Do, Re, Media: The Image of the Journalist in the Broadway Musical
APPENDIX: Plot Summaries of Broadway Musicals Featuring Journalists

THE MAJOR PLAYERS

DAMN YANKEES

Book by George Abbott and Douglass Wallop, and music and lyrics by Richard Adler and Jerry Ross. Opened on May 5, 1955, closed on October 12, 1957, ran for 1,019 performances; revived in 1994. *Damn Yankees* was adapted from Douglass Wallop's 1954 novel *The Year the Yankees Lost the Pennant.*

Damn Yankees begins with hapless, aptly named, regular Joe, whose greatest pleasure and pain in life is the baseball team he roots for. One summer evening as Joe watches his Washington Senators lose to those damn Yankees yet again, a "dapper"[1] man named Applegate appears on his doorstep.

Applegate is literally the devil in disguise, and he offers Joe the opportunity to be "the greatest baseball player in all history"[2]—with a catch, of course.

"I have chosen you," Applegate says, "the most dedicated partisan of the noble Washington Senators, to be the hero who leads them out of the wilderness to the championship."[3] Applegate goes on to explain that he'll turn Joe into a 22-year-old phenom who will single-handedly turn the season around for the Senators. He even offers Joe an out—if he's not happy as a baseball star he has until September 24th at midnight to return to his old life. After that time, he'll be locked into the deal and live as an eternal assistant to the devil.

Gloria Thorpe is already down at the clubhouse when Applegate, under the guise of being Joe's mentor, brings Joe to try out for the Senators. When they arrive, Gloria is attempting to elicit a comment about the Yankees (archrival of the Senators) from Benny Van Buren.

"My boss is very anxious to find out what some of your players think of the Yankees."

"I'll tell you something right now—my players don't play dead for the Yankees or any other club. Why make something out of the Yankees? They're a swell bunch of fellas and…"

"Oh yes, they're very polite and then they beat your brains out."[4]

Gloria's sarcasm is interrupted by the arrival of Applegate and Joe. Applegate persuades Van Buren to offer Joe an immediate tryout. When Van Buren concedes, the group heads to the field.

"Are you coming, my attractive friend?" Applegate asks Gloria. This is the sole reference in the dialogue to Gloria's appearance.[5]

"Well, I'll look, but nothing will happen," says the reporter.

Naturally, she's wrong. By the devil's design, Joe can hit and field every ball to perfection. As he demonstrates his newfound talents for Van Buren, Gloria interrogates Applegate with a series of questions about Joe's background. Applegate artfully dodges answering them.

Van Buren offers Joe a spot on the team. Heading off the field, Joe thanks another player for the loan of his shoes—Joe's own cleats wouldn't fit because the "new" Joe, created by Applegate, is a much more impressive and bulky physical specimen. Always the intuitive reporter, Gloria overhears and asks Joe what happened to his own shoes, which she saw him bringing in. He struggles to ad-lib a good cover.

"Those were too small for me."

"Your own shoes?"

"Yeah. I guess my feet had swollen. Maybe it was the excitement or the heat or something."

"Come on Joe, I'll take you up to the office." (Van Buren)

"Oh great! Shouldn't I put on my shoes?"

"I've got it—Shoeless Joe Hardy."[6]

She goes on to tell the players hanging around that she's going to use that hook to "make Joe famous" and "give this club some publicity."[7] Gloria and the players begin to sing "Shoeless Joe From Hannibal, Mo.," a song describing Joe's talents and the good he will do for the team. It's clear that the article Gloria writes for her paper will be in this vein.

In the next scene, an unspecified amount of time has passed but Joe is now the darling of Washington. A pack of reporters is at the ballpark to ask Mr. Welch, the team owner, about Joe. Welch expresses concern to another reporter about Gloria's "shoeless" tack in covering Joe.

"After all these years we bring you a truly great ball player. A man for you to be proud of and right away this Gloria Thorpe starts sniping at him."

"You know Gloria, Mr. Welch, the eager type, she's just curious."

"It doesn't help."

"As a matter of fact, I'm curious myself. How about those shoes? How come he couldn't get into his own shoes?"

"He just picked up the wrong shoes, that's all. What's the mystery there? Good grief, this boy has gone from pinch hitter to idol of the nation in one month. He's making the whole team come to life…And then you fellows want to make trouble…"[8]

Joe, too, is troubled by the reporter's line of questioning.

"The questions that Gloria Thorpe dame asks are none of her business," he says. "They're a bunch of crooks. You tell them one thing and they write down whatever comes into their heads. Why do they have to keep after me? Why can't I just play baseball, instead of sitting around answering a lot of questions? Making up things about my past."[9]

Unlike Welch, Joe's concerns stem from the fact that he knows there is no truth about his past. Joe Hardy is a persona created by the devil, and the real Joe is terrified his secret will be uncovered. He's also homesick. Applegate catches Joe visiting his old neighborhood on a nightly basis hoping to catch a glimpse of Meg, the wife he left behind.

When Joe learns that the season ends on September 25th, one day *after* his agreed upon exit clause date with Applegate, he decides he must play even harder so the team can have the win and he can go back to his wife. He has quickly realized that life with her was preferable to being a famous ballplayer. Knowing his wife won't recognize him in his new youthful state, he visits her and asks if he can rent a room from her—he just feels the need to be close to her. She agrees, telling him how much she misses her husband and saying she'd be grateful for the company.

Back at the ballpark, Gloria is ever more suspicious of Joe's success. She asks Applegate why Joe hasn't been willing to appear on television, and if his last name "back in Hannibal" was the same. "Lovely girl," Applegate snarls. "I know she'll make some nice young man very unhappy."[10]

Meanwhile, Applegate senses that Joe's lust for the game is fading. He enlists the help of one of his servants, Lola, to seduce Joe in the hope that he'll forget about his wife. Lola performs the show's most famous number, "Whatever Lola Wants." Joe, however, is impervious to Lola's charms. He tells her how wonderful she is, but that he's married.

As Lola rethinks her tactic for seduction, Gloria hounds Applegate, who becomes quite irritable.

"Folderol, what business is it of yours where Joe lives?" he asks.

"I'm curious, that's all. You see I've just come back from a trip to Hannibal, Missouri,"[11] Gloria says.

She goes on to tell Applegate that no one in Joe's supposed hometown had heard of him, and that his birth isn't on record there. To throw her off the scent, Applegate says, "If you are referring to the rumor that he is in reality Shifty McCoy, I deny it emphatically."[12]

Gloria begins to investigate this "Shifty McCoy." Van Buren tells her he's a fugitive who was kicked out of the Mexican league for taking a bribe and throwing a game. Gloria quickly turns the story around and prints an accusation that Joe is Shifty McCoy. The commissioner of baseball calls a hearing that happens to fall on the 24th of September at 10 p.m., leaving Joe little time to clear the mistake, win the pennant, and make a clear exit from his deal with Applegate.

Applegate remains certain he's manipulated Joe to the point that the man will stay on and play because he can't bear to watch the Senators lose. But Joe shows up at the devil's apartment and announces he's made the decision to leave.

"I found that there is something more important than being a hero," he says.[13] Applegate agrees that if at five minutes to midnight (during the hearing) Joe still wants to be changed back, he'll acquiesce. Of course, the devil has something up his sleeve.

That night, Gloria takes the stand to testify against Joe at the hearing. As the clock ticks closer and closer to midnight Gloria explains that she didn't originate the Shifty McCoy rumor, rather she heard it from Applegate. As Applegate sputters to defend himself, the old Joe's wife Meg shows up with two of her friends.

Meg has grown close to the new Joe while he's been rooming in her house, and she wants to help clear his name. She and two friends take the stand, telling the committee they knew him when he was growing up in Hannibal and that he is indeed who he says he is, Joe Hardy.

Joe's name is cleared, but, in fact, Meg has done him a disservice. As she makes her speech about his past, midnight strikes and Joe is forever locked into the Devil's clutches.

The next scene finds Joe and Lola sitting together, with Lola trying to comfort him. She tells him that they now have to stick together—Applegate was planning to throw Joe's final game so that the team would lose and Joe would be devastated. But Lola explains she's given the Devil sleeping pills so he'll miss the game, and though Joe will never be with his wife again he can still win the pennant for his team.

But Applegate wakes up before the game is over and drags Lola to the stadium. Lola confesses she's in love with Joe, and that she will do anything to prevent Applegate from throwing the game. They get to the stadium in time for the final out and Applegate changes Joe back to his old self just as he runs back into the outfield to make the play—but Joe makes it anyway and the Senators win the pennant. Realizing what's happened, Joe runs off before any celebration can commence and the fans or his teammates can see him.

The old Joe goes back to Meg, who is overcome that her husband has at last returned. Applegate realizes that by changing Joe back in desperation to throw the game, he has unwittingly broken the deal and Joe is free. He begs Joe to return, promising him a fixed World Series win.

But Joe has already forgotten about his days of glory. He is content to live a simple "happily ever after" with his wife.

CHICAGO

Book by Fred Ebb and Bob Fosse, and music and lyrics by John Kander and Fred Ebb. Opened on June 3, 1975, closed on August 27, 1977, and ran for 936 performances. The 1996 revival continues to play on Broadway. *Chicago* was adapted from a 1926 dramatic script by Maurine Dallas Watkins, and hit the silver screen twice before the musical opened—as a silent film in 1927, and as a "talky" in 1942 called *Roxie Hart*.

Complex characters with two sides to their personalities abound in *Chicago*. Set in the late 1920s, the play is presented as a vaudeville act, complete with a master of ceremonies narrating.

"Ladies and gentlemen, you are about to see a story of murder, greed, corruption, violence, exploitation, adultery, and treachery—all those things we hold near and dear to our hearts," the emcee says to open the show.[14]

Velma Kelly is the first character to appear onstage. She sings and dances to "All That Jazz." While Velma and the ensemble perform, Roxie Hart and her boyfriend Fred Casely drunkenly stumble into the scene. Throughout the song, we watch Roxie and Fred as they have sex and Fred gets ready to leave—a classic "Wham, bam, thank you, ma'am" scenario. As it becomes evident he's really taking off, Roxie's anger mounts until she grabs a gun from the bureau and shoots him, twice.

In the next scene, the police question Roxie and her husband Amos about Fred's death. Amos takes the blame, telling officers he came home from work to find a stranger attacking his wife. Roxie has clearly told Amos an edited version of the story so he wouldn't know she was cheating. But when the victim's identity is revealed, Amos realizes his wife has been unfaithful and tells police that she shot Fred and asked him to take the blame. The police haul Roxie off to jail.

In jail we learn that Velma is an inmate as well—she's been accused of killing her husband and her sister after discovering their affair. Velma's sitting pretty in jail because she pays off the warden, Matron Mama Morton, in exchange for special favors and publicity. Roxie, an aspiring actress, is thrilled to meet Velma, whose act she's seen in clubs and whose picture she's seen in the paper. But Velma brushes her off.

Matron takes pity on Roxie, and tells her that to have a prayer in hell of getting off for murder, she needs to hire Billy Flynn, the "best criminal lawyer in all of Chicago."[15] Billy's services cost a pretty penny—five thousand dollars—but Roxie figures she can weasel the money out of Amos.

Amos is only able to swing two thousand, but Billy's no fool. He knows Roxie's case is about to hit the papers and he'll do anything for a little publicity himself (though he proclaims, "All I Care About Is Love" in his big song[16]). He agrees to take on her case, just in time for a press conference with several reporters, including Mary Sunshine.

Mary sings her big number "A Little Bit of Good," about the importance of trying to see only the best in people:

When I was a tiny tot
Of maybe two or three
I can still remember what
My mother said to me...

Place rose colored glasses on your nose
And you will see the robins
Not the crows

For in the tense and tangled web
Our weary lives can weave
You're so much better off
If you believe

That there's a little bit of good
In everyone
In everyone you'll ever know

Yes, there's a little bit of good
In everyone
Though many times, it doesn't show

It only takes the taking time
With one another
For under every mean veneer
Is someone warm and dear
Keep looking

For that bit of good in everyone
The ones we call bad
Are never all bad
So try to find that little bit of good

Is someone warm and dear
Keep looking...
For that little bit of good in everyone
Although you meet rats
They're not complete rats
So try to find that little bit of good![17]

Despite Mary's demonstration of good intentions, Roxie is terrified to be her next subject. Billy concocts a new version of what happened the night Roxie shot Fred, complete with a fabricated life history for Roxie.

The "press conference" he holds is a vaudeville-style number called "We Both Reached for the Gun," during which Roxie sits on Billy's lap like a wooden dummy and moves her mouth as he speaks for her.

<u>Reporters:</u>
Where'd you come from?

Billy *(as Roxie)*:
Mississippi.

Reporters:
And your parents?

Billy *(as Roxie)*:
Very wealthy.

Reporters:
Where are they now?

Billy *(as Roxie)*:
Six feet under.

Billy:
But she was granted one more start.

Billy *(as Roxie)*:
The convent of the Sacred Heart!

Reporters:
When'd you get there?

Billy *(as Roxie)*:
1920.

Reporters:
How old were you?

Billy *(as Roxie)*:
Don't remember.

Reporters:
Then what happened?

Billy *(as Roxie)*:
I met Amos
And he stole my heart away
Convinced me to elope one day.

Mary Sunshine:
A convent girl! A runaway marriage! Oh, it's too terrible.
You poor, poor dear.

Reporters:
Who's Fred Casely?

Billy *(as Roxie)*:
My ex-boyfriend.

Reporters:
Why'd you shoot him?

Billy *(as Roxie)*:
I was leavin'.

Reporters:
Was he angry?

Billy *(as Roxie)*:
Like a madman!
Still I said, "Fred, move along."

Billy:
She knew that she was doin' wrong.

Reporters:
Then describe it.

Billy *(as Roxie)*:
He came toward me.

Reporters:
With a pistol?

Billy *(as Roxie)*:
From my bureau.

Reporters:
Did you fight him?

Billy *(as Roxie)*:
Like a tiger.

Billy:
He had strength and she had none.

Billy *(as Roxie)*:
And yet we both reached for the gun
Oh yes, oh yes, oh yes we both

Oh yes, we both
Oh yes, we both reached for
The gun, the gun, the gun, the gun
Oh yes, we both reached for the gun
For the gun.

Billy and Reporters:
Oh yes, oh yes, oh yes they both
Oh yes, they both
Oh yes, they both reached for
The gun, the gun, the gun, the gun
Oh yes, they both reached for the gun
For the gun.

Billy:
Understandable, understandable
Yes, it's perfectly understandable
Comprehensible, comprehensible
Not a bit reprehensible
It's so defensible!

Reporters:
How you're feeling?

Billy *(as Roxie)*:
Very frightened.

Reporters:
Are you sorry?

Roxie:
Are you kidding?

Reporters:
What's your statement?

Billy *(as Roxie)*:
All I'd say is
Though my choo-choo jumped my track
I'd give my life to bring him back.

Reporters:
And?

Billy *(as Roxie)*:
Stay away from

Reporters:
What?

Billy *(as Roxie)*:
Jazz and liquor

Reporters:
And?

Billy *(as Roxie)*:
And the men who

Reporters:
What?

Billy *(as Roxie)*:
Play for fun

Reporters:
And what?

Billy *(as Roxie)*:
That's the thought that

Reporters:
Yeah!

Billy *(as Roxie)*:
Came upon me

Reporters:
When?

Billy *(as Roxie)*:
When we both reached for the gun!

Mary Sunshine:
Understandable, understandable.

Billy and Mary Sunshine:
Yes, it's perfectly understandable
Comprehensible, comprehensible
Not a bit reprehensible
It's so defensible!

Billy:	Reporters:
Let me	Oh yes, oh yes, oh yes they both
Hear it!	Oh yes, they both
	Oh yes, they both reached for
	The gun, the gun, the gun,
	The gun
	Oh yes, they both reached
	For the gun
A little	For the gun.
louder!	
	Oh yes, oh yes, oh yes they both
	Oh yes, they both
	Oh yes, they both reached
	For the gun, the gun,
Now you	The gun, the gun
got it!	
	Oh yes, they both reached
	For the gun
	For the gun.

Billy and Reporters:
Oh yes, oh yes, oh yes they both
Oh yes, they both
Oh yes, they both reached for
The gun, the gun, the gun, the gun
Oh yes, they both reached for the gun.

Oh yes, oh yes, oh yes they both
Oh yes, they both
Oh yes, they both reached for
The gun, the gun, the gun, the gun,
The gun, the gun, the gun, the gun,
The gun, the gun, the gun, the gun,
The gun, the gun, the gun, the gun.

Billy:
Both reached for the...gun.

Reporters:
The gun, the gun, the gun, the gun
The gun, the gun, the gun, the gun
The gun, the gun, the gun, the gun
The gun, the gun, the gun, the gun
Both reached for the gun.

First Reporter: “Stop the Presses!”

Second Reporter: "'We Both Reached for the Gun,' Says Roxie!"

Third Reporter: "Dancing Feet Lead to Sorrow,' Says Beautiful Jazz Slayer!"

Fifth Reporter: "Jazz and Liquor, Roxie's Downfall!"[18]

Instantaneously, Roxie becomes a star and revels in it. Velma sees her star fading, and thinks she might ride Roxie's coattails by offering to do a cabaret act with her. Roxie, remembering Velma's earlier rebuff, haughtily declines.

No sooner has she put Velma in her place than a new young murderess, Go-To-Hell Kitty, is brought kicking and screaming into the jail with Billy and Mary hot on her heels. Roxie tries to get the attention of the reporter and the lawyer, but neither gives her much time. Velma watches, smirking.

As reporters cluster around the new girl, Roxie gets an inspired idea. She collapses onto the floor of her cell. Billy, Mary, and the rest of the reporters rush over to her.

Roxie: "Don't worry about me. It's just that I'm going to have a baby."
All: "A baby!"
Velma: "Shit."[19]

Roxie, of course, isn't really pregnant. She's using it as a ruse to keep her popularity riding high and secure a trial date before all the other girls. As Mary tells Billy, "I don't see how you could possibly delay the trial for another second. My readers wouldn't stand for it. The poor child! To have her baby born in a jail!"[20]

Meanwhile, Amos has heard about the pregnancy and has been trying to see Roxie, but can't get to her because of the media circus. The best he can do is Billy, who points out that the date of conception doesn't figure correctly for Amos to be the father. Billy convinces Amos to divorce Roxie, knowing that might earn his client a few more pity points from the jury.

Velma, anxious about her own trial date, finds Billy and describes in detail her "performance" plans for when she testifies. But Billy is too busy with Roxie's trial to care. He tries to give Roxie advice for things to do on the stand, but Roxie's gotten a bit big for her britches. She no longer thinks she needs Billy's help and fires him.

Shortly thereafter, the city announces that one of the female inmates at Roxie and Velma's jail will be hanged. It's the first hanging of a woman in the county in 47 years. Scared stiff, Roxie begs Billy's forgiveness and pleads with him to take on her case again. He agrees on the condition that they do the trial on his terms.

The trial goes exactly the way Billy and Roxie have planned, with Mary providing a radiocast of the events in the courtroom. Billy delivers a sappy closing argument, painting a picture of Roxie as a damsel in distress who shot Fred in self-defense and feels nothing but remorse for her actions. He closes with this (stage directions included):

"You have heard my colleague call her temptress, call her adulteress, call her murderess. But despite what the prosecution says, things are not always what they appear to be. (*Billy crosses to Mary Sunshine. Circus-ey music plays as Mary Sunshine sings a coloratura trill. Billy removes her wig and dress to reveal her to be a him in his boxer shorts. They bow to each other.)* The defense rests!"[21]

That is the last time we see Mary.

In the next scene, the jury has Roxie's verdict ready. Before the verdict can even be read, however, a reporter rushes into the courtroom and explains that a triple murder has just taken place outside the courthouse. The courtroom clears, and Roxie takes no joy in the moment, though Billy tells her she has been found not guilty.

Already replaced by a new murderess and desperate for attention, Roxie finally joins Velma for that cabaret act.

WOMAN OF THE YEAR

Book by Peter Stone, music by John Kander, and lyrics by Fred Ebb. Opened on March 29, 1981, closed on March 13, 1983, and ran for 770 performances. *Woman of the Year* was adapted from a 1942 film of the same name.

The musical *Woman of the Year* opens at an awards ceremony, where television news personality Tess Harding is to be honored as—what else—woman of the year. The chairperson lauds her for "her blissfully happy marriage" and having "proven beyond all doubt that today's woman can be successful both in her career *and* her marriage."[22]

Tess doesn't inform the crowd that her marriage, to cartoonist Sam Craig, is collapsing. She sings, "Woman of the Year," a song about how she doesn't need a man, or even to be happy, to be woman of the year.

"You don't need to be happy or serenity itself, you don't need any photos of Niagara on the shelf. You don't need any husband grinning from ear to ear to be woman of the year," she sings.[23]

The next scene begins a flashback that spans most of the show, beginning with the day before Tess and Sam meet. Tess gives an editorial on the morning show she co-anchors about how much she dislikes "the funnies" from the newspaper being given a place in museums, and that it's a "dangerous" trend.[24]

Sam and his fellow comic-strip writers are infuriated, knowing that Tess's opinions are influential and reach a large audience. Sam exacts his revenge by creating a mocking character with her name in his own strip. When Tess's assistant Gerald shows her the comic she is quite upset, particularly since she can't even remember any incident that would have provoked Sam's wrath. When Gerald explains that Sam's angry because of her anti-funnies editorial, Tess is incredulous. She sings a song titled, "When You're Right, You're Right," about, quite simply, how she's never wrong. Gerald sings with her, affirming that she is always right.

Sam decides to confront Tess at her office, interrupting the sing-a-long. But when Sam and Tess first lay eyes on each other, the attraction is instant. He forgets what he's come to say, and she immediately issues a mea culpa in the form of a reprise of "When You're Right."

"I was wrong, that's right, I was totally wrong. And not to confess would be small, that's right. When you're wrong, you're wrong, right? I know when I'm wrong. You're not what I pictured at all…and I must have been mad but my bark is much worse than my bite," Tess sings.

They immediately make plans for dinner that evening. Before dinner, Sam takes Tess by his studio in hopes of persuading her of the legitimacy of cartoons. They're having a nice time when Gerald calls with the news that Tess has the opportunity for an exclusive interview with a dancer named Alexi Petrikov, and she must follow up that very moment. Additionally, he has some items to bring by for her to sign. With resignation, Sam agrees to let Gerald crash their date.

After spending much of the evening watching Tess and Gerald's back and forth about business and her schedule, Sam has had enough.

"Tonight got off on the wrong foot—yours."

"Don't tell me you're one of those men who feels threatened if he's not in charge—"

"No, no, you can be in charge. I just want to be included in the conversation."

"Well, I guess I did screw things up, I'm sorry. Sure you won't reconsider tonight?"

"Absolutely not. But I'll tell you what—I'll take *you* to dinner Monday night, just the two of us."[25]

Unfortunately, Gerald butts in to say that Tess is otherwise engaged Monday night. It's nearly impossible to settle on a date because of her schedule, but Sam is so smitten he doesn't really mind.

A few days pass, and Sam tells his cartoonist friends that he's bringing his new girlfriend by to meet them. He hasn't told them who the girlfriend is. His friends are shocked and angry when they see it's Tess, but she quickly charms them all and apologizes for the comments she made on TV.

Later that evening, Sam and Tess profess their love to each other. A cartoon montage using characters from Sam's strip depicts a quickie wedding and marriage.[26]

Right away Sam moves into her apartment. That night they are reveling in the joy of being alone without any of Tess's professional distractions for the first time. But minutes later, Gerald lets himself into the apartment using his own key. The phone starts ringing and a barrage of other visitors each requiring Tess's immediate attention begin to drop by. Soon 14 people are in the apartment including Alexi Petrikov, whom Tess needs to interview immediately. Their wedding night is as good as ruined.

The next scene starts two months after the wedding. The ensemble combines for a musical montage titled "It Isn't Working," which chronicles the marriage of Tess and Sam through the first six months. It's interspersed with commentary from the supporting cast on the state of their relationship.

Pinky, Sam's cartoonist buddy *(after two months)*: "I've never heard him sound happier. And you know what that means—it isn't working."[27]

Chip, Tess's morning co-anchor *(after three months)*: "I'm happy to report that Tess is back from her belated honeymoon, which she combined with a special assignment in North Korea."[28]

Helga, Tess's housekeeper *(after four months)*: "All day long it's hugging and kissing! Four months already, and they still can't keep their hands off each other!"[29]

Gerald *(after six months)*: "Miss Harding is in Barrytown interviewing the Reverend Sun Myung Moon. The marriage? Six months of bliss, absolute bliss!"[30]

Six months, and the jury's apparently still out on whether it's working. In the next scene at Tess and Sam's apartment, Sam becomes upset when Tess confesses she hasn't had time to read his cartoon that day. The tension rises when he realizes that Tess was in Milwaukee for an assignment while he was at a conference there, and it didn't even occur to her to call him and say she was in the same place. But their argument is interrupted when Tess gets a call from her ex-husband Larry, telling her she's been named Woman of the Year.

Tess and Sam arrive at the award ceremony, but Sam is already agitated.

"I couldn't be happier that they named you Woman of the Year, but you have to admit

this award business is getting slightly out of hand."

"I wonder if you'd feel the same way if they came up with a Cartoonist of the Year award."

"They already have. And it just so happens I won it."

"You did? Why didn't you tell me?"

"I did."

"I didn't hear you."

"You never do."

Their argument escalates and Sam walks out, moments before Tess is called up onstage to receive her award. We have reached the point of the opening scene of the play, and going forward everything runs chronologically. The award ceremony ends with Tess singing a reprise of "Woman of the Year."

Sam moves out, and Tess comes to talk to him at a bar where's he's hanging out with his buddies. Sam agrees to talk with her, but Tess isn't available that night—she has an exclusive interview with Alexi Petrikov. She goes to leave, and they kiss, but it is over.

Tess goes through with the interview with Petrikov, who tells her that he is leaving his career to spend more time with his wife. Tess is stunned, but suddenly inspired. She goes to visit her ex-husband and his new wife in Colorado, where they revel in a traditional, suburban life. Tess expresses her jealousy to Jan, the new wife.

Back in New York, Tess sets up a cooking segment on her morning show. She announces she is leaving TV to salvage her marriage, all the while baking a cake to demonstrate how serious she is about a life of domesticity. Sam sees the broadcast, and tells Tess he doesn't want her to quit her job—he loves that she's a career woman—but he does want to her to strike a better balance. They kiss, and sing a reprise of "Woman of Year." This time, the lyrics say "couple of the year."[31]

SWEET SMELL OF SUCCESS

Book by John Guare, music by Marvin Hamlisch, and lyrics by Craig Carnelia. Opened March 14, 2002, closed June 15, 2002, and ran for 109 performances. *Sweet Smell of Success* was based on a 1957 film of the same name.

Sweet Smell of Success opens with JJ Hunsecker dictating a newspaper column to his secretary. As ensemble members sing about how they've "gotta get in the column,"[32] the secretary fields phone calls from press agents desperate to get their clients a mention. Sidney Falcone represents a not-very-popular nightclub called the Voodoo Lounge, and if he doesn't get a mention today, he is "out of a job."[33] Sidney calls repeatedly, but the secretary won't put him through.

Dejected, he heads down to the Voodoo, where the owner interrogates him about the column. Sidney doesn't have anything to offer other than his chutzpah.

"You couldn't get an item in JJ Hunsecker if you were JJ Hunsecker," Voodoo owner Tony tells him.

"I'll tell you a secret. I *am* JJ Hunsecker. It's who I'm going to be. Only bigger," Sidney responds. [34]

For the time being, though, Sidney is still a two-bit press agent. He sidles up to Dallas, a musician playing at the club, and says, "I could get you in JJ."[35] But Dallas wants no part of JJ.

He's dating JJ's sister, Susan—secretly, because Susan knows JJ won't approve. Sidney doesn't know any of this yet, but he's not willing to give up. He gives Susan his speech about getting her into the column, but she is similarly impervious. They're watching Dallas play when JJ himself walks into the club.

Sidney and Susan are both shocked. To cover, Susan tells JJ that she came by after her acting class with Sidney, her class partner, for a drink. Though they've never met before, Sidney plays along with Susan but can't resist telling JJ that's he a press agent and would love to have a column like JJ's. The columnist takes a liking to Sidney, and invites him out for a night on the town. As a bonus, he also tells Tony that he'll put an item about the Voodoo in his column the next day.

JJ takes Sidney to all the hottest clubs in town. Wherever they go, people fawn over JJ. Club managers whisk him to the best tables and press agents follow him, begging for a mention. The evening is like a training session for Sidney—JJ introduces him to his cronies, buys him a new suit, tells him to change his last name from "Falcone" to "Falco" and teaches him how to look for stories. Sidney becomes drunk on the thrill of it all. The scene closes with the ensemble singing, "Sidney, welcome to the night."[36]

After four weeks of showing Sidney the ropes, JJ asks the younger man for a favor. He wants Sidney to follow Susan, take note of her every move, and report back to him. Sidney, ever eager to impress the boss, agrees.

Meanwhile, Dallas and Susan have fallen deeper in love. Dallas begs Susan to tell JJ about them, but she continually puts it off.

Susan suggests to Sidney that they secretly work to get Dallas in JJ's column. They'll tell JJ he's the hottest act around and needs publicity and let Dallas think JJ "discovered" him on his own. Once Dallas has society on his side and a name for himself, Susan believes JJ will no longer disapprove of the relationship.

Sidney knows he's treading dangerous waters, but he has a soft spot for Susan and agrees to the plan. While they're all at JJ's apartment, Sidney feeds JJ items for his column. One of them is Dallas. Sidney tells JJ that Dallas is his buddy and he'd be doing him a favor. JJ agrees.

"That's the sweet part of this racket—helping your pals," he says.[37]

After JJ raves about Dallas in his column he decides to go see the man play, taking Susan as his date. Sidney is there as well and they all play dumb. JJ likes Dallas right away and offers him a spot on a telethon he's hosting, which Dallas accepts. Sidney stages a phony introduction between Susan and Dallas.

In their excitement, Susan and Dallas become overly confident. Dallas sings a romantic ballad all the while staring at Susan, who gazes adoringly back. JJ becomes suspicious. Tony, the Voodoo Lounge owner, tells JJ the truth—that Susan and Dallas already knew each other. Moreover, JJ is smart enough to see that Sidney was already privy to this information.

JJ is outraged, and Sidney desperately tries to talk himself out of the situation. He confesses that he had never met Susan before that first night at the Voodoo, but insists (untruthfully) that he didn't know about her and Dallas. JJ, still angry, orders Sidney to break up the relationship. In the song "For Susan," he explains to Sidney just how special his sister is to him:

> Bogie sends "Buckets of Love From Lucerne"
> For Susan
> Here's a lucky star

Signed by F.D.R.
Groucho's three dollar bill
Paw prints from Lassie and stills from DeMille
For Susan

Round and around in a dress like Snow White
Goes Susan
Waltzing with me on an opening night
Is Susan
I have watched her bloom
In this very room
All her nights, all her days
Ev'ry report card a column of A's
For Susan

Floating like some little angel
Bringing cocktails on her tray
She'd appear, then float away
"Happy 16" from the chief of police
For Susan
Scrawled on a napkin, the work of Matisse
For Susan
This one's Fred Astaire
"For my lady fair
And my best little chum"
Here is our haven the whole world has come to Susan.[38]

Sidney knows he must complete this task. First, he turns to Dallas. He tries to convince him that dating Susan is bad for his image; that people will say he's just using her to get ahead. Dallas can see through Sidney's manipulation and tells him to get lost.

So Sidney goes to Susan. He tells her some information about Dallas he thinks will seal the deal—that Dallas was already married and has a child. Susan brushes him off; she already knew. She tells Sidney she's ready to bring Dallas "home" and come out to JJ as a couple.

Sidney rushes over to warn JJ, who is livid, but when the couple arrive he puts on a happy face. He can't be seen as the bad guy in front of Susan, even when Susan and Dallas tell him they plan to marry.

Once the couple leave, JJ lashes out at out Sidney. "Tick tick tick. Time's up," he says. "Find yourself a cemetery. You can't miss the tombstone. It says Here Lies Sidney Falcone Who Was Not Up to the Job."[39]

But Sidney isn't ready to give up. "He's crazy if he thinks I'd even think of rollin' over," he sings. "I've been waitin' too long to arrive, not about to be takin' a dive…gotta find a way to break it up."[40]

Desperate, Sidney goes to one of JJ's enemies, a lesser columnist named Otis Elwell. Sidney feeds Otis a false scandal about Dallas and asks him to print it. Otis is skeptical, calling Sidney "JJ's little mascot."[41]To sweeten the deal, Sidney offers Otis a night of passion with his own girlfriend, a waitress named Rita.

Sidney tricks Rita into thinking he's got a romantic evening planned for the two of them. When she shows up at his place, he's got Otis with him. He explains that Otis can get the aspiring actress into his column, and he figured they could do an interview while Sidney's out attending to some business. Rita sees what he's up to, but he reminds her that she has a child to put through college and could use the money the publicity might bring her. For the first time, we see that Sidney might just be as manipulative and heartless as his mentor.

Otis makes good on the deal. When the papers hit the stands the next day, his column says that Dallas has a history with marijuana.

When JJ sees what Sidney's done, he's thrilled and lets the press agent back in his good graces. But their joy is short-lived. Susan shows up, and demands that JJ help to clear Dallas's name. JJ's not happy, but Sidney persuades him that he'll be a hero in Susan's eyes, and that Sidney still has a plan to break them up. One phone call from JJ later, Dallas's reputation has been restored.

Sidney's next move is to tell Dallas that Susan conspired to put him in the column. He knows the musician will be angry, because he's too proud to accept anyone's help in his career. This time, it works. Dallas takes the news to mean that Susan didn't believe he could do it on his own. He tells JJ how he really feels about the column.

"You and your goddamn column," Dallas says. "You think of yourself as some national glory but to me and thousands of others like me, you and your slimy scandal, your phony patriotics—to me, Mr. Hunsecker, you're a national disgrace."

With that, Dallas leaves. To comfort Susan, JJ tells her he'll take her on a trip to Europe, leaving that very evening.

But just the end of the relationship isn't enough for JJ. He instructs Sidney to "take him apart," a thinly veiled way of telling Sidney to hurt Dallas physically. He tells Sidney to call Kello, a corrupt policeman who owes JJ a favor, and get the job done.

Sidney is aghast. He knows he's done some shady things for JJ, but this is where he draws the line and he's not afraid to tell JJ.

"I don't work with people like Kello. Not for a lifetime pass to the Polo Grounds. Not if you gave me your column, I wouldn't do a thing like call—"

"My column? Is that what you said? And who do you think writes the column while Susie and I are in away for three months?"[42]

JJ offering up his column is beyond Sidney's wildest expectations. He makes the call. Kello tells him it will all go better if Dallas is found with drugs on him, so Sidney heads down to the Voodoo lounge and slips drugs into Dallas's jacket. He tells the musician that Susan wants to talk to him and is waiting down at the docks. Dallas runs off and moments later, the audience sees Kello and two other men beat him brutally.

Later that night, Susan is supposed to meet JJ at the harbor for their trip to Europe. But first, she confronts Sidney about what happened to Dallas.

"Sidney, was it you?"

"Did you hear the word? I got the column! JJ gave me the column!

"What did Dallas ever do to you?"

"What are you talking about?"

"They found him in the gutter."[43]

Instead of responding, Sidney drags Susan down to the docks to meet JJ, knowing the columnist will be furious if she doesn't show up. But when they meet, Rita is waiting by the boat. She tells JJ and Susan she saw Sidney put something in Dallas's coat, and that she followed them

down to the harbor where she saw Sidney give Kello the signal to begin the beating.

JJ plays dumb in front of Susan, asking Sidney if he had anything to do with it. Sidney swears he's clean, but JJ isn't finished putting on his show for Susan. He grabs Sidney and starts pummeling him, and tells him that he's taking the column away.

Sidney can't help himself. "Didn't you tell me to call Kello, you big liar?" he screams.[44] JJ tries to defend himself, but Susan is on to him and wants nothing more to do with her brother.

"Take a good look. This is last time you'll ever see me."

"No—I'll find you."

"If you do, I'll call every columnist in town. They'd love my story."

"You wouldn't—"

"I always wondered which of your enemies would bring you down. I never dreamed it could be me. Goodbye, JJ."[45]

Susan leaves, and JJ is silent. Sidney, worried that JJ will go back on his promise about the column, urges him to get on the boat anyway. But JJ must make someone pay for the anguish he feels about losing Susan. He tells Sidney to make another phone call—this time the victim will be Rita. "She knows too much," JJ tells Sidney.[46]

This is the one thing Sidney truly cannot do. He tells JJ to go to hell; that he's going to find Rita and get out of town. JJ laughs in his face.

"There's no such place. Do it, Sidney, and the column's yours."

"When a dog collar becomes a noose, I bow out. Bye bye, JJ."

"Big mistake, Sidney. You don't want me for your enemy."

"I don't want you for nothing."[47]

Sidney waits for the light of dawn and tries to get out of town. But JJ has already made a call. Kello catches up with Sidney. We see Kello and his boys raise their clubs, then the ensemble dances around them, obscuring the beating we know is taking place.

The play closes as it opens, with JJ dictating a column to his secretary. Instead of gossipy celebrity news, this one is a little different.

"The column begins: 'Broadway mourns the loss of one of its brightest comets, Sidney Falcone, who was found dead early this morning, the victim of a vicious robbery. A moment of silence for a classy guy,'" JJ reads.

"Sidney?" his secretary asks, stunned.

"Sidney would be happy. He made today's column," says JJ.[48]

WONDERFUL TOWN

Book by Joseph A. Fields and Jerome Chodorov, music by Leonard Bernstein, and lyrics by Betty Comden and Adolph Green. Opened February 25, 1953, closed July 3, 1954, and ran for 559 performances. Revival in 2003. *Wonderful Town* was based on the 1940 play *My Sister Eileen*, which was in turn based on Ruth McKenney's 1938 collection of short stories of the same name.

In *Wonderful Town*, Ruth Sherwood is a native of Ohio who has just moved to New York with her sister Eileen, in hopes of finding artistic fame and fortune. They secure a run-down room in a Greenwich Village slum, and set about starting their careers—Ruth as a writer, Eileen an actress.

Ruth has already sent her work out all over town and gotten nothing but a bunch of "no's"

when she gets a meeting with an editor, Bob Baker, in his office.

Ruth: "So you see, Mr. Baker, I worked on the Columbus *Globe* a couple of years—society pages, sports, everything—and did a lot of writing on the side—but I'm afraid my stuff was a little too sophisticated for Columbus—so I took the plunge and came to New York—"

Bob: "Yes, I know—I did it myself but this is a mighty tough town. Maybe you should have come here gradually—by way of Cleveland first—"

Ruth: "Yes, they're awfully short of writers in Cleveland—"

Bob: "Well, at least a few people in Ohio know you—"

Ruth: "That's why I left—"

Bob: "Look, Miss Sherwood, I'd like to help you, but I'm so swamped now—if you just leave your stories here, somebody will read them."[49]

Bob doesn't have time for yet another wannabe writer, but Ruth has intrigued him so he picks up her stories. Though the short stories she's submitted are outlandish, he finds he can't get Ruth out of his mind and goes down to see her at her apartment.

He arrives to a chaotic scene—Ruth and Eileen are hosting a dinner in their tiny one-room domicile for two of the beautiful Eileen's suitors, and various neighbors keep dropping in unexpectedly. Ruth is delighted to see Bob has had a change of heart about her work. But by the time they get a moment to talk alone, she's thoroughly agitated from all the commotion, and neither of them is adept at maneuvering the opposite sex. Bob tells her that her writing is good, but she should write about something she can relate to more personally. Ruth is indignant.

Ruth: "What are you, an editor or a psychoanalyst?"

Bob: "I should've known better. You can't take it. You'll never get anywhere till you learn humility."

Ruth: "When did you learn yours?"

With that, Ruth runs off and Bob is left admonishing himself for his choice in women.

Bob: "All right! Good-bye! You've taught me my lesson! Get mixed up with a genius from Ohio! It happens over and over—I pick the sharp intellectual kind. Why couldn't this time be different, why couldn't she—only be another kind—a different kind of girl."[50]

Bob leaves, and Ruth secretly watches him go, wishing she had played their conversation differently. But she doesn't have much time to think about it. One of Eileen's suitors is a devious reporter named Chick Clark, who has called pretending to be an editor with an assignment for Ruth so that he can be alone with her sister.

Ruth dashes off to Brooklyn for the assignment, which is to greet a ship of Brazilian sailors and find out what they think of America. Unfortunately, the sailors speak just one word of English—"Conga!" They form a conga line and follow Ruth all the way back to the apartment, where she enlists Eileen to distract them. But the sailors only become more excited upon seeing Eileen, and soon everyone in the neighborhood is caught up in the melee. The scene quickly turns chaotic, with police breaking up the dance and Eileen being dragged off in handcuffs.

The next day, Bob and Ruth find themselves visiting Eileen in jail at the same time. Ruth was up all night writing a story about the sailors, and is distraught that Chick's (nonexistent) editor didn't print it. She rushes off to her new job, wearing a light-up sign on the street corner to advertise a local club. Meanwhile, Eileen tells Bob the truth—Chick confessed to her that there

never was an editor, and she doesn't know how to tell Ruth. Bob vows to help both the sisters.

An hour or two later, he runs into Ruth on the corner where she's working. Embarrassed, Ruth tries to cover the electric sign she's wearing and tells Bob she's on her way to the opera. Nonplussed, Bob explains that he read her piece, loved it, and has submitted it to his own boss for publishing.

Later that day, Ruth's landlord tells her he's evicting the sisters and that they have to leave that very evening. As she's beginning to pack up their things, Bob knocks on the door.

Bob: "All I can say is, he wouldn't know a good story if he read one!"
Ruth: "Who?"
Bob: "His highness—king of the editors—pompous ass…I'm sorry Ruth, he just didn't like it."
Ruth: "Well, maybe it wasn't any good."
Bob: "I still think it's a hell of a good story and I'm going to tell him so!"
Ruth: "Please, Bob, don't get into any trouble on my account."
Bob: "This has nothing to do with you. It's a matter of principle."[51]

Ruth is saddened to hear that it's a matter of business only. Before she has time to dwell on it, Eileen, who has been bailed out by Bob, returns to the apartment. Ruth tells her they're being evicted, and the sisters decide their only option is to return to Ohio. But that's too much for Bob.

Bob: "It's ridiculous. You can't go home now."
Ruth: "But, Bob—"
Bob: "I haven't time to argue about it. I've got to get up to the office before His Highness leaves. He wants to see me—and I want to see him a damn sight more. Now I want you to promise me you'll wait right here until I get back."[52]

But before Bob can return, a local club owner appears brandishing a newspaper. He's seen Eileen's picture in it and offers her a job in a show, starting that very minute. The girls rush off to the club, leaving a note for Bob as to their whereabouts.

When Bob shows up at the club, he finds only Eileen and is delighted to hear about her job.

Bob: "Now, no more of this nonsense about going home…and I'll get something for Ruth—just as soon as I land a job myself."
Eileen: "Job! What happened?"
Bob: "Well, I left the *Manhatter*—uh—a difference of opinion."
Eileen: "Oh, Bob—I'm awfully sorry, but I think it's wonderful you feel that way about Ruth!"
Bob: "Well, I'm very fond of her—"
Eileen: "Fond? It must be more than that if you got fired on her account."
Bob: "I left on a matter of principle!"
Eileen: "I suppose you don't know why you fought with your editor about Ruth's story—or why you're picking a fight with me right now! Poor Bob—you're in love with Ruth and you don't even know it!"[53]

It takes a bit more convincing, but Bob finally realizes what he's been hesitant to admit to himself all along—despite his best efforts to ignore his feelings, he is in love with Ruth.

Eileen takes the stage at the club, and Bob joins Ruth in the audience. She immediately senses the change in his emotion, and while Eileen sings "It's Love," they kiss and embrace.

MISS LIBERTY

Book by Robert E. Sherwood, music and lyrics by Irving Berlin. Opened July 15, 1949, closed April 8, 1950, and ran for 308 performances.

In *Miss Liberty*, James Gordon Bennett's *New York Herald* is at war with Joseph Pulitzer's *New York World*. Though popular among businessmen, the *Herald* has failed to capture the loyal readership of the masses, and Bennett hopes that excellent coverage of the acquisition of Lady Liberty will help push his paper over the edge. He enlists Horace Miller to photograph the moment that the mayor will accept a check to fund the pedestal on which the statue will stand.

Helplessly creative, Horace decides he'll get a "scoop" of a photo. Instead of photographing the ceremony, he sneaks down to the docks where the statue waits disassembled in packing crates and snaps those, thinking Bennett will be thrilled by his ingenuity. Instead, Bennett is livid that Horace missed the ceremony, and fires him on the spot.

Horace is ready to turn around and go home when a spunky female reporter named Maisie insists he still has a shot at impressing Bennett. Horace should go to Paris, she says, and photograph the woman who posed for the statue: "You said you wanted something warm and human for a picture! Well, there it is…then you'll have something the people will really want to see and Bennett will give his eye teeth to get it."[54]

Horace is unconvinced—he's just a "little fish in a big pond,"[55] he says, and plans to turn right around and go to back to Prender's Falls, Indiana, from whence he came. But Maisie convinces him he belongs in a bigger pond, so he takes off for Paris.

When he arrives, he goes straight to the studio of Bartholdi, who sculpted the statue. Bartholdi often has beautiful young women milling about his studio hoping to be used as models and he tells one of these, Monique Dupont, to strike the same pose as Lady Liberty. Horace walks in at that moment and believes he's struck gold—without even trying, he's stumbled upon the very woman he came to photograph.

He tells Bartholdi and Monique that his employer, the *New York Herald*, will pay them for the photograph as soon as he gets word back to the States. When he leaves the studio he cables Maisie, who convinces Bennett to wire a thousand dollars to Paris so Horace can bring Monique back to New York where she will be greeted with fanfare—all exclusive to the *Herald*, of course.

Overcome with excitement, Horace rushes to find Monique. She's been living under a bridge for some years with her grandmother, a disgraced countess. The Countess is immediately won over when Horace flashes francs in front of them. He professes his love to Monique, and woos the Countess with a description of the luxury accommodations they'll find in New York. But as they talk more, the truth comes out.

<u>Horace:</u> "We'll get out of New York fast. New York is not America. We'll go to Prender's Falls, Indiana. Then you'll understand why you posed for that statue."

Monique: "What statue?"
Horace: "Liberty! That's what America's the land of."
Monique: "I never posed for any statue."
Horace: "Why—I saw you there—in Bartholdi's studio—holding up the lamp…"
Monique: "Oh, that! Bartholdi thought it was a great joke!"
Horace: "He thought…a *joke*?"
Monique: "He told me it was his mother who posed for the statue."[56]

Faced with the possibility of losing both the girl he's come to love *and* Bennett's favor, Horace decides the best thing to do is go through with the plan and deal with the consequences later. Still, he's unprepared for the circus that greets them in New York. The Army, Navy, and NYFD are there to welcome Monique, with parties every night of the week and a nationwide tour already planned.

While Bennett chauffeurs Monique about, Horace comes clean to Maisie. He tells her that though he could have canceled the trip upon learning the truth, he loved Monique too much to leave her behind. Maisie agrees to help perpetuate the lie, but their conversation is interrupted by Bennett's archrival Pulitzer.

Pulitzer: "An effective performance. Very well staged. I had hoped to meet the young lady but my friend Bennett is understandably possessive…surprisingly young, isn't she?"
Maisie: "What's so surprising about it?"
Pulitzer: "It just occurred to me that Bartholdi designed the statue many years ago—and this girl seems a mere child."[57]

Maisie and Horace are horrified that Pulitzer is onto the scheme, all the more so when the publisher tells them he plans to drop a note of congratulations to his "old friend Bartholdi."[58]

Meanwhile, Monique has embarked on her cross-country tour, where she's received with adoration in every city. Weeks pass, and when she and the Countess finally return to their palatial hotel suite in New York, Monique's first order of business is to see Horace. Bennett is afraid that their romance will detract from the story of "Miss Liberty" and says that any lovers' reunion will have to wait until they've had the final celebratory party. As soon as Bennett leaves the room, Monique tells her grandmother she's planning to come clean.

While they argue, Maisie knocks on the door and tells Monique that Pulitzer is on the prowl and that coming clean won't help Horace. She convinces Monique to stick close to Bennett until the statue is unveiled and they can fade into obscurity. Maisie leaves, but before Monique has time to digest the idea, Horace appears in the room—he's snuck in pretending to be a window washer. He explains that Bartholdi's arrived in New York, and their only hope of not being arrested is to skip town. They take off down the fire escape and the Countess is left to fend off Bennett's questions.

The next scene finds Maisie, Horace, and Monique at a policeman's ball, which Maisie is covering for her newspaper. They mingle with the officers for a bit, pleased that their imminent escape seems to be going smoothly. No sooner do they start to relax, though, than the Countess comes rushing in, explaining that Pulitzer is planning a huge exposé and Bennett has learned the whole story. Nonetheless, they decide to go through with their plan to flee.

Moments later, Bartholdi and Pulitzer walk into the party. Bartholdi greets the Countess and Monique affectionately, and Pulitzer is so impressed with Horace's enterprising scheme that

he offers him a job working for the *World*.

"I think we could use you! Of course—we'd always send a reliable man along with you merely to check on the facts. Facts are such dull things, aren't they?"[59]

Horace tells Pulitzer that he and Monique are eloping, and that he'll consider the job offer when he returns from their honeymoon. He and Monique leave to catch the train to Indiana.

Scarcely a minute has passed when Bennett saunters into the ball to arrest the Countess, and inform her that Horace and Monique were apprehended on their way to the train station. The Countess and bride-to-be are to be deported, while Horace will head to the slammer.

The next day, as the two women go through immigration on their way back to Paris, Horace bursts into room. He's been freed on bail, and Monique and the Countess will be allowed to remain in the country—all because of backlash toward Bennett and the *Herald.*

Bennett: "I've been forced to yield. My paper has been picketed—my morning milk has been delivered wrapped in petitions from the people—I was pursued into a Turkish bath yesterday by a delegation of hoodlums demanding your release. Even the newsboys have taken sides."

Pulitzer (slyly): "And the circulation of the *Herald* has gone to hell!"[60]

Bartholdi escorts the Countess to the ceremony for the unveiling of the Statue of Liberty. Monique and Horace, it is presumed, live happily ever after.

WHAT MAKES SAMMY RUN?

Book by Budd Schulberg and Stuart Schulberg, music and lyrics by Ervin M. Drake. Opened February 27, 1964, closed June 12, 1965, and ran for 540 performances. *What Makes Sammy Run?* was based on author Budd Schulberg's 1941 book of the same name.

In *What Makes Sammy Run?,* Sammy Glick works with longtime drama columnist and aspiring playwright Al Manheim, who is all at once intrigued and irritated by the feisty copy boy as soon as the two meet. Right away, Sammy tries to rise above his position.

Sammy: "I ain't gonna be a copy boy for long."

Manheim: "Kid, if you keep saying ain't, you'll be a copy boy forever."

Sammy: "Thanks, Mr. Manheim. That's why I took this job—so I could hang around writers and learn how to talk good."

Manheim: "Then you like your job, huh, Sammy?"

Sammy: "Yeah, it's a good job—this year."

Manheim: "What do you mean, this year?"

Sammy: "If I still have it next year, it'll stink."[61]

Mr. Manheim quickly becomes "Al" to Sammy, who becomes a columnist in his own right within six months. His first piece, however, is entirely plagiarized from an author Manheim happens to be familiar with. Manheim admonishes Sammy, but the boy doesn't seem to mind. As far as he's concerned, anything is fair game in his rise to the top.

Once Sammy realizes that Manheim has a Hollywood agent for his plays, life in the newsroom isn't enough. Without Manheim's permission, Sammy immediately places a call to

the agent--using Manheim's name—and explains that he has a screenplay ready to be turned into a film. Sammy fails to mention that another man, his colleague Julian Blumberg, actually wrote the script. Julian, for his part, is too nervous to speak up for himself. In no time at all, Sammy has a meeting lined up with the agent in Hollywood.

When Sammy gets to California, he uses the same techniques to get ahead in the film business. He insists on meeting with Hollywood hotshots and drops names of people who don't know him. He passes off several of Julian's scripts as his own. When they become hits, he refuses to share anything but a tiny portion of the profits or use Julian's name in the credits. When Julian finally approaches him, Sammy has no sympathy.

Sammy: "You're getting paid, ain'tcha?"
Julian: "I'm getting fifty dollars a week and you're getting five hundred. You promised we'd split."
Sammy: "Sure I said we'd split—but I didn't say how. Look, here's a hundred-buck bonus…and don't worry, kid, a couple more pictures and I'll have you inside the studio."
Julian: "A couple more pictures? Sammy, I can't wait much longer."
Sammy: "Julie, you louse me up here and you're back in the Bronx."[62]

Julian acquiesces, and before long Sidney Fineman, the biggest producer in Hollywood, has taken Sammy under his wing. When Manheim comes out to Los Angeles to hawk his own scripts a few months later, Sammy announces that Fineman has officially made him a producer. Manheim, who knows all the tricks Sammy has pulled, is aghast. He confronts Sammy about Julian.

Manheim: "Doesn't he write your lousy pictures? They turn out to be hits—but he gets no credit, no money, no—"
Sammy: "Well, that's Hollywood."
Manheim: "The hell it is. That's Sammy Glick."
Sammy: "You know, I gotta feeling you ain't gonna make it out here. You're intelligent, but you ain't smart."
Manheim: "Just the opposite of you. Julian's got to be accepted as a legitimate writer. It's only fair!"
Sammy: "Fair? What kind of a sissy word is 'fair'? This isn't a kindergarten—this is the world!"
Manheim: "Your world!"
Sammy: "With me, it's simple. Whatever is good for Sammy Glick is right—whatever is bad is immoral, unethical, unconstitutional—in other words, it stinks."[63]

Despite their differences, Sammy convinces Manheim to write a picture for him. It's to be set in a newsroom, so Manheim gives in against his better judgment. Before long he's written several pictures for Sammy, but soon Sammy has bigger problems.

H.L. Harrington, the checkbook behind Fineman's production company, is unhappy with slipping profits. He tells Sammy that the studio needs new blood at the helm, and he's planning to get rid of Fineman. Sammy mildly protests that Fineman has been "like a father" to him, but manages to drop some references to "old-time producers" and "nickelodeons."[64] When Harrington offers to make him the head of the studio, all Sammy can say is, "Wow."[65]

Before the news has been made public, Fineman comes by Sammy's office. He knows he's out, but can't believe his prodigy has really betrayed him. Face to face with Fineman, there's nothing Sammy can say.

"Listen, I've got nothing to apologize for," he tells Manheim. "I love the man, I kept my word. I told Harrington I'd go on working under Fineman. What more could I do? It wouldn't have done Fineman any good if I turned the job down. He was through, anyway. He was out! So why not salvage something. *Me*, for instance! Now it's mine. Everybody's always saying you can't get everything—but I'm the guy who swung it."[66]

Soon, he also swings a marriage with Harrington's daughter, effectively sealing his fate as the most powerful man in Hollywood. But on their wedding day, Sammy gets a piece of disturbing news—Fineman has killed himself. Concerned with the poor publicity the news could bring to his studio, Sammy runs upstairs to tell his new bride their honeymoon must be postponed, only to find her in the embrace of another man.

For the first time in his life, Sammy is humbled. But it doesn't last long. He pulls himself together to call Harrington, and tell him that he's gotten the ball in motion to deal with the news about Fineman. The musical ends with this stage direction: "*With his legs apart to brace himself against the next attack, his fist clenched, his ferret jaw set, he physically dominates this great empty hall that has become his castle and his fortress. So Sammy runs on, his pride wounded, but his drive unchecked.*"[67]

TENDERLOIN

Book by George Abbott and Jerome Weidman, music by Jerry Bock, and lyrics by Sheldon Harnick. Opened October 17, 1960, closed April 23, 1961, and ran for 216 performances. *Tenderloin* was adapted from a 1959 novel of the same name by Samuel Hopkins Adams.

When *Tenderloin* starts, novice reporter Tommy Howatt is unconcerned with maintaining any sort of journalistic integrity. His first assignment for *Tatler* magazine is to secure an interview with Dr. Brock. Brock's a preacher who has recently been lecturing on the need to clean up the Tenderloin, a New York neighborhood known for a thriving red-light district and policemen who turn a blind eye. Tommy asks one of the young women who volunteers at Brock's church whether he can be granted a private interview with the reverend.

Tommy: "I don't stand a chance with those other reporters from the dailies. I gotta get there first."

Woman: "But is that ethical?"

Tommy: "I don't want to be ethical. I want to get a scoop."[68]

As Tommy waits for her response, he sees a beautiful young woman named Laura, one of the parishioners' nieces, and is immediately enthralled. He overhears her talking about church choir practice and decides to change his tack.

Tommy: "I was just joking with you, miss, about that interview. I couldn't get up the courage to tell you what I really want."

Woman: "Yes?"

Tommy: "I'd like to join the choir."[69]

The choir director is unimpressed by the chip on Tommy's shoulder and tells him he can't join. Undeterred, Tommy cracks the door to Brock's office and begins to sing. Brock is impressed, and insists that Tommy join the choir. Once in the reverend's good graces, Tommy reveals his real mission.

"My position as one of the ace reporters on the *Tatler* gives me a lot of info on the Tenderloin. And if I could be of any help—in fact, if you'd like me to do a little personal interview with you right now—I think I could most likely get something in print that will be a lot of assistance to you in your cause."[70]

The reverend sees through Tommy at first, but with persistence Tommy wears him down and Brock agrees that if Tommy will give him inside information on the Tenderloin, he will grant him interviews exclusive to the *Tatler.* Pleased with himself, Tommy pays one of the deacons to snap a picture of Brock, which Tommy admits he won't give to his own magazine—he'll sell it to the daily newspapers at a profit.

Realizing he has the power to play both sides of the coin, Tommy heads down to the Tenderloin police precinct to inform them that Brock will be coming with an ultimatum—shut down the brothels or receive public ridicule and scrutiny. He strikes a deal with the lieutenant to play informant about Brock's intentions for the neighborhood.

When Brock arrives, the police play dumb about the brothels in the neighborhood, but finally agree to raid a popular one, Spanish Anna's. Brock is satisfied, convinced the raid will lead to the eventual shutdown of all the houses of ill repute in the neighborhood. The police, of course, intend to shut it down for a week or so just to keep him happy, then go back to business as usual—several of the officers receive a percentage from the girls in exchange for leaving them alone.

Meanwhile, Tommy is still in the choir and growing closer to both Brock and Laura by the day. He's gradually winning Laura over romantically and has Brock believing the Tenderloin is under control. Soon, though, a regular parishioner of Brock's named Joe confesses to the reverend that he visited one of the brothels just the night before. Brock is outraged. He confronts Tommy, who admits that the Tenderloin is still "wide open."[71]

Not realizing Tommy is playing both sides, Brock decides to perform his own personal undercover raid of the neighborhood, and enlists Tommy's help. Tommy has no choice but to comply and agrees to lead Brock and some of his loyal churchmen to Clark's, one of the most popular haunts in the Tenderloin, that night.

Horrified at what he sees, Brock gives a much-publicized sermon about the state of the neighborhood, that includes the names and addresses of some brothels, and the sermon makes it into the hands of the governor. The governor orders a full-scale shutdown of the Tenderloin, with jobs to be lost in the case of failure. Realistically worrying that the task of closing all the brothels may be near impossible, since they will just move elsewhere, the lieutenant approaches Brock with a bribe—an all-expenses-paid trip if he'll get out of town and stop sermonizing about the Tenderloin for a year.

Brock is indignant and refuses, so the lieutenant concocts a plan. He has heard that Tommy has a snapshot of Brock, and decides to test Tommy's loyalty. He calls him down to the station and asks to take a look at the picture. Tommy, who has grown quite fond of Brock, is suspicious but hands it over. The lieutenant refuses to tell Tommy what he plans to do with the picture.

But Tommy doesn't have to wait long to find out. The next day's edition of the *Tatler* has a front-page article featuring the photo of Brock, doctored to look as though he's in the arms of a

woman from a brothel. Tommy is horrified, and seeks Brock immediately.

Tommy: "You've got to deny it. They'll believe you. Dr. Brock, you're the best man that ever lived."
Brock: "No, I'm not. But I thank you for your faith in me. I'm glad to know that you're still my friend."
Tommy: "It was a lousy thing to do."
Brock: "Yes it was…contemptible, but people will do many things for money."
Tommy: "People are rotten."
Brock: "No, Tom, people are good, fundamentally good. You must believe that."
Tommy: "No, I don't believe it. I don't believe in anything. People are rotten, everyone of us. We're all rotten. It isn't fair. A person wants to get somewheres, he wants to get something out of life…It just ain't fair."[72]

The next day a city hearing is scheduled to challenge Brock about the picture. The lieutenant leads the call for him to step down. But that's too much for Tommy. He tells the panel that he knows the picture is a fake, because he took the original and can produce the negative. Brock is vindicated and the lieutenant disgraced. Still, Brock's parishioners are concerned about all the negative publicity and ask the preacher to step down.

Tommy goes by the church to tell Brock that the police in the Tenderloin are after him for double-crossing them, so he's decided to take off for Denver. He's shocked to hear that Brock, too, will be leaving the Tenderloin.

Tommy: "They kicked you out? After all you did?"
Brock: "After all *we* did. You share the credit. In fact, I have been thinking of making you the subject of my initial sermon."
Tommy: "Yeah. 'How to Go to Hell in One Easy Lesson.'"
Brock: "Not Hell. If anything, you've moved in the opposite direction."
Tommy: "Go easy—don't make me out to be a saint."
Brock: "A saint? Hardly. No power on earth could do that."[73]

PARADE

Book by Alfred Uhry, music and lyrics by Jason Robert Brown. Opened December 17, 1998, closed February 28, 1999, and ran for 85 performances.

Parade begins on Confederate Memorial Day in 1913 Atlanta. Leo and Lucille Frank are a rather unhappily married couple in town. He's a Yankee who came to Atlanta to take a well-paying job at a pencil factory and feels terribly out of place. She's a traditional but sensible Southern belle who tries to make an effort with Leo, but generally gets nowhere—he can't think of anything but the business and how much he misses New York. Despite the holiday, Leo goes into the factory to take care of some bookkeeping.

Mary Phagan, a 14-year-old girl who works at the factory, heads downtown before the Memorial Day parade to collect her pay from Leo. She runs into a friend and admirer of hers, Frankie, who asks if he can escort her, but she declines. When Mary arrives at the factory, a distracted Leo gives Mary her money, and she wishes him a "Happy Memorial Day."

The next scene takes place early the following morning at Leo and Lucille's house. Policemen have come to the house to take Leo down to the factory. Meanwhile, other officers question his night watchman, Newt, who tells them he found Mary's body while making his quarterly rounds. Newt says he tried to call Leo multiple times before calling the police, but got no answer. As the police show Leo the crime scene and ask him questions, it becomes apparent that he is considered a suspect.

That's when the audience meets Britt Craig, who is staggering out of a bar in the wee hours of the morning. He sings "Big News," about how frustrated he is with the lack of legitimate stories in Atlanta:

Big news!
Another week goes by in Atlanta!
Another fascinating, scintillating, stimulating, spirit-stirring week!
Big news!
Another Sunday comes to Atlanta!
Another week of news so thrilling
That your average city newshound
Wants to take a flying jump into the creek!

You got a kitten up a tree?
Well come to me! And I'll see
It makes it on the front page!
The mayor's mother broke her toe?
They gotta know!
Stop the press! It's a mess
It's the scandal of the age!
Hell, it's Big News
Another shock to rock in Atlanta!
Another information feast
From the gateway to the whole Southeast!

Look! In the mines and the mills
And the Mexican hills, they got stories to tell
Look! Now Ohio's afloat
Soon the women will vote, and we'll all go to Hell
Look! Now that Wilson is in
And old Taft didn't win, Hell, they're comin' to blows!
Look! The *Titanic* went down
But I'm stuck in this town with my thumb up my nose

And that's Big News!
Another stir-crazy freak in Atlanta
The board of Estimates's approved a new street! (Yippee!)
They're building churches out of high-grade concrete! (Looka that!)
They say the rain'll give a break from the heat!
It's a scoop! It's a twist!

It's a reason to exist!
Pray to Heaven! Pray to Zeus!
There's a genius on the loose!

And that's really really really Big News!
You never saw such things in Atlanta!
Another brilliant mind deceased
In the gateway to the whole Southeast!

What a town![74]

Two police officers come upon Britt as he's finishing his lament, and tell him they have a tip for him. In the next scene, Britt is down at the courthouse with a group of other reporters quizzing Dorsey, the district attorney, on Mary's murder. Dorsey is evasive, but mentions that both Newt and Leo have been questioned.

Leo, though being held in a cell, is positive the mistake will be rectified any minute. Lucille comes to visit him with a change of clothes and he dismisses her. Meanwhile, Georgia Governor Jack Slaton tells Dorsey that bringing the case to trial rapidly is of the utmost importance.

Slaton: "They'll blame me. And you. And ev'rybody else holdin' public office. We gotta get to the bottom of this one fast."
Dorsey: "Well, they're holdin' two suspects over yonder at the Fulton Tower."
Slaton: "Good for them. It's up to you to convict one of 'em."
Dorsey: "Done."
Slaton: "Done my ass! You got a lousy conviction record…how long you think they're gonna keep you in office if you let this one wriggle off the hook?"[75]

Mary's funeral is held shortly thereafter. Britt has fully embraced his role as storyteller in the case, and leaves no dramatic detail untold in his description: "The simple white coffin was carried by Mary's cousins and two of her young friends. Several more friends volunteered to serve as pallbearers, but they were deemed too young to shoulder the burden, light as it was. Recent heavy rains made the north Georgia red clay soil glow with the burnished brilliance of a spring campfire, as Mary Phagan, two months shy of 14, was laid to her final rest."[76]

Britt finds Frankie for an interview, who tells the reporter that he won't rest until the killer is "burning in the ragin' fires of Hell forevermore."[77] It's clear that Britt is so overcome with excitement about the case that's fallen into his lap, he's forgotten his journalistic obligation requires some balance in the telling of a story. He sings a reprise to "Big News," and is joined by much of the rest of the cast, explaining how Leo has rapidly gone from nobody to monster in the eyes of the Atlanta townspeople:

Big news! My savior has arrived!
My intuition's never been so strong!
Big news! My career has been revived
All I needed was a snippy, pissy Yankee all along!
Take this superstitious city, add one little Jew from Brooklyn

Plus a college education and a mousy little wife,
And big news! Real big news!
That poor sucker saved my life!

So give him fangs, give him horns,
Give him scaly, hairy palms!
Have him droolin' out the corner of his mouth!
He's a master of disguise!
Check those bug-out creepy eyes!
Sure, that fella's here to rape the whole damned South!
They'll be bangin' down my door,
Yellin' "More, Craig, more!
"Call for justice! We need justice!
"Beat the bastard! Kill the bum!"
Big news! Real big news!
My savior has finally come!

According to reports obtained exclusively by this reporter,
Prosecutor Dorsey has the villain in his sights.
A highly ranking unnamed source in this investigation tells me
Leo Frank's the only likely culprit in this case.
Anyone with any information on the suspect, Leo Frank,
Should contact this reporter care of the *Atlanta Georgian*.

Man:
I saw this little kid---
Said, "Look what Leo did!"
And then she run and hid:

Britt:
Go on, go on, go on, go on now!

Pretty Girl:
He sat down next to me---
His hand went on my knee---
I had to shake it free!

Reporters:
Go on, go on, go on, go on now!

Kid:
I say it isn't fair! I saw his books, I swear
That man's a millionaire!

A Woman:
He likes 'em young and small!

Got nekkid pictures all
Pinned to his office wall!

Reporters:
Go on, go on, go on, go on now!
(Oo, oo, oo)

A Man:
He has a kid, you know
Knocked up some student so
He paid to make her go I know it, yes, I seen it, yes!

A Man:
My brother says he knows
Wherever Leo goes
He carries Mary's clothes!
I know it, yes, I seen it, yes!

A Psychiatrist:
I've watched him for a while
Behind that creepy smile
The classic pedophile!
I know it, yes, I seen it, yes!

Ensemble:
I know it, yes, I seen it, yes!
I know it, yes, I seen it, yes!

Reporters:
Go on, go on, go on, go on now!
Go on, go on, go on, go on now!

Britt:
Look! You just scribble it down and it covers the town like molasses or mud!
Look! For us drunken ol' bums, opportunity comes in a magical flood!
Look! You might never be sure if your motives are pure, but your profits are clear!

Look! You were down and depressed, now you're ridin' the crest of the scoop of the year!

Dorsey:
Jim Conley. I got a piece of paper here says you spent a little time on the chain gang.

Conley:
That right?

Dorsey:
Twice, according to this. And the second time it says here you were out with the road gang and you just up and disappeared.

Conley:
Well, you know, my time was about up.

Dorsey:
Really? I think you had a few more months to serve. You know what that makes you, don't you?

Conley:
Lucky?

Dorsey:
I was going to say an escaped convict. Now, what should we do about that?

Conley:
What was that you was askin' me about Mr. Frank?

Reporters and Britt:
Accordin' to reports obtained ex-
Clusively by this reporter,
My Leo Frank has been in-
Dicted on the charge of murder!
Prosecutor Dorsey states the
Trial will begin in the
Atlanta County Courthouse
Only one month from today!
Mrs. Frank, the Suspect's wife,
Has still not spoken to reporters!
What's the word from Mrs. Frank?
What's the word from Mrs. Frank?
Mrs. Frank! Mrs. Frank!

Ensemble:
Extra! Extra! Leo Frank indicted!
Trial set for a month from now!
Prosecutor Dorsey will
Try the case himself, he says!
Luther Rosser will represent
Mr. Frank in the fight of his life!
Dorsey promises surprise witnesses
And a quick finish!
Mrs. Frank, the Suspect's wife,
Has still not spoken to reporters!

What's the word from Mrs. Frank?
What's the word from Mrs. Frank?
Mrs. Frank! Mrs. Frank!

Lucille:
Let me alone! Please! Let me alone![78]

The reporters have followed Lucille to her doorstep during the song. Britt shouts to the crowd that they should leave her alone. But after the other reporters disperse, he returns under the guise of helping Lucille pick up some things she's dropped. He tries to get her to open up, but she's unwilling. She sings "You Don't Know This Man," about how the reporters can never hope to know or understand the real Leo Frank, with the way they've been vilifying him.

At Leo's trial a couple days later, Dorsey amasses a parade of witnesses who, though lacking evidence, are willing to testify that Leo is creepy and fits the profile of a pedophile and murderer. Among the witnesses are Newt, who seems to have to more to say but gets cut off; Frankie; Mary's mother, and a man named Jim Conley, who was released from the chain gang in exchange for his testimony. He's a janitor at the factory and testifies that Leo paid him to move the body and keep quiet. Leo testifies himself, but it does no good. He's found guilty and sentenced to death.

A year passes, and Britt begins to report on Leo's appeal process. "Look—not a cloud in the sky! Look at the time rushin' by! Hell! Why complain anymore? I've been blessed with a story that just doesn't die,"[79] he sings.

In the meantime, the pain of the situation and the process of the trial bring Leo and Lucille together. For the first time, they are working together, as a unit. Lucille attends a party thrown by Slaton, and when she gets the chance to dance with him, pleads with the governor to reopen the case. Slaton is uncomfortable, but unwilling to budge.

A week later, he receives a letter from the elderly judge who presided over Leo's trial. The judge is about to die, and writes that he can't in good conscience pass on without speaking his mind. He believes several parties, including himself, mishandled the Frank case.

Slaton decides to reopen it. He personally re-interviews all the witnesses, and finds that Dorsey coached all of them on what to say on the stand. Newt complains he never got to finish his testimony, which is that Leo seemed to be a good man who would be incapable of such a thing. Slaton commutes Leo's sentence to imprisonment for life.

Many in the community are angry. Tom Watson, the publisher of an evangelical newspaper, leads the cry of "someone's gonna pay."[80] Leo is transferred to a lower-security prison with a kind guard, where he can have some privacy with Lucille. Joyously, they sing a duet about lucky they are to have each other, despite the atrocity that's brought them together.

Later that night, a group of masked men break into Leo's cell as he sleeps. They take him, half-naked, to a field with a large tree. Leo knows what's coming. They string him up and offer him last words. Composed, Leo simply sings a Jewish prayer. The faces of the masked men are exposed, and Frankie kicks out a table under Leo's legs.

Months later, the doorbell rings at Lucille's house. It's Britt.

Lucille: "The story is over, Mr. Craig."
Britt: "I know. I'm back to covering the police beat."
Lucille: "Why have you come?"

Britt: "Man brought this to the office. Said to get it to you."
Britt hands Lucille a package, which contains Leo's wedding ring.
Britt: "If I can ever be of service at all, please let me know. Just leave word at the paper—or at MacDaniel's saloon…I'm sorry ma'am. Sorry for your loss."
Lucille: "Sorry? That won't do, Mr. Craig."
Britt: "What?"
Lucille: "It's Memorial Day. Don't you have a parade to cover?"[81]

With these words, the tableau flashes back to Mary and Leo at the factory, when she went to collect her pay a year ago. The scene switches to the day's parade, with Dorsey and Watson waving from a float, as Lucille watches.

THE OTHER PLAYERS

In addition to the musicals described above, there are six other Broadway musicals in which journalists play major or supporting roles. However, the books for *Up in Central Park, The Nervous Set, Subways Are for Sleeping, It's A Bird…It's A Plane…It's Superman, Merrily We Roll Along,* and *Newsies: The Musical* have not been published commercially. However, *Newsies: The Musical* is still running on Broadway, and may be published in the future.

UP IN CENTRAL PARK

Book by Herbert and Dorothy Fields, music by Sigmund Romberg, and lyrics by Dorothy Fields. Opened on January 27, 1945, closed on April 13, 1946, and ran for 504 performances.

John Matthews is a *New York Times* cub reporter assigned to investigate Boss William Marcy Tweed, a high roller who is suspected of financial corruption in the development of Central Park.

While working on the story, John meets and falls in love with Rosie Moore, the daughter of one of Tweed's cronies and an aspiring singer. They have a brief love affair, but one of Tweed's minions eventually lures Rosie away, promising a life of luxury (bought with illegally obtained money) and help in furthering her singing career. They wed, and John continues work on his story.

When his work is complete and the story is printed, Rosie realizes John was right all along. Her husband is killed in a plane accident, and Rosie leaves the glitz and glamour of city life to return to studying vocal music.

Much later she returns to Central Park for old times' sake, and sees John. They re-kindle their romance and live happily ever after, knowing that the political corruption has been exposed.

THE NERVOUS SET

Book by Jay Landesman and Theodore J. Flicker, music by Tommy Wolf, and lyrics by Fran Landesman. Opened on May 12, 1959, closed on May 30, 1959, and ran for 23 performances.

In this based-on-a-true-story musical, Brad is an editor at a literary magazine called *Nerves*, and also a true Washington Square beatnik. He meets a young rich girl named Jan, and

though he warns her about some negative aspects of becoming a beatnik, they marry.

Brad and Jan quickly begin to find the underground, self-involved, pseudo-intellectual world of the beatniks tiresome. The grind of trying so hard to fit into a niche of New York society proves wearing on them individually and on their marriage.

Meanwhile, a scheming beatnik friend persuades Brad to let him oversee the publication of *Nerves*. The "friend," Yogi, does a terrible job running the magazine, and Brad and Jan's disagreements about him damage their marriage further. But before the damage becomes irreversible, Brad kicks Yogi off the magazine and out of their lives. Brad and Jan manage to salvage their marriage and leave New York for a quieter, suburban life.

SUBWAYS ARE FOR SLEEPING

Book and lyrics by Betty Comden and Adolph Green, music by Jule Styne. Opened on December 27, 1961, closed on June 23, 1962, and ran for 205 performances.

Angie McKay is a staff writer for *Madame Magazine* in New York. She's assigned to report on a subset of the New York community: homeless people who dress well and pass for upper crust society, but live in Grand Central Station and sleep on the subways.

Her first interview subject is Tom Bailey, the leader of the pack. Angie poses as an out-of-towner who needs a place to sleep in order to get the access she needs, all the while filing reports to the magazine on a pay-phone.

As Angie spends more and more time undercover, she and Tom begin to fall in love. One day they are panhandling when a magazine reader recognizes Angie and compliments her work. Tom is horrified when Angie is forced to confess she has been lying to him in order to get inside access for her story.

Tom leaves, and Angie, inconsolable, decides not to submit her story or return to her job. After a period of time, Tom realizes he misses her and goes looking for her. They get back together, and join forces to write a book about his experiences as a subway sleeper.

IT'S A BIRD…IT'S A PLANE…IT'S SUPERMAN

Book by David Newman and Robert Benton, music by Charles Strouse, and lyrics by Lee Adams. Opened March 29, 1966, closed July 17, 1966 and ran for 129 performances. The Superman story has been told onscreen many times, with the first cinematic version opening in 1951.

In this musical Superman story, Lois Lane has her share of workplace suitors; namely Max Mencken, a theater columnist, and Jim Morgan, a lab assistant. But there's never any doubt as to where her affections lie. Early on, Lois declares her love for Superman.

Max is scornful of Lois' desire, and makes no bones about telling her so. He professes his love to Lois, but she's dismissive.

"You killed vaudeville, Max; can't you leave journalism alone?" she asks.

Meanwhile, of course, a villain is plotting a heinous crime. Dr. Abner Sedgwick is a professor at M.I.T. (Metropolis Institute of Technology) and "a 10-time Nobel Prize loser," who has become so disillusioned with his failure to wow the science world that he wants to somehow take revenge. He decides the perfect target for his attack is Superman, because the hero stands for all that is right and good in the world.

Sedgwick invites Superman to an opening celebration for a new physics wing at M.I.T. During the ceremony, the stage begins to collapse with several people on it, and Superman rushes to hold up the stage until the people can be helped. Knowing that Superman is occupied with the M.I.T. disaster, Sedgwick seizes the opportunity to blow up Metropolis City Hall. Since Superman can't be in two places at once, City Hall is destroyed.

Max, who has become increasingly irritated by Lois' feelings for Superman and her resultant rejection, rips the hero in his column the next day. He hopes his readers will join in denigrating Superman, thereby destroying the trust and support Superman has built in Metropolis.

But that's not enough. Unsatisfied with his own powers of persuasion, Max teams up with Sedgwick. Sedgwick has decided that merely unseating Superman from the power and celebrity he enjoys in Metropolis isn't enough—the hero must die. Max and Sedgwick arrange to set Superman up by having Lois kidnapped and taken to a local power plant, where they'll apprehend and kill the Man of Steel.

Everything seems to play into their hands. The abduction goes off without a hitch, and Superman arrives right on time to save her. But the two bad guys didn't account for Superman's ability at hand-to-hand combat. He bests the traitors and rescues Lois.

Once they're safely away from the power plant, Lois plans to profess her love to Superman. But she can scarcely utter a word before he hears that a missile is heading for Metropolis, and rushes off to stop it. As always, Lois is left without the man she loves and Superman is off to do what *he* loves best—save the world.

MERRILY WE ROLL ALONG

Book by George Furth, music and lyrics by Stephen Sondheim. Opened on November 16, 1981, closed on November 28, 1981, and ran for 16 performances.

Mary Flynn is a theater critic upset with her best friend Frank Shepherd, a former writer of musicals who has become a successful Hollywood film producer. At a party with Frank's Hollywood friends, Mary gets drunk and causes a scene when she accuses Frank of being a sellout.

Merrily We Roll Along moves backward in time. After the party scene, we see Frank and his former writing partner Charley being interviewed for a TV program. At the time, they are very successful in the musical theater world, and Frank is starting to have delusions of grandeur. Charley accuses him of being out for himself, and their friendship ends.

The next scene finds Frank and Charley arguing over whether to turn one of their musicals into a movie. Charley doesn't want to sell out, but Frank wants the money. Mary acts as the mediator.

Eventually, the clock turns farther back on Mary, Charley, and Frank as young kids, freshly moved to New York and working their way up the career ladder. The contrast of their youthful ideals to the hardened people they have become is stark. The musical ends with a song about the big things they believe are coming their way.

NEWSIES: THE MUSICAL

Book by Harvey Fierstein, music by Alan Menken, and lyrics by Jack Feldman. Opened March 29, 2012 and still playing. It won the 2012 Tony Award for best choreography and best original score. The musical was based on the 1992 Disney film *Newsies,* which in turn was inspired

by the real-life newsboys strike of 1899 in New York City.

Jack Kelly is a turn-of-the-century newsboy in New York City, selling papers for Joseph Pulitzer. When the publisher announces he's going to raise newspaper prices by 10 cents apiece, Jack and the other newsboys worry they won't be able to sell as many papers—and most of the boys are already painfully poor.

Jack rallies the other "newsies" to protest, and they stage a massive strike. That's when Jack meets Katherine, an enterprising young reporter who is tired of writing for the women's pages. She wants to get in the middle of the strike, and make a name for herself as a hard news reporter.

Jack and Katherine fall in love. Meanwhile, another reporter decides he will help the newsboys by alerting governor Theodore Roosevelt of the strike. With Roosevelt's support, Jack and Pulitzer are able to come to an agreement, and the strike ends.

Endnotes

[1] George Abbott and Douglass Wallop, *Damn Yankees* (New York: Random House, 1956), 11.

[2] Ibid., 12.

[3] Ibid., 16.

[4] Ibid., 30-31.

[5] Ibid., 34.

[6] Ibid., 44-45.

[7] Ibid.

[8] Ibid., 51-52.

[9] Ibid., 53-54.

[10] Ibid., 80.

[11] Ibid., 103-104.

[12] Ibid., 104.

[13] Ibid., 130.

[14] Fred Ebb and Bob Fosse, *Chicago: A Musical Vaudeville* (New York: Samuel French, 1976), 9.

[15] Ibid., 29.

[16] Ibid., 31-33.

[17] Ibid., 36-37.

[18] Ibid., 38-43.

[19] Ibid., 56-57.

[20] Ibid., 61.

[21] Ibid., 87.

[22] Peter Stone, *Woman of the Year* (New York: Samuel French, 1981), 11.

[23] Ibid., 13.

[24] Ibid., 20.

[25] Ibid., 36.

[26] Ibid., 52.

[27] Ibid., 62.

[28] Ibid., 64.

[29] Ibid., 65.

[30] Ibid., 67.

[31] Ibid., 103.

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[51] Ibid., 148-149.

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[81] Ibid., 340-341.