

***A Study Guide
For Brazosport ISD Music Teachers***



February 24-27, 2011

Brazoswood Auditorium

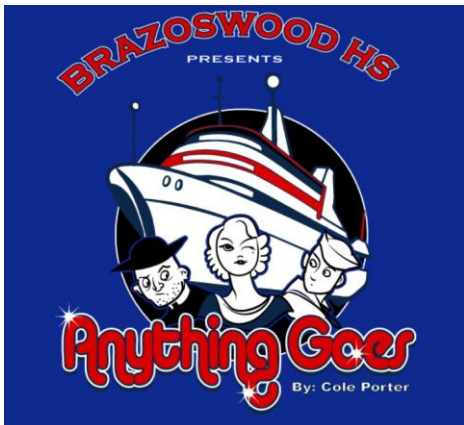
Tickets online at www.bwoodchoir.org

Or

Sit at the Captain's Table

forms online at www.bwoodchoir.org

Anything Goes



Brazoswood High School Varsity Choir invites you to attend the classic musical, *Anything Goes*, February 24-27, 2011.

This musical comedy set in the 1930s has evolved and changed over the years. The Brazoswood High School Choir will present the 1962 Off-Broadway Revival version of the classic.

This study guide has been prepared for teachers and students, so that all of BISD will benefit from this production. Musical theater has much to offer our students and can be used across all disciplines to enhance and enrich learning. This guide has been compiled from a number of sources.

We hope that you will use the information in this guide and encourage your students to attend. If the students add the live musical theater experience to the information and instruction that you provide them, then they will have a wonderful, meaningful and lifelong learning experience in musical theater.

Sincerely,

Bill Few
Brent Miller

Choir Directors,
Brazoswood High School

"You need three things in theater—the play, the actors and the audience—and each must give something."

*Kenneth Haigh (born 1931)
British actor*

CREDITS

Music and Lyrics by Cole Porter

Book by Guy Bolton, P.G. Wodehouse, Howard Lindsay and Russel Crouse

AWARDS

New York Outer Circle Critics Award for Best Revival.

BRIEF HISTORY

ANYTHING GOES opened on May 15, 1962 at the Orpheum Theatre in New York with Eileen Rodgers and Hal Linden as Reno Sweeney and Billy Crocker.

QUICK REVIEW

The age-old tale of Boy-Meets-Girl and the complications which ensue intrigue every audience, and no musical puts it on stage better than ANYTHING GOES. This show is an amusing story wrapped around one of Cole Porter's magical scores. Two versions of it are available for presentation. The 1962 version and the 1987 Beaumont version are each based on the same story. Both may be accompanied by a piano, a small instrumental combo or a full orchestra. The 1987 Beaumont version has twice as much dance music as the 1962 version, and the orchestration features a shipboard sound derived from the utility band and less-than-ideal acoustics on board. Terrific Cole Porter songs in both versions include It's De-Lovely, Friendship, I Get A Kick Out Of You, All Through The Night, Anything Goes, You're The Top and Blow, Gabriel, Blow. In addition the 1962 version includes Take Me Back To Manhattan and Let's Misbehave. Buddie Beware and Easy to Love are added to the 1987 Beaumont version. It's a wonder that all the romances are sorted out and disaster is averted aboard the magical ship where ANYTHING GOES!

"We felt we had to know something of his back story. I don't think people in the cinema would just accept that he's there. I think we had to learn how he got there."

Andrew Lloyd Webber (born 1948) discussing use of an onscreen back story for the character of the Phantom in the musical The Phantom of the Opera

SYNOPSIS

Before this show starts our hero and heroine, Billy Crocker and Hope Harcourt, meet at a party one hot summer night in the early 1930's. Hope is a pretty girl, with an overbearing mother who wants her daughter to marry

an English Lord. Billy is a young man just beginning his career on Wall Street. A leisurely drive through Central Park and a chaste kiss put the finishing touches on an evening that speaks of promise. Somehow, Hope slips away without giving her name and address to Billy.

The story begins at the New York sailing of the Ocean Greyhound AMERICA bound for England. Everything takes place aboard the ship. It is customary for members of the press to take photographs of the passengers for the 'Society' sections of newspapers before a ship sets sail. Of particular interest to the ship's reporters is Reno Sweeney, famed Evangelist-turned-Nightclub singer, with her four beautiful Angels - backup singers. Unfortunately she



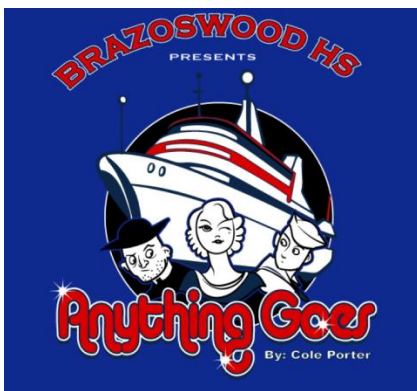
appears to be the only celebrity on board. Other passengers photographed include Elisha Whitney (Wall Street executive and Billy Crocker's boss), Sir Evelyn Oakleigh (a rich English Gentleman), Miss Hope Harcourt (American debutante and Evelyn's fiancée), Mrs. Wadsworth Harcourt (Hope's mother), Bishop Henry Dobson (a minister), and Ching and Ling (two of Bishop Dobson's Chinese converts).

Billy Crocker comes aboard to drop off his boss' passport. On board he runs into Reno, who is an old friend. Billy, as it turns out, is the same young man who drove around Central Park with Hope Harcourt, and who has been searching for her unsuccessfully ever since. Reno greets Billy warmly, and she tells him how she gets a "kick" whenever they meet - You're The Top. Then the deck stewards begin to call, "All ashore that's going ashore," and Billy starts for the gangplank. He is just stepping on it when a girl appears: the splendid girl with whom he rode around Central Park. "Are you sailing?" she asks. "You bet I'm sailing" is his reply. And the ship sets sail - Bon Voyage.

There is another celebrity sailing, but he is very much under wraps. "Moonface Martin," a onetime ship's gambler and "Public Enemy 13," is hiding out on board disguised as a Minister. This "thirteen" has brought him a succession of bad luck, and he is determined to move up to the 11 or 12 spot. Billy wins Moonface's friendship by inadvertently identifying Bishop Henry Dobson as Moonface to the FBI. The innocent Bishop ends up in the ship's brig. Moonface shows his gratitude by giving Billy a ticket and passport, intended for his friend Snake Eyes, for the trip. Snake Eyes, number "one" on the "wanted" list, had been warned against sailing. His companion, Bonnie, does set sail and spends time with Moonface.

The first evening Billy finds out that Hope is engaged to Sir Evelyn. The British gentleman's lack of romance and upset stomach give Billy an opportunity to be alone with Hope all night - It's Delovely. When he gets back to the room he and Moon are sharing the next morning, Billy realizes that his boss, Whitney, is their neighbor.

Moon steals Whitney's glasses, so Whitney will not recognize Billy on board. Moon finds out that the authorities are searching the ship for Billy, who they think is the real Snake Eyes. In order to warn his new friend that he is in danger, Moonface admits to Billy that he is not a real clergyman and reveals his true identity. When Billy responds to Moon that he will not turn him in, Moon tells Billy that the ship's crew thinks Billy is actually Snake Eyes. Billy refuses to hide for the rest of the trip because he wants to see Hope. Bonnie disguises Billy in a sailor's uniform -Heaven Hop. Moon, Reno and her Angels recognize Billy as a sailor. He explains his predicament to Reno, and she is willing to distract Sir Evelyn; she thinks he is attractive -I Get A Kick Out Of You. Moonface also joins in Reno's efforts to help Billy win Hope away from the pleasant but lame-brained English Baronet to whom she is engaged -Friendship. Billy has just a few days to win Hope (whose mother is all for Sir Evelyn), the ship's officers are searching the ship for a man who is the occupant of the "number one" gangster's cabin, and Billy has to resort to varied disguises that include dressing as a woman, a chef and a man with a beard. The ship's Purser finally catches up with Snake Eyes and Moonface, but Billy is spared from going to the ship's jail. All of the passengers except Hope consider Billy posing as Snake Eyes a celebrity, and want him to mingle among them freely-Anything Goes.



The passengers on board celebrate the new celebrity they discovered in Public Enemy No. One, and Bonnie encourages the imposter's acceptance in Let's Step Out. Sir Evelyn begins to fall in love with Reno. He speaks romantically to her, and she sings to him Let's Misbehave. Hope gets progressively more disgusted with Billy's lie. The Captain instructs Moonface, still undercover as a minister, to perform a service to reform Snake Eyes. Under Hope's pressure Billy finally confesses he is an imposter, Moonface admits who he really is, and

the two end up in the ship's brig -Blow, Gabriel, Blow.

Billy is obsessed with Hope while in jail. Moonface tries to calm him down with Be Like the Bluebird. The two Chinese converts traveling with the real Bishop Dobson are also thrown into the brig, for gambling. When Hope finally visits Billy there, she tells him of her mother's plans to have the Captain marry her and Sir Evelyn within hours. The young couple love each other -All Through The Night. Billy must prevent this wedding from happening. He and Moonface trick the converts to exchange clothes with them, and are released from jail in the converts' places. Billy arrives on deck in time to prevent the marriage ceremony, by embarrassing Sir Evelyn, with Reno's help. Reno reminisces in Take Me Back To Manhattan. Hope and Billy end up together, as do Reno and Sir Evelyn, Bonnie and Moonface, and Mrs. Harcourt and Mr. Whitney. The only one who is the least bit disappointed is Moonface, who is no longer wanted by the F.B.I.

Who's Who

Elisha J. Whitney is a business tycoon with poor vision and a healthy taste for “liquid refreshment”

Billy Crocker is Whitney’s young assist and a particular favorite among the ladies.

Reno Sweeney is a long-time friend of Billy’s who has turned from an evangelist to a night club singer.

Ship’s Captain is more concerned about what variety of celebrities his vessel can boast than anything else.

The Sailors are all looking for a little feminine company

The Purser is the ship’s officer responsible for the comfort and safety of the passengers.

The Reporters and Photographer are eager for some juicy gossip or a shot of a celebrity

Henry T Dobson is a self righteous minister who finds himself falsely accused.

Ching and Ling are two of Dobson’s most recent converts from a life of drinking and gambling.

Angels are Reno’s backup singers.

Hope Harcourt is an American debutante on the verge of a marriage of convenience.

Lord Evelyn Oakleigh is Hope’s wealthy English fiancé.

Evangeline Harcourt is Hope’s widowed mother.

The FBI Agents are scouring the ship for gangsters

Bonnie is Moonface Martin’s first girlfriend.

Moonface Martin is a gangster who, as Public Enemy #13 is on the downside of his career.

In theater and film, a **cue** is a stage signal or direction that tells the cast and crew where to go or what action to take.

In the recording industry, **cue sheets** spell out the order of tracks on a compact disc.

“All the best performers bring to their role something more, something different than what the author put on paper. That’s what makes theatre live. That’s why it persists.”

Stephen Sondheim (born 1930) composer and lyricist

Words to the Wise

Steamer—The S.S. American is referred to as a steamer, because steam is its main power source.

Buckingham Palace, Big Ben, Hyde Park—Reno tries to tempt Billy to join her in London by promising to visit these famous destinations.

Ennui—This is a fancy French term for boredom, particularly when it is accompanied by dissatisfaction.

Debutante—Hope is about to surrender this title of a young single woman entering society.

Machine Gun Kelly—A true “Public Enemy Number One,” George Kelly earned his nickname through his gangster lifestyle.

Distilled Waters—Reno makes a play on words by using this term for alcohol and referencing the biblical phrase “beside still waters.”

Bendel Bonnet—This lyric probably actually refers to a “bandle bonnet”, which would be a woman’s hat constructed of a handmade Irish linen, making it quite expensive.

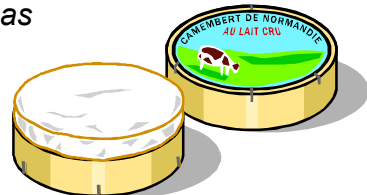
Garbo—Born in Sweden, Greta Garbo’s Hollywood career made her famous around the world.

Arrow collar—a sign of affluence and style, the Arrow collar marked a man of distinction.

Fred Astaire—Known for his incredible dance routines, Astaire was at the height of his popularity on both stage and screen in the 1930s and 40s.

O’Neill—Eugene O’Neill, author of plays such as *The Iceman Cometh* and *Long Day’s Journey into Night* was and still is, widely regarded as America’s premier playwright.

Camembert—This gourmet cheese would be an indulgence for most in the Depression era.



Inferno’s Dante—Porter slides this clever transposed lyric past listeners to preserve the rhyme scheme. He is actually referring to *Inferno*, a classic 14th century poem written by Dante Alighieri.

Durante—Known as the great “Schnozzola,” because of his prominent nose, Jimmy Durante made a name for himself on vaudeville and later film and television.

Berlin ballad—Irving Berlin was at the height of his success during this period and remains one of America’s best-known composers.

Sing-Sing—Moonface fears being sent to prison or Sing-Sing. There are several references to Fayetteville and Joliet which are also prisons.



Delectable—Billy used this adjective normally reserved to describe tasty food to explain how he feels about love.

Delirious—Billy also sings that love makes a person a little bit crazy or delirious.

References in You’re the Top—sung by Reno and Billy

Paradin’ my serenadin’--showing off my singing.

If this ditty is not so pretty—this little song may not be so great

Coliseum—ancient stadium/venue in Rome

Louvre Museum—best and most well known art museum in France

Strauss—wonderful musician and composer

Bendel Bonnet—see reference above (expensive linen hat)

Nile—large, famous river

Tower of Pisa—famous landmark in Italy

Toscanini—famous Italian orchestra conductor

Silver Dollar—shows a preference over “paper money”



Arrow collar--a sign of affluence and style, the Arrow collar marked a man of distinction.

Fred Astaire—Known for his incredible dance routines, Astaire was at the height of his popularity on both stage and screen in the 1930s and 40s.

O'Neill drama—Eugene O'Neill, author of plays such as The Iceman Cometh and Long Day's Journey into Night was and still is, widely regarded as America's premier playwright..

Whistler's Mama—referring to the great American artist, Whistler's Mother.

You're Camembert—delicious and expensive cheese.

Milton Berle—well-known and liked American comedian and actor

Lady Astor—referring to a rich, successful English lady

Chippendale—beautiful, expensive furniture

Garbo's salary—reference to Greta Garbo's huge successes

Cellophane—referring to a great new product (plastic wrap)

You're Inferno's Dante-- Porter slides this clever transposed lyric past listeners to preserve the rhyme scheme. He is actually referring to Inferno, a classic 14th century poem written by Dante Alighieri.

Nose of the Great Durante—referring to the large nose of Jimmy Durante

Pants on a Roxy Usher—reference to the stylish uniform of NYC famous theater.

As the French would say, "de trop"—over the top

"Musical comedies aren't written, they are rewritten."

Stephen Sondheim

Composer and lyricist who has been called "the greatest and perhaps best-known artist in the American musical theater" by The New York Times

Activities for Students

These questions and activities are designed to help students anticipate the performance and then to build on their impressions and interpretations after attending the performance. The activities and questions are divided into “Before the Performance” and “After the Performance” categories. While most of the exercises provide specific instructions, please feel free to adapt these activities to accommodate your own teaching strategies and the maturity of your students.

Communication Arts

Before the Performance

1 *The book—also called the libretto—is the least appreciated and yet most dramatically important element of a musical. It is the narrative structure that keeps the score from being nothing more than a medley of songs. More than one expert has observed that musicals with great scores and bad books tend to fail, while those with mediocre scores and solid books have a better chance of succeeding. After all, the first job of every play—musical or not—is to tell a good story.*

*A musical book must do the following:
Keep the story line clear and easy to follow.
Create characters that are easy to relate to.
Create situations that call characters into song.
Move in and out of songs as smoothly, as possible.
Hand over much (and sometimes all) of the plot and character development to the songs and choreography.
Make the audience care at all times (If the action gets dull, nothing guarantees an audience will stay to learn the ending!)
And all this must be done within a script that seems skeletal compared to a full length drama. At least fifty percent of a musical’s running time belongs to the songs and dances. Choose a musical on video available in your school library or the public library. Watch the video, paying particular attention to the function of the book. Rate each of the attributes below on a scale of 1-10, with 1 being poor and 10 being excellent.*

CLARITY OF STORYLINE
ACCESSIBILITY OF CHARACTERS
PLOT MOTIVATION FOR SONGS

Theater Lingo Sets the Stage for Life!

Ensemble: *A group that works together with equal contributions and trust.*

Character: *More than a role in a play, it’s how you treat people. That reveals true character.*

Motivation: *The reason behind the action—what drives you and makes you work for your best.*

Obstacle: *Anything in the way of the character’s ability to achieve goals. What obstacles do you face?*

Ovation: *Bravo! Brava! A rousing round of applause from the audience for your efforts.*

TRANSITIONS IN AND OUT OF SONGS
SHARED CHARACTER DEVELOPMENT WITH SONGS AND DANCE
AUDIENCE INVESTMENT

2 Only a few successful musicals use completely original story lines. Most are adapted from novels (*Les Miserables*, *King & I*) plays (*Oklahoma!*, *Hello Dolly*) or films (*A Little Night Music*, *Nine*, *The Producers*). Others are inspired by historical figures (*Rex*, *George M*) or events in the headlines (*Call Me Madam*, *Capeman*).

When selecting a story for adaptation, the creative team must first determine that music will add to the effectiveness of the story. Not all stories sing, and relentlessly tragic tales are better suited to grand opera. The main requirement is to have a situation that allows characters to experience a wide range of emotions. It is in the transitions from hope to joy to despair to (hopefully) final triumph that characters can find something about which to sing.

With a partner, try your hand at adapting an existing story for a musical book. For your first venture, start with something small, maybe a fairy tale or a picture book. Remember to look for the criteria described above. Choose a dramatic moment in the story that you think could be made into a scene in the musical. Write the book for that scene. Then save your scene for later use.

After the Performance.

“All the world’s a stage. And all the men and women merely players....One man in his time plays many parts.”

From *As You Like It*, by William Shakespeare

3 for many years, the books of most Broadway musicals were a series of scenes, jokes and sight gags designed to get from song to song. The main point of most shows was to showcase a score and/or a major star. So long as the script provided excuses for Al Jolson to sing a few hits or Marilyn Miller to do a dance routine, theatergoers were satisfied. By the 1940s audiences were ready for something more, and shows like *Pal Joey*, *Lady in the Dark* and *Oklahoma!* made it imperative that the book and score interweave to tell a cohesive story. After that point, when a performer stopped the show, it was because the action had built up to a key moment of song and/or dance. *Anything Goes* was written in 1934, prior to the major shift towards the traditional, “book musical”. However, it underwent revisions in the late 1980s. Based on the performance that you saw, do you believe that writing in this show is more star-centered or book-centered? Try to think of specific examples from the musical to support your argument as you discuss this question within a small group.

A **monologue** is a speech in which a character directly addresses the audience or another character as if thinking out loud. When the character delivering a monologue is alone on stage, it also may be described as a **soliloquy**.

Fine Arts

Before the Performance

1 Most show tunes have a verse and a chorus (or refrain). The verse sets up the premise of a song and can be of most any length, while the chorus states the main point of the lyric. For example, look at this excerpt from “Blow, Gabriel, Blow” in *Anything Goes*.

*Do you hear that playin’?
Yes, we hear that playin’!
Do you know who’s playin’?
No, who is that playin’?
Well, it’s Gabriel, Gabriel playin’!
Gabriel, Gabriel sayin’
Will you be ready to go
When I blow my horn?
Oh, blow, Gabriel, blow.
Go on and blow, Gabriel, blow!
I’ve been a sinner, I’ve been a scamp,
But now I’m willin’ to trim my lamp,
So blow, Gabriel, blow!
Oh, I was low, Gabriel, low,
Mighty low, Gabriel, low,
But now since I have seen the light,
I’m good by day and I’m good by night,
So blow, Gabriel, blow!*

The first 8 lines establish the reason for singing the song with a verse, and the following lines express the main idea of the song with the chorus. The choruses of American popular songs have traditionally been thirty-two bars long, divided into four sections of eight bars apiece—the AABA form. This format forces composers and lyricists to make their points efficiently acting more as a discipline than a limitation. A is the main melody, repeated three times—in part, so that it can be easily remembered. B is the release or bridge, and should contrast as much as possible with A. Those show tunes that do not use the AABA tend to use a variation of the form. A song may double the number of bars (four sections of sixteen apiece). Other numbers may intentionally use a variation such as introducing a third melody line at the end (AABC)—but AABA structure and proportions remain the norm.

Put today’s popular music to the test. Choose three current hits from the radio and analyze their song structure. Do they follow the ABBA form or a variation of it? Write or type the lyrics for one verse and the chorus of each song and label the ABBA (or other) pattern. Work with a partner if you prefer.

After the Performance

2 *It is not enough for a show tune to be melodic and generally entertaining. That may have been true in the days of Ziegfeld revues and screwball musical comedies, when any song could be inserted into most any show regardless of its connection to the action, but the rules have changed. Now, a show tune must serve as a dramatic element in a play by helping to develop character and/or move the story forward. As much as everyone loves a showstopper, it has to work as a cohesive part of the storytelling process—otherwise the only thing it really stops is audience interest. The four types of songs commonly used in musicals:*

Ballads are usually love songs, but they can also philosophize about any strong emotion.

Charm songs let a character beguile an audience.

Comedy numbers, as the name suggests, aim for laughs.

Musical scenes seamlessly blend dialogue and song, usually with two or more characters.

An **overture** is a piece of music that sets the mood and introduces the audience to themes they will hear throughout the show.

Classify each of the songs into the categories, above.

3 *Songs in a musical libretto must be strategically placed at emotional highpoints where dialogue is no longer enough. As a rule, the composer and lyricist work closely with the librettist (the script or “book” writer) to plan each number. Four song positions are of particular importance. “The Opening” sets the tone for the rest of the show. It is not unusual for this number to be written after the rest of a show is in place. The Main “I Want” song comes early in the first act, with one or more of the main characters singing about the key motivating desire that will propel them (and, with luck, the audience) through the remainder of the show. In many cases, these songs literally include the words, “I want”, “I wish” or “I’ve got to.” “The Eleven O’clock Number” takes place about midway through Act Two. It does not necessarily have to mark a climactic moment in the plot, but it must be strong enough to energize the audience for the final climatic scenes.*

“The Finale” should carry an emotional wallop, leaving audiences with a powerful last impression. This is usually done by reprising (repeating all or part of a previous song) one of the score’s strongest numbers. Identify the “Opening Number”, the main “I want” song, “the Eleven O’clock Number” and the Finale in Anything Goes. Discuss with your classmates how these songs provide support to the plot of the musical.

4 Rhyme is one of a lyricist's most potent tools, giving a song much of its comic or dramatic impact. It is easy enough to find words that rhyme—the trick is in how a lyricist gets from one of these words to another. Fresh use of language and surprising word arrangements are the hallmarks of great songwriting and these revolve around the careful placement of rhymes within a song. For example, placing rhymes at the ends of lines and within them (internal rhyme) can add comic impact. Creative rhyme can make a difference in any type of show tune, setting classics apart from pedestrian efforts. Porter's ballad "I Get a Kick Out of You" has a famous five part rhyme (fly high guy sky I) that audiences have loved since Ethel Merman first sang it in 1943. Obvious, tired rhymes, clichéd phrases or forced non-rhymes are distractions that can ruin the effect of a show song. Using what you have learned from the previous exercise and your observations of Cole Porter's work in *Anything Goes*, write a stanza of song lyrics for the scene that you wrote in the other exercise. Either compose your own melody to accompany your lyrics or get a musical friend to help you.

Other Information for Use in Instruction

<i>Hook</i>	<i>A phrase of music or lyrics in a song that catches audience interest or an item you hang your coat on.</i>
<i>Score</i>	<i>All the songs in a musical—like how the points add up in a game.</i>
<i>Beat</i>	<i>Hold your temper. In music and dance, a beat is a count of about one second.</i>
<i>Strike</i>	<i>Three and you're out! Or, call it quits when you take the set apart after a show.</i>
<i>Block</i>	<i>To lay out all the moves telling actors where to go on stage—or deflect a shot in basketball.</i>
<i>Pit</i>	<i>Where the orchestra sits—lower than the stage, but not really a hole!</i>
<i>Apron</i>	<i>Part of the stage in front of the curtain—and a way to stay clean in the kitchen.</i>
<i>Wrap</i>	<i>Grandma calls her sweater a wrap, but in theater and film, "That's a wrap!" means it's all over.</i>
<i>Corpse</i>	<i>A dead body—and when an actor gets an uncontrollable fit of laughter on stage!</i>
<i>Beginners</i>	<i>Freshmen! And cast members who are on stage when the curtain goes up.</i>

It's NOT all Greek to Me!

What root and meaning do these terms from Greek have in common?

Choreography: *From a Greek word that means to describe a dance in writing and drawing.*

Choreographer: *Someone who arranges dance steps and movements for a ballet or show.*

Chorus: *In Greek theater, a character or group that comments on action and advances the plot.*

*"The word theatre comes from the Greeks. It means the seeing place.
It is the place people come to see the truth about life and the social situation."*

Stella Adler (1901–1992) *prominent American acting teacher and actress*

*Places everyone—**hit your mark!***

Actors need to find their spots—marked on the floor with tape—so the stage lights will be on them.

"The truest expression of a people is in its dances and its music. Bodies never lie."

Agnes De Mille (1905–1993) *Harlem-born dancer and choreographer whose famous dream ballet sequence in Oklahoma! used dance to advance plot*