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AUDIENCE INSIGHTS

The Bikinis



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**GOODSPEED
MUSICALS**

The Max Showalter Center for
Education in Musical Theatre

THE BIKINIS

The Norma Terris Theatre
Aug 9 - Sept 2, 2012

CREATED AND WRITTEN BY
RAY RODERICK
&
JAMES HINDMAN

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ADDITIONAL MUSIC AND LYRICS BY
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PRODUCED FOR GOODSPEED
MUSICALS BY
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The Bikinis

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Audience Insights for *The Bikinis* was prepared by
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SHOW SYNOPSIS

It's almost the new millennium and The Sandy Shores Mobile Home Beach Resort is in trouble! A real estate company has offered the residents a generous sum to rip down their homes in order to build luxury condos. In come The Bikinis to save the day. The girl group from the sixties is holding a concert to raise money for the cause and rally community members to vote "no" on this effort. The Bikinis had their heyday in the '60s and are back together to perform for the first time in twenty years. Jodi and Annie, who are sisters, Karla, their cousin, and Barbara, their best friend, all join together on stage to sing and reminisce about how they got their start.

The audience learns that while spending an afternoon at the Belmar Beach Talent Contest at the Jersey Shore, Karla grabbed Annie off the beach to sing in the talent show. After some resistance, Karla, Jodi, and Barbara all joined her. The girls won the talent show and when they approached the gazebo to receive their trophies, the judge asked what they called themselves. Having come straight off the beach and sporting their swimwear, the girls named themselves The Bikinis.

After winning the talent show, the girls dreamed of becoming the number one girl group in America. In order to accomplish this goal, however, they needed to record an album which would cost \$875! The girls didn't have that kind of money so they began singing at parties and events to gain exposure. They sang their favorite songs, all of which focused on the same subject – boys!

The girls worked so hard toward their goal during the summer of 1964 that they booked their first paying show and as a result, The Bikinis began playing gigs in beach towns up and down the Jersey coastline. At their final performance on the boardwalk in Asbury Park, the girls were approached by Little Lou Richards, a disc jockey from a local radio station, who said that if they write their own song, he would put them on his radio show. The girls wrote "In My Bikini," and, true to his word, the DJ booked The Bikinis on his morning show. The girls sang live and, without knowing it, were recording their first track! It became the most requested song of the summer of '67 so Little Lou Richards offered to pay for The Bikinis to make a record!

Over the years, as the sound of popular music began to change and girl groups became passé, The Bikinis knew their time in the limelight was coming to an end. They performed their last song together in August 1973 and then moved on to start their adult lives.

Back at the concert, the residents of Sandy Shores are taking a vote. Half the members of the community want to remain at Sandy Shores and the other half want to sell and take the money. Jodi is the only person left to vote and, still undecided, her fellow Bikinis try to help her make a decision. Will she vote no and save Sandy Shores or will she take the deal and let the real estate company build their condos?

CHARACTER SUMMARY

JODI: Jodi has had a successful career in the corporate world but has also experienced a failed marriage. She and her sister, Annie, are originally from Paramus, NJ. Jodi is accustomed to being in control and she can be somewhat passive aggressive.

ANNIE: Annie chose to never marry and moved to Sandy Shore Mobile Home Beach Resort on the Jersey Shore to take care of her mother after her father passed away. She is the group's rock and roller, who also loves to fight for good causes. She is Jodi's sister and she is still a bit of a hippie.

KARLA: Karla is Jodi and Annie's "fun loving" cousin from Philadelphia, PA. As a teenager, she was wild, and, as an adult, she still likes to stir up trouble. She loves and is fully devoted to her husband of 25 years.

BARBARA: Jodi, Annie, and Karla's best friend from Staten Island. She speaks her mind and never apologizes for it. A true team player, Barbara never thought she could love anything more than The Bikinis and R&B, until she met her husband, Benny.

Did You Know...

The Bikinis is based on a true story.



CLICK HERE
to read about it.

MEET THE WRITERS

RAY RODERICK (*Director/Choreographer/Co-Writer*) directed *Mame* starring Tony Nominated Louise Pitre and Broadway Veteran Judy Blazer for Goodspeed Musicals, where he also directed *Singin' in the Rain*, *42nd Street*, *My One And Only* and *Hello My Baby!*. He has recently created/directed *S'Wonderful! The New Gershwin Musical*. Ray adapted the script and directed the 1st US National and UK tour of *Chitty, Chitty, Bang, Bang*. He was associate director of *A Christmas Carol* at Madison Square Garden for six years. He was also associate director for Susan Stroman's Broadway revival of *The Music Man*, and subsequently directed the successful three year North American Tour. He co-wrote/directed/choreographed *Irving Berlin's I Love Piano*.

Ray directed and co-wrote the new musical *The Prince and the Pauper*, and directed and choreographed *The Ark*, *Lamour the Merrier*, and *The Story Goes On*. He also co-wrote, directed and choreographed *The Rat Pack Lounge!* (Carbonell Award nomination, best new work, Florida Stage), *A Christmas Survival Guide* and *I Love New York* (Bistro Award, Best Musical Review 1999). Ray was the founding artistic director of Tri-State Center for the Arts, where he remained at the helm for seven years. With partner James Hindman, he formed Miracle or 2 Productions (Miracleor2.com), a licensing and production company dedicated to the creation and development of the new American musical. Together, they have created *Are We There Yet?*, *Coming To America*, and *The Bikinis*.

Ray begins his thirteenth year as creative director for the United States Tennis Association's US Open, where he creates on court ceremonies for ESPN and CBS live television, and directs "Arthur Ashe Kids Day" television show for CBS. As a Broadway performer, Ray was seen in many shows, including *Barnum* starring Jim Dale and Glenn Close, and originated roles in *Grind*, *Cats*, *The Wind in the Willows*, *Crazy for You* and *A Funny Thing...Forum* starring Nathan Lane and Whoopi Goldberg. Ray is a graduate of Illinois State University, where he earned a Bachelor of Science degree in the performing arts. He resides in New York, is married to Broadway actress Karyn Quackenbush, and is the proud father of SUNY Purchase student and lighting designer Jamie Roderick.

JAMES HINDMAN (*Co-Writer*) is currently performing on Broadway in *Mary Poppins*. He wrote and conceived *Pete 'N' Keely* which received an Outer Critics Circle Award nomination (Best Off-Broadway Musical) and two Drama Desk nominations. For the off-Broadway theatre, The Transport Group, he wrote the book for *Being Audrey* and received a Drama Desk nomination for his contribution to their production of *The Audience*. He co-wrote *I Love New York* (Bistro Award), *A Christmas Survival Guide* and *Heaven Help Up* which premiered at Florida Stage and The Denver Theatre Center. His plays, *Incubus* (The Pittsburgh Public's New Play Series) and *Mercada* (Vineyard Theatre reading), were both developed at The Lark Theatre Co. With partner Ray Roderick he has written the new musicals *Are We There Yet?* and *Coming to America*.

He is currently working on a new play titled, *The Yag in the Hat*. He and co-writer Ray Roderick were also commissioned to develop a show for Busch Gardens theme park. As an actor, James' Broadway and touring credits include: *The Scarlet Pimpernel*, *1776*, *City of Angels*, *A Grand Night for Singing*, *Once Upon a Mattress*, *Falsettos*, *Dancing at Lughnasa*, *Cats*, and *Joseph...* Off-Broadway: *The Foreigner*, *First Lady Suite*, *A Man of No Importance*, *Bat Boy!*, *Merrily We Roll Along*. Television: "Rescue Me," "The Sopranos," "Law and Order, SVU, CU" Member: Dramatist Guild of America.

JOE BAKER (*Music Arranger/Composer*) has been working as a conductor and pianist on and around Broadway for over 20 years. Shows he has performed include: *Wicked*, *The Lion King*, *Blood Brothers*, *The Life*, *Grand Hotel*, *Starlight Express*, *The Tap Dance Kid*, *Little Shop of Horrors*, *Catskills on Broadway*, *Footloose*, *Bells are Ringing*, and *Laughing Room Only*. He has also performed duties as Orchestrator, Vocal Arranger or Dance Arranger on shows such as: *Bubbly Black Girl*, *The Green Heart*, and *Footloose*. Across the sea, Joseph has worked on the 1987 Japan tour of *Little Shop...* as music director and conductor. Since 1999 he has been a guest conductor, arranger, and music director for the HYUNDAI Theatre Company in Seoul, Korea, performing their successful productions of *Tripitaka* and *Chang Pogo*. He also went with the company to Europe as well.

He has performed with several well-known artists on the concert stage, and especially enjoys work in the symphonic orchestra field. He has conducted for artists such as Helen Reddy, Petula Clarke, Art Garfunkel, Chita Rivera, Leslie Uggams, Jackie Mason, Carole King, and David and Shaun Cassidy. He recently enjoyed success as a composer and producer in film and TV. He composed and arranged the score for the smash hit documentary *Mad Hot Ballroom*, and is Composer/Arranger/Producer for "Dittydoodle Works," an exciting new children's TV series on Public Television WLIW. He also works as a Recording Music Producer, and his work is currently on recordings by Jeremy Kushnier (currently starring in *Rent*), Petula Clark, Jonny Peterson, Steven Lutvak, and J. Mark McVey. His other "musical life" includes projects in his own midtown studio and when not being a musical-arranger, he arranges time with his wife Renae, and children Rosemary and David Baker.

THE SONGS OF THE BIKINIS

WELCOME TO THE SHORE!

It's the 1960s and the shore is full of beach bums, boardwalks, and, of course, bikinis! Beachgoers are enjoying the sunshine, ice cream, and amusement park rides all the way down the coastline. Not to mention, the sound of music from the '60s and '70s is buzzing across the beach!



THE TUNES OF THE BEACH

Music has changed a bit since the 1950s. While Elvis Presley and other musicians brought us rock and roll in the fifties, the '60s and '70s introduced new types of music.

On the Jersey Shore boardwalk in the 1960s, we can hear the new genres of that era such as popular music from The Drifters and The Mamas & the Papas and surf rock from The Beach Boys, who made this unmistakable sound famous. Similar beach bands, like The Bikinis, enjoy playing the songs of these popular bands the most.

Later, in the 1970s, a different sound was heard on the boardwalk. Characterized by upbeat dance songs and mirror balls, disco had taken the shore—and the

nation—by storm! Songs from artists like Chaka Kahn and Donna Summer had taken the place of the sounds from the '60s and were now the tunes being played up and down the boardwalk.

YOU HEARD IT ON "AMERICAN BANDSTAND"

The Bikinis performed many popular songs from the '60s and '70s. To hear the latest tunes, the girls—and teenagers from all over the world—watched Dick Clark on "American Bandstand." The show was dedicated to presenting top 40 songs to commercial audiences. Annie, Jodi, Karla, and Barbara watched "American Bandstand" for years and have seen some of the greatest groups of all time perform on the show. After seeing Chubby Checker, The Shirelles, and Nancy Sinatra on "American Bandstand," the girls dreamed that their band, The Bikinis, would be lucky enough to play on the show someday.



THE SONGS

Annie, Jodi, Karla, and Barbara share stories about their girl band, The Bikinis. As they tell these stories, they sing many upbeat songs of the 1960s and '70s. *The Bikinis* features over 25 songs from the Billboard charts of this time! How many have you heard before?

BIKINIS EXPOSED

Today, bikinis are a summertime staple, but it wasn't always that way! The belly button-baring garb didn't arrive on the fashion scene without some controversy. Before the bikini made its debut at a fashion show on July 5, 1946, creators Louis Reard and Jacques Heim had a hard time finding a model to appear on the runway in such scandalous attire. They eventually hired professional dancer Micheline Bernardini to do the job. In 1951, bikinis were banned from the Miss World Contest and it wasn't until French film star Brigitte Bardot wore one in the 1957 movie *And God Created Woman* that society warmed up to the bikini.

In 1960, Brian Hyland's song "Itsy Bitsy Teenie Weenie Yellow Polka Dot Bikini" prompted a bikini-buying frenzy in the previously skin-shy U.S. In 1964, *Sports Illustrated* launched its first bikini cover and although the styles have changed dramatically, 48 years later the tradition is still intact.

THE SONGS OF THE BIKINIS



SONG TITLE	WRITERS	ORIGINAL ARTIST
(The Shoop Shoop Song) It's In His Kiss	Rudy Clark	Betty Everett
Itsy Bitsy Teeny Weeny Yellow Polka Dot Bikini	Paul Vance and Lee J. Pockriss	Brian Hyland
(Love Is Like A) Heat Wave	Edward Holland, Jr., Lamond Herbert Dozier, and Brian Holland	Martha and the Vandellas
Be My Baby	Jeff Barry, Ellie Greenwich, and Phil Spector	The Ronettes
Mama Said	Luther Dixon and Willie Denson	The Shirelles
Shop Around	Smokey Robinson and Berry Gordy, Jr.	The Miracles
Under the Boardwalk	Arthur Resnick and Kenny Young	The Drifters
Where the Boys Are	Neil Sedaka and Howard Greenfield	Connie Francis
Chapel of Love	Phil Spector, Jeff Barry, Ellie Greenwich	The Dixie Cups
Mambo Italiano	Bob Merrill	Rosemary Clooney
Remember (Walking In the Sand)	George Morton	The Shangri-Las
The Twist	Hank Ballard	Hank Ballard and the Midnighters
These Boots Are Made For Walkin'	Lee Hazlewood	Nancy Sinatra
Ain't No Mountain High Enough	Valerie Simpson and Nickolas Ashford	Marvin Gaye and Tammi Terrell
Time of the Season	Rod Argent	The Zombies
Incense and Peppermint	John Carter and Timothy Gilbert	Strawberry Alarm Clock
Dedicated to the One I Love	Lowman Pauling and Ralph Bass	The Shirelles
What Have They Done to My Song	Melanie Safka	Melanie
Lay Down (Candles In the Rain)	Melanie Safka	Melanie
Simple Song of Freedom	Bobby Darin	Bobby Darin
Midnight Blue	Melissa Manchester & Carol Bayer Sager	Melissa Manchester
When Will I Be Loved	Written by Phil Everly	The Everly Brothers
Last Dance	Written by Paul Jabara	Donna Summer
I'm Every Woman	Nickolas Ashford, Valerie Simpson	Chaka Khan
I Will Survive	Dino Fekaris and Frederick J. Perren	Gloria Gaynor
It's Raining Men	Paul Jabara and Paul Shaffer	The Weather Girls

MUSICAL GIRL POWER

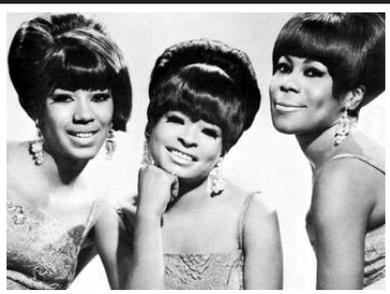
In the late 1950s, musical "girl power" was streaming across the nation. Female musicians were coming together to mix the doo wop and rhythm & blues genres and were creating new kinds of tunes. Their bands, mostly comprised of singing trios or quartets with one lead vocalist, were known as all-girl groups or girl bands.

THE GIRL-GROUP INVASION

When the 1960s had arrived, the girl power of all-female groups had flourished. By 1961, girl bands had made their mark on the top of the Billboard charts and stayed there through 1965. The first all-girl group to sign a major label was Goldie and the Gingerbreads and the Gingerbreads. The following is a list of girl bands that made their way to number one on the pop charts:



Goldie and the Gingerbreads



The Marvelettes



The Supremes

PEAK DATE	SONG	BAND	WEEKS AT #1
01/30/61	"Will You Love Me Tomorrow"	The Shirelles	2
12/11/61	"Please Mr. Postman"	The Marvelettes	1
05/05/61	"Soldier Boy"	The Shirelles	3
11/03/62	"He's a Rebel"	The Cryastals	2
03/30/63	"He's So Fine"	The Chiffons	4
08/31/63	"My Boyfriend's Back"	The Angels	3
06/06/64	"Chapel of Love"	The Dixie Cups	3
08/22/64	"Where Did Our Love Go"	The Supremes	2
10/31/64	"Baby Love"	The Supremes	4
11/28/64	"Leader of the Pack"	The Shangri-Las	1
12/19/64	"Come See About Me"	The Supremes	2
03/27/65	"Stop! In the Name of Love"	The Supremes	2
06/12/65	"Back in My Arms Again"	The Supremes	1
11/20/65	"I Hear a Symphony"	The Supremes	2

A BATTLE OF THE SEXES

Although they flourished on the pop charts, all-girl groups of the 1960s and 70s faced discrimination in the music world. Most women did not work outside of the home in the '50s and in the '60s women were just beginning to join the workforce again after World War II. Society was not accustomed to seeing women in the working world, let alone the spotlight. When girl bands entered the music scene, they were viewed as entertaining but disposable.



Fanny

Due to the lack of respect and equality for women in the music world, most girl groups had short careers consisting of only a few hit songs. While many all-girl bands were being signed by major record labels to make these hit songs, the companies did not feel it was worth funding complete albums for them. The Supremes, who had a major presence on the Billboard Charts for several years, created an album; however, the instrumentalists were all men. Then, in the 1970s, Fanny had arrived. Fanny, an all-girl band, had a groundbreaking impact on girl bands because they were the first to release an album on a major record label that was written, sung, and performed completely by females.

A NEWFOUND RESPECT

After Fanny's album was released in the 1970s, girl bands received growing respect in the music world. By the 1980s, bands like the Go-Go's, The Bangles, and Bananarama had entered the scene and became some of the most popular groups of our time. Fanny had set the stage for empowered girl-groups and created a legacy that still carries on today. Now that's girl power!

Listen Up!

"It's Bitsy Teeny Weeny Yellow Polka Dot Bikini"
By Brian Hyland



[CLICK HERE](#) to play video

"Be My Baby"
By The Ronettes



[CLICK HERE](#) to play video

Fun Fact: "Be My Baby" is Brian Wilson's favorite song. He wrote "Don't Worry Baby" as a follow up to the song, but The Ronettes turned it down and The Beach Boys recorded it instead.

"Chapel Of Love"
By The Dixie Cups



[CLICK HERE](#) to play video

Fun Fact: The trio had sung together since grade school and were known as the Little Miss Muffets, but they changed their name to the Dixie Cups just prior to their first release.

"They're Making Their Move To Take Over Hot 100 Chart"

By Ren Grevatt
December 7, 1963

New York—Female artists are making their strongest impression on the Hot 100 single chart in many months, with four of the current top seven records involving feminine performers. Particularly interesting is the fact that nine of this current crop of acts present on the chart are there for the first time.

It is true, of course, that the girls have been making a strong comeback for several years, but that area of the pop scene seems to now have taken on even more vitality. In the later 1950's era of the hard rock, girl artists virtually disappeared from any kind of contention, with the exception of a very few, like Connie Francis, who seemed to be able to buck the trend consistently.

Girl artists then began making a renewed dent on the charts as supporting background singers, a practice which is still very much in effect. But the backgrounding led to feature efforts by girl groups. The Cookies, on Dimension Records, and the Crystals on the Phillies label, are examples of groups who started their careers in supporting roles, only to become lead attractions themselves.

STRONGEST IN YEARS

Eventually, with the emergence of the so-called Philadelphia and Detroit sounds, as evidenced by such groups as the Marvelettes and the Orlons (composed of a basically female sound of three girls and one boy) the femme contingent assumed its strongest position in the chart derby in many years.

One strong indication of this is the fact that of 20 records that have hit the No. 1 Hot 100 spot so far this year, 11—more than half—involve girls either as part of a mixed vocal group or by themselves, without male vocal companions. In several of these, namely Ruby and the Romantics and the Essex, a girl is the key performer with the males limited to a supporting backup group role.

SoeurSourire, the Singing Nun from Belgium, is just the latest example of the current trend. The Sister's record of "Dominique" has been a smash. Immediately prior to her arrival at the top, with a simple, sweet performance far removed, incidentally, from the Philadelphia-Detroit sound, two mixed duos, April Stevens and Nino Tempo, and Dale and Grace made the top spot.



HOT ENTRIES

Currently in the top seven are the same Dale and Grace ("I'm Leaving It Up to You") as runner-up of the week; Lesley Gore ("She's a Fool"), No. 5; and a new British girl duo in their first excursion on the charts, the Caravells, with "You Don't Have to Be a Baby to Cry," in the seventh spot. The brother-sister act of Nino Tempo and April Stevens, after a week in the top position, held on this week at No. 11.

Another act new to the charts is the Dixiebelles on the Nashville-based Sound Stage 7 label, with "Down at Papa Joe's." Among other new femme acts showing wee and all but one of which are moving upward are the Murmaids with "Popsicles and Icicles" on Chatahoochee; Shirley Ellis with "The Nitty Gritty" on Congress; the Secrets in Phillips with "The Boy Next Door"; Betty Everett on Vee Jay with "You're No Good"; "Dumb Head," by Ginny Arnell on MGM, and "Hey Lover," by Debby Dovalé on Roulette.

GALS MAKE IT

And the girls are making the hits today, not with a single type of styling. The range is broad and includes a raft of material ranging from "Dominique" to Joan Baez' "We Shall Overcome," to Lena Horne's biting "Now," to the frank statement of teen-age fact, "I Have a Boyfriend," by the Chiffons on Laurie.

RESOURCES

THE BIKINIS

The Bikinis: a new musical beach party. <http://www.thebikinismusical.com/index2.html>

GIRL BANDS

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1960S AND 1970S MUSIC

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