

A Demonstration of Quiz Bowl's Under-Exploration of Broadway

By inept packet writer and hopeless theater nerd Jason Golfinos

Tossups:

1. The singer of one song in this show repeats a quick G-Ab-Bb sequence three times before ascending a major seventh to A-natural, and attributes one failure to the fact that "they don't have bobsleds in San Juan." One of the singers of another song in this musical recounts her father reacting to her birth by saying "well I thought this was going to help, but I guess it's not." In it, Diana Morales "dug right down to the bottom of my soul/and I cried" when she heard that Mr. Karp died because (*) she felt the same "Nothing" she felt during his acting exercises. One song in this show describes a place "up the steep and very narrow stairway/to the voice like a metronome" where "everyone was beautiful," "At the Ballet." This musical ends with the cast singing about a "singular sensation" as a cohesive unit and opens with frantic auditioners singing "I Hope I Get It." For 10 points, name this concept musical directed by Michael Bennett and composed by Marvin Hamlisch, about people who work in the title ensemble.

ANSWER: A Chorus Line

2. One member of this duo collaborated with Kurt Weill on a musical about the immortal couple Sam and Susan Cooper. That show, *Love Life*, is often considered one of the first concept musicals. This duo gave Maurice Chevalier his signature song in the form of "Thank Heaven for Little Girls," and a character in one of their musicals stipulated a condition under which "You can have it all and not get hooked" and "someone else will do the blinkin' work." This duo behind (*) *Gigi* had Richard Burton sing "Don't let it be forgot/that once there was a spot/for one brief shining moment that was known as" the title place in one of their musicals. That lyric was supposedly John F. Kennedy's favorite. In one of their works, Alfred hopes that "With a Little Bit of Luck" he can profit from the erasure of his daughter's "verbal class distinction" as a result of the tutelage of Henry Higgins. For 10 points, name this pair, the composer and lyricist of *Camelot*, *Brigadoon*, and *My Fair Lady*.

ANSWER: Alan Jay Lerner and Frederick Loewe

3. During one of these events in one musical, one character responds, "the stars are out tonight" when another asks if she's alright, before harmonizing on the line "you're not alone tonight." A song in which Woof sings that "What's it that moves you" is "an old fashioned melody" seems to cause one of these events in another show. That song states that "we're all encased in sonic armor/belt it out with chrome grenades." Graffiti Pete suggests using "a couple of Roman candles" to "distract the vandals" (*) during one of them, leading the cast to sing "Look at the fireworks/the fireworks fly/light up the night sky" in a song titled for one of these events that strikes during a brawl in a club. At the beginning of the second act, the cast of *Hair* shouts that it's one of these events after it cuts off the song "Electric Blues," motivating the trip sequence. For 10 points, name this infrastructure failure that prompts the cast of *In the Heights* to sing "We are powerless/we are powerless."

ANSWER: New York City Blackouts [accept equivalents]

4. This character sings "I hope, I pray/for Hester to win just one more A" while expressing his preference for "No golden, glorious, gleaming, pristine goddess, no sir!" and believes that a character on whose floor he could lie until "my body turned to carrion" fits that description of "The Sadder But Wiser Girl." This character teaches a young boy his "think method," as well as a song about a place which is "not Louisiana, Paris France, New York, or Rome" but (*) "Gary, Indiana." First appearing as the subject of gossip on the Rock Island Line, this character holds forth on "ONE TWO THREE FOUR FIVE SIX pockets in a table/Pockets that mark the difference/between a gentleman and a bum," and wins over the lisping Winthrop while proposing a solution to the "Trouble" of River City's new pool table. For 10 points, name this title love interest of the librarian Marian Paroo, who sings "Seventy-Six Trombones" in the course of scamming Iowans with a phony boys' band in "The Music Man."

ANSWER: Professor Harold Hill [prompt on "The Music Man" until mentioned]

5. The opening number of a musical by this composer repeatedly asks "What can you do?" about the fact that "They're singing happy birthday/you just want to lay down and cry" because the protagonist is turning "30/90." That musical features a workshop that fails to gain a producer but earns the praise of another composer "so legendary his name may not be uttered aloud." That show by this composer is named for a sound that is "not a technical problem. It is not a musical cue. It is not a joke. It is the sound of one man's mounting anxiety." (*) This composer of *tick, tick...Boom!* reused references to illegal heaters and non-existent doorbells in another musical in which one character asks her love interest to "Light My Candle" in a song whose melody draws on "Che gelida manina." That show also puts forward an alternative to "daylights" "sunsets" and "cups of coffee" as ways to measure "the moments in a year." For 10 points, name this composer best known for adapting *La Bohème* into *Rent*.

ANSWER: Jonathan Larson

6. When Loretta Young tried to charge this performer a dollar for saying the word "hell," this performer replied, "Ah, honey, how much will it cost me to tell you to go fuck yourself?" Dorothy Fields came to this performer in the hospital to offer a role that claims to find "a healthy balance on the credit side" on account of nature in one song, and originated a role whose famous mental breakdown involves frequent statements of "Ya either got it or ya don't." (*) That character's "Turn" follows her final rejection by someone whom this performer's character had told "you'll be swell/you'll be great/you're gonna have the whole world on a plate." This performer originated a role that sings "I've Got the Sun in the Morning," and *Hello, Dolly* was originally written for her. This original Mama Rose in *Gypsy* gained a signature song in "There's No Business Like Show Business" from an Irving Berlin show. For 10 points, name this original Annie Oakley, for whom microphones were famously unnecessary.

ANSWER: Ethel Merman

[NOTE: EXACT ANSWER REQUIRED]

7. The by-this-point nude members of the Tribe harmonize a D-minor chord on *this word* to end "Where Do I Go". The male lead of *Urinetown* notes that *this word* "is scary, it's a blast of cold wind that burns your face to wake you up" in a song telling *this word* to "run away," entitled "Run [this word] Run," and that show's closing number of begins with Hope singing "I see a river/flowing for" *this word*. *This word* is "a flame that burns within ya" in a song that states that (*) *this word* "ain't across some county line" and "ain't a state like Maine or Virginia" but rather "is in the state *snap* *snap* of mind." The chorus of that song from *Shenandoah* is titled for and consists mainly of *this word*. A motif in *Hamilton* originally appearing in "The Story of Tonight" describes *this word* as "something they can never take away/no matter what they tell you" during a toast to "raise a glass to" *this word*. For 10 points give *this word*, the "flag" of which the cast of *Les Misérables* "raise high" in "One Day More."

ANSWER: Freedom

8. Greg Focker quotes a musical by this composer in *Meet the Parents* when he fails to think of a prayer, and a 2011 production of that show prominently featured Uzo Aduba's Trump impression. This composer quoted both Walt Whitman and "I've Been Working on the Railroad" in the opening number of a musical adaptation of a Studs Terkel book. Bob Fosse infamously shut this composer out of the original production of one of his best-known musicals after he objected to Fosse's changes to (*) numbers like "Simple Joys." This primary composer of *Working* is credited with writing the "music and new lyrics" to a musical that set a number of Episcopal hymns like "Day by Day" to rock music. Bob Fosse's "Manson Trio" dance appears in a musical by this composer about a son of Charlemagne searching for his "Corner of the Sky." For 10 points, name this lyricist of *Pocahontas* and composer of *Godspell*, *Pippin*, and a musical about "The Untold Story of the Witches of Oz," *Wicked*.

ANSWER: Stephen Schwartz

9. Stephen Sondheim considers the lyrics of this song, as well as a later one from the same show, "the best in the musical theater" on account of its judicious use of conjunctions, especially "and." Bells

chiming alternating G#-A# octaves segue into this song from a piece played by Jasbo Brown. The husband of the singer of this song attempts to perform the same task with the song "A Woman Is a Sometime Thing," but fails miserably. This song's singer tells its addressee (*) that "one of these mornin's, you goin' to rise up singing/then you'll spread yo' wings/an' you'll take to the sky." The singer also counterfactually tells her child that "yo' daddy's rich/an' yo' ma is good-lookin'/so hush, little baby, don't you cry." For 10 points, name this lullaby that describes when "fish are jumpin'/an' the cotton is high," during the title time of year, the first full number of *Porgy and Bess*.

ANSWER: "Summertime"

10. The protagonist of this show misidentifies the Parthenon as the Champs-Élysées and Disneyland as the Wailing Wall, though he can later identify Elvis Costello and Cole Porter on first listen. A popular audition song from this show describes an abode with such amenities as "a concrete shelter ten feet underground." Pan randomly shows up in this musical to encourage the title character to "erase the fall of man" in the song "Children Children," resulting in accidental incest. (*) Those events result in the title character resolving to embrace his "bloody destiny" while apologizing to a severed cow's head. That title character was born as a result of his father, a homicidally insane veterinarian, experimenting with cow pheromones on his wife. This musical's bizarrely sexual opening number tells the audience "you are here not to laugh but to learn" from the tale of "a boy born with fangs in his mouth." For 10 points, name this extremely fucked-up musical based on a *Weekly World News* cover story.

ANSWER: Bat Boy: *The Musical*

11. One of the singers of this song prefaces it by arguing that its subject is a "worldwide weakness" of which they should be tolerant. This song references a story about someone who "bought his wife a small ruby with what otherwise would have been his union dues" and a movie at the Roxy about someone who moves to Biloxi. A disheveled person who suddenly "smells of Vitalis and Barbasol" and someone whose new "flat that could flatten the Taj Mahal" are examples of (*) this song's title phenomenon, which the singers assess as "call it hell, call it heaven/but it's a probable twelve to seven." Horseface Harry's regret that "a smart businessman like Nathan has gone and fallen in love with his own fiancée" prompts this song, in which Nicely-Nicely Johnson sings that "when you see a guy/reach for stars in the sky/you can bet" that the title phenomenon is at work. For 10 points, name this title song of a Frank Loesser musical about friendly gangsters that recounts examples of men's efforts to woo women.

ANSWER: "Guys and Dolls"

12. This composer collaborated with Tony Kushner on a musical about a Civil Rights-era black maid's relationship with her Jewish employers called *Caroline, or Change*. A story about a "green-glass love" inspires the title character of one show by this composer to sing, "fly, dove/sing, sparrow/gimme fat boy's famous arrow!" over marrying for money. In a show by this non-Sondheim composer, a group of fairy tale creatures decide to oppose a caricature of Michael Eisner and "let your freak flag fly." (*) One musical by this composer centers on a social climbing flapper from Kansas who runs afoul of a white slavery ring when she reaches New York, and the main character of another is portrayed in adult, "Medium," and "Small" forms, and discovers her lesbianism at Oberlin before learning that her father had been in the closet. This composer of *Shrek: The Musical* won a Tony for that adaptation of an Alison Bechdel comic. For 10 points, name this composer best known for *Thoroughly Modern Millie* and *Fun Home*.

ANSWER: Jeanine Tesori

13. In a Monty Python sketch, a prosecutor in a court martial sings a song of the same name as this musical. The entire cast responds "the dog paddle!" when the female lead's mother asks what a missing dog was doing in a pool. One character asks if he can bring his own gun to a shooting contest, which he wins. That character tries to cheer up this musical's protagonist by telling him to "Be Like the Bluebird." In a song originally from *Dubarry Was a Lady*, that "Public Enemy #13" gives several (*) absurd examples of "Friendship" while proposing a partnership with a singer who distracts the cast by asking "Do you hear that playin'/?Do you know who's playin'?" That character compares Billy

Crocker to things like the Colosseum and the Louvre Museum, and agrees to help break up Hope Harcourt and Evelyn Oakleigh. For 10 points, name this Cole Porter musical, in which Reno Sweeney sings, "in olden days a glimpse of stocking/ was looked on as something shocking/ now heaven knows!"
ANSWER: Anything Goes

14. Christopher Renshaw changed the way this character is played with a more "authentic" 1996 production, and Mary Martin suggested this character's originator after working with him in *Lute Song*. This character fears being "protected out of all I own" in a song lamenting "some things nearly so/others nearly not" as opposed to his youth when "what was so was so/what was not was not." This character needs three tries to get the count "1 2 3 AND" right in a song (*) that asks "on a bright cloud of music/ shall we fly?" but enters a downward spiral when told that "You have no heart" soon after. This character sings that "There are times I almost think/I am not sure of what I absolutely know" in "A Puzzlement," which also demonstrates his fondness for the term "et cetera." This title character first played by Yul Brynner employs the other to help educate his many children in the show in which he appears. For 10 points, name this Thai royal title character of a Rodgers and Hammerstein musical.
ANSWER: The King of Siam [accept equivalents; also accept answers like The King from The King and I; also accept King Phra Bat Somdet Phra Poramenthra Maha Mongkut Phra Chom Klao Chao Yu Hua or King Rama IV; prompt on partial answers]

15. The antagonist of one musical by a member of this band has a massive brawl with the title character's mother during the delightfully named song "Bitch/Slut/Liar/Whore," which is a fun bit of staging because both roles are usually played by the same actress, originally Nancy Opel. In another show by that collaborator of Joe DiPietro, Huey Calhoun tries to popularize "The Music of My Soul" as it is played in Delray's bar. The opening number of a better musical by this band's David Bryan asks "Who Will Save" this band's home state, for which one "don't need a map, just follow the smell." That musical is based on a Lloyd Kaufman film "most people watched when they were stoned." In that musical, a vat of toxic waste transforms Melvin Ferd III into the title *Toxic Avenger*. (*) Bryan and DiPietro also won a Tony for a musical about the early days of rock and roll in the title city, *Memphis*. For 10 points, name this New Jersey band behind "Have a Nice Day" and "Livin' on a Prayer."
ANSWER: Bon Jovi (seriously)

16. One character in this musical describes sex as "a pleasurable means to a measurable end" in a song that asks "what happened to" affairs like ones she had in her youth. At the beginning of this show, that character states that the summer night smiles three times: on the young, on lovers, and on the old. One character in this musical gives a number of sarcastic responses to reasons why she "must meet" an ex-lover's wife, and her best-known song was written to circumvent Glynis Johns' vocal limitations. (*) The characters in this show accept an invitation to "A Weekend in the Country" at Madame Armfeldt's chateau, which leads to a disastrous dinner after which Anne stops Henrik from committing suicide. After being rejected by Fredrik Egerman, Desiree Armfeldt sings a song starting "isn't it rich/aren't we a pair," though they do end up together in the end. For 10 points, name this Sondheim musical, which features the song "Send in the Clowns" and shares its name with a Mozart serenade.
ANSWER: A Little Night Music

17. Amazingly, there is an adaptation of *Lacplesis* in this format, and a work in this format by Janos Brody entitled *Istvan, a kiraly* is a cultural touchstone in Hungary. Shostakovich's alleged favorite musical was in this format. In a work originally in and subtitled for this genre, Sister Chantelle tells Peter that being gay is not a sin because "God Don't Make No Trash." That loose LGBT adaptation of *Romeo and Juliet* set in a Catholic boarding school ends with Jason taking a lethal dose of GHB and is (*) entitled *Bare*. In a work in this format, a deceased character repeatedly tells the title character "don't get me wrong" about strategic flaws like the fact that "Israel in 4 BC had no mass communication." Like works in this style composed by Billy Joe Armstrong and Pete Townshend, that show was adapted from a

narrative concept album. For 10 points, name this genre of works like *American Idiot* and *Jesus Christ Superstar*, which entails minimal dialogue and music of the sort played in *The Who's Tommy*.

ANSWER: **Rock operas** [also accept **pop operas**; prompt on partial answers; also prompt on **sung-through** musicals or musicals **without dialogue** and clear-knowledge equivalents of that]

18. The protagonist of this musical claims to receive the response "gee, I'm not sure" when he asks God what he's for, and the chorus ironically quotes the Beatitudes in a song stating that a certain course of events is "not a question of merit/it's not demand and supply." That song follows a mournful recapitulation of a klezmer song that ensues when the protagonist's employer realizes he'd be "beset, befuddled, and bereft" if the protagonist left along with something he found (*) "just stuck in, among the zinnias." That employer discovers the uniform of someone whose mother noticed "funny things I did/like shooting puppies with a BB gun" and therefore suggested that he become a "Dentist." The chorus claims to "feel the sturm and drang in the air," when the protagonist is triggered by Orrin's abuse of the female lead to follow through on his assessment that "that guy sure looks like plant food to me." For 10 points, name this musical, in which Seymour falls under the sway of a talking Venus fly trap.

ANSWER: **Little Shop of Horrors**

19. This duo's first musical centers on a love triangle between the Communist artist Harry Toukarian, Comrade Charlotte, and the title aspiring designer. Liza Minelli made her Broadway debut in that show, *Flora the Red Menace*. Two characters in a musical by this duo flirt over a pineapple, and one of those characters sings that "the old despair/that was often there/suddenly ceases to be" with the word "Married." This duo won a Tony for an adaptation of a Manuel Puig novel, and (*) most of the characters in one of their musicals live in the boarding house of Fraulein Schneider, who breaks off a relationship with Herr Schultz after a brick smashes his window. That musical centers on the relationship between Clifford Bradshaw and a character that asks the audience "don't tell mama what you know" about her job at the Kit Kat Club. One musical by this duo features a famous "Cell Block Tango." For 10 points, name this duo behind *Kiss of the Spider Woman*, *Chicago*, and *Cabaret*.

ANSWER: John **Kander** and Fred **Ebb**

20. The opening number of *Falsettos* describes the cast as four of these people "in a room" who "plot a crime" and "are manipulating people." In *Company*, Paul is one of these people, to whom Amy is not "Getting Married Today." *Spamelot* reveals that Patsy is one of these people, which is convenient because Sir Robin sings that "there's a very small percentile/who enjoys a dancing" non-example of these people. (*) Elder Price tells the Ugandans that "you've heard it's just those two parts/or only one if you're" one of these people, and one of these people bewilders his wife by asking her "Do You Love Me?" and opens the show in which he appears by asking the audience if the show's title image "sounds crazy, no?" Jerry Herman's first musical, *Milk and Honey*, concerns these people, and the most famous example of them asks "would it spoil some vast eternal plan/if I were a wealthy man?" For 10 points, name these people exemplified on Broadway by Tevye and the cast of *Fiddler of the Roof*.

ANSWER: **Jews** [accept equivalents, anti-prompt on **Israeli**s, especially on the *Milk and Honey* clue. The actual name of the song in the first clue is "Four Jews in a Room Bitching"]

TIEBREAKER:

This person "tried to be an American idol" according to a song in *Bloody Bloody Andrew Jackson*, and this person sings that "life is more than sexual combustibility" in a song in which other characters plead with him not to make them perform a task for which this person is too "obnoxious and disliked." This person overrides suggestions of a dove and a turkey in favor of the eagle while singing that "we are waiting for the chirp, chirp, chirp" of that landmark (*) legislation coming to fruition. In another musical, one of those characters assesses this person as "I love the guy/but he's in traction," and a different character describes him as "that little guy who spoke to me/all those years ago." The title character of that musical calls this person a "fat motherfuckstick" while referencing the opening number

of a musical in which this person is repeatedly told to “sit down/for God’s sake, sit down!” For 10 points name this main character of 1776 and offstage presence in *Hamilton*, the US’s second president.

ANSWER: John Adams

(A word on these bonuses: The bonuses were written for an intended play-testing session with Princetonian theater nerds that did not occur prior to Festivus. As a consequence, they are really hard, and emphasize breadth of material even more so than the tossups. They also feature stupid commentary by me)

Bonuses:

1. Answer some questions about a guy I met at theater camp once, Richard Maltby. For 10 points each:

[10] Maltby is best known for collaborating with Alain Boublil on lyrics to this musical that features a famously complex helicopter prop. This musical adapts Puccini’s *Madame Butterfly* to the Vietnam War.

ANSWER: Miss Saigon

[10] The music to *Miss Saigon* was written by this Frenchman and collaborator of Alain Boublil on shows like *The Pirate Queen*, *La Révolution Française*, and, most famously, *Les Misérables*.

ANSWER: Claude-Michel Schönberg

[10] Maltby also wrote the lyrics to this musical adaptation of a Tom Hanks film of the same name in which a carnival booth transforms the main character into the title state. It quite deservedly flopped.

ANSWER: Big

2. The smoking room in the House of Commons apparently gets its nickname from a song in this musical, and this show’s song “Steam Heat” introduced the world to Bob Fosse choreography. For 10 points each:

[10] Name this musical whose best known songs include “Hey There” and “Hernando’s Hideaway.” It centers on various romances brewing as a strike looms over a factory that makes the title garments.

ANSWER: The Pajama Game

[10] *The Pajama Game* was written by this duo that composed the Tony Bennett hit “Rags to Riches.” Lung disease sadly cut this duo’s collaboration short in 1955, killing one member of it at the age of 29.

ANSWER: Richard Adler and Jerry Ross

[10] This Adler and Ross musical recasts Faust as Joe Boyd, who sells his soul for a “long ball hitter” to beat a certain New York team. In one song, his team sings “we’ve got heart/all you really need is heart.”

ANSWER: Damn Yankees

3. The main character of this musical, who was played by Alice Ripley in its original cast, covers her entire kitchen with sandwiches in its opening number “Just Another Day.” For 10 points each:

[10] Name this musical in which the Goodman family attempts to cope with Diana’s bipolar disorder and delusions of speaking with a deceased son, who appears as a character first played by Aaron Tveit.

ANSWER: Next to Normal

[10] *Next to Normal* was written by Brian Yorkey and this composer, who arranged the music for *American Idiot: The Musical*. He also worked on a musical version of the porno *Debbie Does Dallas* for some reason.

ANSWER: Tom Kitt

[10] Kitt and Yorkey’s most recent collaboration was this musical, which follows two conceivable paths the divorcée Elizabeth’s life could take when she, originally played by Idina Menzel, arrives in New York.

ANSWER: If/Then

4. Answer some questions about the bizarrely disproportionate number of musicals adapted from Hungarian plays. For 10 points each:

[10] This Rodgers and Hammerstein musical about carnival barker Billy Bigelow's doomed romance with Julie Jordan and his post-mortem redemption is based on *Liliom*, a play by Ferenc Molnar.

ANSWER: **Carousel** (Ferenc Molnar's novel output includes *The Paul Street Boys*, which apparently has a *Catcher in the Rye*-like status in Hungary)

[10] Miklos Laszlo's *Parfumerie*, one of the most adapted works of all time, became this Bock and Harnick "ice cream" musical in which pen pals in love turn out to be feuding co-workers Georg and Amalia.

ANSWER: **She Loves Me** ("ice cream" isn't a genre or anything; the show's big number is just about ice cream and therefore nicknames the show. *You've Got Mail* is just one of many movies based on *Parfumerie*)

[10] This Rodgers and Hart musical is based on a play of the same name by Janos Vaszary in which Count Palaffi gets stuck with the title supernatural being on account of his absurdly high standards in women.

ANSWER: **I Married an Angel**

5. One book by this author has figures in a painting open act two by complaining about being stuck in the same position for eternity before fast-forwarding to 1984. For 10 points each:

[10] Name this author of the book to *Sunday in the Park with George*. This frequent collaborator of Stephen Sondheim also wrote the books to *Passion* and, probably most famously, *Into the Woods*.

ANSWER: James **Lapine**

[10] Lapine also frequently collaborates with this composer, for whom he wrote the books to *Falsettos* and *Little Miss Sunshine*. This composer drew on his own arteriovenous malformation to write *A New Brain*.

ANSWER: William **Finn**

[10] Finn's best-known work is probably this musical about a middle school orthographical contest. Highlights include calling audience members to compete and the song "My Unfortunate Erection."

ANSWER: *The* **25th Annual Putnam County Spelling Bee** [or just **Spelling Bee** for short]

6. This musical originates a song that claims that "people who need people/are the luckiest people in the world." For 10 points each:

[10] Name this musical about the title vaudeville comedienne, Fanny Brice, and her relationship with the gambling addict Nick Arnstein. It is also the source of the song "Don't Rain On My Parade."

ANSWER: **Funny Girl**

[10] *Funny Girl*, which made Barbra Streisand famous, is a musical by this composer, most famous for collaborating with Stephen Sondheim on *Gypsy* and with Anita Loos on *Gentlemen Prefer Blondes*.

ANSWER: Jule **Styne** (by *Gentlemen Prefer Blondes* I mean the musical, obviously, though the Marilyn Monroe movie is an adaptation of that production)

[10] Jule Styne also wrote this Christmas carol, which begins "Oh, the weather outside is frightful/but the fire is so delightful." Consequently, the singer doesn't mind if the title jussive continues to be fulfilled.

ANSWER: "**Let It Snow!**" Let It Snow! Let It Snow!"

7. The first reference to one of these events precedes "Turn It Off," and it first happened to Elder Price when he "ate a donut with a maple glaze" and blamed it on his brother Jack. For 10 points each:

[10] Name this freaky event, in which Jesus calls Elder Price a dick. It features appearances by Genghis Khan, Jeffrey Dahmer, Hitler, and Johnny Cochrane, and guilt trips Elder Price into not leaving Uganda.

ANSWER: The **Spooky Mormon Hell Dream** [prompt on partial answers]

[10] Jerome Robbins choreographed this famous sequence in *On the Town*, in which Gabey dreams of the title locale while on the subway to it. Ivy and several other girls soon perform a dance in the "Real" one.

ANSWER: "**Imaginary Coney Island**"

[10] The most famous dream sequence in Broadway is probably the dream ballet-popularizing scene in *Oklahoma* in which Laurey takes a "magic potion" and dreams about her two suitors. Name either.

ANSWER: **Curly** McLain and **Jud** Fry

8. Isaac Asimov's short story "The Death of a Foy" ostensibly concerns an alien from Sortibartanstrete dying on Earth, but turns out to be one huge set-up for a bad pun on this song's lyrics. For 10 points each:

[10] Name this celebratory song whose instructions include “whisper of how we’re yearning/to mingle with the old time throng,” to “remember me to Herald Square” and to “tell them we’ll be there ‘ere long.”
ANSWER: “**Give My Regards to Broadway**” (the Asimov story turns it into “Give my big hearts to Maude, Roy, dismember me for Harold’s choir. Tell all the foys on Sortibartanstrete that I will soon be there”)

[10] “Give My Regards to Broadway” is by this early Broadway pioneer, who composed *Little Johnny Jones*, the song “You’re A Grand Old Flag,” and many others. He also names a tax exemption on travel.
ANSWER: George M. **Cohan**

[10] Cohan was one of the preeminent figures of this informal group of publishers and songwriters that dominated American music from about 1885 to 1950. Its name refers to West 28th between 5th and 6th.
ANSWER: **Tin Pan Alley**

9. One of this composer’s title characters sings “and who would have thought/that a farm boy from Tellico/could outsmart the smartest lawmen” in “This World Will Remember Us.” For 10 points each:

[10] This composer of *Bonnie and Clyde* also wrote the Whitney Houston hit “Where Do Broken Hearts Go?” His Broadway output includes musical versions of *Carmen*, *Dracula*, and *The Count of Monte Cristo*.
ANSWER: Frank **Wildhorn**

[10] Wildhorn’s best-known musical is probably this rock adaptation of a Robert Louis Stevenson novella. A title character sings “This Is the Moment” before testing an alter-ego-producing formula on himself.
ANSWER: **Jekyll & Hyde** [since this is the easy part, accept any answers with those two names]

[10] For some fucking reason, Wildhorn decided to write a musical adaptation of this anime, in which a Death God drops a cahier that kills anybody whose name is written in it into the hands of Light Yagami.
ANSWER: **Death Note** [also accept **Death Note: The Musical** or **Desu Noto**] (seriously, this was apparently the most anticipated musical in the history of South Korean musical theater, which is a really strong scene, by the way)

10. Identify some *Songs For a New World*, or at least some things about that Jason Robert Brown theatrical song-cycle, for 10 points each:

[10] “The Steam Train” concerns a poor teen’s determination to become a superstar in this sport. Troy plays this sport in the *High School Musical* movies.
ANSWER: **basketball** [accept nicknames]

[10] The singer of “I’m Not Afraid of Anything” notes that Jenny’s afraid of water, Katie’s afraid of the dark, Daddy’s afraid of babies, Mama’s afraid of crying, and realizes that her boyfriend is afraid of this.
ANSWER: **Her** [accept any answer that identifies the singer of the song; also accept any such answers as the object of the verbs “to **hold**,” “to **tell**,” or “to **trust**”; prompt on partial answers; prompt on answers involving **love** or loving the singer, as the song specifically says that he does and that that alone isn’t what he is scared of]

[10] The singer of a parody of a Kurt Weill song from *Happy End* is determined to “get the mansion and the factory to boot” and to divorce this title figure, who has forced her to “spend my Christmases alone.”
ANSWER: “**Surabaya Santa**” [also accept just Saint **Nick**/**Nicholas** or either underlined portion out of **Santa Claus**]

11. Answer some questions about Jerry Herman musicals, for 10 points each:

[10] This musical concerns Patrick Dennis’ adventures growing up with this title eccentric bohemian aunt, whose motto is “Open a New Window” and who tries to foil Babcock’s efforts to turn Patrick boring.
ANSWER: **Mame** [or **Mame** Dennis]

This musical depicts the relationship between the founder of Keystone Studios and one of his early silent screen stars. It opens with one of those title characters reminiscing about when “Movies Were Movies.”
ANSWER: **Mack and Mabel**

[10] The banner song of *La Cage aux Folles* is this act one closer sung by Albin, in which he sings that “life’s not worth a damn/till you can say/hey world,” the title phrase is the case.
ANSWER: “**I Am What I Am**”

12. This musical's title character learned to "step out, step out of the sun/if you keep getting burned" due to his lack of social skills, leaving him feeling like he's "Waving Through a Window." For 10 points each:
[10] Name this recent musical starring Ben Platt, in which the title character pretends to have been friends with a student who killed himself after the latter's mother finds the former's self-addressed therapy note.

ANSWER: Dear Evan Hansen

[10] *Dear Evan Hansen* was composed by this song-writing team, known for their simultaneously poppy and technically demanding scores to musicals like *Edges*, *A Christmas Story: The Musical*, and *Dogfight*.

ANSWER: Benj Pasek and Justin Paul

[10] Pasek and Paul helped adapt this Roald Dahl book into a musical and notably used the dance group Pilobolus to form much of the set. In it, the title character escapes his aunts in an enlarged stone fruit.

ANSWER: James and the Giant Peach

13. One musical titled for this term introduced the songs "Losing My Mind" and "Broadway Baby," and featured a book by James Goldman, the brother of the author of *The Princess Bride*. For 10 points each:

[10] A Cy Coleman musical titled for this term used historical ones to depict the life of one of their breakout stars, Will Rogers. These lavish revues were most famously produced by Florenz Ziegfeld.

ANSWER: Follies [accept nothing else] (James Goldman, incidentally, also wrote the plays *The Lion in Winter*, on which the show *Empire* is based, and *They Might Be Giants*, which gave that band their name)

[10] *Will Rogers Follies'* lyrics are by this duo that worked with Leonard Bernstein on *On the Town* and *Wonderful Town*. The output of this sixty-year partnership includes a little film called *Singing in the Rain*.

ANSWER: Betty Comden and Adolph Green (also authors of the notorious flop *A Doll's Life*, a sequel to Ibsen's *A Doll's House*, and an absolutely insane number of other shows and movies)

[10] *On the Town* describes its setting as "a helluva town" in a song with this repetitive title. A better-known song by Kander and Ebb of the same title begins "start spreadin' the news/I'm leaving today."

ANSWER: "New York, New York"

14. After languishing for two years as a replacement Eponine both on Broadway and in *Les Mis'* touring cast, this performer burst onto the scene as the original Millie Dilmount in 2002. For 10 points each:

[10] Name this Tony for both that role and for playing Reno Sweeney in the 2012 revival of *Anything Goes*. This perpetual Tony nominee also originated roles in *The Drowsy Chaperone* and *Shrek: The Musical*.

ANSWER: Sutton Foster [prompt on Foster for reasons that will become clear in the next bonus part]

[10] This brother of Sutton's originated the roles of Bobby Strong in *Urinetown* and played Seymour in *Little Shop's* 2003 revival. An actor of the same first name played Jesus in the 2011 revival of *Godspell*.

ANSWER: Hunter Foster

[10] Sutton Foster originated the hay-rolling role of Inga in this filmmaker's musical version of *Young Frankenstein*. Hunter Foster took over for Matthew Broderick another of this comedy legend's musicals.

ANSWER: Mel Brooks

15. A pair of gangsters give this advice when they accidentally get stuck on stage in *Kiss Me, Kate*, and also advise "if she says your behavior is heinous/kick her right in the Coriolanus" For 10 points each:

[10] If you do this action, "they will all kowtow" and the "the women you will wow." This song tells you to learn the works of the author of *Kiss Me, Kate's* source material, and to "start quoting him now."

ANSWER: "Brush Up Your Shakespeare" (good advice for the rest of this bonus!)

[10] Galt MacDermot brushed up his Shakespeare to compose *Two Gentlemen of Verona*, and led into this song in another show with a counterpoint of "Manchester, England" and Romeo's last words.

ANSWER: "Let the Sunshine In" (the "In" is in fact part of the title, but I'm not going to penalize forgetting it)

[10] Speaking of Romeo, Tony sings this song with Maria in *West Side Story's* version of the balcony scene. The title temporal statement applies to when "for here you are/and what was just a world is a star."

ANSWER: "Tonight"

16. Tevye humorously remarks that this animal's injury is "bigger news than the plague in Odessa" after several Anatevka residents complain to him. For 10 points each:

[10] God's "not very nice" decision to incapacitate this creature prompts Tevye to tell God "it's no shame to be poor/but it's no great honor either" before Tevye begins to sing "If I Were a Rich Man."

ANSWER: Tevye's Horse [accept equivalents]

[10] The time one Anatevka resident sold another a horse but allegedly delivered a mule was Tevye's only example of when this mechanism used to "keep our balance" failed. It titles the opening number.

ANSWER: "Tradition"

[10] A translucent horse (or more likely a sheep) faces a green man in this cubist painting by Marc Chagall. The image of a "fiddler on the roof" comes from the top right of this quiz bowl staple.

ANSWER: I and the Village

17. Answer some questions about really creepily lecherous songs and the comeuppance the singers thereof receive, for 10 points each:

[10] "Pretty Women" would be fairly innocent were it not sung by Sweeney Todd and this corrupt official who raised Johanna specifically to marry her. As the cast of *Hamilton* put it, "come on, that shit is sick!"*

ANSWER: Judge Turpin *(Look up the *Hamilton* cast's glorious retelling of Sweeney Todd to the tune of *Hamilton*'s opening number at Broadway Cares/Equity Fights AID's Easter Bonnet Contest)

[10] This character switches between singing "look at that flesh/pink and plump" and a super friendly greeting towards Little Red in *Into the Woods*. The Baker hacks him up with an axe, fortunately.

ANSWER: the Big Bad Wolf (what does it say about Sondheim that he's so good at writing those sorts of creepy songs?)

[10] In *A Funny Thing Happened on the Way to the Forum*, Senex sings this sillier but still lecherous song about "a menial/consistently congenial" sort of girl. Being married to Domina is his just deserts, maybe?

ANSWER: "Everybody Ought to Have a Maid" (stealth Sondheim bonus!)

18. Answer some questions about musicals and songs that attempt to explain the mechanics of American racism. For 10 points each:

[10] Lt. Cable explains to Emile that "You've Got to Be Carefully Taught" to be prejudiced against non-white people like all the Americans in this Rodgers and Hammerstein musical set in Polynesia.

ANSWER: South Pacific

[10] Seaweed sings this *Hairspray* song both to invite Tracy and Penny to his family's record store and to explain, "I can't see/why people look at me/and only see the color of my face."

ANSWER: "Run and Tell That"

[10] The antagonist of *Finian's Rainbow* gets turned into a black man by a magic pot of gold, and realizes the unity of humanity when he joins a barbershop quartet that sings a song about this universal activity.

ANSWER: "The Begat" [accept any answer that clearly indicates anything like begetting, having babies, or, as the song more obviously implies, having sex]

19. *Pitch Perfect*'s Skylar Astin originated a role that sings a verse in this song from *Spring Awakening* about "my days at the piano/with my teacher and her breasts." For 10 points each:

[10] This song about masturbation opens with Moritz recounting an angel "who could hear me through the wall" and said "give me your hand please/and that itch you can't control."

ANSWER: "The Bitch of Living" (Incidentally, Skylar Astin is an alumnus of my old theater group in New York, as is the guy who plays the Winter Soldier in the Marvel movies)

[10] Melchior and Wendla first admit their physical urges towards each other in this song, which Ernst and Hänschen reprise in the second act as Ernst admits his love for the latter and the pair kiss.

ANSWER: "The Word of Your Body"

[10] The composer of *Spring Awakening*, Duncan Sheik, also composed most of the score to this recent musical adaptation of a movie in which Patrick Bateman axe-murders people to Huey Lewis music.

ANSWER: American Psycho: The Musical (Yep, it's a thing and lasted all of four months on Broadway in 2016 despite an insane cast. The original 2013 West End production featured Matt Smith as Bateman)

20. When this character's boyfriend hires a new secretary named Gloria Rasputin, she dreams up a comical number of methods by which to kill him in the "One Hundred Ways Ballet." For 10 points each:
[10] This girlfriend of Albert Peterson cooks up the scheme for the title character to sing "One Last Kiss" on the Ed Sullivan Show, and manages to cow Albert's racist helicopter mom in a song emphasizing her "Spanish"-ness

ANSWER: Rose "Rosie" Alvarez [accept any underlined portion]

[10] Rosie appears in this take off on Elvis fandom. It is probably best known for "The Telephone Hour," wherein teen gossips ask each other "what's the story/morning glory" and "did they really get pinned?"

ANSWER: Bye Bye Birdie

[10] The music to *Bye Bye Birdie* was composed by Charles Strouse, who also composed this musical about a red-headed orphan whose theme song is the contagiously optimistic "Tomorrow."

ANSWER: Annie