

Remmen's FROM THE EARTH TO THE MOON

Stream-of-consciousness for the first 15 minutes

*I'm a musical writer with a basic knowledge of the traditional rules, but I loosely follow them. The first 15 minute is technically important to know whether a story makes/breaks.

2:32	The animation!
2:41-2:56	Curious. It leaves me very curious of the story already.
2:56-3:47	Exposition for me who hasn't read this book but wait <i>how did this war end?</i> Be real...
4:03	"We face a uncertain future." – Conflict.
4:34	The backdrop presents a "Da-Vinci"-esque world.
5:41-5:46	Phrase that gets me excited, as though it is a journey.
5:58	Impressive music direction. "Come on then?" – Interesting pickup. It sounds like agitation.
6:21	Descension of Moon alludes to failure to me.
7:16	Cadence in the bridge seems to drag on.
8:53	The Baltimore <i>Star</i> doesn't like space.
11:50	It's impossible not to know. Fantastic hook!
12:15	Fantastic visual for that sunrise line. The scenic designer will have a good time.
14:09	The curse of musicals over novels: fast-paced introductions. This is funny. But it's such an abrupt end (I understand it's a musical-in-development).
14:42	"Him" and the E minor key signature. I'm going to assume Captain Nicholl immediately is the antagonist. Doom. Inventor, too. Medieval cadence.
17:01	The true enemy are the numbers, whether it is physics or capital or population.

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As a dramaturg, I strive for the work to become more like itself instead of becoming something else. Unfortunately, I have never read FROM THE EARTH TO THE MOON, so this is more towards my empathy of where Jules Verne was as a science-fiction writer.

I will not be a science consultant. You and I know that the classical mechanics and the astrodynamics are *unprecise* when directing any advanced cannon towards the sky and into space. It is the imagination of the times. Verne missed out on missiles. To Al(Aluminum)fred Nobel and his invention of the allistite!

I will be a math enthusiast. I am drawn in by the calculations and emphasize on numbers, especially during the musical number: "25,000,000 Friends." Besides a human antagonist of Nicholl, there are factors of physics and capital. You must have calculations, have it peer reviewed by teams, have it experimented, fail many times, then you find the least wrong. The wonder of shared failure is not depicted much in this musical. However for real-life reasons, the idea of funding is authentic to this set of performers. You must raise money to do good for humanity, while the industrial war machines (even the Civil War) are full of blank checks.

"Progress is often met with doubt and fear." This musical has more potential to dive down into this theme. The public seems interested and intelligent, which I optimistically/naively believe of today's society. In the nineteenth century, there were more snake oil salesman and less restrictions on what one could put in their body. What is primitive to this world? It does have its campiness, so the objectives of musical development may not strive for the bleakness of reality.

Ardan's later entrance leaves me indifferent, but I do not believe many will feel that way. If there were subtle hints of her entrance through the first forty minute may help.

At the beginning of Act II, would Verne emphasize the year this extensively? He seems to be lost in his own world, that the year doesn't matter. However, I do feel that people back then were more celebratory of start of the year as life expectancy was half of today's. Personally, from hearing "Breaking Ground" and hearing all these advancements, I'm surprised that only a year has passed.

Because of the musical progression in the reprisal numbers when descending "Moon" in "From the Earth to the Moon," I had thought the story has ended on rather dark humor with the explosion. But I remembered that this was the author of JOURNEY TO THE CENTER OF THE EARTH, which had a happy ending. The adventurer's return to Earth make it sound like how the Moon was initially thought of as an object in the sky, rather than outside of Earth. So Verne's campiness lives on.