate all who see it that individuals have rights and that discrimination and oppression, in any form, is wrong.



***Rent*: Reinventing Broadway**

Every once in a while, a musical, composer, or songwriter comes along with an idea so fresh, so innovative, and so radical that the entire face of musical theatre is impacted. The musical *Rent*, written by the late Jonathon Larson achieved just that. This rock musical deals with themes that have never been dealt with before in the typically conservative world of musical theatre. Themes such as drug addiction, homelessness, AIDS, and homosexuality are all portrayed with poignant sensitivity and optimism for the future through brilliant and moving songs composed by Larson. The music and lyrics are youthful, upbeat, and make the audience want to laugh, cry, and protest for a cause, all at the same time. It took seven long years for *Rent* to finally preview after its conception in 1989, but it was definitely worth the wait.

So, how did *Rent* come about? Who was the man behind the musical and what was his inspiration? A young Yale playwright who loved opera, named Billy Aronson, had an idea. He wanted to write a musical updating the classic opera *La Boheme*. A mutual acquaintance suggested he talk to Jonathon Larson. The two met a few times, tossed the idea around, and decided it could work. Billy came up with an upper-west side setting, but Jon wanted it to be about his friends in the East Village. Jon came up with the title *Rent* and called Billy up and asked him if he could

have the show for his own. In *La Boheme*, the Parisian bohemians are infected with tuberculosis. The equivalent today is AIDS. Jon had a lot of friends who were HIV positive, and he thought this might be a way to make sense out of the whole thing.

Jon was an experienced songwriter and had written two previous musicals that did not end up being produced. An ambitious producer named Jeffrey Seller had almost taken one of the first two, and had stayed in touch with Jon. He felt the time was right to produce this musical. Stephen Sondheim, Jon's mentor, helped arrange a grant of \$45,000 from the Richard Rodgers foundation to support a workshop production of *Rent*. Jon decided that the New York Theatre Workshop was the perfect place for his musical. Next they needed a director. Jim Nicola, artistic director of NYTW suggested a young New York director named Michael Greif. They sent him the script and a tape of the first few songs. He thought that the script needed work, but said, "What impressed me was its youth and enthusiasm, and that it was a musical about contemporary life. Jon was writing about some people that I felt I knew, that I sort of loved, or had loved in my life" (The Inspiration). Jon's optimistic and sensitive character allowed him to treat subjects such as AIDS, homelessness, and drug abuse without making them morbid or completely dark. This was great, but Jim thought that they needed Michael's hard-nosed edge to balance everything out.

He turned out to be right. Anthony Rapp, who originated the role of Mark, said, "What Jon gave Michael was some of his hope and heart and generosity of spirit. And what I think Michael gave Jon was some edge and realism and complexity, and making sure things didn't all resolve nicely and prettily. It was a good marriage" ("The Idea for Rent"). Before the NYTW workshop they figured out the set. Both for budgetary reasons and because it suited the actors, they decided on a very minimalist set, with just a few tables, and because this was a rock and roll show, Jon wanted it to be as much of a concert as a play. The second week of the run, Jeffrey Seller brought his business partner, Kevin McCollum. Just after intermission, Kevin nudged Jeffrey and said, "Get out your checkbook." They decided it was time for Broadway.

What happened next was a lot of refining. They hired a dramaturg, someone who works with a playwright as a sort of shaper, advisor, and editor. Her name was Lynn Thompson. This was the time period when the play really shaped into what it is today. Right before the premiere it was chaotic. There were a lot of shift changes, putting scenes in different slots in the show. Then the New York Times discovered that there was a new rock musical based on La Boheme to premiere on its 100th anniversary. No one had known about this coincidence. It must be a sign.

Then tragedy struck. On the day of the final dress rehearsal, Jonathon Larson was struck by an aortic aneurysm and died. He was 35. Jim Nicola was for canceling that night, but he knew they needed

something for Jon's memory. He decided on a sing through - no acting, just songs. At first the actors were doing fine, but then they started to get up, to act, to dance. By the second act, the entire audience was sobbing and laughing at the same time. The next is history. It became one of the biggest successes Broadway has ever seen.

"Rent" completes a fortuitous trilogy begun by *"Hair"* in 1967 and continued by *"A Chorus Line"* in 1975. These breakthrough musicals deal with "marginal" Americans '60s flower children, the blue-collar gypsy dancers of Broadway, and now in *"Rent"* the young people who follow a dream of art in a cold time for spirit and body. Larson, who was a denizen of New York's down under, evokes in swirling detail the downtown scene that is a paradoxical mix of wasteland and community. The homeless, the addicts and albies move like oracular nomads among the "artistes" (as a homeless woman scornfully calls them), who don't know where their next rent check is coming from, or their next inspiration for a song or a picture, or the next lethal raid by the specter of AIDS. Yet *"Rent"* is a thrilling positive show. In a rich stream of memorable songs, Larson makes true theater music from the eclectic energies of today's pop-rock, gospel, reggae, salsa, even a tango. ("How it Happened")

Rent and musicals similar, such as *"Bring in 'Da Noise, Bring in 'Da Funk,"* are now attracting a much younger and more diverse audience than ever before. Musicals like this are appearing much more often than the typical revival. Since its debut, *Rent* has seen phenomenal success, both critically and in ticket sales. It now has three full productions running, one on Broadway, and two touring across the United States. *Rent* has been the recipient of a number of awards, including the New York Drama Critics Circle Award, the Drama Desk Award, the Obie award, the Tony Award, and the Pulitzer Prize. *Rent* was on the cover of *Newsweek*, *Time* called it a breakthrough, and at the 1996 Democratic National Convention, the cast

sang "Seasons of Love." All of these awards are well deserved and befitting of such an inspiring musical.

Synopsis

Act I

Mark, a filmmaker and the show's narrator, is spending a cold Christmas Eve in the Lower East Side industrial loft he shares with his roommate Roger, a musician. They receive several phone calls (TUNE UP/VOICE MAIL #1). The first is from Mark's mother consoling him over the loss of his girlfriend Maureen, a performance artist, to JoAnne, a Harvard Law School graduate. The second is from their friend Tom Collins who is detained by muggers. The last is from their landlord Benny demanding the rent. The power blows and so do Roger and Mark's tops (RENT).

Outside, Collins is reeling from the mugging. He is comforted by Angel, a street musician, who offers him a helping hand (YOU OKAY HONEY?). Both HIV+, Angel and Collins head out for a night on the town and a life support meeting.

In response to a call for help, Mark sets out for the lot where Maureen is performing a protest against Benny's eviction of the homeless from a nearby lot. He urges Roger to come along but he refuses. As Mark reports, Roger has not left the apartment in six months. He is still reeling from the suicide of his girlfriend, who slashed her wrists upon learning that she had AIDS. Roger tries to write a song but the only melody he finds is "Musetta's Waltz" from Puccini's *La Bohème* (ONE SONG GLORY).

Mimi, an S&M dancer who lives below Mark and Roger, knocks with a request: LIGHT MY CANDLE. The attraction between she and Roger is immediate, but Roger shies away and shows her the door. Mimi knocks again. She has lost her stash. Roger helps her look and Mimi eventually finds it- in Roger's back pocket.

As JoAnne wrangles with the sound equipment for Maureen's performance, her parents leave her VOICE MAIL #2, pleading with her to come to her mother's confirmation hearings in Washington. Collins arrives at the loft with a bag full of goodies. This includes Angel, transvested into Angel Dumott Shunard and gloriously arrayed in his Christmas finest- wig, glitter, and platform pumps. In TODAY 4 U, Angel explains how he earned \$1,000: a wealthy woman hired him to play the drums until her neighbor's yappy Akita barked itself to death.

Benny enters with a proposal (YOU'LL SEE): if Mark and Roger stop Maureen's protest, he will forgo the rent. He entices them with plans for Cyber Arts, a state-of-the-art, multimedia studio that will realize all of their dreams. Unsuccessful, Benny leaves. Mark, Collins and Angel try to coax Roger into coming to the life support meeting with them but he refuses.

Mark finally reaches the lot where Maureen will perform her protest. He encounters JoAnne, still struggling with the sound equipment and the many demands Maureen makes upon her. Mark offers help. Though they dreaded meeting, they have a lot in common (TANGO: MAUREEN). Once he finishes, Mark joins Angel and Collins at the LIFE SUPPORT meeting.

In her apartment, Mimi dresses and appeals to an imaginary Roger to take her OUT TONIGHT. She barges into his apartment and continues her appeal to Roger himself but after a passionate kiss he vehemently rejects her. They fight, her words blending with the affirmation of the support group that emphasizes the importance of living the moment (ANOTHER DAY). A young man from the support group asks quietly "Will I lose my dignity/Will someone care?" (WILL I?). His thoughts and fears are echoed by each member of the community. The thoughts are Roger's too, and he decides to go outside.

After the meeting, Mark, Angel and Collins roam the lot and rescue a homeless woman from the taunts and nightsticks of the neighborhood cops (ON THE STREET). Discouraged by life in New York, the three dream of opening up a restaurant in SANTA FE. Alone at last, Angel and Collins finally express their love for each other (I'LL COVER YOU). JoAnne, meanwhile has her hands full juggling work, parents, and the ever-demanding Maureen...all over the phone(WE'RE OKAY).

The scene changes to St. Mark's Place where vendors hawk their wares to the bohemians of the East Village (CHRISTMAS BELLS). Angel buys a new coat for Collins. Mark finds Roger who spots Mimi looking for drugs. Roger apologizes and asks her to dinner. Just as the snow begins to fall, Maureen finally appears on her motorcycle to perform her protest, OVER THE MOON.

Following the protest, all convene at the Life Café, including Benny who announces that Bohemia is dead. Thus ensues a makeshift mock-wake that quickly segues into a celebration of LA VIE BOHEME. During the song, Benny confronts Mimi and threatens to reveal their past affair to Roger. Beepers go off to remind the revelers to take their AZT. Roger and Mimi each discover that the other is HIV+. Frightened, excited, they vow to be together (I SHOULD TELL YOU).

JoAnne has been sent back to the lot by Maureen several times to check on the equipment. She finally rebels, telling Maureen that their relationship is

over and announcing a riot in the lot: Benny has padlocked the building and called the cops but the homeless are standing their ground. And mooing. The artists rejoice, the riot continues, and Roger and Mimi share a small, lovely kiss.

ACT II

The second act begins with the company posing the question, "How do you measure a year in the life?" (SEASONS OF LOVE). It is one week later, New Year's Eve, and Mark, Roger, Mimi, Maureen, JoAnne, Angel and Collins are having a breaking-back-into-the-building party (HAPPY NEW YEAR). Once inside, Mark listens to one more phone message from his mother in Scarsdale as well as one from Alexi Darling, a tabloid TV producer salivating over his footage of the riot (VOICE MAIL #3). Benny crashes the party, angering Roger and alienating Roger from Mimi. Dejected, Mimi wanders outside and into the welcoming arms of her drug dealer.

Mark fastforwards to Valentine's Day. Roger and Mimi are still together. Angel and Collins could be anywhere. Maureen and JoAnne are still rehearsing another show, but it is not going well (TAKE ME OR LEAVE ME).

The company reprises SEASONS OF LOVE and time marches forward again, to spring. Roger and Mimi have a fight and Roger walks out. Alone, Mimi reflects on what life would be like without Roger (WITHOUT YOU). At the same time, Collins nurses a sick Angel; Maureen and JoAnne reconcile; as do Mimi and Roger.

At the end of the summer, Alexi is still courting Mark for her TV show (VOICE MAIL #4). Roger and Mimi, unsatisfied by love's complications, break up, as do Maureen and JoAnne. Angel dies (CONTACT). At a memorial service, his friends remember his spirit. Collins remembers his love (I'LL COVER YOU: REPRISE).

Outside the church, Mark phones Alexi to accept the job. Mark ponders how life has changed since last year as he recalls the joys of that one night last Christmas (HALLOWEEN). As the mourners leave the church, Mimi confirms that Roger has sold his guitar and is leaving town. Roger confirms that Mimi is now with Benny. A fight erupts among Roger, Mimi, Maureen, Benny, and JoAnne. Collins interrupts them with the sorrowful reality that the family is breaking up. JoAnne and Maureen reunite. Mimi and Benny leave.

Mark tries to convince Roger to stay in New York and face his pain and the fact that Mimi is very sick. Roger attacks Mark, accusing him of hiding from his feelings. Mimi enters, having overheard the entire angry exchange, and

bids Roger farewell (GOODBYE, LOVE). Roger leaves town. Mimi turns to Mark for help. Benny offers one helping hand to Mimi and extends the other to Collins to help him pay Angel's funeral expenses. Mimi refuses the help and flees. Collins accepts and he and Benny go out for a drink.

Mark considers the events and faces the last year, as does Roger, who is on his way to Santa Fe. Roger begins to discover his own song and Mark turns down the television job to finish his own film (WHAT YOU OWN).

Roger's mom, Mark's mom, Mimi's mom, and JoAnne's father all wonder where their children are (VOICE MAIL #5). Back at the loft, Mark tells us again it's Christmas and he now has a rough version of his film, which he's going to show tonight. Roger has returned, has written his song, but cannot find Mimi. Collins enters with money he has gotten from an ATM rewired to give money to anyone with a special code. The password? Angel.

Maureen and JoAnne suddenly arrive holding Mimi, whom they found collapsed and near death in the park. Roger begs her not to die and sings for her the song it has taken him all year to write, YOUR EYES. Mimi dies as Roger wails her name over a blast of Puccini's music. Suddenly Mimi awakens, it seems that a guardian Angel was watching over her.

The company joins in a reprise of the affirmation that love is all and that there is "no day but today" (FINALE).

referred to in *Rent*) all had passion – a passion for a brighter future and a better tomorrow. Hopefully, through our musical revue, we will help spread awareness to even more people, and maybe even will spur them to action. This project has been tons of fun, but more importantly it has been inspiring.

The Making of a Musical Review

As an undergraduate, it is very rare that one would have the opportunity, to conceive an idea in musical theater, and pursue it until its conclusion. However, we have gotten to do just that in our efforts to present a musical review highlighting our project. It all began in a well-known social gathering place on Cumberland Avenue known as the Old College Inn. An idea was conceived about performing musical numbers that related to political expression. We had both been involved in musical theatre for most of our lives, and felt that our strengths and weaknesses would complement each other. We decided to collaborate. From there, the brainchild expanded into writing, directing, and producing a musical review.

The first step in producing this review was to decide which musicals we needed to review. We started with a list of ten musicals which included: *Hair*, *Oklahoma*, *Evita*, *Cabaret*, *A Chorus Line*, *Miss Saigon*, *Martin Guerre*, *Les Miserables*, *Rent*, and *Ragtime*. After much consideration we decided on three musicals which have all been produced in the last fifteen years and are currently on Broadway. *Les Miserables*, *Ragtime* and *Rent* all have very apparent relevance to political movements, and each of them speaks volumes toward the overriding theme of discrimination.

After selecting the musicals, it was time to decide which songs should be performed. While the songs we chose may not have been the prettiest or the most memorable songs from the show, they all contain some form of political expression as they advance the plot of the story. The songs, "At the End of the Day," "I Dreamed a Dream," and "Do You Hear the People Sing" were chosen from *Les Miserables*. From *Ragtime*, the songs are "Wheels of a Dream," "Till We Reach that Day," and "Make Them Hear You." From *Rent*, we chose "No Day But Today," "One Song, Glory," and "Seasons of Love".

Now that we had chosen the music, it was necessary to begin working on the script. Throughout the script, we tried to keep the plots of each musical simple yet informative enough so that each member of our audience, whether or not they had seen the musical, could follow the plot. Combining the political relevance, musical numbers, plot development along with a little humor was a quite a task.

After the music had been chosen and the script written, the task of arranging the songs was upon us. We took the music that we had for each song, and made it work for our performance. This involved transposing music, removing certain sections of some songs and even adding melodies on top of other melodies to create the sound we needed. There were also no choral parts included in the music, so we took it upon ourselves to write four-part harmony in the songs in which it was missing.

We decided that the cast should consist of eight total people: two sopranos, two altos, two tenors and two bases. All of the performance tracks were made using

a Yamaha Clavinova digital piano. (We had to re-record each of these many times to get them to sound correctly). We began rehearsals one month prior to the performance. We have slowly incorporated all of the songs, the staging, the choreography, and the script into the performance we dreamed about nearly six months ago.

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Appendix

Script

A Musical Review by Boyd Richards and Ashlee Ellis

Script: Act 1

- A: Welcome! Thank you so much for coming to our celebration of Modern Day Musicals and what they often represent.
- B: You might not have known that musicals have been evolving for several hundred years. However, the modern day musical was not conceived until 1914 when John Kern wrote a show that incorporated contemporary themes into popular music of that day.
- A: Since then, musicals have been a primary source of expression, especially political movements. Even the lyrical *Oklahoma* (Bill interrupts and sings "Oklahoma where the wind comes whistling down the plains")
- B: Ok, ok. But she is right - even *Oklahoma* had a theme deeper than the love of Curly and Laury. And this trend of political expression has continued through the likes of *Hair*, (Ashley or Kate interrupts and sings "When the moon is in the seventh house"), *Evita* (Ashlee interrupts and sings "Don't cry for me Argentina"), and *South Pacific* (Boyd turns around and fiercely glares at everyone, daring them to sing anything. Acts exasperated).
- A: But today, we want to take you on a journey through the history pages of a few political movements and portray the struggle of just a few of the people's lives from times in 19th century France to modern day America.
- B: So sit back, relax, and reflect as we take you with us.

We begin in France. Based on the classic novel by Victor Hugo, the musical that bears the same title as the book *Les Miserables* has now been running on Broadway for 11 years. The year is 1832 and the place is Montreuil-sur-Mer. Eight years have passed since Jean Val-Jean has broken his parole after being in prison for years for stealing a loaf of bread for his starving family. He is now a factory owner and a mayor, and the workers of his factory represent a very indigent class of French people - they feel that they are at the end of their road.

"At the End of the Day"

- B: As you can see, the poor people in France during this time were not content with their lives, but they had a dream of a different life, a better future.

"I Dreamed a Dream"

- B: Fontine did not live to see a new and better life, but her dream would be realized through her daughter, Cosette. Cosette was being abused as a foster child when Jean ValJean rescued her from this situation. Then Cosette was raised by ValJean, never knowing what her mother had done to try to secure a better life for her.

- A: Paris - 1832. The people of France were becoming increasingly violent and upset by the conditions they were being forced to live under. The rift was a growing wider between the aristocracy and the lower class ever day. There was a rebirth of intellect and romanticism that filled the air with passion. Several students, headed by Gavroche marched upon the city and launched a fight at the barricade, which left many dead. The students were passionate about their cause and wanted to revolutionize France.
- B: Although many students were killed, Cossette would have a bright future because she was marrying Marius, whom her adopted father ValJean had saved from the battle. The musical ends with the spirits of those who were killed during the war continuing to express their desire for a brighter tomorrow.

“Do You Hear the People Sing”

- A: Now we move forward in time and cross continents. Its America - 1920, and there's a new kind of music on the scene, it's called Ragtime, which happens to be the name of our next musical, a musical that has recently had its rebirth on Broadway and depicts another story of oppression and discrimination.
- B: You see, Coalhouse Walker was an African-American man in a white, New York society. The musical depicts the fight that he and his family fight for equality in America. In the next song, Coalhouse and his wife Sarah think that life is going to get better, and they have a dream for their son's future.

“Wheels of a Dream”

- A: Shortly after singing this song, Coalhouse's dream was hampered. Persecuted by whites, Coalhouse became very frustrated with his stamp of inferiority and the discrimination he was feeling. When Sarah, his wife, went to express concern at a rally for the Vice President, she was shot and killed because they thought she was a threat to the Vice President.
- B: At this point in the musical, it's easy to understand that it addresses much more than just a story. It addresses social problems evident in America during this time, some of which still exist today. Mourning the death of Sarah, the following song was sung at her funeral. It tells of the struggle ahead and the battles to be fought.

“Till We Reach That Day”

- B: Coalhouse continues his search for justice throughout the rest of the musical, as he wages what was very common during those days - a single handed war against the way he was being treated. Booker T. Washington, who is portrayed in the musical, was the leader of social change during this time, but was a non-violent protestor. However, Coalhouse's passion would not allow him to be passive. At the end of the musical, Coalhouse is killed, but before he dies, he urges those around him to continue fighting for their rights.

“Make Them Hear You”

- A: Once again we move forward in time. The decade is now, present day New York . Based on the plight of starving artists and the homeless in a society riddled with drug addiction and AIDS, *Rent* is one of the most revolutionary musicals Broadway has ever seen.
- B: The eight major characters in the play are an eclectic array of individuals. There is a struggling filmmaker, a songwriter dying of AIDS, an drug addicted dancer at a strip club, two lesbian lovers, one an attorney, the other an actress, a male transvestite and his partner, a former MIT professor, and the landlord that used to be their friend but “married up.”
- A: Three of these characters are HIV positive and at least half either are or were addicted to drugs. However, they all share a common belief in human equality and a love of life. In the final Act, one of their friends has died of AIDS and they are mourning his loss while celebrating his death and the fact that they all have each other and “one more day” to live. They sing of having no regrets and living in the present for “there is no other day but today.”

“Finale”

- B: Roger is the songwriter dying of HIV. His girlfriend April left him a note saying “We’ve got AIDS, before slitting her wrists in the bathtub,” and he thinks that he has no future and no chance for happiness or love now that this tragedy has happened to him. He meets Mimi, the dancer, and there is immediate chemistry between them. However, he continuously pushes her away until he finds out that she is HIV positive too.
- A: His greatest wish is to write one last great song before the virus overcomes him, but he just can’t seem to find the inspiration..

“One Song, Glory”

- A: He found his inspiration in Mimi. All of the characters on *Rent* are determined to fight discrimination, whether it be racial, gender, sexual orientation, etc.. They accept one another for who they are, with all of their faults and differences. If there is one predominant theme in *Rent*, it is that every person’s life is worth something, no matter who they are, and that they should take advantage of the life they were given.
- B: In the powerful song “Seasons of Love” they ask the question, “How do you measure the life of a man?” and they determine that you measure it in love. We hope that you have enjoyed your journey with us today as much as we have. When we began this working on this earlier this year, we had no idea how much our lives would be affected by it.

A: It has truly made us think about some serious issues in a new light, and reevaluate the way we thought and acted about some things. It's true that music feeds the soul, but I think that we've proven here today that it can also feed the mind and impact society. So, as we sing our final song, reflect upon the words and ask yourself "When I leave this world, how will people measure my life?". We hope that it will be in Season's of Love.

"Seasons of Love"

Sheet Music

Music by CLAUDE-MICHEL SCHÖNBERG

Lyrics by HERBERT KRETZMER

Original Text by ALAIN BOUBLIL and JEAN-MARC NATEL

Fm



The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, with a treble clef and a key signature of one flat (B-flat). The time signature is 12/8. The melody is written in a single staff, and the bass line is indicated by a large 'f' (forte) dynamic marking. The second system continues the melody and bass line, with the melody staff showing a repeat sign at the end. The bass line continues with a similar rhythmic pattern.

Fm

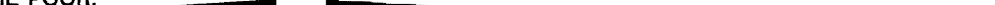


THE POOR:

Bbm/F



THE POOR:



At the end of the day you're all - oth - er day old - er.
At the end of the day you're an - oth - er day cold - er.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the beginning of the piece, starting with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The tempo is marked 'Andante' and the dynamics are 'mf' (mezzo-forte). The second system continues the melody and bass line, with the melody featuring a repeat sign and a fermata over a whole note.

Fm



Bb/F



It's a
And the

A musical score for the song 'The Rose Tree'. The score is written for piano (p) and features a treble and bass staff. The key signature is B-flat major (two flats) and the time signature is 4/4. The melody is in the treble staff, starting with a quarter note G4, followed by eighth notes A4, Bb4, and C5, then a quarter note D5, and a half note E5. The bass staff provides a simple accompaniment with quarter notes G2, Bb2, and D3, followed by a half note E3. The score includes a repeat sign and a first ending bracket. The lyrics 'The Rose Tree' are written below the treble staff, and 'The Rose Tree' is written below the bass staff.

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Ab Eb/G Ab Eb/G

strug - gle, — it's a war. And there's noth - ing that an - y - one's giv - ing. One more
right - eous — hur - ry past. They don't hear the lit - tle ones cry - ing. And the

Fm C7 Db

day stand - ing a - bout, what is it for?
win - ter is com - ing on fast, read - y to kill.

1 Fsus

One less day to be liv - ing.
One day near - er to

2 Fsus F THE WORKERS:

dy - ing. At the end of the day there's an - oth - er day
At the end of the day it's an - oth - er day

Bb/F

F

dawn - ing.
o - ver,

And the sun in the morn-ing is wait-ing to
with e-nough in your pock-et to last for a

Bb

F

C

rise.
week.

Like the waves crash_ on the sand,
Pay the land - lord, _ pay the shop.

like a
Keep on

F

C

Gb

Db

storm that - 'll break an - y se - cond,
graft - ing as long as you're a - ble.

there's a hun - ger_ in the land.
Keep on graft - ing_ till you drop,

There's a
or it's

Gb

Db

Ab

reck - on - ing still to be reck - oned.
back to the crumbs off the ta - ble.

And there's gon - na be hell_ to
Well you've got to pay_ you're

E_b  **To Coda**  **C** 

pay way at the end of the

Fm7  **Fm** 

FOREMAN:

day. At the end of the day you get noth - ing for

B_bm/F  **Fm** 

noth - ing. Sit - ting flat on your butt does - n't buy an - y

B_bm/F  **A_b**  **E_b/G** 

WORKER 1: **WORKERS 1 & 2:**

bread. There are chil - dren back at home. And the

Ab



Eb/G



Fm



C7



WORKER 2:

WOMAN:

chil - dren have got to be fed. And you're luck - y to be in a job, and in a .

Db



ALL:

bed. And we're count - ing our

Fsus



D.S. al Coda

bles - ings. At the end of the

Fm7



Fm



day.

I Dreamed a Dream

17

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by HERBERT KRETZMER
Original Text by ALAIN BOUBLIL and JEAN-MARC NATIEL

Andante

E $\flat$

E $\flat$ /D

Cm

E $\flat$ /G

A $\flat$

A $\flat$ /B $\flat$

Piano introduction in E-flat major, 4/4 time. The melody is in the right hand, starting with a half note E-flat, followed by quarter notes D, C, B, A, G, F, E. The left hand provides a harmonic accompaniment with chords. The tempo is marked 'Andante' and the dynamics start with a piano (p) marking.

E $\flat$

E $\flat$ /D

Cm

E $\flat$ /B $\flat$

A $\flat$

A $\flat$ /G

FANTINE:

Vocal melody and piano accompaniment for the first line of lyrics. The vocal line is in E-flat major, 4/4 time. The piano accompaniment is in the right hand, with chords. The lyrics are: "I dreamed a dream in days gone by when hope was high and life worth

Fm7

B $\flat$

E $\flat$

E $\flat$ /D

Cm7

E $\flat$ /B $\flat$

Vocal melody and piano accompaniment for the second line of lyrics. The vocal line is in E-flat major, 4/4 time. The piano accompaniment is in the right hand, with chords. The lyrics are: "liv - ing. I dreamed that love would nev - er die.

A $\flat$

A $\flat$ /G

Fm7

B $\flat$

E $\flat$

E $\flat$ /D

Vocal melody and piano accompaniment for the third line of lyrics. The vocal line is in E-flat major, 4/4 time. The piano accompaniment is in the right hand, with chords. The lyrics are: "I dreamed that God would be for - giv - ing. Then I was young and un - a -

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“Rent: The Impact It Produces”

One of the most unique things about the musical *Rent* is that it brings to light some issues that are normally seen as taboo, and makes the audience reevaluate them. People who in the past viewed AIDS as a disease that homosexuals deserved for their sin might leave thinking otherwise. They might also, through sympathy for the character Angel, have changed their views about homosexuality. The character Roger is a typical example of a normal, heterosexual, everyday American who is afflicted with AIDS, and his is one of the most poignant stories of all. He is very bitter about having the disease, and thinks that he has no right to happiness now. His journey through the script involves learning to accept his disease, and his finding someone, who also has AIDS, with whom he can be happy. This is a very real and powerful message for today's society. “Because so many who are infected (with AIDS) belong to groups that are traditionally discriminated against - gays, drug abusers, members of minority groups, and a rapidly growing number of women and children - HIV tempts us to think in terms of ‘us’ versus ‘them’. To do so, and to treat people with HIV accordingly, is to fail the moral test (Daniels 4). *Rent* conveys this message very effectively.

Homelessness is another issue that *Rent* brings to the surface. One of the main story lines of the plot is that there is an entire squatter community in the lot next to Mark and Roger's apartment building that will be wiped out when a new building is constructed. They all attend a protest and come in

contact with quite a few of these homeless people. Jon and his collaborators wanted to make sure that the homeless people did not merely serve as moral scarecrows where Mark and Roger could drape their social conscience. This is where the song "On the Street" came from, where a homeless woman tells Mark off in no uncertain terms. This song makes the audience aware that you must truly care about whatever or whomever you're trying to help, otherwise it is hollow and meaningless. Homelessness is a very real and disturbing problem today, especially in New York City, where the story is set. "They point to a population which, however confused or disturbed some of its members may be, is also experiencing great difficulty addressing survival problems" (Baxter iii). At the very least, if *Rent* does not motivate its audience to action, it should at least supply a newfound sensitivity to these unfortunate human beings.

Drug abuse is also addressed in *Rent*, but not dwelt upon. It mainly questions why people would stay on drugs, and encourages them to seek help and try to quit. It portrays drug abuse as a weakness, which is how it should be portrayed.

Rent is a tragic example of the way many indigent people live today. It conveys political expression because of the questions that are raised in one's mind. What about subsidized housing? How bad is too bad? Is being homeless the same as being a squatter? Should our government invest more heavily into the fight against AIDS? These are questions government officials face every day, and *Rent* brings issues to the table directly from the streets of

one of the most impoverished regions of the nation – the East Side of New York City.

If there is one predominant theme throughout *Rent*, it is that every person, no matter what flaws they might possess, matters and should be treated with compassion. The song “Seasons of Love” effectively conveys the message that it doesn’t matter what a person has or has not done during their life, if they have given and received love, it has been worth something.

Jonathon Larson’s life was lived through seasons of love, and even though he didn’t live to see his success or the impact his musical has had upon society, the many testimonies of friends and family prove that his life mattered. His great spirit, sensitivity and optimism shine through his musical, in every word spoken and note sung throughout *Rent*. His great musical will continue on until audiences don’t want to hear the message that it brings, and in that case, our society will be lost.

Conclusion

It has often been said that music, aside from love, is the only universal language. After completing this project, we find that statement to be completely true. Although our love of musicals was evident before, it has now grown and taken upon new shapes and new scopes. In January, when we decided to work together on this project, neither of us knew the impact it would have on the way we thought about musicals and the passion we have for them. As we have evolved over this short period of time, musicals have evolved over many years into something universal -- a universal symbol of expression.

Through our research, and completion of this project, we feel that we have discovered that the musical theater world and the world of politics are a little more intertwined than even we had anticipated. Through *Les Miserable* we discovered a link to the revolutionaries of France who impacted their society so very long ago. Through Coalhouse Walker and the rest of the *Ragtime* characters, we started to understand a little bit more about what African Americans had to go through, and are still going through today, to achieve equality. And through *Rent* we gained a new awareness for the plight of the homeless, the victims of AIDS, and a multitude of social issues that grip our country as we speak. We have proven that although the political message may be embedded in a triangle of love, it is always present. The three musicals studied here prove that passion, above all else, drives a motive to fruition. The students in France, Coalhouse Walker, and eight "technical squatters" (as they are

Cm Eb/Bb Ab Ab/G Fm7 Bb6
 fraid and dreams were made and used and wast-ed.

Eb Eb/D Cm7 Eb/Bb Ab Ab/G
 There was no ran - som to be paid, no song un - sung no wine un -

Fm7 Bb C C/E Fm
 tast - ed. But the ti - gers come at night

C C7 F F/A Bb Bb/D
 with their voic - es soft as thun - der. As they tear your hope a -

poco piu mosso

Ebm **Bb** **Eb** **Fm/Eb**

part, as they turn your dream to shame.

E7 **Ab/Eb** **B7** **E7** **E7/D**

He slept a sum - mer by my

rall. *a tempo*

Cm **Eb/Bb** **Ab** **Ab/G** **Fm7** **Bb6**

side. He filled my days with end - less won - der.

E7 **E7/D** **Cm7** **E7/Bb** **Ab** **B76**

He took my child-hood in his stride. But he was gone when au - turn

un -

He a -






came.

poco accel. e cresc.








And still I dreamed he'd come to me, that we would live the years to -

mf piu mosso








geth - er. But there are dreams that can - not be,








and there are storms we can - not weath - er.

cresc. *f* *appassionato*

Chords: Dm7, F/C, Bb, Bb/A, Gm7, Bb/C, C

I had a dream my life would be so dif-f'rent from this hell I'm

Chords: F, F/E, Dm7, F/C

liv - ing, — so dif-f'rent now from what it seemed.

cresc. *ff* *dim.* *poco rall.*

Chords: Bb, C, F, F/E

Now life has killed the dream I dreamed.

mp *p a tempo*

Chords: Dm7, F/A, Bb, C9, F

rall.

Do you hear the people sing?

Music by CLAUDE-MICHEL SCHÖNBERG
Lyrics by HERBERT KRETZMER
Original Text by ALAIN BOUBILL and JEAN-MARC NATIEL

Alla Marcia, grandioso (♩. ♪ played as ♩. ♪)
F(no3rd)

ENJOLRAS:

F

Do you hear the peo - ple sing, sing-ing the

mp

This system features a vocal melody in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (Bb) and the time signature is 4/4. The piano part includes triplets in the right hand and single notes in the left hand. A guitar chord diagram for F(no3rd) is shown above the vocal staff.

Bb/F

F

Dm

G

C

song of an - gry men? It is the mu - sic of a peo - ple who will not be slaves a-gain! When the

This system continues the vocal melody and piano accompaniment. It includes guitar chord diagrams for Bb/F, F, Dm, G, and C. The piano part features triplets in the right hand and single notes in the left hand.

F

Bb/F

F

beat - ing of your heart e - choes the beat - ing of the drums, there is a

This system concludes the vocal melody and piano accompaniment. It includes guitar chord diagrams for F, Bb/F, and F. The piano part features triplets in the right hand and single notes in the left hand.

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COMBEFERRE:

life a-bout to start when to-mor - row comes. Will you join in our cru-sade? Who will be
give all you can give so that our



strong and stand with me? Be - yond the bar - ri - cade is there a
ban - ner may ad - vance? Some will fall and some will live. Will you stand



COURFEYRAC:

world you long to see? Then join in the fight that will give you the right to be
up and take your chance? The blood of the mar - tyrs will wa - ter the mea - dows of



CHORUS:

free! { Do you hear the peo - ple sing, sing - ing the
France! }

ng-ing the

When the

is a

is a

is a

is a

is a

F/C C Am D

song of an - gry men? It is the mu - sic of a peo - ple who will

G C C/E

not be slaves a - gain! When the beat - ing of your heart e - choes the

F C/E 1 Am Dm G7

beat - ing of the drums, there is a life a - bout to start when to - mor - row

C 2 Am Dm G7 C

comes! FEUILLY: Will you life a - bout to start when to - mor - row comes!

mf

WHEELS OF A DREAM

Lyrics by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Freely

A $\flat$ /C D $\flat$ (9) A $\flat$ /E $\flat$ B $\flat$ m/E $\flat$

8va

mp *poco rit.*

(with pedal)

A $\flat$ /C D $\flat$ (9) A $\flat$ /E $\flat$ D $\flat$ (9)/F

face, I hear his heart-beat. I look in those

Cm Fm G $\sharp$ B $\flat$ m7/E $\flat$ D $\flat$ m

eyes. How wise they seem. Well, when he is

Wheels of a Dream - 10 - 1
PF9703

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A $\flat$ /C C/E Fm

old e - nough. I will show him A - mer - i - ca

B $\flat$ 7/F D $\flat$ m/F $\flat$ A $\flat$ /E $\flat$ E $\flat$ 9sus *poco rit.*

and we will ride on the wheels of a

a tempo A $\flat$ /E $\flat$ A $\flat$ 7/G $\flat$ B $\flat$ 7/A $\flat$ Coalhouse: *rall.* B $\flat$ m7(+5)/F $\flat$ D $\sharp$ E $\flat$ E $\flat$

dream... We'll go down...

a tempo *rall.*

a tempo

Sarah: $A\flat$ $B\flat m7$ $A\flat/C$

Go down_ south. See my_

Coalhouse:

south_ and see your peo - ple. _

a tempo

$D\flat$ Cm Fm $G(9)$

folks. They'll take to him. Mmm_

Won't they take to him like_ cats to cream!

$B\flat 7/F$ $D\flat m/F\flat$ $A\flat/E\flat$ C C/E

down_ Cal - i - for - nia or

Then we'll trav - el on from_ there...

C7/F Fm Bb7 E7 Ab/Eb

who knows where! and we will ride

and we will ride

E9sus a bit faster A7maj7 D9/A7 A7maj7 D9/A7 A7maj7 D9/A7 A7maj7 D9/A7

on the wheels of a dream...

on the wheels of a dream...

a bit faster

Coalhouse:

Fmaj7 Bbmaj7/F Fmaj7 Bbmaj7/F Fmaj7 Bbmaj7/F Fmaj7 Bbmaj7/F Fmaj7 Bbmaj7/F Fmaj7 Bbmaj7/F

Yes. the wheels are turn - ing for

a tempo *rall.*

G/D C/D Em7 G9 Em7/G F6/A G/B

With you... Be - yond that

you... Be - yond that

a tempo *rall*

C C/D C/E F(9)

road, be - yond this life - time, that car full of

road, be - yond this life - time, *Alternative lyrics:* this time full of

road, be - yond this life - time, *Alternative lyrics:* this time full of

a tempo (Full!)

The musical score is written for piano and voice. It begins with a vocal line in treble clef, key of G major, 4/4 time. The tempo is marked 'a tempo' and then 'rall.' (ritardando). Chords G/D, C/D, and Em7 are indicated above the first three measures. The lyrics 'With you...' are under the first measure, and 'Be - yond that' is under the last measure. A piano accompaniment follows, with a 'rall' marking. The piano part features a melodic line in the right hand and a bass line in the left hand. Chords C, C/D, C/E, and F(9) are indicated above the vocal line in the second system. The lyrics 'road, be - yond this life - time, that car full of' are under the first measure, and 'road, be - yond this life - time, Alternative lyrics: this time full of' are under the last measure. A final piano section is marked 'a tempo' and '(Full!)', featuring a more active piano accompaniment.

Em Am Bb D/A Fm/A^b

hope will al - ways gleam with the prom - ise of

hope will al - ways gleam with the prom - ise of

C/G F E⁷/G⁷ Am

hap - pi - ness and the free - dom he'll live to know.

hap - pi - ness and the free - dom he'll live to know.

Dm7(+5) C/G E E⁷/G⁷ Am Am/G

He'll trav - el with head held high just as far as his heart can go.

He'll trav - el with head held high just as far as his heart can go.

The musical score is written for voice and piano. It consists of four systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff). Chords are indicated above the vocal staff. The lyrics are written below the vocal staff. The first system has five measures, the second has four, and the third and fourth have six measures each. The piano accompaniment includes various musical notations such as eighth notes, quarter notes, and chords.

Am/D D7 D7/A Ddim/A $\flat$ C/G

and he will ride,

and he will ride.

our son will ride on the wheels of a

our son will ride on the wheels of a

Freely G *alt*

rit.

Maestoso

N.C./F G.F F G.F F F-A Dm7 G C

dream.

dream.

ff LH *sfz*

Wheels of a Dream - 10 - 10
PF9703

'TILL WE REACH THAT DAY

Lyrics by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Very slowly

Gm/D Gdim/D

f

Gm/D Gdim/D

Gm (Strings) *mp* E-7 Gm

poco a poco cresc.

WOMEN: *mf* Oh *poco a poco cresc.*

MEN: *mf* Oh *poco a poco cresc.*

mf *poco a poco cresc.*

'Till We Reach That Day - 10 - 1
PF9703

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ERTY

E7 N.C.

SOLOIST:

fff *mf* There's a

div. *fff* Oh

div. *fff* Oh

fff

G:D Simple C:D G:D G7:D

day of hope... may I live to see

mf

(Bass drum)

Cm:D Bm:D Em:D

when our hearts are hap - py and our

Cm6/D A/D Gdim/D G/D

souls are free. Let the new day dawn.

Cm/D G/D B7(9) Em G7 D

oh Lord, I pray. We'll

Cm G/D Em C/D D

nev - er get to heav - en till we reach that day.

awn._____

We'll

day._____

G

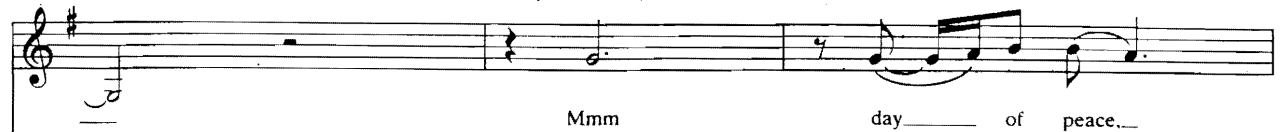
Cm/G

Cm/D

G

G/F

C/E

(quasi ad lib.)WOMEN: *div.**mf*

It's a day of peace._____ a

MEN: *div.**mf*

It's a day of peace._____ a

*legato**(Strings:)**mf**loco*

Em

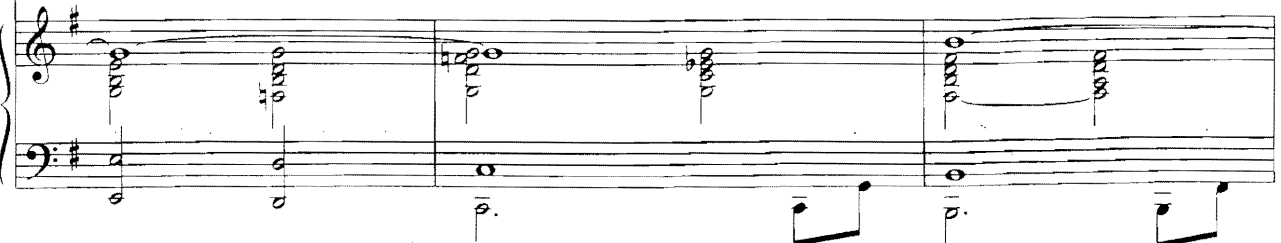
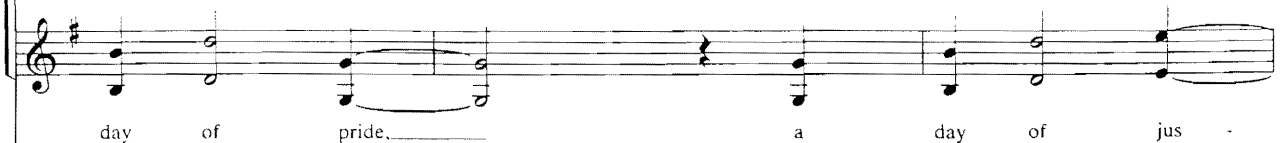
G7 D

Csus⁴

Cm

Bm

Bm7



Em G/D Cm A/C# E-7

Jus - tice been de - nied when a

tice we have been de - nied. When a

tice we have been de - nied. when a

G/D G/F Cm/E-7 G/D B7(9)

man oh and a child can play.

man can live and a child can play.

man can live and a child can play.



a



a



a



a



lay. _____



lay. _____



Em G7/D Cm Cm6 G/D Em

Mmm _____ we'll nev - er get to heav - en till we

We'll nev - er get to heav - en till we

We'll nev - er get to heav - en till we

sim.

A Bit Slower, Resolute

C-D D G Gm/F Cm/E E+ A+ A+ G+

reach that day. _____

reach that day. _____ A day of peace.

reach that day. _____ A day of peace. _____

ff

sim.

D $\flat$ /F D $\flat$ m/F $\flat$ A $\flat$ /E $\flat$ A $\flat$ /G $\flat$ D $\flat$ m/F $\flat$ D $\flat$ m7

a day of pride. _____ a
 a day of pride. _____ a

Cm SOLOIST: Fm (quasi ad lib.) Fm/E $\flat$ D $\flat$ m

Mmm jus - tice, it's been de - nied...
 day of jus - tice we have been de - nied...
 day of jus - tice we have been de - nied...

add 8th

B $\flat$ /F A $\flat$ /E $\flat$ A $\flat$ /G $\flat$ D $\flat$ m/F $\flat$ D $\flat$ m

Oh. _____ Oh _____

Let the new day dawn. _____ Oh _____

Let the new day dawn. _____ Oh _____

loco *add 8^{vb}*

A $\flat$ E $\flat$ C Fm
(with ad lib. "wail" solo.)

Lord. _____ I _____ pray! _____

Lord. I pray! _____

Lord. I pray! _____

(8^{vb})

N.C. B $\flat$ m7 A $\flat$ /C

unis.

We'll nev - er get to heav - en

add 8th

D $\flat$ Fm Cm7 B $\flat$ m7

Oh, till we reach

div.

till we reach

(8th)

E⁷sus E⁷ A⁷ A⁷sus A⁷ A⁷sus

that day!

that day!

that day!

L.H. *ff*

A⁷ A⁷sus E⁷sus A⁷

sffz

MAKE THEM HEAR YOU

Lyrics by
LYNN AHRENS

Music by
STEPHEN FLAHERTY

Simple, with emotion

Handwritten: *do*

Chords: Cm Gm A⁷ B⁷7sus B⁷7

mf

Go

Chords: E⁷ A⁷ Cm

out and tell our sto - ry. Let it ech - o far and wide. Make them

mp

Chords: Fm B⁷7sus Cm B⁷/A⁷ A⁷

hear you. Make them hear you. How

piu mosso

piu mosso

The musical score is written for voice and piano. It consists of three systems of music. The first system is an instrumental introduction in C minor, 4/4 time, marked 'Simple, with emotion' and 'mf'. The second system contains the first line of lyrics: 'out and tell our sto - ry. Let it ech - o far and wide. Make them'. The third system contains the second line of lyrics: 'hear you. Make them hear you. How'. The score includes various chords and dynamic markings throughout.

Make Them Hear You - 5 - 1
PF9703

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(a tempo)

E $\flat$ Gm A $\flat$ B $\flat$ Cm

jus - tice was our bat - tle and how jus - tice was de - nied. Make them

(a tempo)

Fm B $\flat$ sus E $\flat$ sus E $\flat$ E $\flat$ maj7 D

hear you. Make them hear you. And

cresc.

più mosso

Cm Gm A $\flat$ B $\flat$ E $\flat$ E $\flat$ maj7 D

say to those who blame us for the way we chose to fight that

mf più mosso

(Slowly building)

Cm Gm7 Cm B $\flat$ A $\flat$ A $\flat$ 6

some - times there are bat - tles which are more than black or

poco rit. *(a tempo)*

G B $\flat$ E $\flat$ E $\flat$ /G

white. And I could not put down my sword when

poco rit. *(a tempo)*

A $\star$ B $\star$ C $\flat$ F $\flat$ m F $\flat$ m7 B $\star$ sus

jus - tice was my right. Make them hear you. Make them

più mosso E $\star$ sus E $\star$ E $\star$ sus E $\star$ B

hear you... Go

più mosso cresc.

E E/F $\sharp$ E/G $\sharp$ A B C $\sharp$ m G $\sharp$ m7

out and tell the sto - ry to your daugh - ters and your sons. Make them

F#m F#m7 Bsus B7 B/C# C#m B/A A E B/D# C#m G#m
 hear you. Make them hear you. And tell them, in our strug-gle, we were

A B C#m G#m F#m F#m7 Bsus B7 F#m7-E E E D#
 not the on - ly ones. Make them hear you. Make them hear you. Your

C#m G#m7 A B E E/D# C#m G#m7 C#m B
 sword can be a ser - mon or the pow - er of the pen. Teach ev - 'ry child to raise his voice and

A A6 *rall.* G# B E *a tempo Defiantly!* E/G#
 then, my bro - thers, then will jus - tice be de-man - ded by ten

a tempo
rall.

A B C#m G#m F#m A/B
 mil - lion righ - teous men. Make them hear you. When they

C#m G#m C#m F# F#7 F#m7(+5)/E Am/B
 hear you. I'll be near you a

E G#m/B A#E Bsus
 gain.

E B/D# C#m E/B A A/C# G#m7/B E
 poco rall.

poco rall. sfz

Make Them Hear You - 5 - 5
 PF9703

CHORAL PARTS

Handwritten musical score for the song "The Prayer" by Celine Dion and Andrea Bocelli. The score is written on two staves, with the vocal melody on the top staff and the piano accompaniment on the bottom staff. The lyrics are written below the staves. The key signature is one flat (Bb) and the time signature is 4/4. The lyrics are: "Go our + tell the story to your daughters and your sons make them".

Handwritten musical notation for the phrase "Hear you hear you and". The notation is on a grand staff with a treble and bass clef. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are written below the notes: "HEAR YOU HEAR YOU AND". The word "AND" is written below a final note. The notation includes various musical symbols such as notes, rests, and bar lines.

TELL THEM IN OUR STRA-SSE WE WERE NOT THE ON- LY ONES MAKE THEM MORE YOU MAKE THEM

The image shows a handwritten musical score for a piece titled "The Lord's Prayer". The score is written on two staves. The top staff is for a unison voice part, and the bottom staff is for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the notes. The piano part includes chords and a bass line. The score is marked with "UNISON" above the first staff and "P" above the second staff. The lyrics are: "GOD, THOU ART GOD, WHO WILT JUSTICE BE DEMANDED BY THEM".

UNISON

GOD, THOU ART GOD, WHO WILT JUSTICE BE DEMANDED BY THEM

P

Handwritten musical notation on a five-line staff. The melody is written in a simple, sketchy style. The lyrics 'MILLION RIGHTEOUS MEN HEAR YOU' are written below the staff, with 'HEAR YOU' repeated at the end. The notation includes various note values and rests, with some notes being double-lined or having multiple stems, suggesting a complex or rapid passage. The overall style is that of a quick musical sketch or a personal notation.

million right.

GAIN

NO I can't but I can't

day. _____ The heart may

freeze, _____ or it can burn. _____

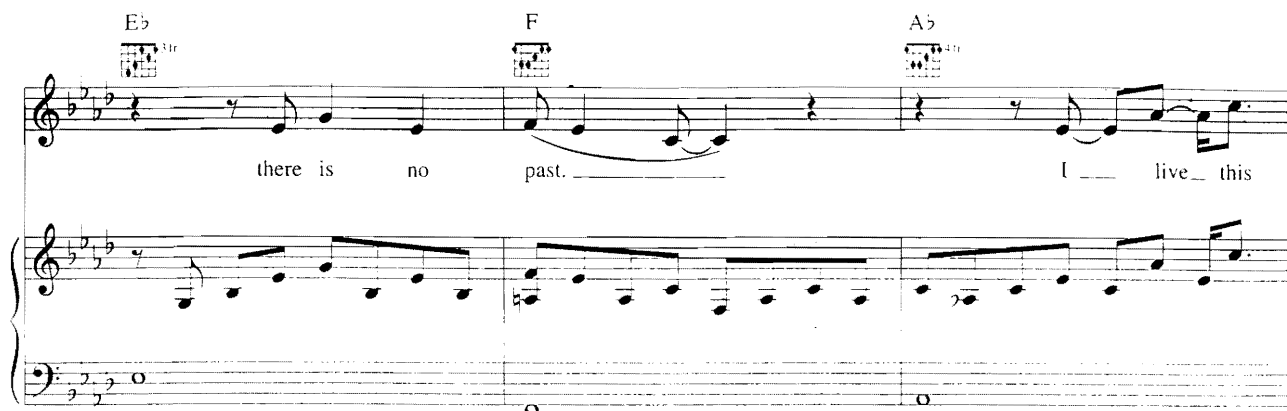
The pain will ease _____ if I _____ can

learn. _____ There is no fu - ture, _____





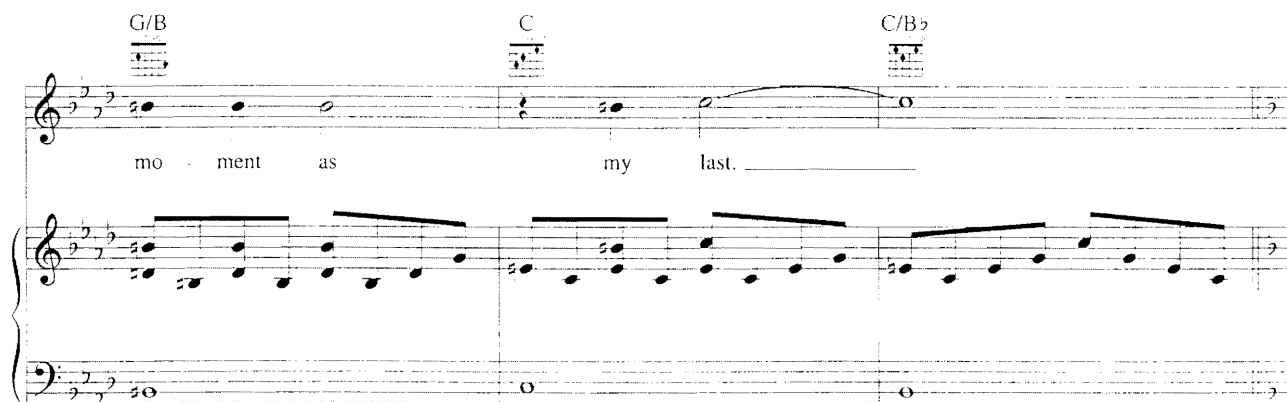
there is no past. I live this







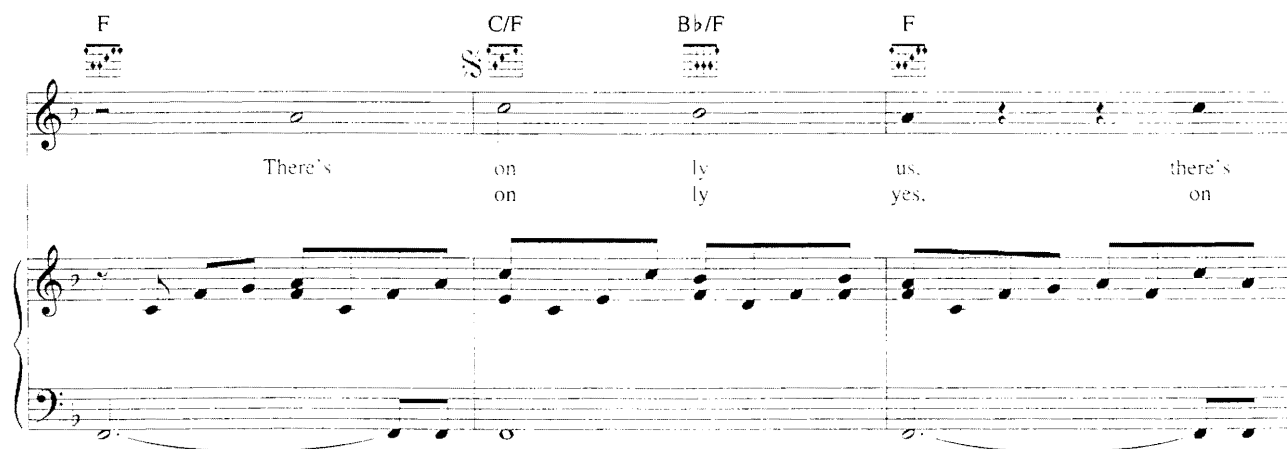
mo - ment as my last.








There's on ly us, there's
on on ly yes, on








on ly to this. For get re
ly to night. We must let



B $\flat$ F/C C $\sharp$ sus F

gret go or to life is yours to miss. No
go to know what's right. No

C/F B $\flat$ /F F C/F B $\flat$ /F

oth er road, no oth er
oth er course, no oth er

Dm C/E F $\sharp$ sus To Coda ⊕

way, no day but to - day.
way, no day but to - day.

F A7 D5 C5 D5 C5

Ex - cuse me if I'm off track, but if

A C/B $\flat$ F

day. There's

D.S. al Coda

CODA F B $\flat$

I can't con

F F(b5) F B $\flat$

trol. (Con trol your tem per.) My

C/B $\flat$ B $\flat$ 5 F(b5) F

des ti ny. (She does n't

see.) I trust my soul; (Who says that my

there's on ly a soul? goal is just to

be. (Just let me be.) (Who There's

do on you ly think now, you are, there's on ly

Bm A/C# G
 here. (barg - ing Give in in to on the me love, and or
 my live in gui - tar. fear. (Lit tle girl, hey, No oth er
 path the door is no that oth way.) way, no
 day but to - day. (The fire's out an - y - way.

D/A A D A/D G/D
 D A/D G/D Bm
 A/C# Dsus D

Bm7 A/C# Dsus

() No day but to - day. (Take your pow - der,

D Bm7 A/C#

take your can - dle. No day but to - day.

Dsus D Bm7

(Take your brown eyes, your pret - ty smile, your sil - hou - ette. No day

A/C# Dsus

but (An - oth - er time, an - oth - er place, an - to - day.

oth - er rhyme, a warm em - brace. _____) No day

but (An - oth - er dance, an - oth - er way, an - to - day.

oth - er chance. an - oth - er day. _____

No day but to day. _____)

8vb

Chords: D, Bm7, A/C#, Dsus, D, Dsus/B, Bm7, F#5, G5, A5, G/A, Am, C/D, D.

One Song Glory

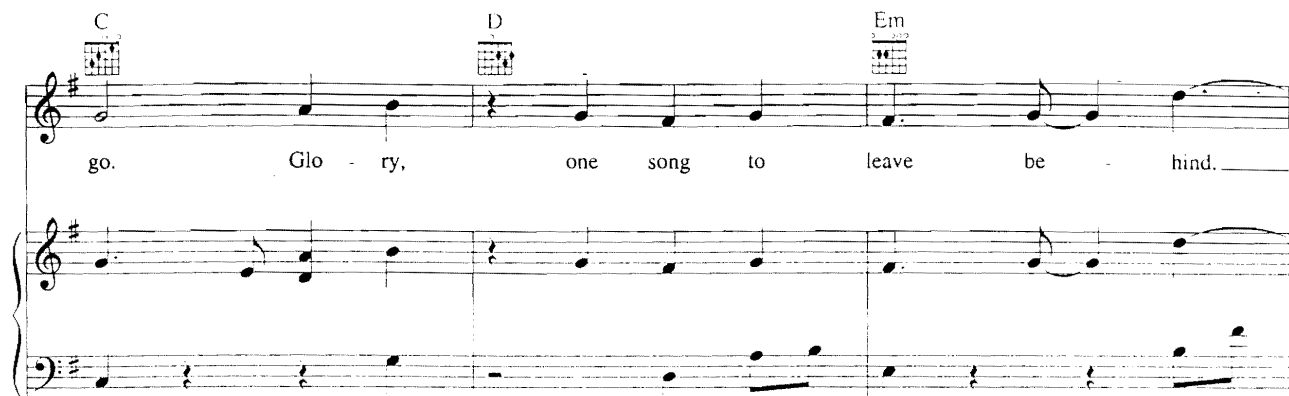
Words and Music by
JONATHAN LARSON

Moderately

The musical score is written for piano and voice. It begins with a treble and bass clef, a key signature of one sharp (F#), and a tempo marking of 'Moderately'. The first system shows a piano introduction with a melody in the treble and a bass line in the bass. Chord symbols G and Em are placed above the first two measures. The second system continues the piano introduction with chord symbols C and D. The third system introduces the vocal melody, with the lyrics 'One song' appearing under the notes. Chord symbols Em and G are placed above the first two measures. The fourth system continues the vocal melody with the lyrics 'glo - ry. One song be - fore I'. Chord symbols Em and G are placed above the first two measures. The score is written in a standard musical notation style with a treble and bass clef, a key signature of one sharp, and a tempo marking of 'Moderately'.

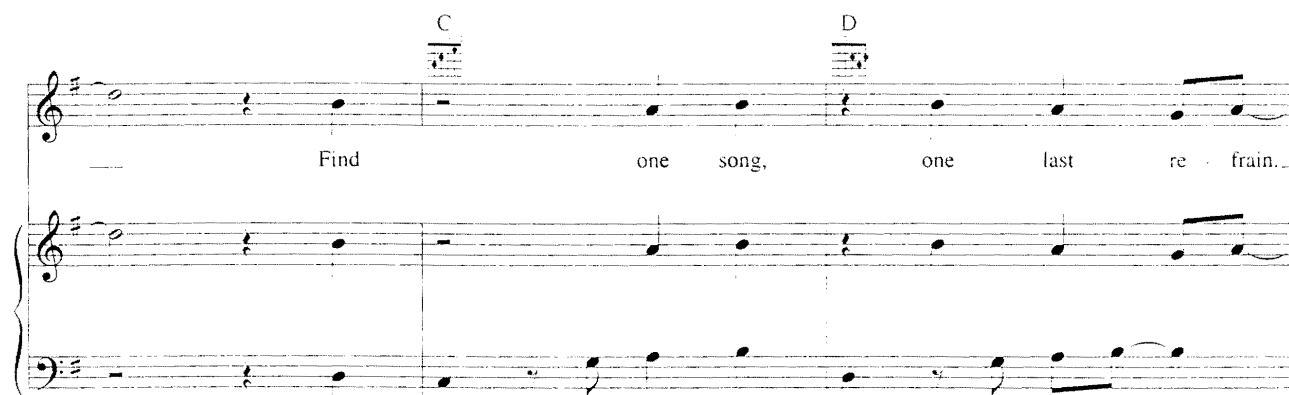
C D Em

go. Glo - ry, one song to leave be - hind. _____



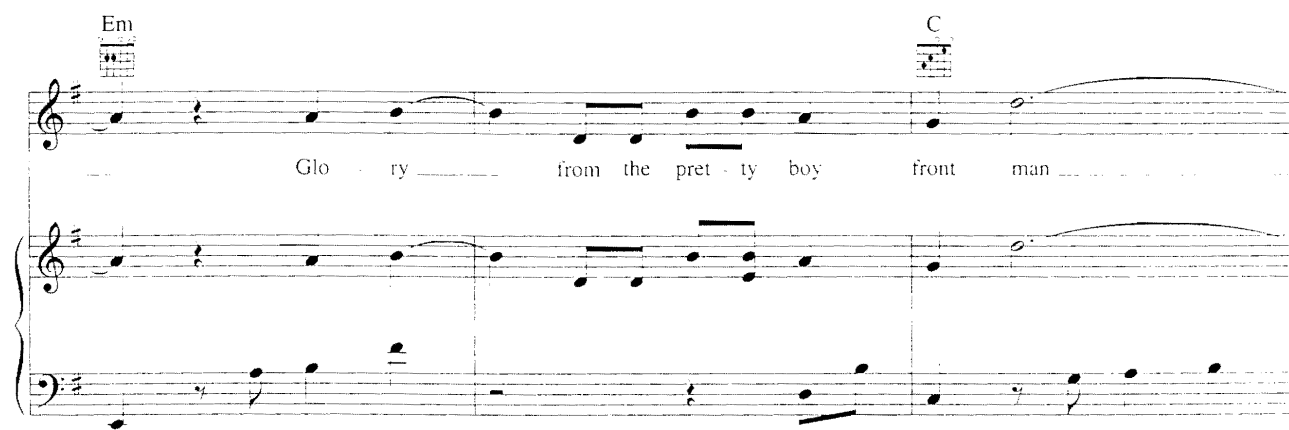
C D

Find one song, one last re - frain. _____



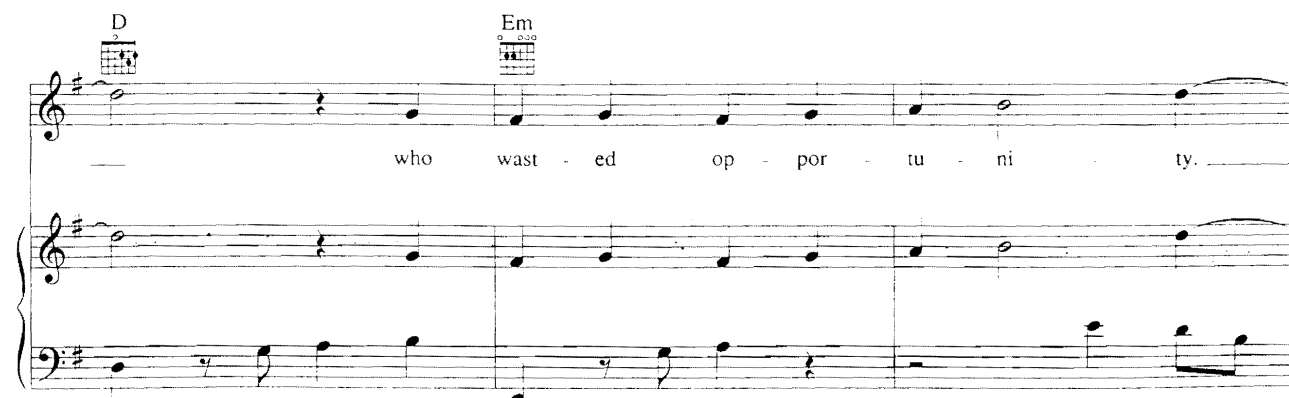
Em C

Glo - ry from the pret - ty boy front man _____



D Em

who wast - ed op - por - tu - ni - ty. _____



One song, he had the world at his feet. Glo - ry

in the eyes of a young girl, a

young girl. Find glo - ry

be - yond the cheap col - ored lights, one song be - fore the sun sets.

C D Em

Glo - ry on an - oth - er emp -

C D

ty life. Time flies,

Em G

time dies.

f

Am C

Glo - ry,

The musical score is written for a song on page 59. It consists of a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "one blaze of glo ry. One blaze of glo ry. Glo ry." The score is divided into three systems, each with a vocal staff and a piano staff. The piano accompaniment features a steady bass line and chords that support the melody. The lyrics are placed below the vocal staff, and the guitar chords are indicated above the vocal staff.

System 1:

Vocal: one blaze of glo
Piano: Accompaniment for the first system.

System 2:

Vocal: ry. One blaze of
Piano: Accompaniment for the second system.

System 3:

Vocal: glo ry. Glo ry.
Piano: Accompaniment for the third system.

Guitar Chords:

- G (first system)
- Am (first system)
- C (second system)
- G (second system)
- Am (third system)
- C (third system)
- G (third system)
- D/F# (third system)
- Em (third system)

Cmaj7  G 

Find _____ glo ry _____

mf

Em 

in a song that rings true, truth like a blazing fire.

C  D  Em 

An e - ter - nal flame.

G 

Find _____ one song, _____ a song a - bout

Em C

love. Glo - ry from the soul of a young man,

D Em7

a young man. Find

C D Em

the one song be - fore the vi - rus takes hold, glo - ry

C D

like a sun - set. One song to re - deem

Em7 Am

this em - ty life. Time

flies, and then no need

to en - dure an - y - more. Time

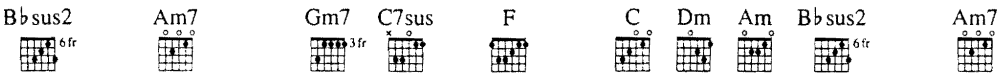
dies.

C G Am C G A/G

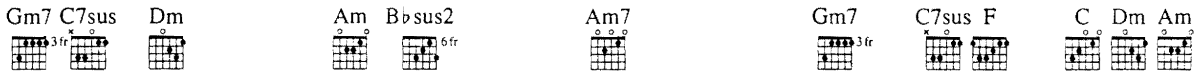
Seasons of Love

Words and Music by
JONATHAN LARSON

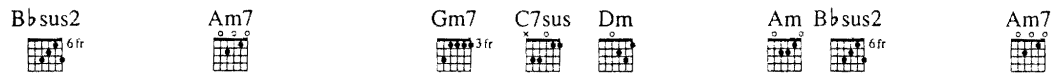
Moderately



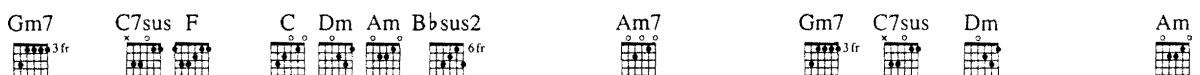
mf



Five hun-dred twen-ty five thou-sand six hun - dred min - utes,



five hun-dred twen-ty five thou-sand mo-ments so _ dear. _ Five hun-dred twen-ty five thou-sand



six hun - dred min - utes. How do you meas-ure, meas-ure a _ year? _ In

Bbsus2 6fr Am7 Gm7 3fr C7sus F C Dm Am Bbsus2 6fr Am7

day-lights, in sun-sets, in mid-nights, in cups _ of cof-fee, in inch-es, in miles, in

Gm7 3fr C7sus Dm Am Bbsus2 6fr Am7 Gm7 3fr C7sus F C Dm Am

laugh-ter, in _ strife, _ in five hun-dred twen-ty five thou-sand six hun-dred min-utes. How

Bbsus2 6fr Am7 Gm7 3fr C7sus Dm Am Eb/Bb 6fr Bb

do you meas-ure a year in _ the life. _ How a-bout love? _

Bb/F F Eb/Bb 6fr Bb Dm/C C

How a-bout love? _ How a-bout

Eb/Bb Bb Gm/F F Eb(add2)
 love? Meas-ure in love.

C9sus Bbsus2 Am7 Gm7 C7sus F C Dm Am
 Sea - sons of *W* love, sea - sons of

Bbsus2 Am7 Gm7 C7sus Dm Am Bbsus2 Am7
 love. *Clare* Five hun-dred twen-ty five thou-sand

Gm7 C7sus F C Dm Am Bbsus2 Am7 Gm7 C7sus Dm Am
 six hun - dred min - utes, five hun-dred twen-ty five thou-sand jour-neys to plan.

Bbsus2 6fr Am7 Gm7 C7sus F C Dm Am Bbsus2 6fr Am7

Five hun-dred twen-ty five thou-sand six hun - dred min - utes. How do you meas-ure the life of a

Gm7 C7sus Dm Am Bbsus2 6fr Am7 Gm7 C7sus F C Dm Am

wom-an or _ a man? _ In truth that _ she learned or in times that _ he cried, _ in

Bbsus2 6fr Am7 Gm7 C7sus Dm Am Bbsus2 6fr Am7

bridg - es _ he burned or the way that she died. _ It's time now to sing out, though the

Gm7 C7sus F C Dm Am Bbsus2 6fr Am7 Gm7 C7sus Dm Am

sto - ry nev - er ends. _ Let's cel - e-brate, re-mem - ber a year in the life of _ friends. . Re-mem-ber the

Eb/Bb 6fr Bb Bb/F F Eb/Bb 6fr Bb
 love, re-mem-ber the love,

Dm/C C Eb/Bb 6fr Bb Gm/F F
 re-mem-ber the love, meas-ure in

Eb(add2) C9sus Bbsus2 6fr Am7
 love. Sea - sons of love,

Gm7 3fr C7sus F C Dm Am Bbsus2 6fr Am7 Gm7 3fr C7sus Dm
 sea - sons of love.

8va